

Filipino WWII vets let down again on payout

Congress fails to pass bill that would benefit 325 in S.F.

BY TOM CARTER

A DOZEN veterans from the war in the Philippines showed up Oct. 8 at the Veterans Equity Center at Sixth and Mission streets asking where to get forms to apply for their long-awaited benefits for fighting the Imperial Japanese forces during WWII. They'd read in the paper that Congress had approved the war benefits.

"I can't remember where they said they read that — I don't read newspapers because I don't trust them," said Luisa Antonio, the center's executive director. "Maybe it was the Philippine Tribune. But there are no forms and the government has never issued guidelines."

So the vets' big win was bogus. "And the issue's dead for this lame duck Congress," Antonio said. "I had to tell (the vets) that the Senate wouldn't go for it."

Associated Press had reported that the House had overwhelmingly approved a bill that would make one-time payments of \$15,000 to Filipinos who are U.S. citizens and \$9,000 to noncitizen Filipino veterans.

"The Republicans stopped it. They say... Iraq is the priority, not the Philippines."

Luisa Antonio
VETERANS EQUITY CENTER

But the story didn't say the Filipino Veterans Equity Act of 2008 had passed, only that it needed the upper house vote. And the Senate didn't like the House bill. It wouldn't even allow the convening of a conference committee to fashion a compromise. Thus the latest attempt, in a failed series of benefits bills that started in Congress 15 years ago, died.

Antonio two weeks earlier had met with a group of 50 Filipino vets and their spouses to update them on the legislation's progress. The center has served more than 2,500 vets, spouses, widows and seniors in its nine years. Antonio is their advocate. She testified before the Senate Veterans Affairs Committee last year

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PHOTO BY LENNY LIMJOCO

Ceferino Damil and brother **Felix** are among the dwindling 1940s vets.

STRIP CLUB MANAGER ON SPOT

Pink Diamonds will straighten up, he vows

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TL HEALTH CUTS HURT HOMELESS

Put pressure on other programs

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BLIND ARTISTS EXHIBIT AT CITY HALL

Art Beat finds show visionary

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CENTRAL CITY

EXTRA

SAN FRANCISCO

PRIZE-WINNING HOTEL



PHOTO BY LENNY LIMJOCO

Art Deco-tinged buildings at 125-29 Hyde St. were film exchanges for the Hollywood studios.

ECHO OF DECO

Art movement and Hollywood leave mark on TL

BY ANNE MARIE JORDAN
URBAN DESIGN REPORTER

AN interesting footnote to Hollywood history still exists in the Tenderloin. It comes by way of a few addresses on Hyde Street, between Golden Gate and Eddy, that were known familiarly as film exchange buildings.

Constructed mostly in the 1920s, these buildings, mainly situated in the 100 and 200 blocks of Hyde, were used for 40 years or so as convenient storage and distribution centers for Hollywood's blockbusters of the day — and the not so great movies, too.

Metro-Goldwyn-Mayer, 20th Century Fox, Paramount, Columbia, RKO and other studios required safe and convenient temporary facilities for their films once they arrived in key cities and before the distributors got bookings at local theaters. For fast and easy exchange of movies from place to place, it made good sense to put the film exchange buildings within metropolitan hubs.

Though the original role of the old film exchanges is long gone, some buildings still survive in San Francisco. Those on Hyde offer a bit of glamour in the way of their distinctive Art Deco architecture — a style now so closely identified with old Hollywood.

(There were also film exchanges on Golden Gate Avenue — but their architecture is not Art Deco.)

The Hyde Street film exchanges are in no way as impressive as the many significant downtown Art Deco buildings, such as the Pacific Telephone and Telegraph Building at 140 New Montgomery St., the Shell Building at 120 Bush and the 450 Sutter medical dental office building. But one Tenderloin hotel — The Hamilton — was honored this year for its Art Deco contributions.

The film exchange buildings on Hyde represent the style in a simplified form. They are not massive, but probably were made of steel and precast concrete. Most are a mere two stories high, with ordinary flat-top roofs.

And because they existed exclusively for the use of the film industry, they were never intended to be grand public places either inside or out. The Paramount Theater in Oakland does that job well enough.

Still, because of this specialized Hollywood connection, it is reasonable that the architects and their movie business clients wanted to have some streetside style incorporated into their looks — at least, on the exterior. For instance, not many other small office buildings in the city have majestic lion heads for decoration. At 259 Hyde St., where the Central City SRO Collaborative is now, there are eight such projecting plaques — think MGM — that wrap around the building's roofline from Hyde to the Eddy Street side.

And its neighbor at 255 Hyde, once the local branch of 20th Century Fox, has on

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Pink Diamonds manager hires ex-Tenderloin police captain to plan security for strip club

BY TOM CARTER

UNDER mounting pressure from police and the community, the manager of the Pink Diamonds strip club on Jones Street announced in a public meeting Oct. 29 that he has hired a retired San Francisco police captain as a consultant to help solve the club's violence problems outside.

Also, the club will put surveillance cameras outside and increase the security guards monitoring outdoors, especially at closing time, Manager David Muhammad told a gathering of about 50 neighborhood residents, police and city officials sitting on rows of folding chairs in the carpeted, nicely appointed strip joint.

Entertainment Commission Executive Director Bob Davis advised the club to hire a noise abatement consultant as well.

Notably absent was building owner Terrance Alan who serves on the Entertainment Commission. Alan refused to comment for The Extra's October story that highlighted the club's troubles, saying it was

management's problem to deal with, not his. Even so, as the club's shoddy record has lengthened, some residents have voiced concern about his laissez faire role.

Pink Diamonds has hired Richard Cairns, who walked the Tenderloin as a beat cop in the 1970s and was a captain here in 1986 before retiring in 2001 at Treasure Island. He's a pal of TL Capt. Gary Jimenez since their Police Academy days 38 years ago.

"I'm not on anybody's side," Cairns said. "I'm not defending anyone. We (he and his assistant) are evaluating the situation and when we come up with a plan, we'll make it available. Then I'm gone."

Right off, though, he recommended that the club ban people who are arrested outside for having guns or dope.

"Arrested for cocaine, banned forever," Cairns said. "Stop them here and they'll go to Broadway. At least they won't be here."

Assistant District Attorney Brian Buckelew attended to learn what "concrete" steps are being taken to stem the violence.

Just about everyone during the two-hour meeting acknowledged that controlling a raucous early morning crowd is a tall order. In recent weeks, residents have complained of being jarred awake by wee-hours noise from crowds, fights and vehicular traffic. One from next door said his bedroom shook from the noise and vibrations.

Police say many partygoers migrate to the self-described "gentleman's club" from the equally troubled Suite 181 Club on Eddy Street. Especially free-wheeling out-of-towners, some with guns and narcotics in their cars, thumb noses at residential peace in the neighborhood.

This year's troubles at Pink Diamonds culminated Sept 21. Police responding to a call about gunshots fired outside the club had to summon what Capt. Jimenez estimated as 50 officers from four police districts to quell the crowd. Police shuttered the club at 2:30 a.m. and cited it for violating the city's Good Neighbor Policy and operating without a license after hours.

Jimenez vowed to defuse future crowds — if any — before "there's a dead body" on the street. The "thin blue line" of after-hours cops is overtaxed by the club's problems and detracts from other TL areas needing policing, he said. Jimenez admitted "harassing" Muhammad, but said he respected him. However, until the cops are satisfied the area is safe at night, he'll keep the pressure on.

Last year police attributed seven shootings outside to patrons they said were leaving the club, which was then called The Vixen. A hue and cry went up from community leaders, parents, working people, retirees and handicapped residents. Tenderloin police Permit Officer Miguel Torres included the shootings in a litany of citizen complaints, club violations and citations that Jimenez asked him to read to show the scope of the police problem. The cops see 220 Jones as a trouble spot that changes only in name.

Muhammad left no doubt the club has turned over a new leaf, and while praising Jimenez for the job he does in the neighborhood, said he felt that his four-month tenure as manager was unfairly linked with the club's dismal 2007 police record and the "negativity" of The Extra's October report of the 50-cop scene and prior history.

He was calm and spoke politely about wanting to be a good neighbor. He had laid out bottled water, soft drinks, cheese and crackers, and fruit for the attendees. Standing before the crowd under a silent, wall-size TV screen showing baseball highlights, Muhammad told how his DJs are turning down the volume and he has installed sound-deadening curtains. He said he gave apartment building managers near the club his cell phone number in case noise was bothering their residents, and he's encourag-

ing citizen feedback. He said he's met with other club owners about security problems.

Pink Diamonds has a dress code to keep a certain element out, turning away baggy jeans and hoods. And Muhammad told of outreach ambitions to donate clothing and Thanksgiving turkeys to the poor.

In the club's defense, he said, Tenderloin police have made 5,000 arrests so far this year, and not a single bust was inside the club.

The Entertainment Commission's Davis gave Muhammad the clearest advice of the evening.

"The noise shouldn't be heard in any residence," Davis said. "Get a consultant."

Put up signs reminding smokers and loiterers outside to be quiet and respect the neighborhood, he continued. Have a clean and controlled area in a 50-foot radius of the club and a line policy, he advised. Fifty feet is a common requirement among agencies, including the state Alcoholic Beverage Control department.

But Pink Diamonds doesn't have a liquor license. It doesn't even sell food or drinks and hence is not licensed by the Entertainment Commission. It's not subject to commission actions. It made no difference to Davis whether Muhammad was running a more collegial operation.

"The club's responsible for the conduct of patrons leaving," Davis said. "It's not easy but it can be done. Take more responsibility. This meeting is a good start."

TNDC's Steve Woo wasn't satisfied with just talk from Muhammad. He said he had received many upsetting complaints from nearby TNDC residents about noise and violence. He adamantly asked for Muhammad's "promises" to "keep at it" until residents can feel at peace.

Muhammad assured him that "we don't want to see people shot any more than the captain does."

Until Muhammad turns the leaf, though, cops will continue to ride herd on the club.

On her way out of the meeting, Night Watch Lt. Leanora Militello, the last cop to close the club in September, stopped to shake Muhammad's hand. She promised him she'd be zeroing in on the club every night he's open because it's "a pain in the ass." She wasn't smiling. ■

Pink Diamonds can't seem to shake its past and is under heightened scrutiny to shape up and stop the rowdy crowds outside late at night.



PHOTO BY TOM CARTER

GOOD NEWS for...

6TH ST. RESIDENTS Central City Hospitality House unveils its new Sixth Street Self-Help Center on Nov. 10 with a grand-opening splash featuring light refreshments and appearances by Supe Chris Daly and other community leaders. The center at 169 and 181 Sixth St. between Mission and Howard will offer case management for health and mental health clients, employment resources and socialization activities for Sixth Street corridor residents. The center will also provide a seniors-only drop-in area. Hospitality House, which also operates the Tenderloin Self-Help Center on Turk Street, runs the new Sixth Street center under contract with Department of Public Health. It will be open weekdays 9 a.m. to 5 p.m. The grand opening, from 11 a.m. to 1 p.m., is open to the public.

DISABLED PET OWNERS Want to spread some good cheer this holiday season? PAWS can use your help. PAWS (Pets Are Wonderful Support) in SoMa helps disabled clients care for their pets. Each December, volunteers distribute pet treats and toys to PAWS clients. This year's event is set for Dec. 7, and PAWS is looking for 80-90 volunteers to help with the distribution. Volunteers, will work in teams and will be assigned to a 10 a.m.-noon shift or a noon-2 p.m. shift. Those without cars will be paired with people who have one. To volunteer, call Daniel Marlay at 979-9550, or e-mail him at info@pawssf.org.

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

CENTRAL CITY
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Mayor's Tenderloin Health cut puts pressure on homeless resources

BY HEIDI SWILLINGER

MAYOR Newsom has put the squeeze on the neighborhood's main providers by cutting nearly \$400,000 from Tenderloin Health's drop-in center, which operated 7 a.m. to 11:30 p.m. seven days a week. The center is a place where homeless can make shelter reservations, use the bathroom, have a snack, socialize and get health care. The cut, which took effect last month, caused the center to scale back its hours. It now opens at 1 p.m., forcing the homeless to go elsewhere for help during the mornings. Also, it's now closed on Saturdays.

For Terry, who declined to give his last name, the reduced hours mean more competition for increasingly scarce shelter beds.

"People have to run around trying to find another place to get (shelter) reservations," he said. "It's going to create a lot of chaos. Now (the homeless) will just hang out on the streets and get caught up in the riff-raff."

Newsom's move has angered those who work with the homeless, particularly since the Board of Supervisors OK'd full funding for the drop-in center during marathon budget sessions in June. Newsom signed the budget in July, but announced he would trim \$4.8 million to preserve the city's emergency funds. In August, he red-lined Tenderloin Health's funding while the supes were on a three-week break.

"While the board was on recess, he did a number of cuts, and (Tenderloin Health's) was one of them," said Lena Gomes, legislative aide to District 6 Supervisor Chris Daly, who was unavailable for comment.

Jennifer Friedenbach, executive director of the Coalition on Homelessness, was irate.

"The mayor's decision was unilateral, without community input," she said.

Darius Kayhan, the mayor's Homeless Policy director, said Newsom made the cut because Tenderloin Health services duplicate other nearby centers', including 150 Otis St., MSC South in SoMa and Hospitality

House in the Tenderloin. "We feel they can absorb folks currently accessing Tenderloin Health," he said.

But the homeless and service providers disagree. After TL Health's hours were reduced Oct. 18, 150 Otis, Hospitality House and Glide Memorial United Methodist Church reported shelter reservation demand surged and drop-in respite went unmet in some cases.

Glide is now the Tenderloin's sole source for homeless residents seeking morning shelter reservations. Glide opens for reservations at 7 a.m. — the same time Tenderloin Health used to open. Previously, 10 people typically lined up to make shelter reservations when the doors opened, said Kim Armbruster, who manages the church's walk-in center. Oct. 23, a few days after Tenderloin Health was cut, 30 people stood patiently in the predawn dark, waiting for the doors to open.

"The first person got here at 2 a.m.; the second and third lined up at 3:30," said Armbruster.

Armbruster said it's not unusual for shelter beds to be fully booked by 7:30 a.m., which means he and his staff have to turn away people who may have been waiting in line for hours. On Oct. 23, for example, by 7:09 a.m., there were no more shelter beds for women. For men, by 7:02 only one bed was available at MSC South; the rest of the shelter system's open beds were miles away in the Bayview, said Armbruster.

Jackie Jenks, executive director of Central City Hospitality House, which opens at 11 a.m., said her program is not equipped to absorb the Tenderloin Health clients. She said her agency is geared primarily for clients who are housed but need case management or mental health or employment services, while Tenderloin Health's drop-in center is specifically set up for homeless clients.

"Hospitality House can't fill that void," she said, adding that a recent capacity survey showed that her agency is already stretched to the limits. "We were over capac-

ity for what we feel is safe and healthy." She said the Tenderloin Health cuts have resulted in a surge in clients. "We're more crowded than we normally would be in the morning."

Like Armbruster, Jenks noted that clients are reporting increasing difficulty in reserving shelter beds in the neighborhood during the morning — a problem that predates but is exacerbated by the Tenderloin Health cuts.

Jenks said she's particularly concerned that Tenderloin Health is now shuttered on Saturdays, when other neighborhood organizations are also closed. That leaves homeless residents with nowhere to go for respite from the streets in the Tenderloin.

Evidently, at least some of them were willing to leave the neighborhood on Oct. 18, the first Saturday Tenderloin Health closed. "When I came in on the midnight shift, there were more people than usual," said Lavis Thompson, a shelter worker at 150 Otis. The center's 40 chairs for respite were filled and 15 were people lined up, said Thompson. "No one mentioned Tenderloin Health specifically, but for some strange reason, there were more people than normal."

Reginald Dillard Sr., a Tenderloin Health regular, was one of them. "Weekends in San Francisco are mean — mean for food, mean for services," he said. "There's nothing to do except go to a movie or restaurant," providing, he added, that one has the means.

"It just gives people less refuge," said Tenderloin Health client Michael Varn, who noted that the center used to sponsor a Saturday drop-in group where people could gather to talk and let off steam. "There's going to be a lot more meandering people," he said. "It's a lot easier to make a bad decision if you have nowhere to go and no one to talk to." ■

"Hospitality House can't fill that void. We were over capacity for what we feel is safe and healthy."

Jackie Jenks
EXECUTIVE DIRECTOR

12 Tenderloin buildings – 1,000 units – get free wi-fi

BY MARJORIE BEGGS

EVER wonder what happens to pilot projects? Here's one that's starting to fly: free wi-fi in the Tenderloin.

A year ago, TNDC's 177-room Dalt Hotel was the test site for a Google-funded pilot. The SRO was fitted with a DSL line, small broadcast wireless units called repeaters, made by Meraki Inc., and mini wall plugs. The repeaters are good up to 500 feet and, placed throughout the building, give anyone with a computer access to the Internet. Several dozen residents of the Dalt and nearby Alexander Residence and West Hotel — near enough to pick up the signal — began using the free wi-fi.

The pilot was a one-time gig for Google, a Meraki investor. At the time of the Dalt project, Google was negotiating with the city and Earthlink to provide free wi-fi citywide. In August 2007, Earthlink pulled out and that deal collapsed.

PICKED UP WHERE EARTHLINK LEFT OFF

Meraki, a SoMa up-and-comer, stepped in and is picking up the tab for a much wider Tenderloin network. CEO Sanjit Biswas announced Sept. 16 that his company would extend free Internet service to eight TNDC SROs and four Housing Authority buildings.

A week later, 12 volunteers from the nonprofit SFConnect began installing Meraki radios atop TNDC's Alexander Residence, Antonia Manor, Curran House, Franciscan Towers, Plaza Apartments, Ramona Apartments and West Hotel, and on Housing

Authority apartment buildings at 350 and 666 Ellis St., and 939 and 951 Eddy.

All the buildings also have been wired with repeaters, according to Mike McCarthy, the city Department of Technology's community broadband manager.

NO COST TO TENANTS

The rooftop radio antennas give Internet access through all windows in their sightline, even in buildings not part of the Meraki project. The repeaters installed on every floor of the 12 buildings help spread the access to rooms and apartments without sightlines. About 1,000 low-income housing units are now good to go, with no cost to tenants, TNDC or the Housing Authority.

"This project was pretty similar to the pilot at the Dalt, only much bigger," said McCarthy. "Meraki used TNDC and Housing Authority buildings as its anchor for its project called Free the Net, and now it's working on getting the network throughout the Tenderloin."

The network could expand how community activists spread the word.

"It might eventually mean I could let more people know what's happening and also recruit more members," said Michael Nulty, president of Alliance for a Better District 6 and Tenant Associations Coalition program director. The two organizations have almost 1,000 members who get his email posts about TL news and events, 1,400 posts in the last two years, he said.

"Still, the benefits of Meraki's program are going to be a while coming," Nulty said. "There's a long learning curve — people

have to get computers, then they need to learn how to use them, how to do email, how to surf the Net."

McCarthy said the city has 50 city computers, all two to four years old, that are being refurbished for low-income residents in the Meraki network.

"They're Dell Pentiums with 20-gigabyte hard drives, all in working condition, all good quality," he said. "They'll probably cost \$125 to \$150 each. We're working with TNDC staff, and the agency will handle all the money and decide who gets the computers."

TNDC Executive Director Don Falk says he doesn't know how many residents will want a computer. "I don't have an alternative to having tenants pay for the computers," Falk wrote in an email, "but maybe someone will have an idea of a source where we can get funding."

Training also hasn't been discussed, Falk said, but St. Anthony's and S.F. Network Ministries' new Tech Lab is an obvious choice.

FREE WI-FI CITYWIDE NEXT YEAR

Meraki is building a citywide network. It gives free repeaters to anyone who will also mount Meraki outdoor gear on rooftops or windowsills, thus forming a mesh to extend the network. The company Website claims its network now covers about 10 square miles and is being used by 180,000 S.F. residents, up from 20,000 a year ago. It plans to blanket the entire city sometime in 2009.

Meraki has networks operating in 120 countries, but, its Website says, "We set out to Free the Net in our back yard, San Francisco." ■

Art Deco in the Tenderloin —

BY ANNE MARIE JORDAN
URBAN DESIGN REPORTER

ARCHITECTURAL historian Michael Corbett identified 20 Art Deco/Moderne buildings with the document he submitted in May to the State Historical Resources Commission, calling for establishment of the Uptown Tenderloin Historic District. The commission's nomination for federal historic district status is now in Washington, D.C., awaiting the listing of the neighborhood on the

National Register of Historic Places.

Pending federal approval, approximately 33 blocks — roughly bound by Market, McAllister, Golden Gate, Larkin, Geary, Taylor, Ellis and Mason streets — will be under certain new construction guidelines monitored by the City Planning Commission. More protection is expected because significant tax breaks will become available whenever old buildings in the district are renovated.

Corbett said he based his report, underwritten by the Tenderloin Neighborhood Development Council, on research conducted by Anne Bloomfield, who started to record the value of the area's architecture in the early 1980s. The combined efforts of the two resulted in a 152-page document identifying each building's style of architecture along with other factual information. Almost all of the buildings in the designated area are represented.

The Art Deco buildings are classified in the report as Moderne. Moderne refers to the period's later years, when the look was sleek, streamlined and more rounded in appearance. Art Deco of the earlier period typically has more architectural flourish. The Tenderloin buildings seem often to have a blend of elements — Art Deco and Moderne. Approximately 20 buildings are listed in this category.

Unfortunately, many of the Moderne/Art Deco buildings in the Tenderloin today have been altered such that evidence of the original architecture is obscured or has vanished. At 280 Turk St., for example, a colorful mural on the face of this former film exchange building obscures its Moderne characteristics. One exterior light fixture suggests the past style.

Other adulterated Art Deco buildings include 546 Jones, now the Paradise Massage parlor, where the frontage has been extensively altered. A mere trace of Art Deco survives on the front of the parapet.

The Pink Diamond Gentlemen's Club at 220 Jones and the New Century Theatre at 814 Larkin have suggestions of Art Deco. The rounded blade sign is the most outstanding feature at the New Century. Another place, the King Kong Cafe and pool hall at 714 O'Farrell, still has black vitrolite glass — a popular material of the time — on its exterior and an entrance with linoleum insets in the shape of pyramids. Otherwise, there is not much left now to identify the era.

The Deco Bar at 510 Larkin St. — painted on the outside in prominent Art Deco black — has a facade true to the style, with curved overhang, blade sign and a mosaic inlay of gold and black dancing nymphs over the entrance. Inside, however, original features are missing.

Here are addresses of Art Deco/Moderne places that were named in the Corbett report. Take a daytime walking tour to find some interesting architectural discoveries. The descriptions combine the report's findings and my observations.

546-48 Jones St. — Paradise Massage, up the street from Dottie's True Blue Café. Streamline details on parapet; painted brick façade; extensive alteration to original.

814-20 Larkin St. — Formerly Larkin Theatre, now the New Century Theatre with alterations to the original; vertical blade sign remains.

125 Hyde St. — Former film exchange with



The Faithful Fools

Street Ministry (above) at 230 Hyde St. once was a Columbia Pictures' film exchange building. Above right: The New Century Theatre, 814-20 Larkin St.; Hyde Street Studios, 245 Hyde; two former film exchanges at 255 Hyde (partial) and 259 Hyde, now home of the Central City SRO Collaborative.

Many buildings, once identified as Art

► CONTINUED FROM PAGE 1

each of its upper corners large terra cotta masks in bas-relief. They are the faces of comedy and tragedy — symbols for theater art since the early Greeks.

You'll find much humor and whimsy in Art Deco. The style was in vogue mostly during the years between World Wars I and II — a time of prosperity as well as depression, and the architecture reflects both extravagance and restraint.

Inventions and advancing technologies from the 1920s to the early '40s had a major impact on the era. Archaeological discoveries of the time — such as King Tut's tomb — provided a different non-European inspiration for artists and designers.

That's why so many Art Deco buildings suggest the exotic, the mysterious. Take, for example, the doorway at 129 Hyde, home of Larkin Street Youth Center. It suggests an entrance to an ancient temple with special chambers within.

Continuing south on Hyde, the roofline at 125 Hyde, now the Lily Samii design studio, pierces the air in the shape of a headdress — for a Mayan princess, perhaps?

Art Deco utilizes geometry and symmetry in a big way. Buildings often were stepped in some fashion. Also there was great emphasis on the detailing of the buildings both inside

and out with the application of precast molds, high-gloss tiles, metallic paints and the newly invented vitrolite glass. Columns, piers, pilasters, panels and metal grillwork were common.

Over time, many of these kinds of details both for the interior, and especially on the exterior, probably have deteriorated or have been altered or replaced. So many of the buildings in the Tenderloin once identified as Art Deco have been greatly changed from the original. The corner building at 259 Hyde is decorated with tiling in aqua and pink. How much of that tile is original?

A more reliable record of Art Deco's survival on Hyde Street is in the remaining terra cotta/stucco facades and the original metal windows still visible.

At 125 Hyde the front has a prominent stepped design on the second floor with a center rectangular medallion suggesting, maybe, a movie screen. There is definitely a sense of nature here because of the many flowers and leaves sculpted into the canopy. Palmetto and banana leaves, lotus, scallops, eagles and sphinxes, in general, were especially popular Art Deco motifs.

Art Deco remains in some manner at all the other former film exchange buildings. Speed lines — horizontal and vertical — zigzags and curves, chevrons and rays, swirls and squares are all on view. These elements are either sep-

arately attached to the buildings or built as part of the actual composition.

The interiors of the film exchange buildings, on the other hand, were more functional than ornate, consisting pretty much of an entrance lobby, a few offices on the second floor and the all-important first-level vaultlike rooms that were used for safely storing the precious films. (The silver nitrate in the early films made them highly volatile.)

In addition, it was common for an exchange to have an editing room for quick splicing of movies that were damaged during handling and also a small screening room for special advance previews — meant for the trade and press only.

Current use of the buildings varies from address to address, with a number of apparent vacancies. A few of the buildings house social service agencies; others are rented out to businesses.

The only enterprise operating out of a film exchange building that is still tied to the entertainment business is at 245 Hyde, the Hyde Street Studios. Top-name musicians and vocalists have been going through the building's now cobalt blue door as far back as 1969, when Crosby, Stills, Nash & Young whipped out their "Déjà Vu" album.

Manager Jeff Cleland doesn't want to see the day when Hyde Street Studios has to find a new location. There's a lot of sophisticated

where it's at, what to look for

lettering "Motion Picture Studio & Laboratory" still visible; now Lily Samii dress designer on second story; street level vacant; beautiful symmetry in composition; spandrel inset; stepped parapet with decorative cast inset panels, acanthus motif; steel windows.

129 Hyde St. — Former film exchange, now Larkin Street Youth Center; exterior paint enhances terra cotta details, specially cast panel medallion over arched entrance; fluting on pilasters; three stories.

230 Hyde St. — Former film exchange for Columbia Pictures Corp., now the Faithful Fools Street Ministry; symmetry; reinforced concrete with stucco façade; decorative cast panels with grapevine motif; exterior paint enhances details; decorative tile flooring inside.

245 Hyde St. — Former film exchange, now Hyde Street Studios; rounded parapet; decorative terra cotta crest panels beneath windows; extensive window alteration for sound-proofing; pilasters with fluting; two mature street trees block overall composition.

251-53 Hyde St. — Former film exchange, now La Voz Latina de la Ciudad Central on street level; Buddhist temple sign above; fluted parapet suggests a Mayan headdress; detailing of terra cotta leaves and simulated grillwork; some original windows.

255 Hyde St. — Former film exchange; zigzag detail on canopy; masks of comedy and tragedy near roofline in Egyptian motif; crenellated details and fluted piers.

259 Hyde St. — Former film exchange, now Central City SRO Collaborative. Moderne look; ornamentation of cast lion heads representing MGM studio; stepped parapet with undulated

lines; pilasters with corner details; tile insets, not all original; some original windows.

651-61 Geary St. — Formerly Career Resources Development Center, now vacant. Originally a garage converted to a Bank of America branch in 1950. Moderne, with vault composition; symmetry; terra cotta exterior tiles; spandrel panels; fluted cornice.

822 Geary St. — Originally a Safeway, now a Goodwill store. Extensive renovations; still remaining are stepped-end piers with fluting, crenellated parapet and streamlined cornice.

631 O'Farrell St. — Formerly the Alexander Hamilton Hotel, now more simply called The Hamilton, with 186 condominium units; impressive entrance and lobby, roof terrace, garden and ballroom available for public rental. Two recent awards: 2008 Art Deco Society of California for preservation and 2008 American Institute of Architects for design of lobby chandeliers. The district's best Art Deco.

741-45 O'Farrell St — Now King Kong Cafe and pool hall. Small building sandwiched between apartments; black vitrolite fascia and side columns; pointed glass storefront; blade sign; linoleum flooring.

440 Ellis St. — Former Waitresses' Union Hall, now Mandal Hall and offices. Symmetry in composition; eight decorative sunburst panels; vertical piers; zigzag parapet; Mayan motif.

632-38 Ellis St. — Originally a machine shop, now AutoSportHouse, mechanic for high-end automobiles such as Porsche and Mercedes-Benz. One story; decorative but altered front; brickwork with tile insets; stepped parapet; some original windows.

684 Ellis St. — Hotel Essex sign added to

original building; black and white lettering in sans serif style with neon lighting.

201-29 Eddy St. — Offices of the Tenderloin Neighborhood Development Corp. on street level with the Franciscan Tower apartments above. Corner building with decorative stylized fluted pilasters; coved cornice.

288-90 Turk St. — Former film exchange building, now the Tenderloin Self-Help Center. Building's composition in Art Deco/Moderne form; some original windows; exterior light fixture; colorful mural not original. ■



PHOTOS BY LENNY LIMJOCO

Art Deco, have been replaced or altered

— and expensive — sound and recording equipment that would have to be moved.

It is possible, however, that might happen in the near future because of the pending sale of the studio building, which is bundled in a sales package along with others on the block. According to Josh Nasvick, representing Zephyr Realty, the sale of the 26,640-square-foot site is "in contract." Asking price was \$3,750,000. The exact fate of the property is still to be determined, with the original proposal being a condominium development that provides limited preservation of the film exchange buildings.

The Hamilton at 631 O'Farrell St. is an Art Deco building that has come back in recent years, recognized this year with honors from the American Institute of Architects and the Art Deco Society of California. Built in 1929 as a luxury hotel/apartment having spacious rooms and kitchenettes, the then-named Alexander Hamilton Hotel became a draw for long-term residents as well as for theater and movie people staying in town. Lauren Bacall and Vivian Vance were among its registered guests.

However, the Hamilton's Art Deco gilt started to tarnish with the onset of the new "modern" hotels being built downtown. So, it was converted into condominium units in 1962 and underwent a disjointed remodeling, especially in the first-floor lobby. In an attempt to make the space look updated, many of the

notable Art Deco elements were either disguised or eliminated entirely. The now-impressive fireplace, for example, was covered up by a wall.

It was resident Patrick Carney, an architect, who took the former Art Deco of the Hamilton seriously — so much so that he has contributed a major part of his life for the past 19 years to spearhead a drive to return the place to its former elegance.

After buying his condominium in 1989, he immediately started planning the remodel of his own unit while simultaneously working on the upgrade of the public part of the building including the main lobby and adjacent fountain courtyard and ballroom area.

It was a gargantuan effort. The building, at 21 stories, is one of the tallest in the neighborhood and has 186 condo units within. And that meant other condominium owners had to be convinced that the goal to restore the ground floor of the Hamilton to its original beauty was worthwhile.

"Not everyone wanted to spend money on these kinds of improvement," says Carney, especially because the building has had continuing problems with leaks. "Many of the people who were against the remodel have now moved away and ultimately made money on the sales," he says.

Money for the interior improvements came mostly from a contract that Carney negotiated

with a telecommunications company to rent airspace on the upper roof. Still, on a tight budget, Carney was committed to finding the best deals from contractors and suppliers.

Carney himself donated thousands of pro bono hours to the cause. In the remodeling process, he supervised the selection of everything from mirrors to wall paint, flooring to furniture.

Carney's design of the lobby's Art Deco chandeliers won a prize from the prestigious American Institute of Architects, and the Art Deco Society honored the Hamilton with its 2008 special preservation award.

The Hamilton, Carney says, is an Art Deco win-win for everyone. Interior architecture has been brought back to its original, resulting in an increase of an owner's property value. "And," he says, "we've made a contribution to the neighborhood."

The Hamilton is home to a mix of people, with approximately 50% retirees. There are many young professionals who want to live in the increasingly "Trendyloin," also couples with young children among the residents.

"We're a diamond in the rough," says Carney. Diamonds, too, are very Art Deco. ■

The Hamilton's history and description are available on its Website www.thehamiltonassociation.com.

The Hamilton

(above), at 631 O'Farrell St., is the neighborhood's best Art Deco building. This year it has won two awards: prestigious American Institute of Architects honors and the Art Deco Society of California's prize for preservation.

Filipino vets denied WWI benefits yet again

➤ CONTINUED FROM PAGE 1

and keeps in close touch with the Library of Congress where legislative reports are current within 24 hours.

Hopes had run high this year for the 5,000 Filipino vets in the United States. Half live in California; the rest are scattered around the country. More than 1,000 are in Los Angeles and 1,500 live in the Bay Area and Sacramento. San Francisco has 325 of them. Their numbers decline 10% a year as the aging vets die.

Compensation legislation has died during just about every congressional session since 1993, when Sen. Daniel Inouye of Hawaii, a disabled WW II vet himself, introduced the first equity bill. It was sent to committee and never saw the light of day.

But with each subsequent session, the drum beat and the demonstrations in Filipino communities got louder for a payoff, as the grim chapter of war in the Philippines was recounted.

On July 26, 1941, President Franklin Delano Roosevelt conscripted Filipino men and boys into the U.S. armed forces and promised them benefits.

The Philippine Commonwealth Army and the Philippine Scouts served with GIs in the U.S. Army Forces in the Far East.

It was a precaution against the hellish aggression that Japan launched in Asia in 1937. But it really broke loose when Japan attacked Pearl Harbor on Dec. 7, 1941, and countries and islands fell like dominos. The combined forces on the Bataan Peninsula and Corregidor Island resisted until their food ran out.

The Japanese Army and Navy starved them into surrendering. The 75,000 captured Filipinos and GIs were sent on foot to POW camps. Their 60-mile trek came to be known as the Bataan Death March, characterized by Japanese atrocities and murder.

Estimates vary about how many died on the six-day journey to Camp O'Donnell, the main POW camp. Wikipedia says up to 10,000 Filipinos and 650 Americans died. With camp deaths later figured in, it's estimated that half the marchers perished.

But after the war — and after Roosevelt had died — Congress immediately reneged on the benefits promise in its Rescissions Act of 1946.

As of last year, there were about 18,000 veteran survivors, two-thirds of them living in the Philippines, according to the National Alliance for Filipino Veterans Equity.

This year's congressional effort to make things right dissolved in partisan quibbling.

"The Republicans stopped it," Antonio said. "They say, 'Why give it here when we should be giving it to Iraqi war veterans?' Iraq is the priority, not the Philippines."

In January, though, there were high-level assurances that the benefits bill would finally pass.

Speaker of the Philippine legislature, Jose de Venecia Jr., happily announced that House Speaker Nancy Pelosi had assured him by phone that a \$90 million-a-year bill "is being prioritized in Capitol Hill."

Also in January, Sen. Inouye and Sen. Ted Stevens, R-Alaska, who was recently convicted of corruption, visited Philippine President Gloria Macapagal-Arroyo. They told her the Senate would soon pass an equity bill. Then Arroyo conferred on Stevens the "Order of the Golden Heart with the rank of Grand Cross" for working for "the amelioration and improvement of the moral, social and economic conditions of the Filipino people."

In April, the Senate passed a bill providing full benefits for the Filipino vets living in the United States and \$300 a month for the vets in the Philippines. The House gutted it in September, and passed Rep. Bob Filner's bill that called for one-time payments of \$15,000 to Filipinos who are U.S. citizens, and \$9,000 to noncitizen Filipino veterans.

Neither chamber liked the other's version. The deadlock meant the lame duck Congress was through with the subject this year.

Most of the vets in SoMa, the TL and the Mission exist on maybe \$600 SSI support and live in privately regulated SROs, Antonio says. The private SROs don't have the strict rules of those connected to city programs, she says. Men can stretch their dollars by living three to four to a room and sleeping on Army cots.

Two Filipino vets in SoMa who would benefit from such legislation are the Damil brothers, Felix, 85, and Ceferino, 93. They live in a two-story house on Minna Street on the second floor with four other people. They share a room to save money.

Felix Damil joined the Philippine Scouts, a part of the U.S. 45th Infantry, in March 1946, six months after



Ceferino Damil can't forget the horrors he suffered 66 years ago.

PHOTO BY LENNY LIMJOCO

Bataan survivor recalls Death March

CEFERINO Damil, 93, remembers precisely the details of the day the U.S. Army Forces Far East surrendered in the Philippines to the Japanese, April 9, 1942. He was 25.

"That's when we started marching," Damil says. He holds up four fingers. "Four by four, to Camp O'Donnell." He fiddles with the controls on the little black box in front of him on the table. Wires lead from the box to his hearing aid earphones.

"Hot?" he repeats, squinting, showing missing teeth. "Yes and very, very bad. They gave us no water. We started at 11 in the morning."

He was with 75,000 American and Filipino soldiers on the sweltering 60-mile Bataan Death March across the Bataan peninsula to prisoner of war camps. During the six-day trek the troops were starved, beaten and some got their throats cut, others were disemboweled, or beheaded. Stragglers got the worst of it.

"If you couldn't walk, you got the rifle butt or bayonet," he says, sitting in a conference room at the Veterans Equity Center in the Bayanihan Community Center.

He lifts his arms above his head as if he's holding a rifle, grits his teeth and makes two vigorous downward thrusts at the table.

Most of the prisoners' possessions were confiscated. When Japanese guards found American money, they tore it up, Damil says, but Filipino money they happily declared good and spendable.

He survived on a small piece of sugarcane each day.

POW camp conditions were little better than the march. Damil wore a thin shirt, a pair of pants, no underwear, a cap and flimsy shoes for six months. A rice bag was his blanket.

the war ended, and became a clerk. He served for three years.

Felix heard there was a move afoot in Washington to get benefits for the Filipino vets. So in September 2002, in a ceremony at the U.S. Embassy in Manila, he became a U.S. citizen. And the next year left the small family rice and tobacco farm to come here. His brother followed two years later.

The benefits never arrived, and it could be questionable whether he would receive them as a post-war vet, although he could be made eligible for medical benefits.

"I've been praying for it," Felix says. "Already we are very old. I'm at a dying age. We have no real means for a good living. Just a little something a month" from the government would suit him.

Felix, who gets SSI and food stamps, comes on Thursdays for Food Bank produce and canned goods delivered to the Bayanihan Community Center, where the veterans' group has its office.

"It's barely enough to live on," Felix says. "We have to pay for water, rent and food. It keeps going up. You have to keep adjusting."

In December, his brother Ceferino, a widower, is going back to the Philippines and "I'll be alone," Felix says.

Ceferino is a Death March survivor. (See side-

Damil was made a camp section leader for 90 men he chose and assigned to work details, including getting water, tending horses, digging graves. Even sick prisoners were made to work. If too weak to stand, they were sent to a camp hospital, basically to die, because, Damil says, there was no doctor or nurse.

Dead men were stripped and bound at the ankles and wrists and carried on a pole. The bodies were buried, lying on their sides, 15 to 18 per pit.

"We got a spoonful of rice to eat at 10 in the morning," Damil says, "and another at 3 o'clock. That's all. We got one gallon of water a day," he said, his eyes growing wide. "That's for 90 men."

Damil's weight dropped from 130 pounds to 100. He suffered from malaria, beri beri and malnutrition.

Many Filipino POWs were released on Oct. 5, four months after Japan granted an amnesty for Filipino soldiers, and Damil was among them. He immediately requested medical treatment and was hospitalized in Baguio until Dec. 20. Then he was taken by truck to Tuguegarao, capital of Cagayan Valley, where the governor honored him.

But the war continued. When Damil felt well enough he rejoined the army in February 1945. "I was strong like a bull," he says. "I gave everything to the army."

He was discharged on May 7, 1946, and went home to live with his family who supported him.

Damil still suffers from the war illnesses. Even now, at 93, he has chills related to malaria. ■

—TOM CARTER

bar.) About 15, according to the center, live in San Francisco. As an early-signed U.S. Army soldier, Ceferino receives benefits through the legislation Congress passed for WW II GIs who survived the Bataan Death March atrocities. But vets who are residents of the Philippines only get half the amount that U.S.-residing vets get, a hitch that's been bitterly contested.

Ceferino's application was approved in 2004 for 90% of the maximum benefit. The next year he came to the United States to join his brother. He receives \$2,527 a month, Ceferino says, about \$30,000 a year.

He has practically lost his hearing, walks with a cane — slowly and hunched over — suffers chills and lower back pain from beatings as a POW. He still gets incensed recalling the war's brutalities but he's too old and tired to think that luck will turn for the vets in the Philippines for full benefits.

"Maybe it (the legislation) will have a chance," Ceferino says. "It would be something to spend before I die."

The 111th Congress will be different, but shadowed by the nation's dark economic outlook.

"Sen. Akaka said he would revisit the issue in January," said Antonio, whose grandfather fought in the war and is buried in Arlington Cemetery. "We'll see." ■

Visionary exhibition of blind artists

BY ED BOWERS

At the moment, I am observing a photograph by a legally blind artist named Michael Jameson. The photo is from the Lighthouse for the Blind's 2007 Annual Insight art exhibit. It's titled "Messy Oak Mudslinger," and rarely have I seen a depiction of an animal — in this case a rodeo bull named Messy Oak Mudslinger — that so nakedly reveals the underlying awareness and intelligence concealed by the animal mind that the human mind, suffering terminal egotism, rarely glimpses.

This particular bull is the grandfather and father of rodeo bulls currently hoofing it on the longhorn circuit. There is an infinite amount of wisdom, guts and knowledge in this bull's face that has so brilliantly been captured by the photographer.

Perhaps being legally blind cuts through the human image sufficiently that the person can actually see other life forms better than someone who is too full of himself, and enables the artist to perceive that creatures, other than humans, are full of life and thought.

At the current exhibit's reception, I observed a digital drawing on canvas by Sharon Hayes titled "Self Comfort," an elegant, graceful representation of the need, or desire, to go inside yourself. A young black woman, who appears naked, is holding her head to her knees and thinking deeply. It succeeds like few drawings do in the West in representing the meditative mind as a poignant, vulnerable and erotic power.

This is the Lighthouse's 19th "Insights" art exhibit, and in last's years catalog, Charles Curtis Blackwell, who also exhibited last year and whose work I reviewed in Central City Extra a couple of years ago, mentions in his short autobiography that he uses "(his) blindness as an asset ..."

I believe this statement to be the key to appreciating each year's exhibit not as a sentimental and condescending gesture of charity to blind people, but as a serious display of art that is every bit as insightful and visionary and profound as that done by people with so-called 20/20 vision.

In fact, there is nothing handicapped about the artists at this exhibition. We are all born in the dark and no one sees much of anything at all but what his limited mind allows him to observe. The human world is pretty much a mystery. We bump around in the dark thinking we're smart while creating wars and calamities. We live in fear. We kid ourselves.

Children are afraid of the dark. But there's something they find delightfully exciting about that fear.

In the dark all possibilities exist, and if you can make friends with the fear, then it turns into curiosity, courage and an infinite range of possibilities concealed in the darkness of the mind. I hate to sound like a positive thinker, but all the positive solutions come out of negativity and darkness.

After studying the "Insights" art catalogues displaying the work of this year's and last's exhibition, it finally became clear to



Kurt Weston's photograph is among the many insightful works in the Lighthouse for the Blind's 19th annual art exhibit.

me that the word "handicapped" is either a con game played by the human mind on the human mind or an ironic joke.

The "Insights" artists have invisible eyes. They are visionaries.

Though legally blind, they are capable of seeing clearly visions that other people who are handicapped by a more solidified reality don't, won't or can't perceive.

Kurt Weston, who used to be a successful fashion photographer, in 1991 was diagnosed with AIDS and later became legally blind due to a related condition, CMV retinitis. He uses his camera as an extension of himself. He is a survivor.

One viewer walked by and was affected by how weird Weston's photography appeared to him. That, as far as I am concerned, is a good review, because "weird" challenges people to think.

My favorite Weston photograph is of a man who appears to be horrified by what he sees while holding a camera to the right of his head in order to photograph himself. As I was writing a review of this photograph on a legal pad, an elderly man walked up to me and declared the photograph remarkable.

What happens with really good art is that it challenges each person's mind in a provocative way. The art at this exhibition does just that.

Charles Blackwell's portrayals of jazz musicians in ink and acrylic precisely capture the Pain and Ecstasy and Joy of a music

I have loved for almost 50 years. They swing.

The other artists at this exhibition are wonderful too, but I would have to turn Central City Extra into an art forum to do them justice. Relative space and time have their limitations.

Go to this exhibit if you have any interest in art at all. These artists are alive and struggling and need your appreciation NOW.

You'll get a free catalog, and an education.

Careful perusal of this art will affect you in a profound way forever.

P.S. Kim Shuck is the curator of this show and should be given all the credit she deserves for facilitating this wonderful project. ■

What: "Insights – 2008," Lighthouse for the Blind and Visually Impaired art exhibit: paintings, sculpture, photography, "touchable art."

Where: S.F. Arts Commission Gallery, lower level, in City Hall.

When: Oct. 2 to Dec. 12, 8 a.m. – 6 p.m. weekdays.

Peer Support Line **575-1400**

Office of Self-Help

1095 Market St., Suite 202

COMMUNITY CALENDAR

SPECIAL EVENTS

Hospitality House new Self-Help Center open house, Nov. 10, 11 a.m.-1 p.m., 169-181 Sixth St. Info: Jackie Jenks, 749-2113 or jjenks@hospitalityhouse.org.

Opening celebration, TL/North of Market Community Benefit District's new office and meeting space, 134 Golden Gate, Nov. 21, 6 p.m., in conjunction with an exhibition by local artists Patricia Araujo and Mark Ellinger. Info: Elaine Zamora, 440-7570.

SFGreasecycle, used cooking oil drop-off event, Nov. 28 through Nov. 30, Costco Warehouse parking lot and parking areas of all S.F. Whole Foods Markets. Save oil from Thanksgiving in a sealed container and drop it off during store hours; it'll be recycled into biofuel. Info: 695-7366 or www.SFGreasecycle.org.

COMMUNITY: REGULAR SCHEDULE HOUSING

Supportive Housing Network, 3rd Thursday of the month, 3-5 p.m., location TBA. Contact: Kendra Fuller, 421-2926 x304.

Tenant Associations Coalition of San Francisco, 1st Wednesday of the month, noon, 301 Eddy, Police Community Room. Contact Michael Nulty, 339-8327. Resident unity, leadership training, facilitate communication.

HEALTH AND MENTAL HEALTH

CBHS Consumer Council, 3rd Tuesday of the month, 3-5 p.m., CBHS, 1380 Howard, room 537. Call: 255-3695. Advisory group of consumers from self-help organizations and other mental health consumer advocates. Open to the public.

Health & Wellness Action Advocates, 1st Tuesday of the month, 5-7 p.m., Mental Health Association, 870 Market, Suite 928. Call: 421-2926 x306.

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

Hoarders and Clutterers Support Group, 870 Market, Suite 928. Call for dates and times: 421-2926 x306.

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

public. Call: 255-3474.

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

SAFETY

Safety for Women in the Tenderloin, every 3rd Wednesday, Central City SRO Collaborative, 259 Hyde St., 4-6 p.m. Informal, friendly environment, refreshments, gender sensitive to LGBTQ community and sex workers. Discuss how to make Tenderloin SROs safer for women. Information: Alexandra Goldman, volunteer campaign coordinator, 775-7110 x102.

Neighborhood Emergency Response Team Training (NERT). Central city residents can take the S.F. Fire Department's free disaster preparedness and response training at any neighborhood location. See Website for schedule and training locations, www.sfgov.org/sffdnert, or call Lt. Arteseros, 970-2022.

SoMa Police Community Relations Forum, 4th Monday of the month, 6-7:30 p.m. Location changes monthly. To receive monthly information by e-mail, contact Meital Amitai, 538-8100 x202 or mamitai@iisf.org.

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

NEIGHBORHOOD IMPROVEMENT

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

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

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

Central Market Community Benefit District, board meets 2nd Tuesday of the month, 989 Market St., 3rd Fl., 3 p.m. Information: 882-3088, <http://central-market.org>.

Community Leadership Alliance. CLA Community Advocacy Commission monthly meeting, City Hall, Room 34.

Subcommittee meetings and informational forums held monthly at the Tenderloin Police Station Community Room. Information: David Villa-Lobos, admin@CommunityLeadershipAlliance.net.

Friends of Boeddeker Park, 2nd Thursday of the month, 3:30 p.m., Boeddeker Rec Center, 240 Eddy. Plan park events, activities and improvements. Contact Betty Traynor, 931-1126.

Gene Friend Recreation Center Advisory Board, 3rd Thursday of the month, 5 p.m. Board works to protect SoMa resources for children, youth, families and adults. Gene Friend Recreation Center, 270 Sixth St. Information: 538-8100 x202.

North of Market Planning Coalition, 3rd Wednesday of the month, 6 p.m., 301 Eddy. Call: 820-1412. Neighborhood planning.

North of Market/Tenderloin Community Benefit District. Call District Manager Elaine Zamora for times and dates, 440-7570.

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

South of Market Project Area Committee, 3rd Monday of the month, 6 p.m., 1035 Folsom, between 6th & 7th Sts. Health, Safety and Human Services Committee meets monthly on the first Tuesday after the first Monday, 1035 Folsom, noon. Information: 487-2166 or www.sompac.com.

Tenderloin Futures Collaborative, 2nd Wednesday of the month, 10 a.m., Tenderloin Police Station community room, 301 Eddy. Call 358-3956 for information. Network of residents, nonprofits and businesses asking on neighborhood development issues.

SENIORS AND DISABLED

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

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

SUPERVISORS' COMMITTEES

Budget and Finance Committee McGoldrick, Elsbernd, Mirkarimi, Daly, Chu, Wednesday, 1 p.m.

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

TENDERLOINHEALTH

a continuum of care

Outreach and Community Events November 2008

Health Promotion Forum

Topic: Herpes and Your Health
Speaker: Lisa Serman, MD, GlaxoSmithKline
Date/Time: Tuesday, November 18, 11 am - 12:30 pm

HIV Treatment Forum

Topic: HIV & Beyond
Speaker: Jay Fournier, MSW
Date/Time: Monday, November 17, 3 pm - 4 pm
Location: 255 Golden Gate
(Please note location change applies only to this forum)

Client Advisory Panel

Come talk with Tenderloin Health's Board Client Representative(s) and program managers about plans for Tenderloin Health. Also provide input on new services and how we can improve.
Date/Time: Wednesday, November 12, 11:30 am - 1 pm;
Wednesday, November 26, 11:30 am - 1 pm

Volunteer and Intern for Tenderloin Health

Orientation: Sunday, November 9, 12 pm - 6:30 pm
240 Golden Gate Ave., 3rd Floor
lunch provided
You must register for volunteer trainings.
Stop in/call Emilie (415) 437-2900 ext. 234.

For a schedule of our current groups or for more information call 415.431.7476 or go to www.tenderloinhealth.org



health promotion • social services • housing

po box 423930 • san francisco, ca 94142 • 415.437.2900



Dear San Franciscan's,

From time-to-time, our organization recognizes those who unselfishly, tirelessly, and with unwavering dedication serve their great city, and/or respective communities. During the months of September and October of 2008, the following folks have received the Community Leadership Alliance's certificate of recognition for extraordinary service and leadership:

- Reverend Glenda Hope, SF-Network Ministries (9/10/08)
- Chris Schulman, Mayor's Office of Economic and Workforce Development (9/2/08)

And for the month of October 2008, our final recipients for this year will be:

- Rob Black, SF-Chamber of Commerce (10/5/08)
- Dariush Kayhan, Mayor's Office (10/16/08)
- Michael Farrah Jr., Mayor's Office (10/16/08)
- Michael Antonini, SF Planning Commission (10/16/08)

We extend to all of these great people our congratulations, and thank all of them for their service and leadership to our great city of San Francisco.

TOGETHER we can