

Leno's bill a shot in arm to key niche of health care

Would certify peer support staff, shift service cost to feds

By MARK HEDIN

A MEASURE working its way through the Legislature promises to revolutionize behavioral health care services in California by professionalizing the growing client-driven workforce.

San Francisco state Sen. Mark Leno's Peer and Family Support Specialist Certification Program Act, introduced in February, cleared the Senate 40-0 in late May and is now in the Assembly, where it will be taken up by the Health Committee on July 14.

SB614 would set statewide standards for training, certification and regulation of peer support services, and require Medi-Cal to reimburse counties from half to

all of the costs of those services, according to Leno's office, which said it is amending the Assembly version of the bill "to reflect that much work has already been done here in California."

Peer support is the fastest-growing route to recovery in mental health and substance abuse services. S.F.'s Department of Behavioral Health Services employs several hundred peer specialists and wants to add more.

At least 6,000 people do peer support work in California, and training programs exist, for instance, at City College of San Francisco, which offers a 16-unit Community Mental Health Worker Certificate program, but "every county does it differently," Sally Zinman of the California Association of Mental Health Peer-Run Organizations told The Extra. "There's no standard curriculum."

However, more than 30 states and the Department of Veterans Affairs have established curricula and certification protocols for peer provider services, the text of SB614 notes.

The importance of peers in the recovery from addiction and mental illness is explained by Leno in a statement to The Extra:

"Peer providers utilize their lived experience to help others. So their support for people who have mental illness or substance abuse disorders is significant. Studies show that peer specialists help improve an individual's overall recovery and wellness, shorten hospital stays, alleviate depression and reach underserved populations. A statewide certification program will only enhance these services and improve the quality of care standards for Californians who live with mental illness."

"People know that it works," Zinman said. "It's happening and it's going to grow."

With the advent of the Affordable Care Act, there are about 12 million Californians newly enrolled in Medi-Cal. About a quarter of them may require mental health services, Leno's office estimates.

A February report by the California Mental Health Planning Council titled "Peer Certification: What Are We Waiting For?" dubbed peer specialists "the Sherpas of the mental health care world" and said Leno's legislation fills an urgent need because there are likely to be workforce

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CENTRAL CITY

EXTRA!

SAN FRANCISCO

TENDERLOIN



PHOTO: MARJORIE BEGGS

Two weeks before the Tenderloin Museum opens, it's still shrouded in a plywood parade. The museum's contents weren't available at press time, but The Blackhawk surely has a spot. In a nod to enriching the knowledge of the neighborhood and to complement the museum's opening, The Extra features a jazz expert's appreciation of the club's legacy on Pages 4-6.

Our own museum

Highlights from hood's rich past finally get venue

By MARJORIE BEGGS

RANDY SHAW, Tenderloin Housing Clinic executive director, had a dream eight years ago: a museum to highlight the neighborhood's cool past, its jazz legends, LGBT pioneers, film exchanges, rock recording studios, waves of immigrants, tea dances and much more.

"We need to preserve our past. Our history is amazing," he mused in 2007 at a Tenderloin Futures Collaborative meeting where he introduced his idea to the community. "It'll be a place with photos, artifacts, maybe oral histories on tape."

The reaction was pleased nods tempered with the knowledge that change comes to the Tenderloin slowly.

Fast forward. The Tenderloin Museum opens July 16 on the ground floor of the landmark Cadillac Hotel, 398 Eddy St. Following an invitation-only ceremony, the public's invited at 2 p.m. to see how Shaw has brought his

brainchild to life, following the hood's history from 1906 to "almost the present," he says.

Exhibition centerpieces, he says, will include recordings of music performed at The Blackhawk Jazz Club, at Turk and Hyde, where Miles Davis, Billie Holiday, Charlie Parker, Dave Brubeck, Thelonious Monk and others played 14 years — 1949 to 1963. The club gave these musical giants endless creative opportunities and hugely affected the global perception of jazz.

A historic pinball machine has pride of place, and recordings done at Wally Heider Studios on Hyde Street in the 1970s feature the Grateful Dead, Santana and Crosby, Stills, Nash & Young.

"We'll also have a big retail presence with Tenderloin-branded items for sale," Shaw says, "T-shirts, posters and more, all done in a distinctive design."

As a nice fit with the Tenderloin's past, the museum will be both a daytime gallery and a destination for evening events. The first, 7 p.m. opening day, celebrates the legacy of transgender activism in the 'Loin with video clips and sound from "Screaming Queens," the 2005 documentary about transgender women and drag queens who fought police harassment at Compton's Cafeteria at Turk and Taylor in 1966, called "ground zero for drugs and violence" by the Tenderloin police just two years ago.

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SUNDAY STREETS

Busy day with fun, music, creativity, helpful stuff

By MARJORIE BEGGS

TENDERLOIN Sunday Streets, July 12, will be ubiquitous fun, none more than a new event activity at Golden Gate and Jones: Amos Gregory, founder of the S.F. Veterans Mural Project, will be designing a mural at that corner, and everyone's invited to grab a brush and help bring it to life.

Like a Tibetan sand painting, it's temporary, washed off at the end of the day, but a joy for all in the doing.

Practicality and pleasure mix at the annual event, which runs 11 a.m. to 4 p.m. along a route stretching from the corner of Ellis at Larkin to Ellis at Jones,



SVEN EBERLEIN, 2013

Gigantic, undulating bubbles were among the offerings at Tenderloin Sunday Streets in 2013. At the family fun event this year you can get your bike repaired, or help with more serious stuff from all the groups telling about their services.

down Jones to Golden Gate and back to Larkin, and from Fulton outside the Main Library up Larkin back to Ellis.

Sans cars, walking and bicycle-riding lose their frightfulness and become the safest of activities in the TL. New bike rider in the family? SF Bicycle Coalition will be there teaching kids to ride, a staple of Sunday Streets. This year, both the Yellow Bike Project and Bay Area BikeMobile will be making on-the-spot minor bike repairs.

Another great opportunity: Yellow Bike's kid's bike swap. Bring in your kid's outgrown two-wheeler and ex-

change it for one that fits.

At Boeddeker Park, picnic in the grass, then shake a leg — and more — with zumba lessons and basketball. Glide will host dancing and games (giant legos!), and arts groups will be there with interactive projects.

Community groups — Tenants Union, TNDC, St. Anthony's, Young Workers United, Tenderloin Housing Clinic, Wu Yee Children's Services, TL Boys & Girls Club, YMCA and more — will have staff to explain their offerings.

Music will be everywhere: Among the local bands: The Beauty Operators,

a string band playing bluegrass, alt-grass and punk-grass; social justice singer-songwriter Brian Belknap; folk band Alzara & Brother Spellbinder; and alternative folk rock trio Rin Tin Tiger.

Be sure to stop by the Main Library to interact with the Monterey Bay Aquarium's Bait Ball Touchscreen — users, one at a time, touch a big screen where massed "sardines" move and pulse rhythmically to the sound of classical, rock, hip hop, jazz or country music. A digital postcard of the creation, sent via email, gives the user a memento of the activity. ■



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\$3.5 million museum scrambles to open on time

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Screaming Queen Felicia Elizondo will be on hand to give her firsthand account, joined in discussion by transgender activists Tamara Ching and Veronika Fimbres.

Opening night, TL trips guru Del Seymour launches his first nighttime Tenderloin tour from the museum at 8:30 p.m.

All these plans — and the opening date — are vouched for by Shaw, but 16 days before the opening, the work was far behind schedule. The exterior was still under wraps, the interior wasn't finished and no exhibits had begun to be mounted.

The museum's first funding came in

2009, with \$35,000 from the Fifth Age of Man Foundation in the Mission District and a pledge of pro bono design from architectural firm Perkins + Will. A year later, the Mayor's Office of Economic and Workforce Development invested \$20,000.

In his MOEWD proposal, Shaw said the museum would improve the neighborhood's image, stimulate business and give the TL "what it has long lacked: a prime daytime destination that attracts tourists and others into the heart of the community."

A confident Shaw told The Extra in 2009 that he expected the museum to be a natural extension of the Uptown Tenderloin Historic District, which he had just established. It would be 6,400

square feet in the basement and ground floor of the Cadillac Hotel, include a cafe, music events and neighborhood tours, cost an estimated \$3 million and open sometime in 2012.

In the end, its square footage was halved — the basement renovation was too costly — and the cafe was nixed for the same reason, he says.

"I haven't tabulated the final cost, but it's likely closer to \$3.5 million," Shaw says today. "Most funding came from private donations — the Indian American SRO-owner community has been particularly generous — and Perkins + Will has been with us since day one." During a one-month Indiegogo campaign in December, the museum also added \$11,515 to its kitty, a little

more than half its crowdfunding goal.

The museum remains Shaw's baby, but day-to-day operations will be the bailiwick of newly named Executive Director Bill Fricker, who has worked with nonprofits serving youth, seniors and adults with disabilities in San Francisco. Uptown Tenderloin, the nonprofit Shaw established in 2008 to oversee the creation of the historic district, serves as the museum's fiscal sponsor.

Museum hours are 10 a.m. to 5 p.m. daily, closed Monday. Adults pay \$10, seniors, students and youth 12 to 21 \$6. Kids under 12: zip. Memberships, from \$35 to \$250, include various admission and event perks. ■

Safe Passage runs into pothole on Eddy Street

Cadillac Hotel owner lodges complaint

By TOM CARTER

The 11 blocks of fading yellow bricks that schoolkids follow in the Tenderloin — criticized by a major property owner as a "botched" Safe Passage project lacking maintenance — were being erased by the Department of Public Works in June for repainting in July.

Kathy Looper, owner of the Cadillac Hotel that is on the route, says she wants out of the project, calling it an eyesore in a neighborhood on the rise.

"I've lost faith in it," she told The Extra. "It was never really good in the beginning, and it got worse. Maybe when they work out the kinks, I'll reconsider."

Dina Hilliard, Safe Passage executive director, says Looper is the first property owner to drop away from the four-year project that is generally seen as a symbol of safety in the rough neighborhood.

"But the repainting will just skip her property lines," Hilliard said. "We do that with certain other properties, like garages that have cars going in and out."

Hilliard said Safe Passage is committed to making a mural that is attractive to kids and will add value to properties and please the owners.

In April, Looper wrote Supervisor Jane Kim, complaining that the repainting then was substandard and that Safe Passage had not asked her permission to redo the sidewalk next to the Cadillac Hotel on Leavenworth and Eddy. (See May Extra.)

Looper, as a Community Benefit District board member, had previously supported Safe Passage. But, as a property owner, she said the mural project hadn't been properly maintained since it was first painted on Martin Luther King Day in 2012. She said it was "rapidly becom-

ing bad graffiti on a public sidewalk."

She asked Kim to consult DPW to see if Safe Passage had done proper outreach for the repainting.

Hilliard admitted there were maintenance issues with the gaudy, oversized, yellow bricks, as in road. Early on, she explained, there was no money for maintenance.

After Looper's complaint, newly funded Safe Passage decided to start over and put a total cleanup job up for bid. DPW won it for \$2,700 to \$2,900.

The permit to create and maintain Safe Passage as an "art installation" was held by Safe Passage's previous fiscal sponsor, the Tenderloin CBD.

Safe Passage had been one of the CBD's minimally funded programs until it spun off to another fiscal sponsor — Community Initiatives — last year and soon received two grants totaling \$350,000.

Hilliard said she has applied to DPW to switch the repainting permit to Safe Passage and expects to do the job in July. A permit condition DPW attached, she said, is removal of the current mural. The original mural artist and volunteers had repainted four blocks before the job was suspended and put out to bid.

The job has plenty of paint, thanks to donations from Twitter and DPW. But the pattern will have "less density," meaning fewer yellow bricks, and they'll skip the east side of Leavenworth next to the Cadillac, Hilliard said.

Looper and her late husband Leroy, who was an iconic figure in the neighborhood, bought the hotel in 1977 and turned it into the TL's first supportive housing SRO. The Cadillac is also home to the soon-to-open Tenderloin Museum on the ground floor. ■

Legislation a boost for peer services

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shortages, "particularly in the area of rehabilitative services."

Since 2007, federal policy has qualified credentialed peer support services for at least 50% funding.

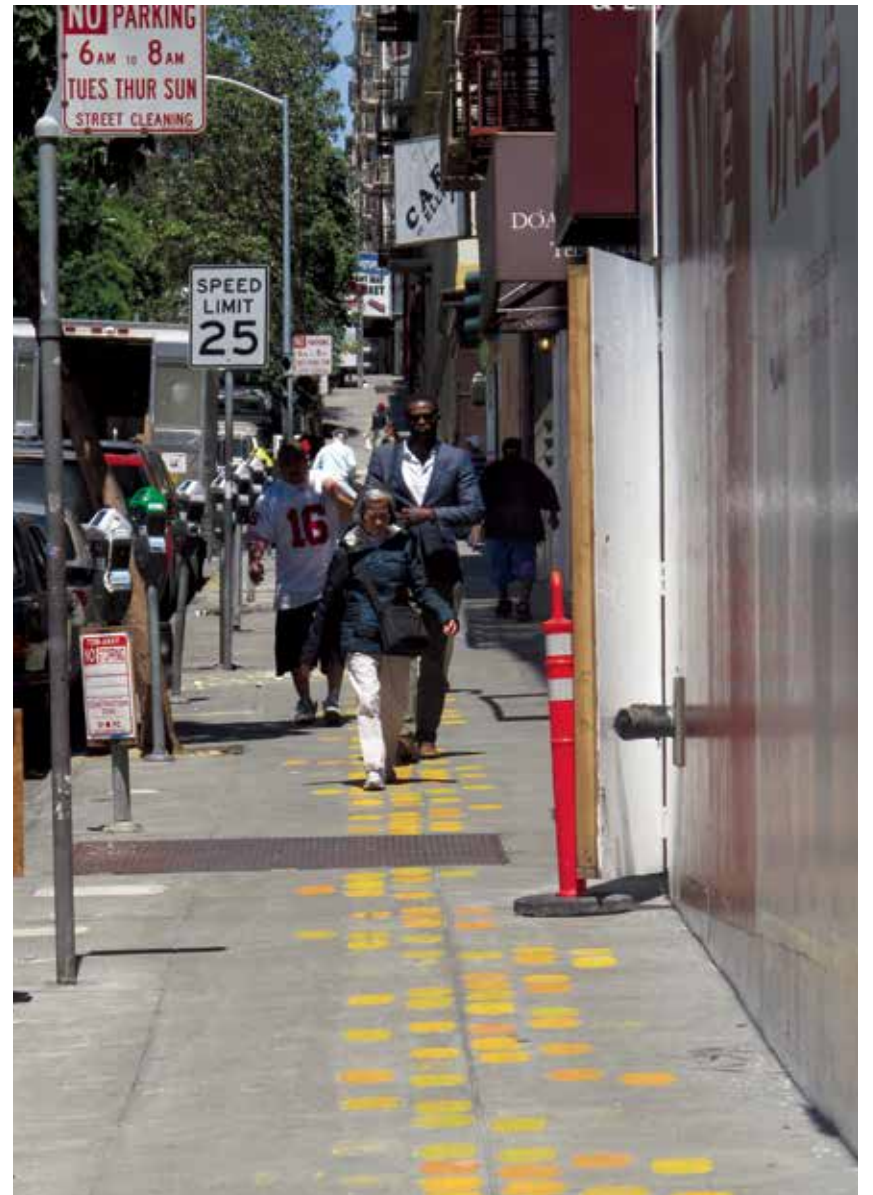
"Because of that," Zinman said, "many states have found a way for credentialing services." But California, with no state-wide credential program in place, has not been eligible for those federal funds. SB614 would fix that.

Leno's measure directs the state Department of Health Care Services, which administers Medi-Cal, to establish a state-wide peer and family support specialist certification program by next July 1 that includes three categories of peer support specialists: adult, family and parent,

"defining responsibilities, practice guidelines, determining curriculum and core competencies, specifying training and continuing education requirements and establishing a code of ethics and certification revocation processes."

A California Legislative Information analysis of SB614 explains that adding parents in certified peer support training expands services to the minors for whom the peer parents are responsible.

Funding for the development and administration of the certification program would come via the Mental Health Services Act established through 2004's Proposition 63 and the Office of State-wide Health Planning and Development. Half of those administrative costs are also eligible for federal reimbursement, Leno's office said. ■



MARK HEDIN

The Safe Passage sidewalk route is marked by a progression of colorful "bricks" from yellow to light orange. The project calls it a mural, and Public Works is repainting its 11-block length.

CENTRAL CITY
EXTRA!

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I CAN STILL HEAR IT

The Blackhawk — where the gods of modern jazz held forth

By JOHN BURKS

The year I moved to Northern California, 1959, I came across an article in Time magazine, "Success In A Sewer," depicting a "scabrous" jazz dive in San Francisco — The Blackhawk — that "slumps" at the corner of Turk and Hyde, the Tenderloin. This was the height of Timestyle, wherein reporting intermingled with extreme point-of-view, abetted by snooty, archaic wordings.

"Its dim doorway belches noise and stale cigaret smoke. Against one wall lies a long, dank bar minus bar stools; a bandstand, just big enough for an underfed quintet, is crammed on the other side; stained, plastic-topped tables and rachtic chairs crowd the floor."

Belches? Dank? Rachtic? Wow! This, I told myself, I gotta see. And did, discovering that Time had been sparing in its disgust. The place was at its worst during Sunday afternoon jam sessions when thin rays of sunshine pierced the club's rotting curtains, revealing tattered, blotchy carpets, battered tables, cracked mirrors, naked lightbulbs. The eminent jazz writer Doug Ramsey aptly recalls "the dust and dimness of that temple of gloom."

First band I saw there was vibist Cal Tjader's. His was also the last performance I saw there. Tjader was now in his pace-setting Afro-Cuban mode, featuring Mongo Santamaria, Willie Bobo, et al, a unit that all but defined what would come to be known as salsa. Wailing Latin percussion undergirding driving jazz solos. I believe Vince Guaraldi, a friend of Tjader's since they matriculated at S.F. State, was his pianist at the time. They were really churning that night. Exhilarating.

Tjader had played The Blackhawk for years, at first fronting a straight-ahead vibes-piano-bass-drums combo, no congas, no timbales. Same instrumentation as the Modern Jazz Quartet but less delicate, harder swinging. Purists will argue that Cal was no match for MJQ vibist Milt Jackson, and they'd be correct, but Cal and his guys really did groove. (If interested, you can hear it for yourself on Tjader's live 1957 "Jazz at The Blackhawk" album.)

THEY KNEW SQUAT

Back to that Time "Sewer" headline. The Blackhawk's owners, Guido Caccienti and Johnny and Helen Noga, had more or less stumbled into operating the club, and jazz was not part of their equation. They got lucky when Dave Brubeck, who was having trouble getting gigs, made himself The Blackhawk's virtual artist-in-residence, somehow attracting scores of devotees via his harmonic and rhythmic unorthodoxy and pronounced lack of social skills. Even luckier when Fantasy Records began recording Brubeck "live at The Blackhawk" — the first of innumerable live recordings there, including Tjader and the initial Gerry Mulligan Quartet album, featuring Chet Baker on trumpet.

Great musicians were attracted to The Blackhawk because of Caccienti and the Nogas — and NOT because the owners were caring, nurturing patrons of the art form. Quite the reverse. They'd taken over the club because they wanted to make money selling booze, and sought to hire musicians who appealed to drinkers. They knew squat about music per se. They never told musicians what to play, how to play it — nothin' — so long as the cash reg-

ister was singing. Players felt free to cut loose, take chances, go nuts. Which was exactly what fans flocked to hear. The bottom line was solid, and that was all that concerned ownership. Musicians running wild? Tackiness? Filth? Guido Caccienti: "I've worked and slaved to keep this place a sewer."

In such an atmosphere they'd sign Miles Davis for a couple of weeks and not give a shit when he abandoned The Blackhawk to jam at the Jazz Workshop or the Say When. He'd miss several nights in a row. No matter: The Blackhawk crowd dug Miles' sidemen, cheered them on in Miles' absence. The joint was packed, the booze was flowing and so were the greenbacks; no problem.

THE FANTASY CONNECTION

The proximity of Fantasy Records, originally operating from an alley off Market Street, was salutary. Fantasy was founded in 1949, the year The Blackhawk opened, when the brothers Max and Sol Weiss bought out a failing jazz label and renamed it. Fantasy began schlepping recording equipment over to the club to record Brubeck, Mulligan, Tjader. The surprising success of these recordings — dubbed West Coast Jazz — led to Blackhawk bookings beyond anything its owners had dreamed. Everybody wanted to play the club, and the best of them did. In the interest of growing its ever-expanding catalog, Fantasy purchased a minority interest in The Blackhawk and kept the tape-decks running.

San Francisco had always been something of a jazz mecca, starting with extended visits by Jelly Roll Morton, Kid Ory and many other foundational jazz artists at the dawn of the 20th century. By the late '30s, the city was at the forefront of traditional jazz "revival" as played by a generation of mostly white acolytes. Lu Watters, Bob Scobey, Marty Marsala and Turk Murphy were among the top "revivalists." Kid Ory and Earl "Fatha" Hines, veterans of Louis Armstrong's band, settled here. The traddlers opened clubs like The Hangover, The Tin Angel, Earthquake McGoon's. Soon enough Fantasy began recording and profiting from them, too.

The trad movement was alive and well through most of The Blackhawk's tenure, and sometimes the trad-bop twain was met. I'm remembering Vince Cattolica in particular, a blind clarinetist who could and did play with just everybody, delivering solos reaching all the way back to Johnny Dodds, referencing Benny Goodman, tossing in Diz and Bird licks with aplomb, sparks flying. A true original. Why Cattolica never achieved national renown remains a mystery.

A GOLDEN AGE

The '50s and '60s were San Francisco's golden age for jazz lovers. There were jazz clubs, or anyway bars where jazz was played, in every neighborhood. If you could keep a decent beat and make listeners feel good there was work, even for me. I still recall the evening when I had to make up my mind whether I wanted to go hear Duke Ellington, Count Basie, Dexter Gordon or Ray Charles, all playing different clubs. Hint: Paul Gonsalves broke the tie. (Later that night, Gonsalves would show up with his tenor sax at the after-hours Jimbo's Bop City along with half his Ellington bandmates, most of the Basie brass section, and Carmen McRae.)

The Blackhawk had its rivals. If

COLTRANE'S 45-MINUTE MUSIC LESSON

It hit me that Sunday



HUGO VAN GELDEREN, ANEFO

John Coltrane, 1963

Management's disinclination to rein in, or in any way control, Blackhawk performers led to some spectacular improvs. Players felt free to try anything, and often did. One memorable instance was tenor saxist John Coltrane's astonishing 45-minute blues solo on a hot summer Sunday.

Trane was a member of Miles Davis' all-star sextet, along with the vaunted alto saxist Cannonball Adderley. That afternoon Miles called a medium blues (maybe "So What," I'm not sure) and by the time it ended an hour and a half had elapsed. There was not one single dull moment.

Everybody soloed: bass, drums, piano, Miles' trumpet coy and sly for at least 10 minutes, Cannonball supple, elegant, waiting for at least 20, and then came Trane. He opened honking and signifying like an r&b player, then, gradually, chorus upon chorus, he turned up the heat and added layers of complexity. His sound: biting, enormous, thrilling. It took control of your gut.

By the half-hour mark he'd gotten into full "sheets of sound" mode. Meaning what, you may wonder — sheets of sound? Coltrane had perfected an improv technique akin to Jackson Pollock's painting. Pollock threw layers of paint on layers of paint, creating a swirling pointillistic effect; so much was happening on his canvas it all but defied interpretation.

Trane achieved a parallel effect by playing so many notes at once, cascades crowding and bumping into one another in pointillistic fashion, that it implored you to make sense of it. Not easy. Trane's playing was so intense, so explosive — so much happening all at the same time — that it seemed impossible to fully process it.

Until that Sunday afternoon, when it hit me: The man was playing three interlocking solos simultaneously. It was akin to New Orleans-style jazz whereby three horns improvise collectively in ad hoc counterpoint. Except Trane was taking the role of all three horns.

The more I listened the more sense it made. Afterward, Trane retired to a table in full sweat, smiling beatifically. I went over to congratulate him, and asked him whether I'd heard what I thought I'd heard — three-part contrapuntal blues played on a single horn. His horn.

His eyebrows shot up, he gave me a quick hug and said, "You heard that!" Nothing more needed be said, except thank you John Coltrane.

— John Burks

we're writing a history of San Francisco jazz, the Jazz Workshop deserves a chapter of its own, and the definitive book would find room for The Matador, Both/And, Basin Street West, Fack's, The Jazz Cellar, Off Broadway, Keystone Corner, the Say When, even Enrico's. Inarguable, however, is The Blackhawk's status as the premier venue for jazz in San Francisco.

The only other popular music paladium paralleling its accomplishments: Bill Graham's Fillmore Auditorium, plus tributaries Winterland and the Carousel. As to which made the greater contribution to the sonic arts — Blackhawk or the Fillmore — it gets real fuzzy.

THE MAYOR AND THE CROONER

That what came out of the jazz club was art did not matter to Mayor George Christopher. In 1961, he became aware that The Blackhawk allowed people too young to drink to attend its festivities. The kiddies were ensconced in a special section, behind chicken-wire fencing so nobody could slip them hooch. Peculiar perhaps, but it provided young folk the opportunity to connect with America's native art form up close and personal, without obstruction. Except of course for that chicken wire.

Mayor Christopher, apparently, had read that Time article, and was shocked, shocked, that innocent S.F.

children were being encouraged to devour lowlife "noise" (and inhale stale cigaret smoke) in a goddamn sewer. An outright affront to Republican civility. So the mayor manufactured a crisis — and a howler of double entendre. "One of these days," he intoned, "a young girl is going to get raped in the parking lot outside the club, and who is going to get blamed for that act? — the mayor of San Francisco!"

Whoa. Can't have that. Cops shut down the youth section within the week. Within a couple of years, The Blackhawk itself went dark, though not necessarily because of the mayor's wrath, nor waning attendance. Insiders say it was because Hawk co-founder Helen Noga had latched on to a money-maker guaranteed to outpace anything a 200-capacity jazz club could ever provide, monetarily anyway.

His name was Johnny Mathis, best known, pre-Noga, as an S.F. State high jumper with Olympic aspirations. One Sunday afternoon, the 19-year-old Mathis had dropped by The Blackhawk to croon some tunes. Enthralled by his

➤ CONTINUED ON PAGE 6

The Blackhawk, in all its guttery glory at the gritty corner of Turk and Hyde, is sure to occupy a prominent place in the Tenderloin Museum.



COMPOSITE BY LISE STAMPELLI, BASED ON A 1961 PHOTO BY LEIGH WIENER

Hard-driving Cal Tjader closes the joint down

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The 1957 *Fantasy* album featured from left, Vince Guaraldi, Cal Tjader, Al Torre, and Gene Wright.

silken delivery, Noga immediately became his manager and set about pestering major record companies to give the kid a shot. Finally a Columbia Records exec trekked to S.F. to hear him

and was blown away. "Have found phenomenal 19-year-old boy who could go all the way," read his wire. "Send blank contracts."

Mathis had a choice to make. Either head for the '56 Melbourne Olympics tryouts or fly to New York to cut his first album. The rest is (something like) history, as in: "Chances Are," "Misty" and a hugely successful career that continues to this day — one that made Helen Noga fabulously wealthy. Which, after all, had been the original impetus for launching the Blackhawk: the quest for that pot of gold.

CLOSING NIGHT

A few years ago, Noga's daughter engaged me to write a history of The Blackhawk, promising entree to all sorts of stuff no other writer had seen. I was champing at the bit until I discovered that all trails led to Johnny Mathis; that his discovery had been, so far as the Nogas were concerned, the club's crowning achievement. All that other stuff — Brubeck and Mulligan and Diz-

zy and The MJQ and Billie Holiday — those were mere footnotes.

A possible point of view, certainly, but not mine.

This, I guess, is that history. It ends on The Blackhawk's 1963 closing night. I covered it for Newsweek, and it wasn't easy. Total disorder. I tried interviewing everyone I could corner, but the blues got in the way. Deep sadness — fueled by way too much booze and other intoxicants — permeated. An interviewee would begin to say something, wipe away a tear, trail off. Lots of beginnings without endings on my little cassette recorder.

A parade of local players climbed the stand for one last chorus. Cal Tjader took charge, playing his heart out. The final tune was Charlie Parker's blues

"Now's The Time," taken at an uncharacteristic near-dirge tempo. The musicians were openly weeping.

If you're familiar with "Now's The Time," you know the traditional ending: a decelerating four-note motif with the final note held and held and held ... till it fades away. Tjader pounded that last note with all his might and it hung bell-like in the air for what seemed like minutes, quavering, wavering, quivering, dying, final.

I can still hear it. ■

John Burks, musician and jazz historian, formerly was managing editor of Rolling Stone and chairman of the S.F. State Department of Journalism, and is current president of the Study Center Board of Directors.

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PHOTO: MARK HEDIN

Embedded in the sidewalk at Turk and Hyde is this plaque reminding that though the site is now a vacant parking lot, it once was a grungy temple where all could hear the gods of modern jazz at play. The plaque was put up in 2012 by the Uptown Tenderloin Historic District. The club's opening date on the plaque, 1950, is incorrect. Most sources agree it opened in 1949.

NOTICE OF ENVIRONMENTAL REVIEW

The Biosolids Digester Facilities Project at the Southeast Treatment Plant (Case No. 2015-000644ENV)

We want to hear from YOU!

PUBLIC SCOPING MEETING

Thursday, July 16, 2015, 6:30 p.m.

Open House with Q&A, 5:30 p.m.

SOUTHEAST COMMUNITY FACILITY

Alex Pitcher Room 1800 Oakdale Avenue

FOR MORE INFORMATION, VISIT: sf-planning.org/puccases

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San Francisco

Results of the PROPPR study at San Francisco General Hospital and Trauma Center Results from the National Institutes of Health funded study known as PROPPR (Pragmatic, Randomized Optimal Platelet and Plasma Ratios) which was conducted at San Francisco General Hospital and multiple sites nationwide, compared the results between the two ratios of blood products given to injured patients with severe trauma and major bleeding. The study showed that early administration of plasma, platelets, and red blood cells in a 1:1:1 ratio versus a 1:1:2 ratio did not result in significant differences in mortality (rate of death) at 24 hours or 30 days after admission to the hospital. However, more patients in the 1:1:1 group stopped bleeding from their injuries, and fewer patients died due to severe loss of blood within the first 24 hours of admission to the hospital. This study was conducted nationally and at San Francisco General Hospital from August 2012 through December 2013. The results were published in The Journal of the American Medical Association (JAMA) on February 3, 2015. To learn more about the PROPPR trial results, visit the PROPPR website at <http://cetir-tmc.org/research/proppr>.

S.F. nonprofits target Walmart Foundation

8 join coalition in IRS complaint alleging charity is self-serving

By MARK HEDIN

A COALITION of Bay Area nonprofits — eight from San Francisco with three in the central city — has lodged a complaint with the IRS against Walmart Foundation, claiming it misuses its tax break intended for organizations that help others and instead help themselves.

The June 15 complaint to the IRS requests a review of Walmart Foundation's tax-exempt status, alleging it shields hundreds of millions of Wal-Mart family money from taxes under the guise of doing charity work, but in fact uses its foundation to strong-arm grant recipients into supporting its expansion plans and dictates what those organizations receiving grants can say about their relationship with the mega-retailer.

The eight San Francisco signers are: Angelica Cabande of SOMCAN, Jessica Lehman, Senior & Disability Action; Alex Tom, Chinese Progressive Association; Vanessa Moses, Causa Justa: Just Cause; Rachel Ebor, Bernal Heights Neighborhood Center; Gordon Mar, San Francisco Jobs With Justice; Karina Muniz, Mujeres Unidas y Activas; Neva Walker, Coleman Advocates for Children & Youth.

Other signers, who have a San Francisco presence but operate on a larger stage: John Eller, Alliance of Californians for Community Empowerment, and

Michael Lyon, Grey Panthers. They are joined by three East Coast organizations, Alliance for a Greater New York, New York Communities for Change, and D.C. Jobs with Justice and Respect D.C. Coalition.

"There are so many tax breaks given to wealthy people and corporations," said Lehman of Senior & Disability Action. "A lot of us in the Bay Area signed on because we want to stand in solidarity with folks who demand that Wal-Mart treat its workers fairly."

"When we see how Wal-Mart has destroyed small businesses, had terrible working conditions, that's something that we really care about. And when we see that they're using nonprofit status only to their own advantage and stop donating once they get what they want ...," Lehman said.

"We have a culture that really promotes small businesses, local businesses," said Kung Feng, lead organizer for San Francisco Jobs With Justice. "A lot of the community groups here are really aware of the negative impact Wal-Mart has on our communities."

However, unless Wal-Mart has sub rosa plans to move into San Francisco, Marin or San Mateo counties, the complaint's assertion that Walmart Foundation ties its generosity to immediate corporate ambitions is not borne out by recent foundation grantees in San Francisco.

A year ago, Walmart Foundation gave \$300,000 to Bay Area nonprofits, including \$50,000 to Glide Foundation, \$50,000 to S.F.-Marin Food Bank and \$25,000 to Project Open Hand for its

home-delivered meals program.

Alan Beach-Nelson, vice president of development at Project Open Hand, told The Extra that with the submission of a grant request this month, "We hope to engage with them again on an even larger scale."

"Walmart's been a big help to us," Kristen Growney Yamamoto, co-executive director of Glide Foundation, told The Extra. "They really are committed to our meals program and have made significant investments."

Besides the \$50,000 last year, Glide received another \$50,000 in April for its meals program that serves 2,000 meals a day, 850,000 annually, Yamamoto said.

Walmart Director of Communications Delia Garcia denies any impugning of the foundation's good intentions as described in the complaint. "The allegations made by professional critics of Walmart," she wrote The Extra, "have no merit."

As for any consequences from the complaint, Feng of Jobs With Justice wrote: "Unfortunately, the process is very opaque and the IRS does not share any information about whether they have begun an investigation or even the results of an investigation." And The Extra's attempts to get a comment from the IRS were fruitless.

This complaint is separate from recent news of Wal-Mart Stores' elaborate tax-avoidance efforts. Americans for Tax Fairness reported June 17 that Wal-Mart has stashed \$76 billion in a web of 78 overseas tax havens.

The coalition's complaint claims, with 22 pages of documentation, that Walmart Foundation's charity is indistinct from its corporate interests, appears to be wholly run by officers of the corporation, and generally funnels its philanthropy to serve corporate goals — namely, buying allies in markets where its expansion plans are not welcome.

"Walmart is using tax-exempt status to silence community concerns over

low wages, crime, traffic and the stores' impact on small businesses with money through the foundation," said Walker of Coleman Advocates.

In New York City, for instance, grants for local programs ramped up from \$33,000 in 2008 to \$90,000 a year later. In 2010, as the retailer began eyeing a foothold in Brooklyn, contributions went up to \$1.4 million, then in 2011 hit \$6.5 million. By 2012, when powerful community opposition had forced Wal-Mart to abandon its plans, contributions fell to \$1 million.

Wal-Mart had one store in Los Angeles in 2009 when the foundation reported giving \$3,000 to local programs. But, in advance of taking out permits in late 2011 for a Chinatown store, grants went up to \$1 million in 2010 and nearly \$1.4 million in 2011.

Wal-Mart's L.A. permits were approved in March 2012, the day before the city banned other big-box stores from opening. That year, foundation activity dropped to \$449,365 and \$232,648 in 2013.

The Extra's heard of no plans for Wal-Mart to expand into San Francisco. Its closest store is in Oakland on Edgewater Drive, just south of the Coliseum. But within 50 miles of the city are 33 others, from San Jose to Rohnert Park and eastward to Vacaville, Antioch and Livermore, with a corporate office in San Bruno.

One-third of the 12 wealthiest people in the world, according to a Forbes Magazine report in March, are Walton family members: Christy Walton at No. 8 (\$41.7 billion) — the only woman in the top 10; Jim Walton (\$40.6 billion) No. 9; Alice Walton, No. 11 with \$39.4 billion; and S. Robson Walton, No. 12 at \$39.1 billion.

Wal-Mart pays its workers so little that, according to a study by American for Tax Fairness, reported in Forbes, they cost U.S. taxpayers \$6.2 billion in public assistance in 2013. ■



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Building	Size & Amenities	Max/Min Household Income Limits	Rent as of Feb. 1, 2015
The Knox SRO located at 241- 6th St. & Tehama is accepting applications and has an OPEN WAITLIST	SRO – 1 Person or Couple Room size: 10 ½ x 18 (Semi-Private) bathroom 7 x 7 Unit amenities: sink, microwave, refrigerator, 2-burner stove, closet, single bed Building amenities: small gym, library, private lounge, roof top garden, community kitchen, laundry facility, 24 hour staff & surveillance	1 person \$34,600/year 2 person \$39,520/year Minimum income of \$1,374/month	Move-in deposit \$687 Monthly rent \$687 plus utilities
Hotel Isabel located at 1095 Mission CLOSED WAITLIST	SRO – 1 Person Shared bathroom Unit amenities: sink, microwave, refrigerator, 2- burner stove, closet and single bed	1 person \$34,600/year No minimum income Closed	30% OF INCOME Requires a Certificate of Homelessness
Bayanihan House (Non-assisted units) located at 88 – 6th St. & Mission. OPEN WAITLIST	SRO – 1 Person or Couple Room single: 10½ x 12, shared bathroom Double occupancy: 12x12, shared bathroom Unit amenities: sink, microwave, refrigerator, 2-burner stove, closet, single bed Building amenities: community kitchen, 24 hour staff & surveillance, laundry facility	1 person \$30,275/year Couple \$34,580/year Minimum income of \$889.40/month	As of Jan. 1, 2015 Move-in deposit \$590 Monthly rent \$590 Utilities included

TDD: (415) 345-4470 

COMMUNITY CALENDAR



PHOTO: COURTESY OF THE ARTIST, SUNRU

Artist Sunru fuses ancient rituals with hip hop at SOMArts' *Night Light* event.

SPECIAL EVENTS

Tenderloin Sunday Streets, July 12, 11 a.m.-4 p.m. See story page 2. Info: sundaystreetsf.com.

Banking Office Hours, free financial advice for small business owners, July 15, 4-6 p.m., 1167 Mission St., 2nd fl. Urban Solutions-sponsored 30-minute, one-on-one sessions with banking professionals. Space is limited. Signup: steve@urbansolutionsSF.org.

Bridging the Small Business Tech Divide, 8 free sessions beginning in August, Impact Hub, 901 Mission St., Suite 105. For small business owners, current and future, and job-seekers 18-25; take 1 session or all 8. Signup and info: info@urbansolutionsf.org or 415-553-4433 x101.

ARTS EVENTS

Cool Don't Live Here No More: A Letter to San Francisco by Tony Robles, book launch, July

8, 7 p.m., Green Arcade Bookstore, 1680 Market St. Housing rights advocate Robles is co-editor of *Poor Magazine*. Info: thegreenarcade.com.

On Location: The Golden Gate Bridge on the Silver Screen, July 14, 7:30 p.m., Milton Marks Auditorium, 455 Golden Gate Ave. SF Museum and Historical Society's clip-filled program of the bridge in films. Admission \$10, \$5 for students, k-12 teachers, seniors, persons with disabilities. Info: sfhistory.org.

Night Light: Multimedia Garden Party, July 18, 8:30 p.m.-midnight, SOMArts Cultural Center, 934 Brannan St. Fifth annual light-in-art event: art installations and audiovisual performances by 27 artists, and digital and cinematic projections by 30 artists. \$12 in advance, \$15 at the door. Tix: nightlightparty.eventbrite.com. Info: somarts.org/nightlight2015.

Ronnie Goodman — Soul Journey, paintings and prints of Ronnie Goodman, a self-taught homeless artist and distance runner, through Sept. 22, Main Library, Art, Music and Recreation Center. Info: sfpl.org.

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 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 at various times, 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: pwdf.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.healthyretail@gmail.com, 581-2483.

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 safety.

NEIGHBORHOOD IMPROVEMENT

Alliance for a Better District 6, 2nd Tuesday of month, 6 p.m., 230 Eddy St. Contact Michael Nulty, 820-1560 or sf_district6@yahoo.com.

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., park clubhouse, Eddy and Jones. 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.

Tenderloin Community Benefit District. Full board meets 3rd Monday at 5 p.m., 55 Taylor St. Info: 292-4812.

Safe Haven Project, 4th Tuesday of each month, 3 p.m., 519 Ellis St. (Senator Hotel). Contact: 563-3205, x115, or 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.

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.

Jane.Kim@sfgov.org, 554-7970.

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