

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

Allen Nance
MOCJ ACTING DIRECTOR

CENTRAL CITY

EXTRA
SAN FRANCISCO

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

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.

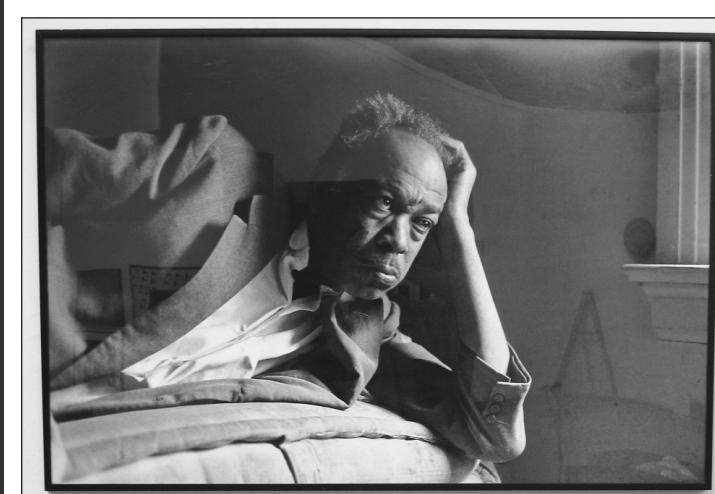
SOUTHSIDE

"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 Santa 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



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

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GOOD NEWS for...

BOEDDEKER PARK It was plain luck that the biggest volunteer work crew in years showed up at Boeddeker Park on Saturday, Aug. 19. Otherwise, Betty Traynor, used to a small handful of helping hands, would have been standing there by herself. "Sometimes groups call the Neighborhood Parks Council looking for somewhere to work," said Traynor, who formerly worked for NPC and now chairs Friends of Boeddeker, faithfully showing up for weekend cleanups. "This group was referred to us." Fifteen "Youth Care" young adults from the Muslim American Society in Santa Clara drove up in four cars. From 9 a.m. to noon, they weeded in the children's area and by the Eddy Street gate, then planted Rec and Park flowers brought from Civic Center Park. "This just came out of the blue," Traynor said, "and they did a wonderful job. We haven't had many volunteers lately." Indeed, the last big turnout for Boeddeker maintenance was a couple of years ago, students from the city's Gateway High School, she said. "But their teacher left and we never re-connected." The young Muslims said it was the first park in the city they had worked at and they would come back because it was just what they wanted to do. "The youth thanked us for the opportunity to work at Boeddeker Park!" Traynor said, mightily impressed.

If you have some good news, send it to marjorie@studycenter.org or tom@studycenter.org.



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Glide's \$62 million project

Seeks financing for 2 apartment buildings on Mason Street

BY TOM CARTER

THE two Mason Street apartment buildings that morphed through a downsize of the failed \$250 million Tenderloin Pavilion project will break ground a year after financing is secured, project manager Paula Collins told the Futures Collaborative in August.

"We want them both funded separately, preferably at the same time but our goal is within six months of each other," said Collins, who handles the project for Glide Economic Development Corp., the nonprofit created in 2000 to develop the Pavilion. "We expect construction to start in August of 2007 and it will last 14-18 months. But financing sets the deadlines."

The building at 149 Mason is to be eight stories high and have 56 studios to house the formerly homeless; it will cost \$40 million. The other is a \$22 million, 14-story apartment house at 125 Mason for 81 low-income families. Funding is expected to come from the Mayor's Office of Housing, tax credits, deferred loans from the state Multifamily Housing Program, tax-exempt bonds and, in the case of the studios, the Tenderloin Neighborhood Development Corp., a partner in that venture.

Glide will provide the support services for both projects, she said.

YMCA Director Carmela Gold had concerns about sidewalk security. But she was assured that Mason was in the Tenderloin/North of Market CBD district and that its sidewalk cleaning will help keep things clear. Plus, the buildings will have security cameras. Gold was also concerned that the formerly homeless "see their responsibility" indoors.

"One failure I see," said Jim Thompson, property manager at 165 Turk, "is people not saying that responsibility extends to the curb. They're good inside but not outside. It takes a mind-set to concur on the outside so it doesn't take a lot of manpower to handle it."

The Rev. Glenda Hope, the diminutive 70-year-old Presbyterian minister who moderates the Collaborative meetings, shrugged. For years, she has faced loitering and worse outside her SF Network Ministries office at 559 Ellis.

"I just go outside and look at them, and they move," she said.

Collins had appeared at the April Tenderloin Futures Collaborative to announce the projects on three of the four lots purchased for the Pavilion project. GEDC had sought 12 parcels that would span the block and give rise to 400 apartments, 10,000 square feet of retail space, parking for 500 cars, a small convention center and create hundreds of jobs. But the Pavilion's \$67 million estimate 11 years ago had ballooned to \$250 million. And the remaining parcels couldn't be purchased. With Collins' announcement, the Pavilion was a dim, unmentioned memory.

After the Collaborative's minute of silent remembrance for

former Supervisor Sue Bierman, who had died three days earlier in a car crash, Collins reviewed the projects but added few new details. The night before, Collins was in the same room with architects from both projects and TNDC representatives at the Alliance for a Better District 6 meeting. The next day, she and the entourage plus the Rev. Cecil Williams, a GEDC board member, were to appear before the Planning Commission for code approvals.

BRINGING UP BOEDDEKER

On another agenda item, Betty Traynor, acting chair of the Friends of Boeddeker Park, reported that the committee will launch a "serious campaign" to raise money for a children's area project. A pricey structure in the \$25,000 range is what the kids who use the park chose when polled on what improvement they wanted. A recent \$5,000 grant from S.F. Beautiful is the "seed" money, Traynor said.

The committee needs to raise funds from local merchants and others, plus find a nonprofit "to take us on" and match the money. "The Trust for Public Land has shown an interest in us," Traynor said, adding that a representative of the trust has been attending recent Friends meetings.

As for other projects, Traynor

also reported the committee wanted a farmers' market at the park once a month, and to paint the fence surrounding Boeddeker rainbow colors as at the Civic Center.

But Daniel O'Connor, the St. Anthony neighborhood liaison, questioned the need considering that Heart of the City Farmers' Market operates nearby at U.N. Plaza twice a week.

Traynor invited volunteers to the monthly park cleanups on each third Saturday morning. Help has been scarce. But for some it brought up the park's repelling image and questionable safety.

People stopped coming into it because "the park is scary," said Debbie Larkin, who does public relations for the Hilton Hotel and serves on The Extra's Editorial Advisory Committee. "I walk around it."

Despite maneuvers last year that moved drug dealers out of the park and onto the sidewalks, drug activity continues. Police foot patrols only walk through the park if they aren't busy elsewhere. So the park usually gets ignored, failing to stabilize long enough to inspire public confidence.

"The park has a long history of problems," said Thompson, "and the perception lags that it's always dangerous. I don't know what we can do to change it. It's a cyclical Tenderloin problem." ■



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The Daly Top 10

District 6 supervisor cherrypicks his work during 6 years at City Hall

BY TOM CARTER

CENTRAL City Extra asked District 6 Supervisor Chris Daly to select 10 city ordinances he carried during his six years in Room 244 at City Hall, and rank them according to their significance for him. Since he was elected in 2000, Daly has authored 83 ordinances and 212 resolutions.

Then The Extra's Tom Carter interviewed Daly about each ordinance he chose, and Editor Geoff Link pieced the package together.

Daly is running for re-election against seven opposing candidates: Rob Black, George Dias, Matt Drake, William Dogovic, Manuel Jimenez, Davy Jones and Robert Jordan. Election day is Nov. 7.

1. SRO VISITOR FEE BAN

"Can you imagine having to pay \$10 when your friend or relative visits?" Chris Daly was angry about this common practice of SROs – charging for visitors – even before he was elected as supervisor of District 6. "I had identified the issue as a community worker," he said. "I was lucky I got elected so I could do something about it." Daly's ordinance to ban visitor fees in SROs passed in April 2002.

2. ANTI-DEMOLITION ORDINANCE AND SAVING TRINITY PLAZA

Trinity Plaza, like many rent-controlled buildings in the city, is home to low-income families, seniors and people with disabilities. The 377-unit Trinity Plaza at Eighth and Market is owned by Sam Sangiacomo, who wanted to tear it down and rebuild sans rent control. "The families and tenants came to my office in fear that their homes were going to be demolished," Daly says. "This was an easy cause to pick up." His initial bid to stop the demolition and preserve rent-controlled units garnered seven votes from the Board of Supervisors, but was vetoed by Mayor Newsom. Daly took the fight to the ballot box and pushed Sangiacomo to agree to build one-for-one rent-controlled replacement units and give lifetime leases to current Trinity tenants. Plus the city's new inclusionary housing requirement makes one-third of future units at Trinity Plaza affordable. Daly's ordinance passed in June 2005. "It had to go through a lot but it was completely worthwhile to preserve that community. It turned out to be a win-win in the end, and it was sweet," Daly says.

3. RINCON HILL PLAN ZONING

"I'm very proud of this," Daly says. He calls the Rincon Hill Plan "the first neighborhood plan adopted by the city in the last 10 years." It hits developers with a \$25-per-square-foot fee to mitigate the impact of such a plush project on a working-class community, setting up a fund for neighborhood amenities, including affordable housing and rental assistance. It became law in July 2005. "South of Market was always struggling. It's a mixed-use neighborhood and has its share of social issues. And then \$5 million condos get plopped in there. So how do we engage development?" Daly says. "We had everyone's support except my political foes. It's a new model for development in San Francisco." The South of Market Stabilization Fund created under this plan will bring \$34 million for improvements in the South of Market.

4. 2003 AND 2006 BUDGETS – ANNUAL APPROPRIATION ORDINANCES

Supervisor Daly was chairman of the board's Finance Committee in 2003 and 2006, and steered many millions to services, including health clinics, AIDS/HIV programs and child care. This year the supes added \$28 million to the mayor's budget for services and improvements in District 6. Daly calls it a "people's budget." The two value-added budgets were approved in July of 2003 and 2006.

"The deficit we had in 2003 would've wreaked havoc," Daly says. "But there were hundreds of hours of public input in hearings and we put \$30 million back in. In 2006, the money came in stronger than we thought, and what we put in I think makes it the closest we've ever come to a real people's budget."

5. INCLUSIONARY HOUSING ORDINANCE – INCREASING AFFORDABLE HOUSING

Daly's Inclusionary Housing Ordinance increases market-rate developers' affordable housing

requirement to 15% for onsite or 20% for offsite development, and lowers the income eligibility requirement so that lower-income San Franciscans qualify for these below-market-rate units. It centralizes and makes the application process easier, and puts the units into a public lottery system to give everyone eligible a fair chance. It was approved in August. "The first inclusionary housing was in 2002, and after Trinity and Rincon it was clear to me that developers could do more to bump it up higher," Daly says. "Then the Planning Department study (this year) found that they could. And getting the change to make eligibility based on San Francisco income meant it was more genuinely affordable."

6. SLOWING EVICTION OF THE MOST VULNERABLE SAN FRANCISCANS

"Evictions have been an issue all my six years," Daly says. "And Peskin did much to try to slow evictions of the most vulnerable." Daly has authored or co-sponsored a series of ordinances aimed at slowing evictions, including Ellis Act evictions, especially of seniors and renters with disabilities, and changed the condo conversion lottery system. Daly was also a co-sponsor of Supervisor Aaron Peskin's legislation to set a moratorium on condo conversions for units where seniors and people with disabilities have been evicted. That passed in November 2004. "The economy-driven condo conversions were possible with a little work and the TICs (tenants in common) were caught in the middle. The moratorium was hard because state law had things locked up. We're trying to protect these residents."

7. SINGLE STANDARD OF CARE

City policy since 1999 has been to not stint on mental health care whether the person seeking services is mildly or severely mentally ill. But the policy was not a law and in 2005, when the city faced a nine-digit budget shortfall, the mildly mentally ill were to be turned away. Responding to mental health advocates, Daly crafted legislation to ensure a single standard of mental health care for all in need. It passed in May 2005. "This was a pretty easy victory and I'm very glad we did it," Daly recalls. "The advocates were all concerned about homelessness and mental health issues. And if we were not going to treat mild mental illness it was going to lead to something worse and cost the city more money."

8. TENANT MAIL RECEPTECLES ORDINANCE

The 20,000 San Franciscans living in residential hotels are subjected to a central-mail delivery system. This means they don't have their own mailbox for receiving letters, paychecks, bills, and other correspondence. This means sometimes their mail is lost, along with their privacy and they might not get their mail forwarded when they move. Daly's SRO mailbox legislation requires residential hotel owners to provide a U.S. Postal Service-approved mailbox for each unit, and the addressee gets a key. It passed in April 2006 and all mailboxes must be in place by next summer. "This was identified by the Central City SRO Collaborative and was about improv-



PHOTO BY TOM CARTER

Let them eat: Supervisor Chris Daly shows off the cake he brought to the SoMa Potluck.

ing the quality of life," Daly says. "We heard significant testimony about people not getting checks and other mail. Nobody voted against it."

9. SURPLUS CITY PROPERTY ORDINANCE

Daly says he long wondered why there are so many vacant buildings that have homeless people sleeping in their doorways. "I always felt the injustice of this situation." His legislation requires all city departments to transfer any unused property to the Real Estate Department to be developed into housing for the homeless. Any real estate that can't be readily developed into affordable housing would be sold and the money put toward housing or services for homeless. The homeless and their advocates dramatized the need by taking over and squatting on some unused city properties. The ordinance passed in May 2004. "A CAC (citizens advisory committee) oversees this and makes recommendations to act on," Daly says. "The first one was on Broadway in Chinatown."

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Images from the past make you think deeply about living in the now

BY ED BOWERS

On Aug. 3, as the late afternoon sun descended, I arrived at SoMaArts for a gallery opening titled "Re-1960-1980," presenting the work of numerous SoMa artists in those years. I went with an open mind hoping to be moved and enlightened. I even wore a white shirt and pretty tie so that I would appear respectfully civilized among the sensitive citizens of higher culture.

But, upon entering, I observed a long line of culture vultures extending to what appeared to be a table laden with wine and cheese and grapes and tiny items of food. This scene brought to mind the food line at St. Anthony's in the Tenderloin. It's quite long.

Within a spacious room, paintings and sculptures were displayed, eye candy created from the human mind. Most of the eyes observing the art were talking to each other with mouths and using the artists' creations as springboards for conversation. I liked that. Good art should stir up good conversations, riots, revolutions, domestic disputes, spiritual epiphanies, and dig deep into the entrails of the human soul to come up with gold. Amen.

The first painting that attracted my attention was an enormous canvas. It is common to observe large objects first. People are natural-born size queens. The artist of this work must

have invested a lot of money in his project because the canvas on which his paint was displayed was longer than my bedroom wall. It was titled "Relay," painted in 1980 by Douglas Gower.

There's no doubt that Gower has talent. Anyone who can get exhibited at a prestigious gallery must know what he is doing. But his work will remain a mystery to me. I am ignorant.

"Relay" looked to me as though painted by a child having a temper tantrum who decided to get revenge on his inconsiderate parents by splattering paint on their white bedroom wall. Had Gower done this style first, he'd be categorized as avant-garde and innovative. Or was it Jackson Pollock who did it first? I'm confused.

But the bottom line is that I am highly suspicious of art that even I can do, because if I can do it, anybody can. Also, I think that it's rather rude for a painting that appears to represent food spilled directly out of a can to take up so much space. It's like being served a giant sloppy Joe at a gourmet restaurant.

On the other end of the spectrum, I was moved and impressed by two photographs displayed of the work of Ira Nowinski.

One of his pieces, dated 1972, is titled "Catman." It is the photograph of a middle-age African American man lying prone in a shirt and coat with his head resting on his hand,

wearily eyes full of pain and disappointment revealing a demeanor of deep sadness. The wisdom and acceptance etched on his face added up to the portrait of a life partially lived to the fullest within the parameters prescribed for it.

The simple starkness of this black and white photograph allows the viewer to easily see into the man's soul. His anonymity is transformed into someone universal. I talked to an old broke-down blues singer in a bar yesterday who reminds me of the gentleman in this photo.

Too bad I didn't have a camera.

The other photograph displayed by Nowinski, dated 1974, is titled "Last Resident West Hotel." It depicts a middle-age, balding, white man with his back turned to the camera, a fire escape sign over his head with a hand drawn on it whose finger is extended to the exit door.

"Time to go, Sir. Life is change. Your suit coat used to be sharp. But now it's seedy. Turn your back to the audience and leave. We have plans that do not include your low-rent life. You are dead."

Then I stood in front of a sculpture by David Ng titled "Stand Here." It appeared to be a spindly wire that emanated a cute animated spindly person standing on an oval of yellow and green. It made me smile.

"Art Accident," by Michael Lipsey, dated

2005, had words painted on it that stated, "Art is dangerous. An artist has nothing. An artist has a bad attitude." There was a mirror on it that reflected the real world of art, my legs. If I was shorter I could see other parts of my body. If I was taller I could see my feet. But either way a mirror only reflects a partial view, as do artists.

So I found this piece to be a multidimensional, rather intellectual comment on the nature of art, and I appreciated its thoughtfulness and humor. Lipsy reflected his vision in a simple and direct way.

But Michael Lipsy is obviously a lazy, frustrated writer because his other work also had words and came equipped with a mirror. The words around the mirror informed the viewer that "there isn't always sex but there is always chocolate."

That's when I began to suspect that the subject of this art show was really about food. For instance, I observed a tiny teacup Chihuahua being held in the arms of a portly woman who was stationed near the refreshment stand. I wonder what it was thinking. Dogs love food!

Then I walked up to another dog in the gallery who looked like a short broom without a stick and had cute sad eyes. The dog appeared innocent and worried and lost in the mystery of this event. Perhaps it was hungry.

Hats off to this gallery for allowing some-

thing other than human life to attend.

Most human beings are as clueless as dogs, but they pretend not to be. Artists, on the other hand, make a valiant attempt to see beneath the surface, between the lines, or at least I hope they do.

Too many of them preach to small congregations. But I suppose that is because they are as basically frightened and as confused as the broom dog that I observed patiently standing at the feet of his mistress when it probably really wanted to be outdoors chasing and eating rats.

Artists need company. Artists need support. Artists need to feel less alone.

But we can't always get what we need, and therein lies a real inspiration for artistic expression.

I truly believe art is created by sensitive people who wish to express themselves in a culture where indifference to the other has made anomic almost a religion. Therefore, I would suggest, for the sake of all sentient beings, that this show be viewed.

Don't ignore the message even if it is flawed.

Exposure to a multitude of images from the past is worthwhile because it brings out in the present what it is to feel and think deeply about the experience of living here on Planet Earth in the now. Even the works that I didn't like caused me insight. ■



Sculpture by David Ng titled "Stand Here."

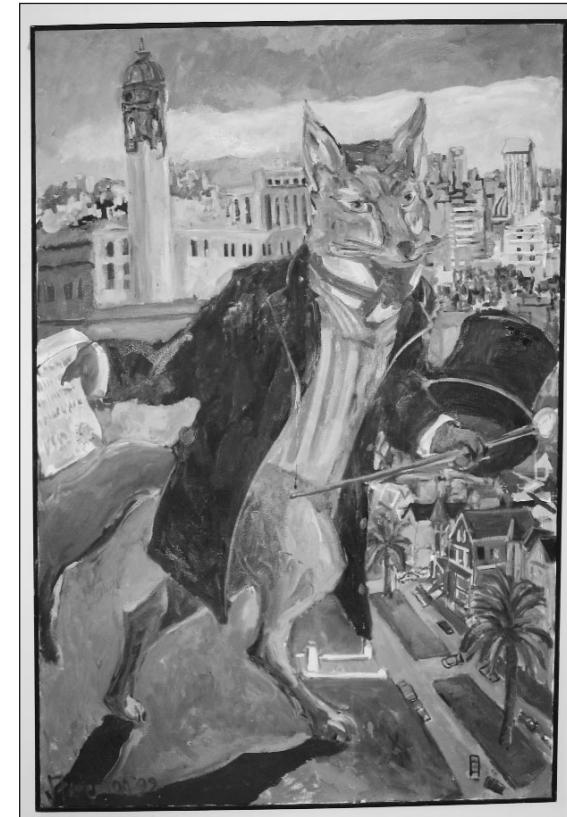
When SoMa art was hot — artists recall the heyday

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SOUTHSIDE

through planning. And the Budget and Finance Committee that Daly chairs put \$1.5 million in the current city budget "to increase support for local artists."

The SoMa story began with the end of the Beat era in the 1950s. Artists who had come to North



"Greed," an oil painting by Jack Freeman.

Beach and the Embarcadero to try the much publicized Bohemian lifestyle eventually saw their cheap studio space usurped by creeping gentrification and urban renewal. Many gravitated to SoMa, a blue-collar area rich with flophouses, cheap restaurants, the city's Three Street skid row and vacant, light industrial spaces and warehouses.

"The shift from bulk shipping to containerization emptied the warehouses and they rented for practically nothing," Behanna says. Communes grew up around the city. Some south of Market Street were called projects. Artists took over entire buildings. Project Artaud at 17th Street and Alabama, once an American Can Co. building, is the biggest still standing.

It was a time, too, when art school graduates, in keeping with hippie freedom and experimentation, shunned gallery protocol. "The Art Institute people didn't want the downtown gallery scene," said Brian McPartlon, "and they went out on their own. Many artists wouldn't conform to that slick look. If your art wasn't perfectly square and in the right frame they weren't interested."

Artists started their open studios in the 1960s. In the 1970s, the leading, casual "alternative spaces" for neighborhood artists were 63 Bluxome and 80 Langton St. Chronicle art critic Thomas Albright went to many studios and wrote reviews. He is one of 10 people, now deceased, who were acknowledged at the exhibit on a gallery wall for their support.

"The nexus of the artists exodus came in the form of the South of Market Redevelopment Plan of 1981," says Behanna. Among other changes came a work/live code that tightened codes on old buildings and spiked rents. SoMa started losing artists. It was easier in some cases to raze a building and build pricey lofts. The influx later of dot commers was the coup de gras as evicted artists continued to

flee, a surprising number, Freeman says, to the outreaches of Marin County.

The SoMa studios remaining are Freeman's, 63 Bluxome and Gustavo Rivera's at Folsom and Norfolk, he says.

Freeman is proud of the diversity of the show. The offering wasn't gallery-oriented and "there's something defiant about it," he says. Artists of the period who "made it big," such as internationally known plaster sculptor Manuel Neri and kinetic sculptor Fletcher Benton, weren't invited.

Freeman asked artists for two pieces, one old, one new and they came from as far away as New York, Peoria and Salt Lake City.

Sculptor Dave Maclay, who held possibly the first open studio at his Bryant Street digs in the 1960s, flew in from England to help push the show along. Freeman extended the parameters for invitations to include nearby Artaud artists of the period such as Bill McElhiney, Zhdan Rudnykyj and Ken Cooper.

If there's one piece that evokes the story behind the reShow it's Freeman's 5-by-4-foot oil painting of a sly gray fox looking quite pleased. On two feet, dressed in a tuxedo and carrying a top hat and cane, he prances over San Francisco. It's titled "Greed," a bit obvious, but nicely wrought.

Opening night was emotional. The "re," Latin for going backward, stood for reunion, and scores of artists who hadn't seen each other in years, reconected, reminiscing and behaved like artists.

"We drank eight cases of wine," Behanna said. "Six red, two white. That tells you something about artists."

At some point, Channel 29 will air the panel discussion in four 25-minute segments and show some of the exhibition. Panelists were Behanna, Freeman, McPartlon, SomArts Gallery Director and moderator Betsie Miller-Kucz, artists Flickr McGurrin and Nancy Frank and SomArts Director Jack Davis. SomArts has arranged with the community television station and Mobile Access Studio to document select SomArts activities. This is the first. ■

Cameras urged for U.N., Hallidie plazas, Taylor St.

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"I have legitimate reservations. This is just more (invasion) from the efforts of George W. Bush."

Daly said the cameras in District 6 will "just move crime up a block."

The Alliance for a Better District 6, the Community Leadership Alliance, Capt. Brown and dozens of residents at TL neighborhood meetings sought the surveillance cameras to battle rampant drug-dealing and violence. The first time the cameras were suggested was Aug. 5, 2005, at a Tenant Associations Coalition of San Francisco meeting, according to its president, Michael Nulty. "It was an idea Darryl Smaw of the Mayor's Office of Economic Development brought up as a way to bring in more business to the neighborhood."

The mayor hopes the cameras can stem street slayings in the Western Addition and Bayview. But in August, the Tenderloin was jolted, too, with three killings. A survey released that month said 51% of Tenderloin residents felt unsafe or somewhat unsafe in their own neighborhood. The Community Survey on Public Safety by the San Francisco Safety Network, a nonprofit composed of district-based community organizers, compiled 2,379 surveys during one month in March-April. Just being on the street, 72% said, made them feel unsafe or somewhat unsafe, according to the report. The respondents said drug use and sales was the top contributor to the condition.

CAMERAS ON WITH NO ONE WATCHING

But June 13, the Board of Supervisors passed an ordinance by Supervisor Ross Mirkarimi, whose district includes the Western Addition, that limits the "community safety cameras" as a spy tool, at least compared with how other cities use them. San Francisco would allow no monitoring screens for the cameras. In Chicago, New York, Baltimore and Los Angeles, police watch monitors linked to street cameras and respond to what they see.

The Mirkarimi ordinance regulating the digital recording surveillance system has nothing to do with cameras of other city departments that monitor such things as the city dump, airport, Muni facilities and schools. A crime pattern and place determine what kind of camera will be used. The IPIX, for example, is immobile but can capture images 360 degrees simultaneously, and can zoom in on faces

and license plate numbers. But the cameras don't record sound.

All cameras would send digital images 24/7 to the Department of Telecommunications and Information Services on Turk Street. Images are stored for 14 days, then deleted. In that time period, only police with the rank inspector or higher can request image copies. For other city agencies to get records, it takes a court order.

"Police working from reports have to believe a crime occurred at a certain time to pursue this," Nance said. "Our position is that it doesn't pose a threat to civil liberties. No individual is looking at a monitor. And we are going through a public process. In other more proactive jurisdictions, it has been upheld."

A DETERRENT, NOT A TOOL

"I think the cameras can be used as a deterrent. They are not used as a tool to deploy and prevent impending crimes. They're a passive tool."

The Board of Supervisors voted 9-2 to approve the surveillance cameras in the 2006-07 mayor's budget; Supervisors Jake McGoldrick and Daly voted no.

Throughout the city, 22 new surveillance cameras worth \$275,000 are to be installed, supplementing the 33 already installed since July 2005 and funded by drug money confiscations.

Nance said if the commission approves his TL recommendations, the plaza cameras would go in before the year's end and the O'Farrell camera early in 2007.

Surveillance cameras here got a boost in June 2005 when Mayor Newsom visited Chicago where there are 2,300 police-monitored cameras, the most in any U.S. city. Newsom returned impressed and after three killings in the Western Addition a year ago July, the city installed its first two pilot surveillance cameras outside a public housing project where residents said drugs and gun violence were rampant.

In October, the mayor told a District 6 Town Hall meeting at the Gene Friend Rec Center how effective the cameras were in Chicago, while conceding they had reservations about violating citizens' privacy.

But a report soon afterward that the Western Addition cameras had deterred illegal activity led to a flood of neighborhood requests. Nance told The Extra the first cameras at Eddy and Buchanan had

reduced crime 30%. So 31 more cameras were eventually added in the Western Addition, Bayview-Hunters Point, Bernal Heights, Vis Valley, in the Mission and on Alemany. The mayor said they would be removed after 90 days from the time they were put in, if residents demanded it.

The system in Chicago that had impressed Newsom was bankrolled in part with a \$5 million U.S. Department of Homeland Security grant. Anti-crime software in a command center detects "suspicious" activity through high-definition cameras with night vision that are mounted on buildings and light poles and can spin 360 degrees. They can track a fleeing criminal and spot a broken water main.

Chicago officials said they studied camera systems in Las Vegas, the Pentagon and London, home of the haunts of George Orwell, whose book *1984* introduced Big Brother. The average Londoner, it is said, is viewed by 300 cameras a day.

The Illinois ACLU, agreeing that there is no expectation of privacy on a city street, did not oppose the cameras.

In Los Angeles, the police said in April that the city's 24 recently installed surveillance cameras on downtown streets helped them make 200 arrests, including an average of 40 drug busts a month. Two officers work in a converted holding cell at Central Division headquarters watching their camera-linked monitors. With keypad and joysticks, they zoom in on live images, looking mainly for drug deals they can dispatch a patrol to bust.

DIFFERENT STORY IN CHICAGO

MOCJ's Nance said Chicago police can sometimes respond before a crime is committed.

"If gangs are meeting and flying colors," Nance said, "it's possible to get there before anything happens and disperse the crowd."

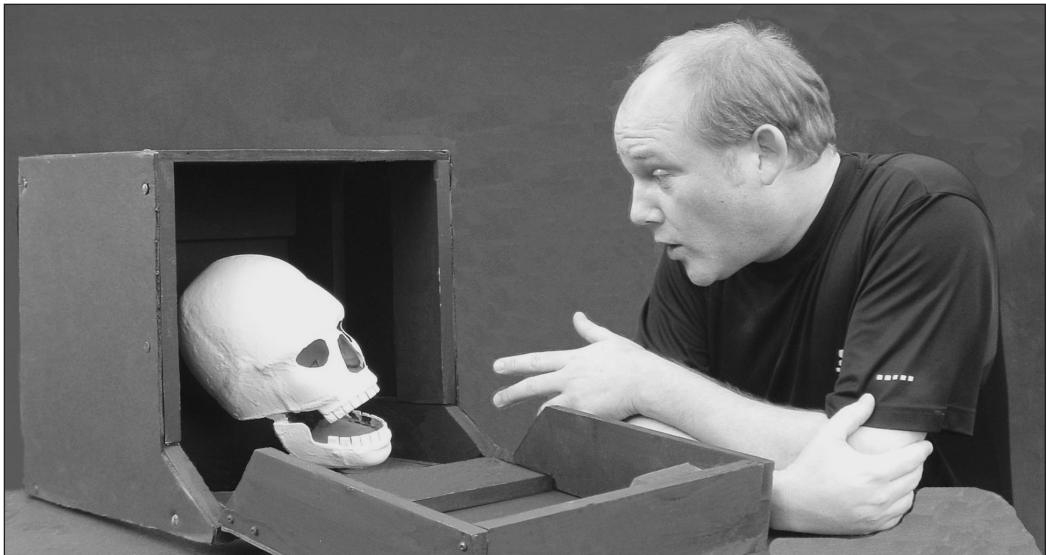
Even so, the Chicago model has changed life. Nance said there's a two-mile strip on Chicago Avenue with strobe lights flashing 24 hours a day atop huge camera boxes on buildings.

"I don't feel like that's Big Brother," he said. "But it's more intrusive than we want our system to be."

If the commission approves the cameras, four signs 30-by-30 inches within 100 feet of the cameras' proposed locations will announce their arrival. Whether they are worth their salt will show up in a Police Department report to the Police Commission and the Board of Supervisors after one year. ■

BINGE ON THE FRINGE

37 plays, 206 performances through Sept. 17 at The EXIT, other TL venues



PHOTOS: (TOP RIGHT) BY JENNIFER LOW; (MIDDLE LEFT) BY ROSANN BARNHILL; (BOTTOM LEFT) BY MICHAEL SCHNEIDER (CENTER) BY ROGULJA WOLF

These photos are from among the wild casts of characters performing in the San Francisco Fringe Festival. EXITtheatre has been presenting the Fringe for 15 years mostly at 156 Eddy St. From top left clockwise: @six; The Yellow Fever Express, Marcus Duskin and Steven Low; Yorrick & Co; Irma at the Movies & Frozen, Joya Cory & Craig Landry; Just for Laughs Richard D. Farshler; The Secret Ruts of Island House, Joy Fairfield and Kathy Ulrich. Center: Before the End, Karen Fox.

OBITUARIES

JAMES JUVE Fisherman, jeweler, gentleman

James Juve spent most of his time watching movies in his Camelot Hotel room, and when he came out displayed the enviable sensibilities of a gentleman.

He was polite and generous and knew how to talk to people. And he brought the ladies flowers.

"He was a gentleman," Camelot Manager Shannon Hugon said at Mr. Juve's memorial on Aug. 17. "If he knew you liked something, he'd talk about it to you. He loved beauty and the outdoors. And every Friday he brought all the ladies on the staff flowers. He picked them up at the Rescue Mission."

And Mr. Juve brought other gifts. Hugon adorns her office walls with pictures of butterflies and a dozen mounted specimens. Near the ceiling is a 6-foot by 8-inch plastic strip depicting 10 different kinds of butterflies.

"It came from a shower curtain someone was throwing away," Hugon said. "He cut off the top and brought it to me."

Mr. Juve died on the fifth floor of the Camelot on Aug. 9 of heart failure, his friends said, the day before he would have turned 54. He had been a fisherman in Maine and as a lapidary fashioned jewelry as a hobby, they said. Nobody knew when he came to California and none had seen his work. He had lived in the Camelot two years.

On a table was a vase of irises and purple hydrangeas, another of red carnations, two pictures of Mr. Juve wearing his trademark hat and handlebar mustache, and 18 votive candles.

Alan Garceau, using a cane, shuffled in late and eased into a chair.

"Nobody really knew him because he was a loner," Garceau said, haltingly. "But I did because I lived next door and would talk to him. I found another friend. A nice



James Juve

guy. It's sad he passed on. May he rest in peace."

Garceau went slowly to the table and lit a candle.

Thomas Wells told how Mr. Juve had visited Wells' girlfriend Angela the morning of Aug. 9, and while sitting on a chair lost consciousness.

"We first thought he was asleep," Wells said. "I gave him mouth-to-mouth for 15 minutes. Then the paramedics came. They said there wasn't enough rhythm in his heart to bring him back. I spent 15 minutes breathing for him. You'd think they could give him a shot or something."

"But he didn't die alone."

—TOM CARTER

Deep in the Art of Texas

I was careless in Texas, walking to work along the side of a highway when I came upon a flock of buzzards the size of 2-year-old children staring at me as though I was a rather pathetic disturbance in their otherwise fascinating and exciting lives.

I looked down at the ground to see what they were doing, and I observed a large dead deer prone at the buzzards' talons.

The buzzards ignored me and returned to eating the deer's brain as I lingered by the side of the road for about half an hour, thoroughly entertained, inspired and awed by this natural and spontaneous artistic presentation.

It seemed like they were offering me, free of charge, a perfect representation of the culture of Texas painted on a dirt canvas with skin and bones.

—ED BOWERS

Daly's 10 favorite laws

► CONTINUED FROM PAGE 3

10. RESTAURANT HEALTH RATINGS

Supervisor Daly hoped this ordinance would result in a report card on health at eateries when he introduced legislation to require city restaurants to publicly post their health inspection reports that gave them a "letter grade." He'd gotten the idea while attending a wedding in Los Angeles.

His legislation "was watered down by the Golden Gate Restaurant Asso-

ciation," he says, so letter grades are not given. It was passed in May 2004. "I was mad at the changes," Daly says. "It's a scorecard now — not grades, but percents. I eat at 100% restaurants, but 80%, too. And the data is there to read." ■

John Avalos and Rachel Redondiez, Supervisor Chris Daly's paid aides, provided most of the information about the legislation.

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COMMUNITY CALENDAR

SPECIAL EVENTS

11th Annual Tenderloin Community Health and Safety Fair, Sat. Sept. 30, 11 a.m.-3 p.m., at the Tenderloin Community Playground, 570 Ellis Street, between Leavenworth and Hyde. There will be medical screenings for adults, children and seniors. Get blood pressure checked, free dental screenings for kids, sign them up for Headstart, register to vote and learn about emergency preparedness, MediCal, food stamps and tenants rights. And get a massage.

Chinese Art Exhibit at the Luggage Store, 1007 Market St. Sept. 8-Oct. 14. "The Amber Room" features four Chinese artists, two from Beijing and two from Los Angeles, who created works in response to the original gold and mosaic masterpiece of Baroque excess that disappeared from Catherine Palace in St. Petersburg in 1941.

Dinosaurs: Ancient fossils, new discoveries at the California Academy of Sciences, at 875 Howard St. Walk among dinosaur, reptile and bird models and see a 700-square-foot diorama that duplicates life from 130 million years ago. Watch a mechanical model of a T. rex skeleton walk in place. The exhibit opens Sept. 16 and goes to Feb. 4. On Thursday, Sept. 21 admission is pared to \$5. A "fossil special" is \$2 margaritas between 5-6 p.m. The Academy is open 10 a.m. to 5 p.m. seven days a week. www.calacademy.org.

Karkhana, Asian Art Museum, through Nov. 5, exhibition of 12 miniatures created collaboratively by six contemporary Pakistani artists who live around the world. Karkhana is an Urdu term for workshops in which various artists produced traditional court paintings. Information www.asianart.org/Karkhana.htm.

Moon Festival, Sat. Oct. 14, 10 a.m. to 7 p.m. at Tenderloin Children's Playground, 570 Ellis St. The 27th festival will have free food, interactive recreations and lantern-making in the morning for the evening lantern walk. It is sponsored by the Vietnamese Youth Development Center. Contact: Maria Su, 771-2600, ext. 102.

Seventh Annual Expo for the Artist & Musician on Sept. 16, 11-6 p.m. at SomArts, 934 Brannan. This all-day affair is to help creative people find resources. It features more than 100 Bay Area arts organizations, free workshops, performances and hundreds of local artists and musicians. Bring portfolios and music demos. Seminars on marketing art, finding grants, making demo tapes, artist's legal issues and the history and future of the arts in the Bay Area. Admission is \$2, but no one is turned away.

Sights Unseen runs Sept. 2-March 25, 2007, at the Asian Art Museum. Of the thousands of recent museum acquisitions, 41 have been chosen by the curators to on display for the first time. The exhibit explores the diverse cultures of Asia, transcending many beliefs, times, and regions.

COMMUNITY: REGULAR SCHEDULE

HOUSING

Supportive Housing Network, 4th Thursday of the month, 3-5 p.m., location TBA. Contact: Alecia Hopper, 421-2926 x302.

Tenant Associations Coalition of San Francisco, celebrates 8th

anniversary with the various candidates who will be on the November ballot. Noon, Wednesday, Sept. 6. 201 Turk Community Room. Contact Michael Nulty, 339-8327. Resident unity, leadership training, facilitate communication.

HEALTH AND MENTAL HEALTH

CBHS Consumer Council, 3rd Monday of the month, 5:30-7:30 p.m., CBHS, 1380 Howard, Rm. 537. Contact: 255-3428. Advisory group of consumers from self-help organizations and other mental health consumer advocates. Open to the public.

Health & Wellness Action Advocates, 1st Thursday of the month, 1-3 p.m., Mental Health Association, 870 Market, Suite 928. Contact: 421-2926 x306.

Healthcare Action Team, 2nd Wednesday of the month, Quaker Center, 65 Ninth St., noon-1:30. Focus on increasing supportive home and community-based services, expanded eligibility for home care and improved discharge planning. Light lunch served. Contact: Aaron Wagner, 703-0188 x304.

Hoarders and Clutterers Support Group, 2nd Monday and 4th Wednesday of each month, 6-7 p.m. 870 Market, Suite 928. Contact: 421-2926 x306.

Mental Health Board, 2nd Wednesday of the month, 6:30-8:30 p.m., City Hall, room 278. CBHS advisory committee, open to the public. Contact: 255-3474.

National Alliance for the Mentally Ill-S.F., 3rd Wednesday of the month, 6:30-8:30 p.m., Family Service Agency, 1010 Gough, 5th Fl. Call 905-6264. Family member group, open to consumers and the public.

SAFETY

Crime and Safety Committee, meets bimonthly on the Wednesday after the first Monday, SOMPAC, 1035 Folsom, 6 p.m. Information: 487-2166 or www.sompac.com.

North of Market NERT, bimonthly meeting. Contact Lt. Erica Arteseros, S.F. Fire Department, 970-2022. Disaster preparedness training by the Fire Department.

SoMa Police Community Relations Forum, 4th Monday of the month, 6-7:30 p.m. Location changes monthly. To receive monthly information by e-mail, contact Lisa Block, 538-8100 ext. 202 Lblock@iisf.org.

Tenderloin Police Station Community Meeting, last Tuesday of the month, 6 p.m., police station Community Room, 301 Eddy. Contact Susan Black, 345-7300. Neighborhood safety.

NEIGHBORHOOD IMPROVEMENT

Alliance for a Better District 6, 2nd Tuesday of the month, 6 p.m., 301 Eddy. Contact Michael Nulty, 820-1560 or sf_district6@yahoo.com. Civic education.

Boeddeker Park cleanup, 3rd Saturday of the month, 9-noon, organized by Friends of Boeddeker Park. To RSVP, to work or for information, contact Betty Traynor at the Neighborhood Parks Council, 931-1126.

Central City Democrats, meets four times a year, 301 Eddy St. Community Room. Addresses District 6 residential and business concerns, voter education forums. Information: 339-VOTE (8683)

or centralcitydemocrats@yahoo.com.

Community Leadership Alliance, a chartered Democratic organization. Quarterly informational forums with guest presenters and speakers, sharing news of upcoming events, proposals, resources. Meetings are first Thursday in Jan., April, July, Oct. Location information: David Villa-Lobos, admin@CommunityLeadershipAlliance.net.

Friends of Boeddeker Park, 2nd Thursday of the month, 5-6:30 p.m., Boeddeker Rec Center, 240 Eddy. Plan park events, activities and improvements. Contact: 931-1126.

Gene Friend Recreation Center Advisory Board, 3rd Thursday of the month, 5 p.m. Board works to protect SoMa resources for children, youth, families and adults. Gene Friend Recreation Center, 270 Sixth St. Information: 554-9532.

Mid-Market Project Area Committee, 2nd Wednesday of the month, 5:30 p.m., Ramada Hotel, 1231 Market. Contact Carolyn Diamond, 362-2500. Market Street redevelopment on Fifth to 10th streets.

North of Market Planning Coalition, 3rd Wednesday of the month, 6 p.m., 301 Eddy. Contact: 820-1412. TL 2000, neighborhood planning.

North of Market/Tenderloin Community Benefit District, 1st Thursday of the month, noon. For location contact Elaine Zemora, district manager, 440-7570 x21.

SoMa Leadership Council, 3rd Wednesday of the month, 6 p.m., The Arc, 1500 Howard St. at 11th. Emphasizes good planning and good government to maintain a diverse, vibrant, complete neighborhood. Contact: Jim Meko, 624-4309 or jim.meko@comcast.net.

South of Market Project Area Committee, 3rd Monday of the month, 6 p.m., 1035 Folsom, between 6th & 7th. Contact: SOMPAC office, 487-2166.

Tenderloin Futures Collaborative, 2nd Wednesday of the month, 10 a.m., Tenderloin Police Station community room, 301 Eddy. Contact Paul Bains at 358-3981 for information. Network of residents, nonprofits and businesses sharing information and taking on neighborhood development issues.

SENIORS AND DISABLED

Mayor's Disability Council, 3rd Friday of the month, 1-3 p.m., City Hall, Rm. 400. Contact: 554-6789. Open to the public.

Senior Action Network, general meeting, second Thursday, 10 a.m.-noon, St. Mary's Cathedral. Monthly committee meetings, 965 Mission #700: Pedestrian safety, third Wednesday, 10 a.m.; Senior Housing Action, third Wednesday, 1:30; Information: 546-1333 and www.senioractionnetwork.org.

SUPERVISORS' COMMITTEES

City Hall, Room 263
Budget and Finance Committee Daly, Dufty, Peskin, Thursday, 1 p.m.

City Services Committee McGoldrick, Dufty, Ma, first and third Monday, 1 p.m.

Land Use Committee Maxwell, Sandoval, McGoldrick, Wednesday, 1 p.m.

Dope dealer gets 5 years for 8 rocks, cash

Deputy D.A. urged neighborhood activists to lobby judge for maximum penalty

BY JOHN GOINS

JONTAE Bailey, a drug dealer from Oakland, was sentenced to five years in state prison by Judge Charlotte Woolard on Aug. 9 after he was caught by Tenderloin police and convicted of selling crack on Taylor Street. But the judge refused to read letters from the Tenderloin community against the defendant and had discouraged people from crowding the courtroom, though the prosecutor had urged them to show up. The judge held sway and the courtroom was nearly empty as she meted out justice to Bailey for selling eight rocks of crack.

Deputy District Attorney Richard Hechler had asked that Bailey, who was on parole when he was arrested, and, Hechler said, had previously been to prison for a drug-related offense committed in Alameda County, be given the maximum sentence.

Hechler had attended a Tenderloin Police Station meeting and called on the crowd to be present at Bailey's sentencing hearing. He said they should write to the judge about the drug problems in the Tenderloin and their letters would be helpful

when she rendered her decision.

When this reporter asked Hechler after the hearing why the judge refused to factor in the Tenderloin community's response, Hechler said Judge Woolard had already decided that Bailey's case merited a strict sentence and therefore the community's input was not required.

Bilen Mesfin, deputy public information officer for the district attorney's office, described the case: "The defendant was arrested Jan. 4, 2006, after a San Francisco police officer saw sales activity on the unit block of Taylor Street in the Tenderloin. The defendant ran and during the foot chase that followed, the arresting officer was struck by a hit and run driver. The officer was not injured and continued to chase the suspect. Just before ducking into a doorway, the defendant discarded eight individually wrapped rocks of cocaine base. After retrieving the rocks, the pursuing officer struggled briefly with the defendant before three additional Task Force officers helped him subdue the defendant. A booking search netted \$733.00 in small denomination bills."

Bailey's defense attorney said his client "merely

ran from the police," and does not have "a substantial history of violence."

"I have no family in San Francisco whatsoever," said Bailey, who asked that he be paroled in Manteca, where his mother lives.

"The people have no objection to that," Hechler said.

Judge Woolard said she had no objection either, but stood by her ruling that Bailey receive a maximum of five years in prison, saying it was "the appropriate decision and should be upheld."

In a telephone interview, Hechler would not reveal when or where Bailey had previously served time in prison. When asked if Bailey was a "big time" drug dealer in the area and merited a large community turnout during his sentencing hearing, Hechler said only that Bailey "had been seen making five sales" within "a few minutes" and had been caught with "\$733 in small denominational bills."

"The jury found the defendant guilty of the two charges (selling crack cocaine and resisting arrest) after deliberating for two hours. The guilty verdict followed a six-day trial," the district attorney's office reported. ■