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# THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2010



## Jazz returns to the street July 3 and 4

Cool blue new street banners by artist Michael Schwab (above) signal the return of the Fillmore Jazz Festival over the Fourth of July weekend, with three stages of music and all manner of arts, crafts, food and wine. Perennial favorite Kim Nalley (right) — who got her start on Fillmore — is back to premiere her new album recorded at the old Alta Plaza club. She's among more than two dozen top musicians who will appear.



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## Living Above the Jazzfest

'I have long waited for the festival to be irritating, but it's not'

BY BARBARA KATE REPA

**M**ORE THAN 100,000 people are expected to flock to the street for the Fillmore Jazz Festival on July 3 and 4. And while the event is widely heralded as unique among the city's street festivals because of its emphasis on music, you might expect some grumbling from the residents who live above the restaurants and shops lining the street and bear the brunt of the noise, disruption and inconvenience. Instead, nearly everyone seems to anticipate the event with good cheer.

For KAREN GOLDBERG, who has rented an apartment above Dino's at California and Fillmore for 14 years, festival weekends follow a common pattern: The Thursday before, she scouts out a parking place, then lays in essential supplies. "I hunker down and prepare as if it's a hurricane," she says. "On Friday night, I won't sleep much, because they construct the stage right outside my window, which involves lots of clanging," Goldberg says. "But on Saturday night when the street is shut off and secured, there's a delicious hush. It gets really quiet and it's wonderful, just wonderful. I always look forward to having the best sleep of the year."

The reality, she says, is that there's always noise on Fillmore. "I love living in the neighborhood because there's life all around — although the truth is, I'd really like to live diagonally from Fillmore instead of right on it," she says. "It's noisy: the buses, cars, unofficial recyclers who make late-night runs, the street cleaning and garbage pick-up that happen several times each week."

But the pluses far outweigh the noisy minuses, according to Goldberg. "All the places I need and love are here within a few blocks. And in July, I have a front row seat at the jazz festival. My front windows overlook the California Street stage."

Longtime local DAYNA SHAW also welcomes the festival to her front door on Fillmore between Jackson and Washington, where she's lived for 13 years.

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## THE FILLMORE

### NOTICE OF UPCOMING ELECTION and CALL FOR NOMINEES

The Board of Directors of the Fillmore Jazz District Community Association of San Francisco, which oversees management of the Fillmore Community Benefit District (CBD), will be electing new Board members on September 15, 2010. Seats are available to property owners, non-property owning merchants, and community members who do not own a business or property in the CBD area (Fillmore Street between Post and Golden Gate). An informational meeting for interested candidates will be held July 13, 2010. Nomination forms are due July 20, 2010. Nominee Questionnaires will be due July 30, 2010. For complete details, meeting times and locations, and forms contact:

The Fillmore Jazz District Community Association of San Francisco  
Nominating Committee  
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### FAVORITE SPOTS

#### It's a Dog's Life



Peaches and Sakura on Fillmore Street.

My name is Sakura. I am a retired female racing greyhound, and I like walking on Fillmore Street with my sister Peaches. There are a lot of places we like to visit.

Of course **GEORGE** is the best place to go. They always give us cookies. **PETS UNLIMITED** is good, too. But we don't always like going all the way inside, if you know what I mean. Also, I recommend **WELLS FARGO**, **KIEHLS** and **FILLMORE HARDWARE**. They are friendly and they like to pet us. They give us cookies, too.

I asked my friends who live in other states. They said their neighborhoods are not so dog friendly. Fillmore is heaven for doggies.

— SAKURA AND PEACHES

I love **COCOBELLA** on Union at Buchanan more than anything. CocoaBella retails artisanal chocolate makers, meaning those that are high quality but too small to have much distribution. The owner handles about 30 makers from France, Italy and Belgium, plus domestic artisans. Although expensive, they are sensational — the best of the best, no See's and the like. Anyone serious about good chocolate will love it.

Closer is **KISS**, a terrific small Japanese restaurant at the corner of Sutter and Laguna. And of course the **CLAY THEATER**.

— IAN BERKE

**SWEET JO'S** cafe at the Jewish Community Center for gourmet pizza and ice cream. The **WARNINGS HUT** at Crissy Field for great kids' gifts and pastries. **FRAICHE** on Fillmore for frozen yogurt with fresh fruit toppings.

— VERONICA AGOSTA

The **GARDEN OF HEALING** on Webster just south of Sacramento, adjacent to the old Stanford Health Sciences building. The gate is open on weekdays. It is a lovely, quiet garden — small, but a refreshing change from the busy street and sidewalk. It has benches and a wall for resting.

Also the **LABYRINTH** at the entrance to Buchanan at Clay. Many people miss it as they are hurrying in to visit a patient, but it is another good place for reflection.

— MARILYN STRAKA

A remarkable cafe: **ESPRESS YOURSELF** at 1406 Fillmore Street, between O'Farrell and Eddy. It is on the corner, just north of Yoshi's, with indoor and outdoor seating. It's owned by a lovely and friendly Polish couple, Agatha and Gene, who lived in New York and various other places before settling here. They are warm, friendly and gracious and serve really delicious coffee. But my favorite thing there is a toasted bagel with cream cheese and salmon — and, as an added touch, cucumbers sliced very thin. It is an open-faced sandwich, topped with fresh dill, beautifully served and incredibly delicious.

In addition, they have a tiny "library" where you can take a book and leave a penny, or share the novel you've just finished.

— GRACE CORSO

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Advertising inquiries [ads@newfillmore.com](mailto:ads@newfillmore.com) or 415.441.6070  
Published on the first weekend of each month. Deadline: 20th of prior month  
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### NEIGHBORHOOD NEWS

## After Month of Drama, Life Goes On at Stuart Hall



After a June 24 meeting, students awaited word on the future of Stuart Hall High School.

**S**TUART HALL High School, the boys Catholic school at Pine and Octavia Streets, experienced its own death and resurrection during the past month.

Word spread rapidly through the school community in early June that a move was afoot to shut down the school because of declining enrollment and dwindling finances. Supporters quickly mobilized their resources and their checkbooks. By the end of the month, they had raised more than \$3 million to solve the immediate financial problems and put forth a long-term plan to save the school that was unanimously endorsed by its board of trustees.

The first hint of trouble came in an anonymous email on Friday, June 4, the night before the school's graduation. "When I heard this news, I was floored," graduating senior James Holt wrote in an email to the trustees. "It was as if the ground of my house and of my heart came tumbling down. My friends and I rushed to discuss the issue online... until the early morning hours of our graduation day."

School leaders decry a "flood of misinformation" and said no decision had been made.

The following Monday hundreds of supporters came together to voice their determination that the school continue. A steering committee of parents was created to raise money and develop a plan. "Among us are past, present, and incoming Stuart Hall families," they wrote, plus "a chief financial officer, a CPA, an attorney, three educators, a marketing executive and deeply experienced nonprofit volunteers."

A public meeting was set for later in the week, on June 10, and more than 100 people volunteered to help the steering committee research and write a plan and raise funds.

Success was within sight by the time a second public meeting to preview the plan

was held two weeks later on June 24.

"Talk about community — wow!" eulogized Skip Olger, the Stuart Hall parent who led the steering committee's finance subcommittee, to a cheering convocation of students, parents and teachers in the school's gymnasium. Olger said the school needed \$3½ million over the next four years, and had already raised \$3 million "as of about 2:30 this afternoon."

Olger said the funds raised would keep the school financially sound while enrollment is gradually increased so that tuition — now \$32,500 per year — again covers expenses. For long-term viability, he said, "It gets down to enrollment."

Enrollment at the school has declined from 49 to 31 students in the most recent entering class, said parent Bill Campbell, who headed the steering committee's admissions and marketing subgroups. But he said the school's key market — upper income households — is expected to grow by 20 percent during the next five years. He said the school is uniquely attractive because it offers both small classes and "values-based instruction."

Campbell recommended that the school for boys be marketed as "a co-ed school with single-sex classrooms." Stuart Hall is part of the Schools of the Sacred Heart, which also operates the Convent grammar and high schools for girls on Broadway, as well as the next-door Stuart Hall for Boys.

"The two high schools need to hold hands," Campbell said. "We need to point out that we are a co-ed school."

Steering committee chair Dan McLaughlin called his group's recommendations "a responsible and achievable plan for overall sustainability" that would be presented to the board of trustees the next day.

"The mismanagement of the board got us here," one parent complained, to widespread applause, when questions were invited. Yet it was clear by the end of the meeting that the trustees were likely to find favor with the parents' plan.

And they did. On Friday, June 25, the board of trustees voted unanimously to approve the plan.

In a statement, board chair John Linehan and Gordon Sharafinski, director of the Sacred Heart schools, saluted the parents, teachers and students who had "worked tirelessly to turn a challenging situation into a wonderful opportunity."

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**CRIME WATCH**

**Under the Influence  
Fillmore and Geary Streets  
May 16, 2:15 p.m.**

On the day of the Bay to Breakers race, two officers in plainclothes saw a man standing in the middle of the road. He wore a blonde wig, a flower print jacket, blue shorts and red slippers. The man approached their car, stuck his head in the window and said while slurring his speech, "I'll give you six bucks to drive me to the Marina."

Believing the man had mistaken their car for a taxi, the plainclothesmen advised him they were police officers. The man continued to demand a ride. Several times, the officers asked the man to back away from their vehicle, but he became more belligerent. The officers could smell a strong odor of alcohol on the man's breath and clothing and determined he was under the influence. He was taken to Northern Station, where he was held until he sobered up.

**Stolen Vehicle  
California and Steiner Streets  
May 16, 6 p.m.**

Two police sergeants were driving in the area when they spotted a driver in a vehicle that roused their suspicions. They ran a computer check on the license plate and discovered the car had been reported stolen. They arrested the driver without incident and found he was carrying illegal narcotics. He was charged with several felonies, including theft of the vehicle.

**Possessing a Counterfeit Check  
Post and Buchanan Streets  
May 20, 3:20 p.m.**

Officers responded to a report of a fraud in progress at a bank. An employee pointed out the suspect, who was attempting to cash a counterfeit check. The teller told the officers he had contacted the business named on the check and they advised him they did not issue it. The suspect was placed under arrest for attempting to cash a counterfeit check and his probation was revoked.

**Possession of Graffiti Tools  
Resisting Arrest  
Fillmore Street and Geary Boulevard  
May 21, 8 p.m.**

A citizen informed two officers that he had witnessed a juvenile writing graffiti on a Muni bus. As the officers were obtaining the information, the witness spotted the suspect. The officers attempted to talk with the youth but he bolted, running for several blocks before the officers caught up with him. The suspect was carrying aerosol paint cans and paint can tips, and also had gloves with paint on them. The youth, who was 15 years old, was cited and released to his mother. He will be required to appear in court at a later date.

**Theft From Person, Burglary  
Fillmore and O'Farrell Streets  
May 23, 4:30 p.m.**

Officers responded to a call from a store about a theft. The employee who had been robbed told them she was giving change to a customer when a man behind him suddenly said, "Where's the money at?" The man then grabbed the customer's change and fled from the store. Aided by the description the store employee gave them, the officers quickly located the suspect, who was placed under arrest and booked.

**Aggravated Assault With a Knife  
Fillmore Street and Geary Boulevard  
May 23, 6 p.m.**

Patrolling officers observed an individual who dashed into the street, running toward oncoming traffic. The man raised his hand as he approached a vehicle. The officers then saw a knife in his hand. The man came closer to the car and started swinging the knife. The officers quickly exited their vehicle, took the knife-wielding suspect into custody and placed him under arrest. No one was injured.

**Vehicle Tampering  
Possession of Stolen Property  
Fillmore and Clay Streets  
June 12, 2:45 a.m.**

Officers responded to a call about a vehicle break-in. When they arrived, a security officer was detaining a woman, and he told the police he had observed the suspect attempting to open the doors of parked vehicles. He called 911, then followed the woman. Soon afterward the security officer saw the woman inside a car; he watched her as she emerged carrying a bag. Officers were unable to locate the owner of the car. The security officer signed a citizen's arrest warrant and the suspect was booked.

**Carjacking With Force  
California and Steiner Streets  
June 12, 12:30 p.m.**

An officer was on his way to a call about a fight when a citizen frantically flagged him down and told him someone had stolen the Mollie Stone's bus. The witness pointed eastbound on California Street and the officer saw the bus. He immediately broadcast the information, then took off in pursuit of the stolen bus. He caught it and pulled it over. The woman at the wheel was taken into custody and placed under arrest. The driver told the officer he had been standing inside the bus when the woman began making small talk with him. A few minutes later, she grabbed the driver by the shirt and pulled him out of the bus. She then took off in the bus, leaving the driver behind. The driver was not injured. The suspect was taken to county jail, where she was booked.

**St. Dominic's Catholic Church**

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**These boots are beauts**

A decade ago, the artist Ken Auster, who exhibits in the neighborhood at the Thomas Reynolds Gallery, became enamored of some artistic cowboy boot sculptures. They weren't for sale, but they stayed on his mind — ones that got away.

Then about a year ago, Auster was stunned to see what he thought were the same boot sculptures. "As I approached, I realized these were the real thing — real boots, as beautiful as the ones I'd seen before, but you could actually wear them," he says.

The boots are handcrafted of intricately embroidered leather and velvet in Uzbekistan, done in tribal designs indigenous to the region. No two pair are alike: some are bright florals on black, some muted and spare, some a classy tone on tone. Heels and toes vary, too — including cowboy boots and Italian styles with heels, plus a flat version with gypsy heel and round toe.

Smitten all over again, Auster and his wife Paulette bought more than the boots. They became the collector's first major distributor in the United States. In "THE ART OF THE BOOT," they will offer a selection for sale July 3 and 4 at the Fillmore Jazz Festival in a pavilion at the corner of Fillmore and Pine.

**RETAIL REPORT**

**Fashion Business Is Picking Up, Heidi Says**

By ROSE ROLL

**D**URING A TIME when many business owners have been forced to shutter their shops, Heidi Sabelhaus has successfully managed to keep three upscale retail locations open on Fillmore — and nurse them back into bloom.

"This past year was a challenge for us, definitely," she says. "But we were really proactive about it. The minute we noticed the slowdown, I sat down with my store managers and brainstormed about what we could do."

Her competitors at large department stores were able to dig into deep corporate pockets, sacrificing profit margins at the expense of moving inventory. It was not uncommon in recent months to find current-season designer merchandise for as much as 50 percent off at upscale department stores.

Throughout the downturn, the HeidiSays stores continued to offer their usual sales racks and occasional trunk show discounts, plus birthday and frequency promotions for loyal customers. But slashing prices was never the strategy for weathering the storm.

Instead, Sabelhaus focused on making her loyal customers even more loyal.

"We really listened to what our customers were saying," she says. "For instance, they asked for a range of prices in each store, and we gave it to them, while still maintaining our standard for sophistication and quality." She cites the example of Calypso St. Barth, a line of less expensive but disarmingly stylish summer tops and dresses that are popular on the east coast,



*"Women are suffering from 'frugality fatigue.'"*

— HEIDI SABELHAUS  
owner of three HeidiSays boutiques

especially among the Hamptons crowd.

HeidiSays foray into trunk shows — showcasing the designers Theory, Jennifer Tilton and Paul Mayer — is more evidence of listening to shoppers and making changes to stay fresh during the downturn.

Sabelhaus says she realized Fillmore was a perfect location for the "classic with an edge, but not uber-trendy" clientele she hoped to attract to her first women's boutique, HeidiSays Collections, nearly a decade ago. Her hand-picked mixture of upscale clothes from designers including Philip Lim, Trina Turk, Nanette Lepore, and Theory instantly sparked a following among the neighborhood fashionistas.

Success bred two more locations: HeidiSays Shoes and HeidiSays Casual, all within four blocks.

Though HeidiSays started as an online company, it no longer has a significant online presence. But Sabelhaus encourages store managers to experiment with social media and share updates about new inventory or sales on Facebook and Twitter.

With recession has ended up being a positive experience.

"I had to refine my skills as a business owner to figure out how to weather the storm," she says. "It was stressful, but there were fun times, too. It took me back to the days when I was first starting the business. There was the same sense of energy." She adds: "Going through tough times makes you appreciate everything you have: your customers, your family, your employees."

And she says business is finally starting to pick back up.

"The past few months we've definitely noticed an uptick," says Sabelhaus. "Women are suffering from 'frugality fatigue.' For a year, they've been holding back on buying nice clothes for themselves. I've had women come into the store and tell me, 'I'm finally ready to treat myself.' Then they buy a beautiful new wardrobe of clothes."

Having recently given birth to her second child, Sabelhaus is thinking of hatching another business.

"I would love to open a children's clothing boutique in the neighborhood one day," she says. "But I think it might need to be called something else. The neighborhood might be traumatized by a fourth HeidiSays on Fillmore Street."



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## One Piece, Many Looks at Calvin Tran

Noted New York designer finds a home on Fillmore

By **LYNNE AUGUST**

**L**IKE MANY LOCALS, I was full of anticipation when the Calvin Tran boutique opened on Fillmore Street back in 2007. The previous occupant had also been a women's clothing store, but I'd never been interested enough to check it out. The mannequins in the oversized windows had consistently sported glitzy, overwrought designs that yelled Miami Beach, not San Francisco.

But the new mannequins heralded a big change: There was an urban, sophisticated vibe to the frocks, and I was lured in quickly. Leaving with a fabulous skirt, a rapid succession of visits followed. I'd become a fan of Calvin Tran.

The boutique at 1942 Fillmore is Tran's third location — joining his flagship shop in New York and another in Chicago. Tran says he chose San Francisco because, like so many others, he came for a visit and was taken by the city. He chose Fillmore Street in particular because he wanted a neighborhood setting that nonetheless gets traffic from downtown. Fillmore



An intriguing aspect of Calvin Tran's designs is that many of his clothes are convertible. With a twist or a tug, a skirt becomes a jacket.

offered the ideal mix of the intimate and bustling.

Tran is currently scouting locations for a fourth shop in Los Angeles. Much of his success — he has clothed fashion icons including Drew Barrymore, Brooke Shields and Iman — is attributed to his nonconformist, yet very feminine designs.

Locals also applaud the individualized attention they get — particularly from Tran's stylist and Fillmore store manager, Nghia Vu, known as Neil, who patiently dresses and drapes clients in the boutique's unique offerings.

When Neil grabs a piece and demonstrates, it's like watching a magic show as one piece is transformed into many different looks. In fact, the most intriguing aspect of Calvin Tran's designs is that many of his clothes are convertible. With a twist or a tug, a skirt becomes a jacket — so when you buy one piece, you are really getting many. This not only allows you to put your own creativity to work, but on a more pragmatic level, it means you also get more for your money.

Tran's inspiration is the ao-dai, the traditional Vietnamese long dress,

reflecting his heritage. These dresses are simple, elegant, comfortable — and can be styled in a number of different ways. A prime example is his pleated wrap skirt, which can be worn different ways — as a top, a skirt, poncho, dress, cape or shrug.

One of my favorite jackets from Tran is black with red over-stitching. Neil picked it out and demonstrated all the ways it could be styled. And a while later, when I couldn't recall all the variations, he was happy to demonstrate them all over gain.

At a recent trunk show at the Fillmore shop, the designer himself came out from New York to present his newest creations, which incorporate more prints and bright colors than in the past.

His signature pleated wrap skirt, previously shown only in wool, appeared in a lighter, more fluid fabric. There is a sophisticated silk mauve dress with a pattern of white daisies and a wide portrait collar and a stunning deep cobalt blue wrap dress. The absolute standout piece of the evening was a crisp white tunic with bishop sleeves, sharply punctuated by a black and red obi-style belt.

A couple of tips: When you visit Calvin Tran's Fillmore shop, you have to try things on and let Neil do his styling magic, because you can't see the possibilities on the mannequins or the hanger. Also, be sure to check out the sales rack. Typically, there are terrific pieces to be had for a mere \$39.99.

*Neighborhood resident Lynne August is co-author of a blog about fashion at www.FashionProject9.com.*

*Erkan Demir*

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A U S T E R**

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## For Those Who Live on Fillmore, a Front Row Seat

► FROM PAGE ONE

"I have long waited for the festival to be irritating, but it's not," Shaw says, adding that she's never experienced any problems with noise issues, graffiti or drunken revelers. "It's really quite fascinating."

On festival weekends, construction of booths and stages begins at midnight on Friday. There's no parking on the street from midnight on Friday until midnight on Sunday, when it all disappears.

Shaw says she's become inured to the noise as the booths are assembled in the wee hours outside her window. "The first couple years, when I was getting used to living here, I would be startled by the clinking of the metal at 5:30 in the morning," she says. "But I don't hear it anymore."

The only festival-related inconvenience Shaw experiences is that she usually keeps her car parked all weekend. "But a really cool thing happened one year: The police called me at 4 in the morning to tell me they were blocking Washington and didn't want to have to tow my car," she says.

Still, over the years, Shaw has become something of a fair weather fairgoer. "In my younger years, I felt compelled to have folks over for parties — and of course to use the bathroom," she says. "We used to go sit out and watch music all day and go down to Harry's and get involved in all that mess. But being a longtime resident, I could go either way — enjoy every second or, if it's cold, do something else."

Another longtime resident is Shaw's neighbor just up the street, **LINDA GATES**, who has lived on Fillmore near Jackson for 23 years. She says she looks forward to the jazz festival, especially in the mornings.

"I always walk the fair," she says. "I like to go when it opens and everything's fresh — and there aren't millions of people. But by Sunday night at 6 when it stops, I'm relieved."

Then she's able to retreat to the peacefulness of her home. "I look out my window over my own back yard and other back yards and I see a wall of living things — birds, flowers, trees waving in the breeze," she says. "Then I walk out the front door and there's everything. You can get everything you want in this neighborhood."

**VICTORIA TERHEYDEN** is also enthusiastic about living in the neighborhood. A graduate of the Convent of the Sacred Heart grammar School, she has lived in the neighborhood her entire life. For the last two and a half years, home has been an apartment above Chouquet's restaurant at Fillmore and Washington. "I love my location. It has a great neighborhood feel, but it is also very stylish," she says. "I can always find a place to go for a glass of wine, sweet treat or nice meal — and all within walking distance."

Bloom has been known to sway herself. "There's nothing better than being in the street and dancing in the sun. One year there was a zydeco band playing. It was a beautiful day and I was standing on the curb bumping when a woman pulled me from the crowd to the front of the stage."

"Afterward, the woman who had picked me out pulled me over to meet her friends and said, 'This was the only white person who looked like she was having a good time.'"

The following year, Bloom says a customer came into Mio, the Fillmore women's boutique where she works, and said, "Oh my gosh, the things you see at that festival — those old hippie women still dancing in the street."

Bloom says working in the shop during the festival was less fun than dancing in the street. "Lookie loos came in if it was bad weather, searching for shelter. And if

"I love watching the transformation,"



### ENTERTAINMENT SCHEDULE

STAGE	SATURDAY, JULY 3	SUNDAY, JULY 4
<b>CALIFORNIA STREET</b>		
10:00 - 11:30	Farzad	Dave Costa Trio
12:00 - 1:30	Dave Rocha Quintet	Houston Person
2:00 - 3:30	Art Khu	Kim Nalley
4:00 - 6:00	Marcus Shelby Orchestra	Fil Lorenz Orchestra
<b>SUTTER STREET</b>		
10:00 - 11:30	Calvin Keys Trio	Russo Alberts Trio
12:00 - 1:30	The Lost Cats	Lloyd Gregory
2:00 - 3:30	Brent Kimbrough Band	Eric Muhler Jazz Quartet
4:00 - 6:00	Pamela Joy Quintet	Lisa Engelen Band
<b>EDDY STREET</b>		
10:00 - 11:30	Curtis Lawson	Consonance
12:00 - 1:30	Dynamic Four	Eddie Gile
2:00 - 3:30	Bobbie Webb	Manicato
4:00 - 6:00	Native Elements	Bayonics
<b>JACKSON STREET</b>		
12:30 - 5:00	Bartron Tyler Group	Bartron Tyler Group
<b>O'FARRELL STREET</b>		
10:00 - 12:00	The Jazz School Performance	
12:00 - 6:00	SF Balboa & Swing Festival	SF Balboa & Swing Festival

*"Having a street that's usually filled with cars turn into an astroturf-covered fantasyland filled with people swaying to the music is fantastic."*

— **ARIEL BLOOM**  
longtime Fillmore Street denizen

says **ARIEL BLOOM**, who experienced the festival as a Fillmore resident a few years ago while catnapping for a friend who lives right above the Sutter Street stage. "Having a street that's usually filled with cars turn into an astroturf-covered fantasyland filled with people swaying to the music is fantastic."

Bloom has been known to sway herself. "There's nothing better than being in the street and dancing in the sun. One year there was a zydeco band playing. It was a beautiful day and I was standing on the curb bumping when a woman pulled me from the crowd to the front of the stage."

"Afterward, the woman who had picked me out pulled me over to meet her friends and said, 'This was the only white person who looked like she was having a good time.'"

The following year, Bloom says a customer came into Mio, the Fillmore women's boutique where she works, and said, "Oh my gosh, the things you see at that festival — those old hippie women still dancing in the street."

Bloom says working in the shop during the festival was less fun than dancing in the street. "Lookie loos came in if it was bad weather, searching for shelter. And if

the weather was good, they came in with drinks and food, looking for the bathroom. But there wasn't much business."

Mio now closes during the weekend of the jazz festival.

But many merchants brave or even embrace the onslaught of jazzfest revelers. The women's clothing boutique Limu at 2130 Fillmore stays open. Owner **SMONE DERAYEH** says that while the event doesn't generate many sales, it does foster valuable good will. "We have some specials for the day," she says. "And we put a table near the door with a sign on it that says, 'Kindly leave your drinks and food here.' That helps. Otherwise, people trickle in and out, not noticing they have a big box of barbecued ribs with them."

For Derayeh, the festival has a special significance, planted long before she opened her shop on the street. "We love the festival," she says. "It's not one of our busier days, but it introduces Fillmore Street to those who have never been here. When I came to California, it was my first exposure."

Some workaday businesses have little to gain from exposure to the crowds, such

as the packing and shipping store Jet Mail on Fillmore. "We've been closed for many years on festival weekend because it doesn't really suit our business," says manager **KEVIN WOLOHAN**. "We cater to people who are shipping boxes and packages. No trucks can get through to pick them up, so it's a no-brainer for us."

Even though his store is closed, Wolohan usually visits the street during the festival just to make sure the store hasn't been disturbed by the fairgoing masses.

"The fair is great and the crowds are really well managed — especially in the last few years," he says. "Considering how many people attend, it's surprising there's no damage. But people are great — respectful, not looking for trouble. They leave when they're supposed to leave."

The diversity of the neighborhood and the size of the crowd seem ripe for rowdy altercations. But they rarely occur.

"There aren't a bunch of inebriated people walking around — unlike Union Street, where they have to be corralled off," says local **LORNA SMITH**. "Here it's about the music. It's more refined. It makes you proud to say you live on this street."

Lorna and Chuck Smith were the very first residents to move into the Fillmore Heritage Center condos above Yoshi's three years ago. For eight years before that, they lived half a block from Fillmore on Sutter.

The annual jazz festival is another benefit of living in the neighborhood, Lorna Smith says. "I look forward to the festival and plan around it. I'm out there from 10 to 6 every day. It's just so great to sit in the middle of the street on fake grass and have some wine and listen to great jazz."

Some neighborhood residents take the opportunity to make lemonade — or perhaps margaritas — during the jazz festival.

**JESSICA WEGLEY** and **KEVIN HACKETT** use the jazz festival as an excuse to throw their own party. This year they'll host their Third Annual Family Reunion at Siol, their architecture and design studio, upstairs on Fillmore between Clay and Washington.

"We do an open shindig for clients, contractors, friends," says Wegley. "It's one of those perfect things. People — about 100 altogether — float in and out, from the party to the festival and back. No work happens that weekend — or the days leading up to it. We have to stock up — especially on toilet paper."

If veteran resident **DANIEL MAX**, a former co-owner of Enrico's who used to book jazz there, has any beef with Fillmore's festival, it's the music. "The early festivals had more name jazz people — folks who were well known like Bobby Hutcherson, Teddy Edwards, Jack Sheldon," he says. "But now it seems like it doesn't attract the stellar names in musicians — at least not the musicians to my taste."

Max has lived on Fillmore above what is now Betsy Johnson's for 36 years, and has seen his share of jazz greats in the neighborhood. "Chet Baker told me he started in the Fillmore. When he was in the Army stationed in the Presidio in 1949 and '50, he came to play at the jazz clubs here in the neighborhood," said Max. "I told him he should play the Fillmore Jazz Festival. He said no one ever asked him."

This year's incarnation of the Fillmore Jazz Festival — said to be the largest free jazz festival in the west — will be held on Saturday and Sunday, July 3 and 4, from 10 to 6 on Fillmore Street between Jackson and Eddy.

# URGENT UPDATE

## SAVE OUR FILLMORE FIREHOUSE

The San Francisco Board of Supervisors will be voting this month on a new city budget. While there are many important priorities that must be balanced, one of the most important should be our neighborhood firehouses.

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Print for by your San Francisco Firefighters Local 786

Join the Thousands of San Franciscans United to Save Our Neighborhood Firehouses!

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By KIM NALLEY

WHEN I STARTED playing at the Alta Plaza in 1995, I had no idea what an event Tuesday nights would become.

I had played at the same location at Fillmore and Clay two years earlier on Sundays. Back then it was called the Fillmore Grill. Later I stopped in to visit the old club. I sat in with pianist Eric Shifrin for a tune and the response was so overwhelming the management hired me back to sing every Tuesday.

There was one catch: They didn't have an entertainment license anymore, so I would have to sing acoustically. This would be daunting for most singers but I had a solid classical and theater background, good projection and was willing to give it a try.

Quickly I began to realize why Bessie Smith and Ma Rainey sang in the manner they did. They had no microphone. I had to adjust all the keys I sang in and keep a constant watch on my breathing technique. It became apparent that unless the room was quiet, I would blow out my vocal cords before the first set. This was not a background gig.

But fortunately, without a mike cord and the hassles of feedback, I was free to walk around the room and I soon began to do so.

Suddenly the room had a whole different feel. We felt like we were in a speakeasy from Prohibition, the audience hushing each other to hear me sing a ballad; we felt like an old movie where Sam would come right up to your table and play it again; we felt like Broadway, guys lifting me up on the bar to sing Cabaret.

After many months of playing together, the band — John R. Burr on the piano, Terry Miller on the bass and I — became amazingly in tune with each other. I could even walk upstairs into the dining room and somehow we could stay in time almost telepathically. The staff was superb. Scott and Chuck behind the bar could tame the roughest customers with class and still be able to whip out multiple martinis when it got busy. And it got busy.

Soon ex-lovers would fight over who had the rights to go to the Alta Plaza on Tuesday nights. Old musicians from Fillmore Street's heyday would stop in. Hadda Brooks, the Queen of Boogie Woogie, would tickle the keys and then walk around the room singing to the young boys, making them blush in their pants. Etta Jones stopped by when she was in town.



Kim Nalley's latest album — recorded by conductor Michael Tilson Thomas in 1999 — is now available for download from [www.cdbaby.com](http://www.cdbaby.com). She will perform songs from the album at the Fillmore Jazz Festival on the California Street stage on Sunday, July 4, from 2 to 3:30 p.m.

## Return to Alta Plaza

Vocalist Kim Nalley first made her mark on Fillmore — now a new album recorded a decade ago recalls a special night

The management was the best at making musicians feel at home. Pretty soon all the musicians in town wanted to play that gig with me — the gig where everyone listened, where gay, straight, young, old and all races mixed freely with no tension, where the bartenders gave you top shelf martinis all night, where chef Amy made the best food for you and sat you down for an unhurried dinner break, where the staff refused to accept tips from the musicians and the patrons gave you \$50 tips to play all the songs you loved to play: "My One and Only Love," "Autumn Leaves," "That's All."

It was a classy yet unpretentious place. It was home.

It seemed as if that gig would go on forever. But unfortunately, due to illness, owner Peter Snyderman was forced to

close. With only a week's notice, Michael Tilson Thomas, the conductor of the San Francisco Symphony and a regular Tuesday night attendee, arranged to record the final evening at the Alta Plaza as a special present to me.

I had tried to record at the Alta Plaza previously, but the mechanics of recording an acoustic act in which the singer walked around the room had proven impossible. Michael, however, accomplished what previously could not be done without intruding on the natural performance.

It was a wonderful night. The place was overflowing. People who couldn't fit in were pressed with their noses against the double glass doors, making it impossible for anyone to get out. But no one wanted to leave.

It was hard for me to sing that night. I wanted to cry, but if I cried my throat would swell up and I wouldn't be able to sing. If you hear a catch or a break in my voice in this recording, it is simply a tear.

At the Alta Plaza I met more people who would become my closest friends and biggest supporters than anywhere I have ever been. The space has a very special energy. It used to be a place called The Scene in the sixties. And it featured jazz and blues then as well. It became the Alta Plaza for years, then briefly the Fillmore Grill, then the Alta Plaza again. I hope someone with vision will reopen the place again and we can have an Alta Plaza III.

But I know that sometimes events are just a combination of the right people and the right place and the right time. Those years at the Alta Plaza were all three.

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# Boom Boom Blues

During the festival, Oscar Myers returns to Boom Boom Room

By ANTHONY TORRES

OSCAR MYERS may not be the most recognizable name on the local music scene, but he is a musician's musician, a dedicated player who has paid his dues and is now serving as a mentor to a younger generation of musicians coming up in Bay Area music.

For many years Myers has appeared regularly at the Boom Boom Room on Fillmore. During the Fillmore Jazz Festival, he will be appearing at the club with the group Steppin in two days of free performances on July 3 and 4 from 1 to 8 p.m.

Born in Montego Bay, Jamaica, Myers was exposed to the piano at 5 years old by his father. He began playing piano by ear, then started learning to play the trumpet in elementary school and continued through high school. He went on to the United States Naval School of Music in Washington D.C., where he met and played with what he remembers as "some really bad cats from all across the country."



"People think it's easy. But it's not," says Fillmore bluesman Oscar Myers.

He was dedicated to honing his skills. "The trumpet is a hard instrument to play," he says. "It takes you about 10 years before you realize you don't know what you're doing. After that, you start learning."

Myers first came to San Francisco in 1968 on his way to Vietnam. After being wounded, he was transferred to the Oak-

land Army base. He couldn't believe his good fortune at landing in the Bay Area. "Everything was happening out here," he says. "All the hippies were happening — and the music scene was totally happening."

"I play drums, too," he says, "and a lot of the music was concerned with reclaim-

ing African musical heritage and identity. I met Bill Summers — he played with Herbie Hancock and the Headhunters — and I started playing with him and Babatunde Lea." Other musicians of note he played with include Big Mama Thornton, Benny Carter, Pharoah Saunders, Max Roach and Kenny Burrell.

A treasure of local jazz history, Myers recalled hanging out with John Lee Hooker at the Boom Boom Room. One night after Van Morrison had played at the Masonic Auditorium, where John Lee Hooker sat in, Morrison was looking for a place to hear and play the blues. He asked Hooker where they should go, and they went to what was then Jack's Bar at Fillmore and Geary, now the Boom Boom Room.

It was Oscar's gig that night, and he says, "They got down. Hook used to come in there all the time. It was one of his favorite hangouts."

These days Myers regularly holds court on Tuesday nights at Madrone Art Bar on Divisadero, where he serves as a mentor to young musicians. "It's what we're supposed to do as elders — to pass on knowledge to the next generation, what we've learned. Then the cats that are most deserving will get it and pass it on."

Of his musical legacy, Myers says, "The people I've played with, I hope I made their spirits feel good. I hope the people that I've taught have learned something, and that they can carry it even further."

He adds: "Things are evolving and ever-changing. I want to see music being played 'right.' People don't realize the study and dedication it takes. People think it's easy. But it's not."

ART KHU was settling into his seat for the flight back from Mexico when he struck up a conversation with the passenger sitting beside him. And between takeoff and touchdown, a star was born.

The passenger was Kiva Knight, a cinematographer from the Fillmore, who was preparing to shoot a jazz film. They hit it off. Knight introduced Khu to director Marlon Gonzales, who agreed he'd be perfect in one of the lead roles.

*Pictures from the Gone World* was shot last fall and will be ready for entry in the Sundance Film Festival this fall. Khu plays "a homeless, crazy jazz piano player," he says, one of three present-day jazz musicians based loosely on historical figures. In addition to channeling Thelonius Monk and Bud Powell, Khu wrote much of his own music.

He'll present the new work — plus other original compositions and a few standards — on Saturday, July 3, during the Fillmore Jazz Festival. Khu and his band will appear on the California Street stage from 2 to 3:30 p.m.

Acting is a new role for Khu, but then so was jazz. A musical prodigy growing up in New Haven, Conn., he started piano lessons when he was 4, violin at 7, organ at 9 and guitar and bass at 13. In high school he studied at Yale School of Music before going to Oberlin Conservatory, where he got a degree in classical piano performance.

When Khu came to San Francisco 15 years ago, he met Flip Nunez, the legendary Filipino Fillmore pianist who played with many of the great singers, including Ella Fitzgerald and Sarah Vaughn, and was a member of the house band at Jimbo's Bop City.



A fateful plane trip landed pianist and composer Art Khu a starring role in a new jazz film.

## A Star Is Born

Art Khu brings his piano magic back to Fillmore — along with music he's written for a new film role

"He convinced me I was a jazz musician," Khu says. "It was a revelation for me. I didn't have any idea what jazz musicians' lives were like."

Now a mainstay on the local jazz scene, Khu's got the jazz musician part down. And some of the technical parts are not entirely unlike recording an album. But playing a homeless character has been a greater challenge.

"I've been studying street musicians and the homeless," he says. "I'm trying to imagine what it would be like to be homeless — although being a musician, you're only a step or two or three away."

In the music he's written for the film, he's been in a '50s frame of mind, since that's the period the director set out to evoke.

"Musically I tried to write songs that were of that era," he says, "or at least what I like from that era," incorporating the harmonic innovations of bebop and the influence of French impressionistic music.

An album of his music from the soundtrack is forthcoming. And he's feeling good about the film, too.

"The cinematography is pretty phenomenal," Khu says. "And the director is a musician and has been a jazz fan all his life," so there was a lot of improvisation during the shooting. "That just made sense for the subject matter," he says.

Khu last appeared at the 2006 Fillmore festival soon after his album *Reconciliation* was released. He brought some of his young students to share the stage. Although he teaches students of all ages, he has a soft spot for the ones who start young, as he did.

"I've got a couple of 11-year-olds who are doing well," he says.

In 2006 he stuck around for a second set to play with vocalist Jacqui Naylor, with whom he has recorded and produced two albums. They have since married.

This year Khu will appear with Al Marshall on drums, Sam Bevan on bass and possibly others.

"I just love the atmosphere," he says of the Fillmore festival. "It's human. All kinds of people are there — everybody — and everybody seems happy to be there. We just walk around, taste all kinds of culture and hear all kinds of music." He adds: "It seems idealistic to me. I wish all of life was like that."

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By JODI LIANO

OUR neighborhood farmers market, held on Saturday mornings from 9 a.m. to 1 p.m. at Fillmore and O'Farrell, is special for many reasons.

It has just enough vendors to find what you need, but is not so crowded you can't talk to the farmers. Samples abound and the prices are amazingly fair. And I love the cross-section of shoppers — from young couples stocking their pantries to elderly women filling their carts with greens and fresh bread.

These aren't your stereotypical foodies. They're real shoppers looking for quality products — people who care about what they eat.

Pulling the recipes together for a new book called *Cooking from the Farmers Market*, I thought about how I shop at the market. I don't go with a list. Instead, I'm totally influenced by what I see, smell and taste when I get there. My bags are generally bursting at the seams when I get home. Then I sit down and figure out what to make over the next few days.

The new book, from Williams-Sonoma and Weldon Owen Press, delivers what market shoppers like me need: information about buying, storing and working with particular fruits and vegetables, with added inspiration from simple recipes and gorgeous photographs.

On a Saturday morning in mid-June, I arrived at the market early. I was having a dinner party the next night and knew the farmers would help me pull together a menu.



Author Jodi Llano checks the apricots at the Saturday morning Fillmore Farmers Market.

## Cooking From the Market

Author of a new cookbook savors summer's bounty

bread from Santa Rosa's Bennett Ridge Baking Company, a longtime fixture at the market.

Most important: A giant bag of golden orange apricots from Modesto would be dessert.

A tip on buying apricots: Smell them. They should bring to mind sweetness — and be juicy and fresh. They should also give just slightly when gently pressed; if you buy the fruit hard, it won't ripen fully at home. The best thing about buying apricots, or any other fruit, directly from the farmer is that you can taste them. Ask for samples if they aren't already out.

On my Saturday morning shop, I explained that I was looking to make apricot turnovers and needed fruit that was firm, but very sweet and ripe. One of the farmers hooked me up with a bag of perfect orange gems.

I used them to make turnovers following the recipe at right, which is taken from the new book. It's perfect with apricots — but berries, peaches, nectarines or cherries would be good as well. The fruit is warmed gently to bring out all the juices. Once it cools down, it's spooned into circles of pastry and folded into turnovers.

Another beautiful thing about these fruit turnovers is that they freeze amazingly well. You can make a big batch, freeze them solid on baking sheets, then put them in tightly sealed zip-top bags. When you have a craving for a fresh summer fruit dessert, take a few from the freezer, pop them into the oven and your guests will swoon.

Or if you've got a sweet tooth, as I do, you can heat just one for yourself and celebrate the season with each bite.



### CRISP APRICOT TURNOVERS (makes 8 servings)

¾ pound firm but ripe apricots, pitted and cut into slices ½-inch thick  
¼ cup plus 2 teaspoons sugar  
1 tablespoon cornstarch  
1 tablespoon unsalted butter  
1 teaspoon each fresh lemon juice and freshly grated lemon zest  
¼ teaspoon ground cinnamon  
pinch of salt  
pastry (pie) dough (about 1 pound), chilled and rolled out until 1/8-inch thick  
1 egg beaten with 1 tablespoon whole milk

Combine the apricots, ¼ cup sugar, the cornstarch, butter, lemon juice and zest, cinnamon and salt in a saucepan. Cook over medium heat, stirring often, until the apricots break down slightly, 25 to 30 minutes. Let cool.  
Preheat the oven to 375 degrees. Line a baking sheet with parchment paper. Cut the dough into eight 5-inch rounds, gently rolling the excess pieces as needed. Fill each round with a spoonful of the apricot mixture. Fold the dough and press the edges with a fork to seal. Brush the tops with the egg-milk mixture, sprinkle with the remaining 2 teaspoons of sugar and prick the tops with a fork. Place on the prepared baking sheet. If desired, freeze turnovers until frozen solid. Transfer to zip-top bags and freeze up to one month. No need to defrost. Just add a few extra minutes of baking time.  
Bake until lightly browned, 25 to 30 minutes. Let cool and serve warm or at room temperature.

— from Williams-Sonoma's *Cooking from the Farmers' Market* by Tasha DeSerio and Jodi Llano.

Neighborhood resident Jodi Llano will sign copies of her new cookbook at the Fillmore Farmers Market on Saturday morning, July 24, from 10:30 to noon.

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■ FIRST PERSON

# An Aspiring Chef Learns True Grit

By MICHAEL A. CHIHAK

**O**FFER GRITS to someone who doesn't address friends as "y'all" and the response is likely to be a wrinkled nose at best.

Grits are as natural as sunshine through a wide swath of the American South. No food is more American than corn — and no treatment of corn ties its ancient origins to modern cuisine more directly than grits. Grits originated 5,000 years ago. They were the first widespread use of corn in the New World, one the Spanish explorers carried back to Europe.

Yet many people find them hard to swallow.

Grits served as the foundation for my experience as a culinary school extern at 1300 on Fillmore restaurant in the heart of the Fillmore Jazz District. I worked there from mid-May until the end of June, a six-week externship that completed my studies at the California Culinary Academy.

It became clear from my first day that executive chef and co-owner David Lawrence makes grits the underpinning of what he describes as his "southern American cuisine," using them much the way an Italian restaurant would use pasta or a



Culinary student Michael Chihak in the kitchen at 1300 on Fillmore.

PHOTOGRAPH BY BLANK TORRES

Mexican restaurant would use frijoles.

I discovered that grits are high cuisine, if prepared properly and combined with other ingredients. Their use is changing, evolving and improving, just as other traditional ingredients are finding favor in other restaurants.

On 1300's current menu are shrimp and grits, with white grits, wild mushroom and grits, with yellow grits; a bowl of yellow grits laced with Matag blue cheese; and grits for Sunday Gospel Brunch served alongside eggs and sausage.

Few turn up their noses at grits in 1300's dining room. There, the grits are creamy, seasoned just right, full of flavor and plentiful.

At 1300, grits go fast, so the daytime prep cooks make them in big batches. A

heavy pot on the low-boy burner holds boiling water and grits, which the cook stirs often until they thicken and emit an aroma that is recognizable and distinct among all the other fragrances of the busy kitchen.

Their popularity is manifest not only in how many times a night they are served, but also in how they were received at a Friday night catering job I helped staff a few weeks back.

The occasion was a reception for supporters of the Museum of the African Diaspora on Mission Street. We served small cups of grits — perhaps two tablespoons per cup, liberally laced with melted blue cheese and topped with a dab of tomato marmalade, a fried grits chip and a sprinkle of chopped herbs.

Reactions were interesting. "Oh, grits," said one patron without enthusiasm. "No thanks," said another. "I'll try just a little," said a third.

But the "just a little" lady and many others came back for seconds, thirds, even fourths — including a man who said his wife had sworn off grits as a child because she had to eat them with every breakfast. My experience at 1300 on Fillmore was an excellent introduction to the ways of the modern restaurant kitchen. And grits were at the foundation of that.

When a hankering for something filling, healthy and flavorful comes along, y'all should try grits — preferably 1300's.

Neighborhood resident Michael Chihak writes a blog on cooking at [www.sfgate.com](http://www.sfgate.com).

## NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking	Sale
2906 Bush St	4	1.25	1	1910	5/21/10	1,095,000	1,020,000
2432 Pine St	3	2.5	2		6/7/10	2,095,000	2,095,000
1931 Lyon St	3	2.5	2		6/15/10	2,175,000	2,125,000
2377 Filbert St	3	2.5	2		6/15/10	2,395,000	2,150,000
1617 Lyon St	4	4	2	3800	6/8/10	2,495,000	2,370,000
3150 Jackson St	6	3	1	5475	5/17/10	2,695,000	2,550,000
2661 Clay St	3	3.5	2		5/28/10	2,695,000	2,800,000
2815 Steiner St	4	3.5	2		5/17/10	3,850,000	3,626,000
2574 Clay St	4	3.5	2		5/25/10	3,850,000	4,050,000
2734-36 Buchanan St	4	4.5	2	4500	6/4/10	4,925,000	4,925,000
2633 Steiner St	4	2.5	2		5/19/10	5,995,000	5,600,000
2830 Pacific Ave	7	6	3		5/25/10	9,995,000	8,350,000

### Condos / Co-ops / TICs / Lofts

1450 Post St #509	1	1	1	519	6/8/10	129,000	129,000
1450 Post St #806	1	1	1	544	6/14/10	149,000	129,000
1450 Post St #402	1	1	1	540	5/20/10	178,000	170,000
333-B Cherry St	0	1	0		6/10/10	375,000	340,000
2701 Van Ness Ave #503	0	1	1	551	5/28/10	375,000	350,000
2110 Pine St #A	1	1	1	2281	5/28/10	459,000	500,000
1745 Sutter St	2	1	0	1334	5/28/10	599,000	589,000
1817 California St #304	1	1.5	1	716	6/11/10	589,000	599,000
1950 Gough St #106	1	1	0	1000	5/19/10	630,000	650,000
2230 Pacific Ave #303	1	1	1	785	6/8/10	649,000	650,000
1701 Jackson St #103	2	1	1		5/21/10	659,000	659,000
2230 Pacific Ave #201	1	1	1		5/30/10	669,000	685,000
2230 Pacific Ave #302	1	1	1		5/25/10	685,000	685,000
3441 Clay St #303	2	2	1	1102	6/11/10	829,000	819,000
1568 Union St #202	2	2	1	1139	5/21/10	849,000	860,000
1737 Sutter St #B	2	2.5	2	1500	5/25/10	849,000	875,000
1950 Gough St #201	2	1.5	1	1210	5/21/10	970,000	927,500
3294 Clay St #4	2	2	1	1246	6/10/10	1,095,000	1,000,000
1815 Jackson St	3	2	2	1647	5/21/10	1,199,000	1,150,000
2452 Bush St #3	2	2	1	452	6/2/10	1,200,000	1,175,000
2047 Green St	4	2	1	2290	6/2/10	1,649,000	1,650,000
1914 Filbert St #C	2	2	2	1612	6/15/10	1,749,000	1,683,250
2106 Jackson St #4	4	3	1		5/18/10	2,595,000	2,435,000
2298 Pacific Ave #8	3	2.5	1	3377	6/11/10	3,995,000	4,100,000

### Showcase sells for 35% below listing



The volume of sales in the local housing market remains strong, with 38 closings this past month, exactly the same as the previous month. Most notable among recent sales is 2830 Pacific Avenue (left), the 2009 decorator showcase home. The 7-bedroom Pacific Heights mansion was originally listed at \$12.9 million in April 2009. It was reduced to just under \$10 million in May, then withdrawn from the market in July when it was leased with a purchase option. That option was recently exercised, and the home closed for a sale price of \$8.35 million, more than 35 percent below the original listing price.

As that closing indicates, the market is still slower for the highest-end homes and condos. But for most of the market, property that is priced right and shows well is going to contract quickly and closing within 10 percent of the listing price. Examples are 2432 Pine and 2047 Green. Both showed well, went into contract within a couple of weeks of being listed, and closed at or very close to their listing prices.

**NEW LISTINGS:** Typically the market slows at the end of June as we head into summer, but this year may well turn out to be an exception. There have been a number of new listings still hitting the market, and so far it appears buyers are looking. One noteworthy new home listing is 2400 Green. Located at the corner of Green and Pierce, the 4-bedroom, 4.5-bath light-filled home features a roof deck with Alcatraz views and is listed just under \$4.2 million. On the condo side, 2440A Bush is a 2-bedroom, 2-bath two-level residence designed by architect David Hale. It is one of three units in a modern building and features an amazing wood garden.

— Data and commentary provided by JOHN FITZGERALD, a partner in the Byzantium Brokerage and an agent at Pacific Union. Contact him at [fitzgerald@pacunion.com](http://fitzgerald@pacunion.com) or call 345-3034.

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(415) 321-4282

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