

# Intersection fights to pull out of crisis

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

By MARJORIE BEGGS

**I**NTERSECTION 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 Yancy 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 — where James Broughton and Allen Ginsberg read poetry, Spalding Gray did monologues and Robin Williams honed his comedy shticks — 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 firmer organizational footing.

The projects do their own fundraising. Intersection, a fiscal sponsor since 1977, charges them 8% of the grants, donations and contributions they receive as an administrative fee. Galeria 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

**"This may be just another path in our trajectory."**

Deborah Cullinan  
FORMER EXECUTIVE DIRECTOR

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## MANOR HOUSE DELAYED

Plumbing woes, more postpone reopening

PAGE 2



## TECH BUS FIRMS' FEE KICKS IN

Tariff triples with more parking cops on duty

PAGE 3

# CENTRAL CITY



SAN FRANCISCO

## IN THE SHADOW OF TECH



ILLUSTRATION LISE STAMPELLI

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

**T**HE 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 seven-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.



PHOTO ALLEN WILLNER

Resident artist Aaron Davidman's solo production, "Wrestling Jerusalem," premiered at Intersection in March.

▶ CONTINUED ON PAGE 6

▶ CONTINUED ON PAGE 4



# 4 months, \$400,000 til Manor House reopens

By Tom Carter

**T**HE DISCOVERY of faulty plumbing and other deficiencies 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.

Lease-holder 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 TNDC 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, Liz Orlin, TNDC's 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 that the plumbing, grease traps, even the walls posed problems. Then TNDC brought in contractors and architects to evaluate what needed to be done.

Manor House closed Feb. 18, 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. TNDC 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 TNDC in December, intending to open a few months later. But during cleanup the plumbing problem was discovered.

Orlin acknowledged "the great delay" and was eager that the humble eatery open "as soon as possible."

"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, a construction contract signed and time-consuming permits pulled.

TNDC 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 TNDC is with Atkins.

"We are thrilled to have him, and we're excited to have him there," Orlin said.

Atkins said he was going to raise prices, The Extra reported in March, but that the hikes would be reasonable. Yee'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,



PHOTO LENNY LIMJOCO 2008

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

where it's located. In recent years, its cleanliness evaluations from the Department of Public Health inspectors scored higher 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 \$3.50 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 two signs: "Closed" and "No Dogs Allowed." ■

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# Tech shuttle fee more than triples

## 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, will pay a bit 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 its 18-month study of the situation would be \$1 per shuttle “stop event,” but upped that to \$3.55 before the pilot program began Aug. 1.

The buses are so big there’s no place for them to pull over and load and unload passengers except white and Muni zones, and enough are coming and going during commute hours that their presence could throw Muni off schedule.

The 11 participating shuttle companies will no longer be subject to the \$273 fine the rest of us risk incurring when stopping in a Muni zone — although, as The Extra reported in May, that’s not such a big deal because they have already been given a pass. Shuttle companies paid \$12,195 for bus zone tickets over the past three years, while regular drivers were fined a total of \$3.6 million.

The shuttle fee does nothing to offset the big buses’ impacts, such as the \$1.08 in estimated street damage they cause for every mile they travel in San Francisco. The fee is intended to only zero-out the costs for gathering and analyzing the data needed to formulate recommendations once the study wraps up at the end of January 2016.

Under state Prop. 218 enacted in 1996, the city can’t charge more.

This January, the program was estimated to cost \$1.7 million. By July, that forecast had more than doubled to \$3.5 million, as it became clear that more parking control officers would be needed. The MTA also determined that it could lower the program’s data collection cost.

“We had an imperfect estimate because of imperfect information in the number of stop events,” MTA public relations officer Kristen Holland said.

The \$1-per-stop figure was based on an expected 4,121 daily pickups or dropoffs at 200 of the city’s 1,382 red bus zones or at white passenger loading zones. But the shuttle companies’ applications were for about 40% fewer daily stops, 2,449, and the number of Muni zones affected fell to half.

The original plan was to have eight parking control officers and a senior officer all working quarter-time. The revised budget calls for the equivalent of 10 officers at 75% time — three hours

during the morning commute and three hours in the evening, although 92 of the 98 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 49.3% of all salaries for overhead — real estate, electricity, accounting and human resources costs, Holland said, which comes to almost \$1 million over the 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 PCOs 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 tweaks the cost of administrative staff. This time the trajectory is downward. Instead of spending \$417,347 on eight positions, the new plan is to spend \$304,331 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 GPS 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 56 hours per day of lost parking meter revenue — about \$70,000 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 Tenderloin 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.

“The 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 collected and development of a longer-term proposal.”

She went on to cite another MTA pilot, the just-completed citywide SFpark 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



The Extra staff took home plaques from the 2013 Peninsula Press Club awards May 31 in three categories: Overall Excellence, third place behind S.F. Business Times and Palo Alto Weekly, and first place awards for Paul Dunn and Mark Hedin.

By MARJORIE BEGGS

**C**ENTRAL CITY EXTRA once more took home awards from the San Francisco Peninsula Press Club’s “Evening of Excellence,” its 37th 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 “Gentrified,” his comprehensive November story of nonprofits displaced from the mid-Market and Tenderloin neighborhoods. The piece captured a crisis for service providers that continues to worsen.

Another First Place, for Feature of a Light Nature, went to reporter Paul Dunn’s October “Farmers on the roof.” The centerspread survey of the Tenderloin’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 nondailies, a tribute to our approach that news is a community service and our designer Lise Stampfli.

After 14 years of publishing The Extra, the nonprofit San Francisco Study Center is proud to continue providing the central city stories of special concern. Many are also of citywide significance.

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

CENTRAL CITY

**EXTRA**

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# Snapshot of change in the shadow of tech

▶ CONTINUED FROM PAGE 1

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 deep, wide and rising. The pull of its tides — dragging out the old and floating in the new — is gentrifying the central city, starting with Market Street. The midsection of the city's grandest boulevard is being transformed as both ends push toward the middle.

Market is under construction from

about a year ago. The rates are down a bit — from \$4.50 a square foot to around \$4 — for both main and sub-leases, but there isn't much inventory," he said. Lange joked that many of the small tech startups take 12- to 24-month leases. "They think they'll be bought by big investors, make millions and move on. The established tech companies want five- or 10-year agreements with options to renew."

Twitter and the big tech companies employ more than 4,000 here, but you don't see their workers on Tenderloin

cess to conference rooms, comfortable common lounges, kitchens and private phone booths when the need arises for personal conversation away from open office settings.

WeWork, a Delaware-registered limited liability company, bought 25 Taylor for \$16 million in 2012. The building is a minority parcel in a commercial condominium controlled by SHN, the theatrical enterprise helmed by Carole Shorenstein Hays.

The building had been empty for 17 years since the owners cleared out all tenants, mostly nonprofits, including Tenderloin Times, The Extra's multilingual predecessor. Massive Internet-serving electrical systems were installed, and floors all opened to sunlight. WeWork transferred ownership of the building to another WeWork LLC, reserving for itself a 10-year master lease.

One hundred fifty companies, averaging four employees each, occupy the space, according to Tim Pauly, WeWork community manager. Tenants range from sole entrepreneurs — lawyers, accountants, apparel designers, photographers — to tech enterprises, some small like Hotwire PR and Party Corps, some well-established like Ingur, Buzz-Feed and Silicon Valley Bank, the investment capital specialist that rents an entire floor.

When you rent space from WeWork you become a member, entitled to perks including indoor bike storage, bottled water and free beer as well as inclusion in an exclusive WeWork app that connects you not only with the people and events in this building, but 10,000 other WeWork members nationwide.

Rentals are month-to-month only and the average tenant stays less than a



But early efforts failed, the sidewalk planter box trees died and the specially painted crosswalks faded. Gray Area Foundation for the Arts, heralded as an early anchor, lost its lease. Tranquil visits were not the hallmark of the corner of Turk and Taylor, once described by Tenderloin Station's former captain, Gary Jimenez, as "ground zero for violence, a killing field." It was the scene of wild gunplay in March that wounded eight bystanders. Only the deeply rooted 21 Club, the city's premier dive bar that used to host poetry readings,

"Two or three years ago there were dead spots on Market from Seventh to 11th streets. Now, it's filled with new people and new activity. It shows that if the city works hard enough, good things happen. Look, tech is not all bad, Twitter is not all bad, but I'm not sure the isolation of workers with in-house meals, fitness centers and laundries is the ideal approach. That will change with time, particularly with tech workers residing near their jobs. They'll want to go out to neighborhood spots. That's when a community, a neighborhood, gets built. You'll see people strolling, sidewalk cafes with people relaxing outside under umbrellas."

Henry Karnilowicz, heads Council of District Merchants Associations, South of Market Business Association

Fifth to Sixth. Sixth to Seventh remains problematic, but not for long with pieces like the Renoir Hotel and Hollywood Billiards finally falling into place. Eighth to Van Ness is mostly spoken for, especially from 10th Street west.

Streets South of the Slot have been overrun, but the blocks immediately north of Market are proving slow to gentrify.

Tech has barely touched the Tenderloin, though the disquieting effects of its presence are pervasive here, uprooting long-established nonprofits, shredding the city's safety net.

The Chamber of Commerce, Market Street Association and SoMa Business Association have experienced no uptick in membership from the influx of new businesses. Thus, the traditional advocates of commerce have nothing to add to recent mayor's Office of Economic and Workforce Development reports on mid-Market, the only official enumeration of tech's presence here.

OEWD's "Central Market Turn-around 2011-2014," released in May, lists 21 new companies — 18 tech, two co-working spaces and the venture capital firm Benchmark — with mid-Market locales.

But it makes no mention of the scores of app developers, programming schools and other "sharing economy" wannabes occupying modest quarters in previously vacant buildings. Anonymous now, but toiling in hopes of becoming the next big thing, these tech entrepreneurs are uncounted.

With over 90% occupancy, commercial office space is scarce, with companies large and small hovering over the few spots still available. Art Lange, a commercial real estate broker at Hancock Properties, runs it down.

"Commercial rates were very high

streets unless in a group, part of an arranged tour of the perilous hood.

No need to. A big bus brings them to work and takes them home. A free lunch is an expected perk and in-house gyms and game rooms are de rigueur in the industry. Why go outside when everything you need is near your workstation?

Tech dominates Mid-Market's west end. Seven of the 18 tech companies in the OEWD report, including Twitter, Square, Uber and, soon, Dolby, are located one block apart in three buildings that comprise more than three quarters of the 2 million square feet of central Market office space.

Zendesk is the big dog on the east end, with 200,000 square feet in two buildings — 111,500 square feet at 989 Market that it shares with Zoosk and 88,000 square feet down the block.

NerdWallet just took over the last big office building on mid-Market's east end, 45,000 square feet at the old Marshall's across from Westfield Centre.

Not far away is an operation that hints at the scope of tech-related businesses in the neighborhood.

WeWork, which opened at 25 Taylor St. a year ago, is not a tech company, but a landlord controlling more than 20 buildings in six cities nationwide with plans to open new sites in London and Amsterdam. It calls its holdings co-working spaces, similar to Impact Hub, which opened at Fifth and Mission streets six years ago. It has more than 44,000 square feet over the entire seven floors at 25 Taylor St. — abutting the Golden Gate Theatre — for people who need a desk or private office.

A one-person, 40-square-foot space costs \$650 to \$800 a month. Offices for six or more — 240 square feet and up — start at \$3,100. All tenants enjoy ac-

"The tech presence makes real the contradictions of gentrification . . . working to improve life for Tenderloin residents, knowing that one byproduct is displacement. The answer . . . is 'equitable development,' where we encourage economic growth while advocating for including residents in its benefits and protecting them from some negative impacts. [It's] similar to the late '70s and early '80s, when developers proposed luxury hotels and commercial projects and our TL predecessors responded with the SRO Hotel Anti-Conversion Ordinance and the North of Market Special Use District. Throughout its history, TL residents and their supporters have demonstrated remarkable political savvy and power."

Don Falk, executive director, TNDC

year. Many, according to Pauly, move on to longer-term leases at larger quarters in the central city.

"We are creating a community, a sense of nonisolation," Pauly said. To that end, he cited the social, creative and learning events WeWork promotes for members each week, all fully detailed on the in-house app. Chefs present their wares at after-hour dinners, or experts like Josh Anon, an artist/technical director formerly at Pixar, tell how to use the art of storytelling to pitch startups and enhance websites.

There seems to be an active cocktail culture with tenants hosting mojito and wine tasting meetups after work hours. WeWork organizes group dinners at Tenderloin spots and last month hosted the Chamber of Commerce presenting Supervisor Jane Kim discussing the prospects for business in District 6.

Step outside WeWork and onto the Taylor Street Arts Corridor, proclaimed thus four years ago by the Newsom administration, envisioned as a multiblock sweep filled with storefront galleries and arts workshops that would draw visitors from Union Square to the Tenderloin.

seemed able to survive.

But the new companies and new workers in the area are encouraging signs for those with patience. Arts groups are putting down roots and gaining stability, often crediting their chance to thrive on the willingness of tech workers to spend discretionary income.

The nonprofit Center for New Music at 55 Taylor St. has been open nearly two years, nurturing new musicians in its performance and rehearsal spaces and collaborating with the Window Gallery to showcase hand-crafted musical instruments, some functional, some whimsical.

Executive Director Adam Fong says the center has held 180 musical events since March 2013 and is surviving on \$160,000 from paid memberships, ticket sales for the shows and small grants from foundations, including the Bill Graham Memorial Foundation. So far, more than 110 individuals and 25 organizations have signed on.

Fong cites OEWD, Northern California Community Loan Fund and Urban Solutions for help getting started, and feels tech companies and their em-

"I feel the tech presence in the Tenderloin has been mostly positive. The tech movement has helped to promote the neighborhood and our vibrant community, but it has also exposed an area of weakness that I don't think anyone was quite prepared to handle. Many community advocates sounded the alarm on the vulnerability of the commercial real estate market in the Tenderloin, and predicted the cost of housing would skyrocket, but I don't think we were prepared for the realities of how nonprofits and small businesses were affected. I don't blame the tech companies for that, though... I think the city could have abated it."

Dina Hilliard, executive director, Tenderloin CBD





PHOTOS PAUL DUNN

**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 \$16-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 Antedote works in one of the tiny offices.

**“**Most of the tech is on Market, very little in the Tenderloin. But they now represent a portion of our community, they have very real interests. They have different backgrounds from the people with single and double diagnoses and different economic status. . . . The newcomers want to be engaged some, but largely sit on the sidelines. They want to help, but they don't know what their place is. In mid-Market some were victims of crime.”

**Jason Cherniss**, Tenderloin police captain

**“**There's been more of an open dialogue with tech companies of late, whether that's because folks have had more access to them or there's been more presence. We are eager also to look at some bigger projects, particularly the stabilization fund that Market Street for the Masses proposed. We are eager to see how this could directly impact the displacement that's the No. 1 issue in San Francisco. We did have Twitter and Yammer participate in a “Talking Tech in the Tenderloin” roundtable discussion. We did have some representatives from the CBA companies — Twitter, Yammer and Zendesk — at our art auction. They either attended or sponsored.”

**Jackie Jenks**, executive director, Hospitality House

employees support the center's goals. “We have tech executives on our board of directors — Dennis Yang, president of Udemy, a SoMa-based online learning and teaching marketplace — and tech people who live and work in mid-Market are supporting our shows,” he said.

The TL's leading indie theater company — the venerable 35-year-old EXIT Theatre whose 21st San Francisco Fringe Festival kicks off Sept. 5 — is now joined by PianoFight that will soon launch small theatrical productions in the old Original Joe's building mid-block on Taylor with plans to open a restaurant and bar, as well. It's been a long process. PianoFight leased the space in 2011 and began refurbishing last year. Rob Ready, one of three founding partners, believes the past three years have not been wasted.

“We've got our funding in hand. We've raised about \$1.2 million through grants, private equity, loans and a recent Kickstarter campaign that brought in more than \$131,000,” he said. Tech companies and the industry have been helpful in fundraising. “They have been supportive and generous. When we hold fundraisers, they're there,” he said.

Ready believes new cultural forces are already visible in the neighborhood. “You have Cutting Ball Theater producing shows at the EXIT, CounterPULSE will be staging performances at the old Dollhouse on Turk Street, there's music at the Center for New Music and 50

Mason Social House and now at Farmer Brown's. The Warfield and Golden Gate Theatre are doing business. So's Mikkeller Bar. No one said this would happen overnight, but now the neighborhood is changing,” he said.

CounterPULSE has already staged small shows at the Dollhouse, which will undergo renovation in September and become the group's permanent home next year, thanks in part to the Community Arts Stabilization Trust, which purchased the 80 Turk St. locale.

Daniel Patterson, owner of Coi in North Beach — a two-star Michelin winner with a \$195-per-person menu — has opened Alta CA on the ground floor across from Twitter. The prices are lower, although \$14 cocktails and \$16 burgers don't necessarily bespeak economy dining.

Next door, Phillip Ma, whose eponymous coffee and wine bar MA\*Velous sits in the shadow of Twitter headquarters, opened before the tax break was signed in March 2011. His business is flourishing and he credits Twitter, Square and NEMA, the hundreds of just-opened housing units at Tenth and Market, with creating a new dynamic.

“Market Street at this end was scary then,” he said. “You'd see people standing in the middle of the street screaming. Now, it's becoming a neighborhood. People live here, work here. Even tourists come here. There's activity on

the weekends.”

Christopher Graves, the co-owner of Littlejohn's Candies across Market Street from Square, has lived in the area for 12 years. He opened his shop in late 2012. “I know this neighborhood. Other businesses are coming here, and that's a very good sign,” he said.

A middle-aged woman pauses to cross Market Street at Tenth. To ease her way, she uses a walker that's loaded with small luggage and plastic-wrapped bundles.

She points to NEMA's residential towers and street-level windows wrapped with slogans — “Rent, don't vent” and “Amenities, not enemies.” NEMA promises community terraces, 24/7 lobby personnel, a spa and fitness center and a heated saline pool to prospec-

homeless. “You know, they don't want poor people in this town, anymore.”

Asked how she knows who can afford to live in a NEMA apartment, she says, “You're not 25 years old. You're not wearing jeans and a T-shirt and you're not carrying an \$800 device in your hand.”

“We're located in the tech corridor, no doubt,” said Sadie Simpson of NEMA developer Crescent Heights. “We definitely have tech-savvy buildings, but I believe all sorts of people are leasing, some obviously work in tech companies, but some are lawyers and some are in finance downtown.”

Expect more Market Street changes when AVA's 273 residential units at 55 Ninth St., in the shadow of Twitter headquarters, is fully occupied. It will

**“**It hasn't affected us at all. If you stand in the front door of EXIT, I can see Bloomingdale's and Nordstrom, the largest urban mall in the Western U.S. Things that happen at Fifth and Market and Ninth and Market don't reach into the Tenderloin, in my experience of 40-some years. It doesn't have that kind of spillover. The Tenderloin is a complex place, it changes block to block. On ours, we don't have a single apartment building, so the fact that studios are \$1,500 doesn't affect us. Things that happen a block and a half away don't impact us. This is the largest transportation nexus in the Western U.S., between BART and every major county and most of the Muni stops within a few blocks of here. The transportation affects the Tenderloin. The fact that there used to be a BofA computer center and now it's Square, I don't know that that's made any difference to me. It really takes an awful lot to impact the Tenderloin. Removing parking on Turk hasn't affected Eddy. The more you get into the center of the Tenderloin, the less you'll see impact, except for housing prices. Within the Tenderloin, residential hotels are still what they were before.”

**Richard Livingston**, managing director, EXIT Theatre

tive renters of its 754 units, including 460-square-foot studios that start at \$2,670 a month and two-bedroom units on the upper floors of its 30- and 40-story residential towers that go for as much as \$6,480. For NEMA's 90 affordable housing units, the monthly rent is \$939 for a studio and \$1,066 for a one-bedroom.

“You can't afford to live there,” she says. “I know. I made an application, but they told me it was all full.” Her name is Mary, she says, and she used to work for Muni, but got laid off. She lost her apartment, became disabled and now is

be joined by 400 residential apartments Emerald Fund is building at the site of the old CSAA building at 100 Van Ness Ave., and the 162 units it will soon construct a block away at 101 Polk.

Mid-Market prices now, for housing and everything else, hark back to the days when gold dust just fell from the prospectors' pockets. ■

*Mark Hedin conducted all the interviews that accompany this story except Henry Karnilowicz by Jonathan Newman. Geoff Link edited the quotes.*

**“**I'll tell you straight up: It's the zoning out of people who lived here for years. Disrespect from the young — under 30 — they look at us like we're losers.”

**Emmett**, a legal counselor, disabled, has played music on Market Street for years.



# Arts community shows Intersection it's not alone

▶ CONTINUED FROM PAGE 1

executive director, told The Extra after the meeting that the fiscal sponsorship 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 \$3 million. Rollison expects this year's to be \$400,000 to \$450,000, excluding the activities of the sponsored projects. The deficit going into the year was revised down to \$200,000, half 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: Campo Santo, Erika Chong Shuch, Howard Wiley, Dan Wolf and the Living Word Project.

At the community meeting, Widmer said the cause of the financial problems was "a perfect storm" that blew in last year: "We lacked enough unrestricted income, and, like many small and mid-sized nonprofits, we had few reserves. Funding that we expected and community contributions didn't come through. And we had a significant leadership change." Deborah Cullinan, executive director since 1996, left in 2013 to lead Yerba Buena Center for the Arts. Widmer expressed confidence that Intersection would weather this storm and asked the audience for ideas. The crowd split into five groups to discuss shared space, visual arts, performing arts, community engagement and fundraising. Another meeting is scheduled for Aug. 19.

## BELOW MARKET RENT

Organizations in financial trouble usually cut staff, then worry about how to keep a roof over the heads of whoever is left. Gentrification is exacerbating those concerns for central city nonprofit arts groups and service providers. Intersection, however, doesn't seem to be fretting about possibly losing its site at 925 Mission St.

Widmer and Rollison expect to be able to keep paying rent in the Chronicle building, at least until Intersection's lease is up at the end of 2015. It's an unheard-of \$10,000 a month for 6,200 square feet — \$1.60 a square foot in a market that today is charging \$4 or more. Intersection and other tenants were beneficiaries of an ambitious 2011 plan by the Hearst Corp. and developer Forest City to turn the Chron's 4-acre site into what they called 5M, a commercial, housing, cultural and arts complex.

Intersection's Hearst-subsidized digs include a 4,200-square-foot first-floor performance space, a large basement used for rehearsals, classes and meetings, and a gallery space donated to Intersection by The Hub, another Hearst tenant. The Hub, a shared workspace that leases 8,600 square feet and rents out individual workstations, offices and meeting and event rooms for its members, wasn't using the gallery area.

Intersection began life in 1965 in a dingy coffeehouse at 150 Ellis St., a former bar on the fringe of the Tenderloin,

where art, much of it racy, intersected with anti-Vietnam War activism and the socially conscious religion of the Rev. Ted McIlvenna.

He was one of the triumvirate of ministers who directed Glide's church and enterprises and set Glide on its course of social activism. A year later, Intersection moved to a North Beach church, then on to the Mission District at 776 Valencia St., a former mortuary. After that site buckled in the '89 Loma Prieta earthquake, Intersection took over 446 Valencia St., once a furniture store, and called it home for 14 years.

"For the record, we moved here to Mission Street to explore what Intersection could become, really what's being talked about here today — new models for the organization," Cullinan told participants in the space group. "We had problems on Valencia Street and had to let go of what we'd known. This may just 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 ace fundraiser pulled Intersection through several financial crises, notably in the mid-1990s when the dot-com boom pushed out operations, then again in the mid-2000s when the recession hit and public and private funding dipped.

## 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 Walter & Elise Haas Fund. But she knows Intersection 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.

"So many people at the community meeting were Intersection peers — the executive directors of other arts groups," Phillips, one of several funders in the audience, later told The Extra. "They may have come to find out more about 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 May public announcement. She's part of a funders' group that convened to try to help the floundering organization. In late July, the Walter & Elise Haas Fund gave Intersection a grant for operating support and a consultant to analyze its last five years' financial operations. Grants from other funders, not yet announced, will pay the consultant to work with an Intersection transition team to plan strategies and search for an executive director.

"Some of Intersection's vulnerabilities are like the cart and horse," Phillips says. "It needs a dynamic new leader, but it's hard to find a dynamic new leader without the money."

Grants for the Arts has been funding Intersection annually since 1971. Kary Schulman, executive director, pulls up the stats after 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 \$28,000 by 1984." Last year's grant was \$53,950. A separate grant of \$25,000 went to Campo Santo, one of Intersection's former resident theater groups that now, with the restructur-



PHOTO MARJORIE BEGGS

**Intersection** board Chairman Yancy Widmer addresses 150 supporters at the July community meeting to brainstorm the organization's next moves.

ing, has reverted to its original status as a fiscally sponsored project.

Sean San José, Campo 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 Theatre 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 its situation was so dire, and she wants to give Intersection every opportunity to regroup: "Intersection has reinvented 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 Dancers' Group each has about 120 projects, but only Intersection sponsors in all art disciplines. ■

## 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 restructuring mode. A piece about the Israeli-Palestinian conflict, it was praised by Chronicle theater critic Robert Hurwitz as "a remarkable solo performance," the portraits presented "riveting."

Contemporary and political, the play fits the Intersection model of presenting 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 people he interviewed during his travels there. 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 artist, a sort of test case for what they wanted to do more of — they'd give me in-kind support by providing the space and technical assistance, and I'd raise the rest of the funds needed."

The solo production — 13 performances with minimal staging — cost about \$120,000, 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 remains an Intersection resident artist, 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 arts community and its cultural fabric — it serves a diverse range of people and supports the entire range of the arts." ■

— Marjorie Beggs

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<p>✦ September 6 <span style="float: right;">7 pm</span> <i>Under the Stars, Precita Park</i> Folsom St at Precita Ave Films &amp; live music in the park + After Party – Precita Park Café Precita Ave at Alabama St</p>	<p>✦ October 7 <span style="float: right;">7 pm</span> <i>Best of Bernal Nite</i> Mission Cultural Center for Latino Arts 2868 Mission Street 2014 Award-winning films plus Q &amp; A with filmmakers</p>

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The North of Market / Tenderloin Community Benefit District (NOMTL CBD) invites community members to apply for a Board of Director's seat!

To qualify, applicants must be a property owner representative within the district boundaries. Please contact NOMTL CBD for more information, at: [info@nom-tlcbd.org](mailto:info@nom-tlcbd.org) or 415-292-4812

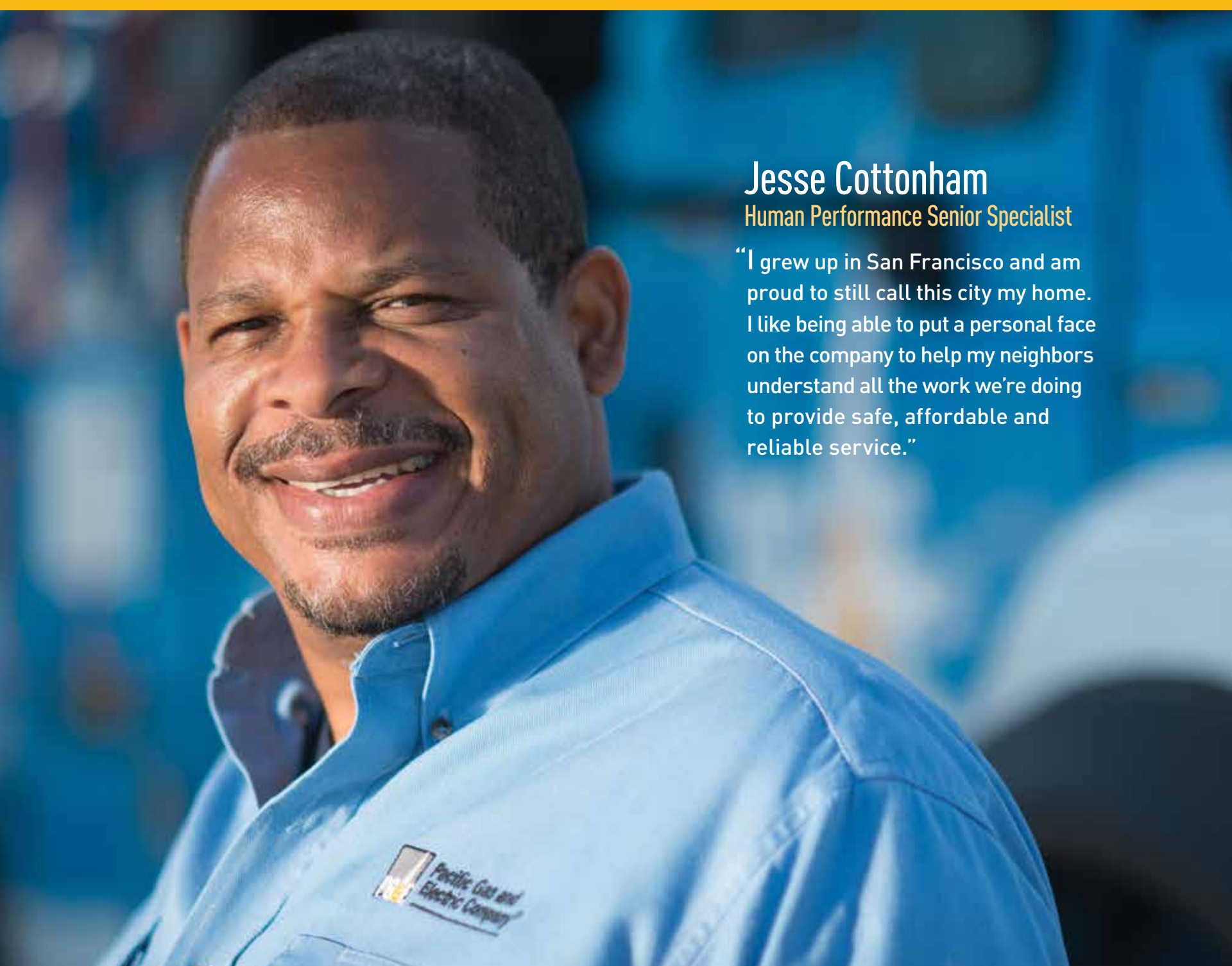
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# COMMUNITY CALENDAR

## ARTS EVENTS

**Thursdays@Noon Film**, Main Library, noon-2 p.m., Koret Auditorium, music fest: Aug. 7, "Gay Purr-ee," animated with voice of Judy Garland; Aug. 14, "Bells Are Ringing," Judy Holliday; Aug. 21, "Fastest Guitar Alive," Roy Orbison; Aug. 29, "Robin and the 7 Hoods," Rat Pack (Frank Sinatra, Dean Martin et al.).

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

**Neighbors**, a photographic essay project by Troy Holden, Old Mint, 88 Fifth St., Sundays at the Mint, 1-4 p.m., through Aug. 21. Fifty portraits of individuals and families from the Tenderloin, Central Market and SoMa in their homes or workplaces. Admission \$10. Info: sfhistory.org/sundays-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 TL SRO residents of Delivering Innovation in Supportive Housing (DISH) and Community Housing Partnership. Info: 553-4525 x301.

## REGULAR SCHEDULE HOUSING

**Tenant Associations Coalition of San Francisco**, 1st Wednesday of each month, noon, 201 Turk St., Community Room. Contact Michael Nulty, 339-8327. Resident unity, leadership training.

## HEALTH AND MENTAL HEALTH

**CBHS Client Council**, 3rd Tuesday of month, 3-5 p.m., 1380 Howard, Room 515. Consumer advisers 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, 1010 Mission St., Bayanihan Community Center, 11 a.m.-12:30 p.m. Focus on increasing supportive



**Robert and Ginger** busking, from Troy Holden's photo exhibition, *Neighbors*.

home services, expanded eligibility for home care, improved discharge planning. Light lunch. Call James Chionsini, 703-0188 x304.

**Hoarding and Cluttering Support Groups**, weekly meetings conducted by Mental Health Association of San Francisco, 870 Market St., Suite 928. Info: 421-2926 or mentalhealthsf.org/group-search.

**Legal clinic**, 4th Thursday of the month, 507 Polk St., 10 a.m.-noon. Legal help for people with psychiatric or developmental disabilities who need help with an SSA work review, sponsored by People with Disabilities Foundation. Sliding-scale fee. By appointment only: 931-3070. Info: pdf.org.

**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.

**Tenderloin Healthy Corner Store Coalition**, 4th Thursday of the month, 3 p.m., Kelly Cullen Community Building, 220 Golden Gate Ave., 2nd floor auditorium or 5th floor gym. Public meetings to discuss legislation that encourages corner stores to

sell fresh food and reduce tobacco and alcohol sales. Info: Jessica Estrada, jessica@vydc.org, 771-2600.

## SAFETY

**SoMa Police Community Relations Forum**, 4th Monday of each month, 6-7:30 p.m. Location varies. To receive monthly email info: 538-8100 x202.

**Tenderloin Police Station Community Meeting**, last Tuesday of month, 6 p.m., police station Community Room, 301 Eddy St. Call Susa Black, 345-7300.

## NEIGHBORHOOD IMPROVEMENT

**Alliance for a Better District 6**, 2nd Tuesday of each month, 6 p.m., 230 Eddy St. Contact Michael Nulty, 820-1560 or sf\_district6@yahoo.com, a districtwide improvement association.

**Central Market Community Benefit District**, board meets 2nd Tuesday of month, Hotel Whitcomb, 1231 Market St., 3 p.m. Info: 882-3088, <http://central-market.org>.

**Friends of Boeddeker Park**, 3rd Thursday of the month, 3:30 p.m., Un Cafecito, 335 Jones St. Info: Betty Traynor, 931-1126.

**Gene Friend Recreation Center Advisory Board**, 3rd Thursday of month, 5 p.m. Works to protect SoMa resources for all residents. Gene Friend Rec Center, 270 Sixth St. Info: Tim Figueras, 554-9532.

**North of Market/Tenderloin Community Benefit District**. Full board meets 3rd Monday at 4 p.m.. Call 292-4812 for location or check nom-tlcbd.org.

**Safe Haven Project**, 4th Tuesday of each month, 3 p.m., 519 Ellis St. (Senator Hotel). Contact: 563-3205, x115, or [centralcitysafehaven@gmail.com](mailto:centralcitysafehaven@gmail.com).

**SoMa Community Stabilization Fund Advisory Committee**, 3rd Thursday of month, 5:30 p.m., 1 South Van Ness, 2nd floor. Info: Claudine del Rosario, 701-5580.

**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 400. Call: 554-6789. 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: 546-1333, [www.sdaction.org](http://www.sdaction.org).

## DISTRICT 6 SUPERVISOR

**Jane Kim**, member, Land Use Committee, School District, Transportation Authority; chair, Transbay Joint Powers Authority Board of Directors; vice-chair, Transportation Authority Plans & Programs Committee. Legislative aides: Sunny Angulo, Ivy Lee and April Veneracion. [JaneKim@sfgov.org](mailto:JaneKim@sfgov.org), 554-7970.

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