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get a facelift*

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above the bakery*

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in our midst*

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New FILLMORE

SAN FRANCISCO ■ JULY 2006



The great jazz vocalist Billie Holiday, backstage in 1958 with her little white dog, was often seen and heard in Fillmore clubs.

Jazz on Fillmore, now and then

PHOTOGRAPH BY
JERRY STOLL

The 2006 Fillmore Jazz Festival on July 1 and 2 fills the street with music and helps keep Fillmore's jazz heritage alive. More than two dozen acts appear on three stages during the weekend. It's the largest free jazz event in the west. **PROGRAM, Pages 7-10**

"Harlem of the West," an exhibition of historic photographs from the heyday of the Fillmore jazz era in the 1940s and 50s, continues through the summer. **NEIGHBORHOOD HISTORY, Page 15**

"Lady Day in Love," a musical about Billie Holiday starring Fillmore's own Kim Nalley, has its West Coast premiere from July 7 to August 12. Information: fellowshiptheater.org or 305.3243.

City College Backs Down on Newcomer

A massive campaign by angry and exasperated Pacific Heights residents has prompted City College of San Francisco to call off its plans to move into Newcomer High School at Jackson and Webster.

Chancellor Philip Day said the threat of litigation and legislation led to the retreat.

"The notion of us having to go to court to fight our way through this issue was too much," Day said.

"The main reason we did not pursue Newcomer was because of the extreme objections of the neighbors," said City College Board President Natalie Berg. "They were afraid of the increased traffic and congestion and threatened to sue us if we persisted."

"Time is of the essence for us," Berg said, "as classes begin again in August."

Supervisor Michela Alioto-Pier had proposed legislation to put interim zoning controls on the Newcomer site to prevent City College from moving in. The final capitulation by the college came on the eve of a Board of Supervisors Land Use Committee hearing on the legislation.

Now that City College has decided not to lease the Newcomer site, the question recurs whether the Newcomer program will be allowed to remain. If not, neighbors vow to be alert to other potential uses of the school and their impact on the neighborhood.

REAL ESTATE REPORT



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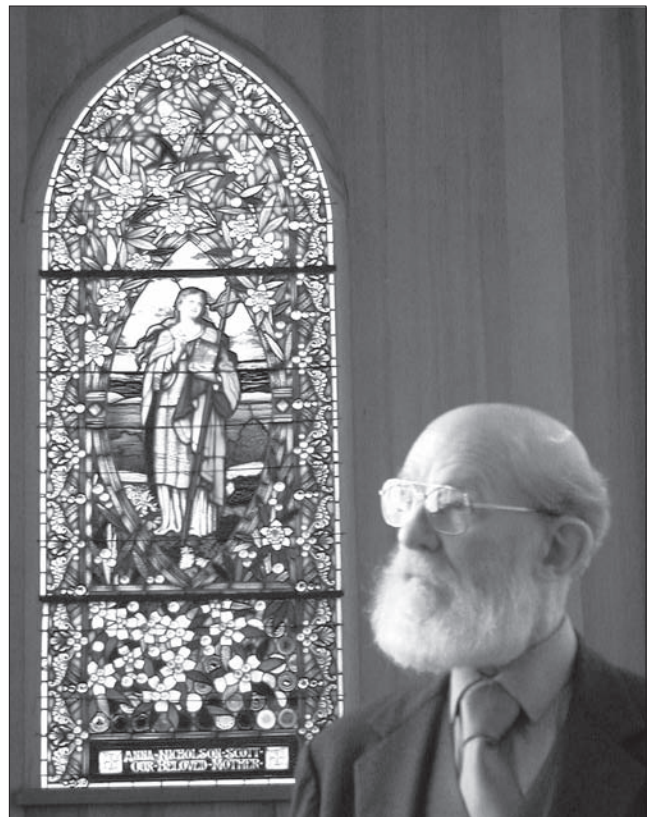
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This Month

IN THE NEIGHBORHOOD



100th ANNIVERSARY
St. John's Presbyterian Church
25 Lake St. at Arguello
Tues, July 11, 6 p.m.

St. John's moved from California and Octavia to Lake Street and opened on April 15, 1906 — three days before the earthquake. The San Francisco Museum and Historical Society celebrates its centennial with a program featuring neighborhood storyteller John Gaul (above) and others. Information: sfhistory.org or 383.6211

STRESS REDUCTION PROGRAM
Wed, July 5, 7 to 9:30 p.m.
Osher Center at UCSF
1701 Divisadero St.
Informational session
osher.ucsf.edu or 353.7718

HEALTHY LIVING FAIR
Sun, July 9, 10 a.m. to 2 p.m.
Jewish Community Center
3200 California St.
jccsf.org or 292.2141

"MY HEART'S IN THE HIGHLANDS"
by William Saroyan
July 14-16
Calvary Theater Group
2515 Fillmore St.
calvarypresbyterian.org or 346.3832

"OPENINGS AND OPENNESS"
Photographs by Evie Rote
Reception: Fri, July 14, 6:30 p.m.
Temple Emanu-El, 2 Lake St.
emanuelsf.org or 751.2535

■ **FROM THE EDITORS**

Your response to the June issue — our first as the new editors — has been overwhelming. Thank you for reacting so positively to our efforts to make the New Fillmore more lively and more local.

We are lucky to live in such a great neighborhood — surely one of the finest in the world. There is a strong sense of community radiating from the Fillmore, where Pacific Heights, Japantown and the Western Addition come together. We hope to celebrate and nourish the special qualities of this small town in the heart of a big and worldly city.

You'll be hearing from us every month. Let us hear from you, too.

THE NEW FILLMORE
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Published on the 1st of each month. Deadline: 15th of prior month
Member of the San Francisco Neighborhood Newspaper Association

Dental School Eyes Future of Parking Lot

What will become of the valuable but vacant parking lot on Sacramento Street behind the University of the Pacific dental school?

We may soon find out. The future use of the land is being considered as the Arthur A. Dugoni Dental School begins preparing an institutional master plan that will chart its course over the next decade.

Institutions such as the dental school are required to have a master plan on file with the city and to update it regularly. In the past, the school was included in the master plan for the California Pacific Medical Center.

Now it will have its own. Debra Stein, an attorney helping to write the plan, said the process will begin with an evaluation of the school's resources. In addition to the vacant lot on Sacramento Street, that includes sites in Union City and Stockton.

The dental school has hired consultants to meet with neighbors to attempt to head off concerns. Having seen the tussles over the hospital's expansion plans and the attempt by City College to move into Newcomer High School, Stein said school officials consider it important to work with neighbors.

The draft plan will take four to six months to complete, then undergo six months of review.



An empty lot like this one on Sacramento Street is a rarity in San Francisco.

Japantown Hotels Get \$10 Million Makeover

By Don Langley

The Miyako Hotel and the Miyako Inn in Japantown will get a \$10 million facelift — and will probably emerge next spring with new names.

The two hotels will offer distinctly different interpretations of Japanese culture, according to their new managers. The Miyako Hotel will remain more traditional, while the Miyako Inn will undergo a dramatic change seeking to capture “the vibrant energy of Japanese pop culture.”

The lobbies and guest rooms will be the highest priority in the project. There will be little exterior change, and both will remain open during the renovations.

3D Investments, the new owner of both hostelries, has approved the basic redesign concepts presented by Joie de Vivre Hospitality, which it contracted to manage them.

Currently designs are in the stage of “mood boards,” which capture the spirit of the remodelings. Joie de Vivre CEO Chip Conley unveiled the plans for the community on June 21 at a sake barrel-breaking ceremony at the Miyako Hotel.

All 218 rooms and public spaces at the Miyako Hotel will be upgraded, the company said, in ways that are “respectful interpretations of Japanese culture.” Conley’s mood board for the hotel included the words “refined,” “serene,” “sensual,” “worldly” and “genuine.”

Conley pronounced the hotel remodeling “an evolution” and emphasized that his company does not want to create a Japantown theme park. The hotel already has a \$6 million Japanese art collection. Some rooms also have deep soaking tubs, ornamental alcoves and rice paper shoji screens.

The Miyako Inn will be inspired by contemporary Japanese culture and will, he said, feature “the bright colors, modern embellishments and art styling found in Japanese anime, manga and street fashion.”

Conley’s mood board for the inn had the words “quirky,” “optimistic,” “practical,” “warm” and “inventive.”

He called the remodeling plans for the inn “a revolution.” He said the 125-room inn has had little personality and that guests were attracted primarily because of its low cost.

Residents, Hospital Finally Agree on Traffic Issues

After many months of wrangling, California Pacific Medical Center and its neighbors have found common ground on key parking issues.

Neighbors agreed to give up a group of metered parking spaces on Webster Street and turn them into a passenger loading zone — a white zone — to reduce double parking, which is the major cause of traffic congestion in the area.

In turn, the hospital will hire an additional security guard to enforce the white zone rules, which limit stays to five minutes and require that the driver remain with the vehicle.

The hospital and the neighbors also

agreed on plans to reduce noise from trucks making deliveries to the hospital in the early morning.

The agreements may resolve two of the most contentious and longest-term issues between the hospital and nearby residents.

The new white zone area on the west side of the Webster Street will be in effect from 10 a.m. to 4 p.m. Monday through Friday, making it available to neighbors and Fillmore Street patrons in the evenings, overnight and on weekends.

At the same time, the hospital agreed to reduce the hours on the white zone on the east side of the street to 8 a.m. to 6 p.m. Monday through Friday, with the same

benefits to locals.

All of the changes must be approved by the Department of Parking and Traffic.

The changes will enable the white zone near 2100 Webster Street to 10 accommodate cars, the number needed during peak pick-up and drop-off periods. Without the changes, a traffic engineer for the hospital calculated that at any given hour 37 percent of the cars there are double parked.

Many trucks making deliveries to the hospital must back up the hill from Webster Street to the hospital’s loading dock. A federal regulation requires most large trucks to sound a loud noise when backing up, which irritates neighbors in the early morning.

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A Fillmore Partnership Comes to an End

Neighborhood lawyers Jane Pon and Monte Travis liked to say they met at a bar function — Harry's Bar on Fillmore, to be exact.

Theirs was a Fillmore partnership from the start to the finish, which came June 11 when Jane died at their home on California Street with Monte and six friends at her side after a three-year battle with lung cancer. She was 47.

Jane and Monte met at Harry's in September 1987. Two years later he moved into her apartment at the Amelia, at Fillmore and Bush, and they opened Travis & Pon. For 15 years the firm was located on the second floor at 2001 Fillmore Street.

They were married in 1992. While they traveled widely, visiting all seven conti-



Jane Pon and Monte Travis

nents, the Fillmore neighborhood was always home. They moved their residence into an upstairs Victorian flat on California Street in 1994 and relocated the firm to the downstairs flat last year.

Monte continues to practice with his brother, Robert Travis.

All the Way to 105

Neighbor Marguerite Brinegar died on June 1 at age 105.

Her remarkably long life started on a Nebraska farm in 1901. She earned a college degree in science and taught high school science in the Los Angeles public schools for many years. Later she owned and managed a chain of gift shops, which at one time included locations in Carmel, Palm Springs and the lobby of San Francisco's Fairmont Hotel.

She finally retired at age 80 and lived in the neighborhood since then, most recently at Coventry Park.

In April 2001, she was profiled in the *New Fillmore*. The article was published while she was in the hospital recovering from a fall. One of the leaders of the Calvary Presbyterian Church senior group, where she was active, brought her a copy. He later reported that he read the opening paragraphs, then stopped, thinking she was tired and had heard enough. Although she



Marguerite Brinegar at her 105th birthday party in February of this year.

was heavily medicated and not very alert, she looked up at him and commanded in a clear voice, "Read it all!"

Drug Arrest

Post Street near Van Ness Avenue

June 1, 11:29 p.m.

Witnesses reported seeing a woman selling drugs. Officers arriving at the scene found a man and woman huddled in close conversation with two men. The woman fit the description the witnesses had provided. When officers attempted to detain all four, the man and woman fled. One officer sprinted after them and tackled the man, and several rocks of crack cocaine fell from the suspect's mouth. The two purveyors of controlled substances were arrested and booked at Northern Station.

Shooting

Fillmore and Bush Streets

June 3, 8:25 p.m.

Dispatch received a report of a shooting at the Walgreen's store on the corner of Fillmore and Bush. Upon arrival, officers found a man who had been shot several times in the legs. Officers immediately called for medical aid. Two additional officers arrived to gather witnesses' statements and to assist in controlling the gathering crowd. Several witnesses reported that the suspect had fired at the victim from point-blank range. The suspect then jumped into a passing car that pulled up for him and sped from the scene. The victim, who survived, was transported to San Francisco General Hospital.

Defrauding Providers of Food, Services or Accommodations

1335 Webster Street

June 4, 3:44 p.m.

Officers responded to a report from a manager of the Safeway store that a man had removed four cans of Steel Reserve beer from the shelves, then locked himself into a restroom, where he drank them. The manager told officers arriving at the scene that the man was a regular trespasser and had been sleeping near the front doors since early morning. When the man awakened he began wandering through the store, bothering customers. The manager twice asked him to leave. The store's security guard located the suspect in the restroom, along with four empty beer cans. He was booked at county jail.

Loitering and Peeking

Into an Inhabited Structure

2035 Laguna Street

June 4, 10:35 p.m.

Officers were met at the above address by a man who had called to report a suspicious intruder lingering in his back yard. The caller, with his wife and daughters, had been eating a meal in their dining room when they heard loud banging sounds

from the back yard, which has high walls and a locked gate. The resident looked out the back window and saw a man of slender build, in white shirt and jeans, standing at the door of their downstairs unit, intently peering inside. When the homeowner told him to leave, the man shuffled out of view, around the corner of the house. Police detained a suspect matching the man's description a short distance away. A check of the suspect's background revealed that he is a registered sex offender who had had numerous arrests for indecent exposure.

Vandalism

Webster and Turk Streets

June 5, 3:22 a.m.

Vandals usually stake one person as a lookout to be on the alert for police. But in this case, the person serving as the sentry was busy watching the graffiti artist, so officers were able to come up behind the pair unobserved. When one officer called out to the artist, she fled. He gave chase and caught the woman a short distance away. She'd been decorating a wall with a felt pen drawing of a space ship; officers confiscated her pen. Because she had no identification, the graffiti artist was booked at county jail. The lookout was admonished and released.

Possession of Narcotics Paraphernalia

Fillmore and Eddy Streets

June 9, 12:40 a.m.

Officers saw a woman step into the crosswalk against a red traffic light. When they stopped her to issue a citation, they learned she was on probation, and had a "warrantless search clause" as one of its conditions. A search revealed a small glass pipe wrapped in tissue in the woman's right front pocket. Wire mesh had been fitted into one end of the pipe, which officers recognized as the type typically used for smoking rock cocaine. The woman was handcuffed and arrested.

Petty Theft

2435 California Street

June 20, 2:39 p.m.

An employee at Mollie Stone's saw a man enter the deli section, where he removed a sandwich, a cookie and a coke from the shelf. He then placed these items in the waistband of his pants and walked toward the front of the store. The witness followed the suspect out of the store and detained him in the parking lot. The employee of the market told the officer who arrived at the scene that the same man had previously been filmed in the act by the store's security camera as he took 20 toothbrushes, worth \$100, but at that time the man was not detained. The suspect was booked on both charges.

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At Boulangerie Bay Bread, Pascal Rigo Is Living His Dream

By CAROL FIELD

First there was the buzz, then the blue door, and finally the bakery with the sign that said simply Boulangerie.

From the beginning crowds spilled out the door, a large number of them speaking French. And no wonder: They had entered what looked like an authentic French bakery with flour-veiled wheels of rustic *pain au levain*, fat walnut baguettes, buttery almond paste-filled croissants, *epis* shaped like leaves on a branch, and glazed brioche loaves. Canvas-lined baker's baskets perched on the case tops offered tastes of breads, lemon cake, *pain au chocolat*.

All this in my neighborhood!

The crowds grew larger and the buzz got louder as new products filled the glass cases: baby *tartes tatin*, *cannelles de Bordeaux* with their crunchy caramelized exteriors, rustic pear and apple tarts, croissant bread pudding, Proustian madeleines, Parisian macaroons flavored with cassis, hazelnuts or coffee.

In no time, Boulangerie Bay Bread at 2325 Pine Street became a neighborhood institution. More people kept arriving, drawn by word of mouth and by the smell of breads and pastries being made in the large open section just beyond the selling area. Everyone could look in and see loaves being pulled from the ovens and watch savory and sweet tarts cooling on racks. The crew never stopped. When baskets were empty, they were filled again, as the bakers produced a second and third bake.

Behind the seemingly endless supply of bread and pastry is a man who is mak-



Pascal Rigo: His neighborhood bakery has grown into a small empire.

ing his dream come true. Pascal Rigo, a Frenchman with startling blue eyes, began baking when he was a boy in Bordeaux and now lives over the store with his family. He is easily spotted in his beige shorts and tennis shoes, his deep tan and muscular frame, moving between upstairs and down, sometimes in deep conversation with one of the bakers.

What Rigo started seven years ago as a

small neighborhood bakery has since grown into a small empire that includes cafes and restaurants as well as a commissary kitchen that bakes for a chain of markets and for the city's best French-accented restaurants.

For someone who thinks of himself as a baker at heart, he acts like an entrepreneur who keeps creating jobs and an impassioned idea-man who can't stop adding to the repertory.

He has embarked on making San Francisco-style French bread, bread sticks, even homemade potato chips. I confess to being startled when I come upon a pineapple upside-down cake, although perhaps I shouldn't be since it is an American boulangerie and many of the bakers are American. When I, with my passion for Italian bread and *pasticceria*, do a double take at the grape focaccia with cream poured over the top, Rigo gives a little shrug, smiles and says it's a French version. Then he smiles even more widely when he says that among the biggest hits at the bakery are meringues the size of baseball gloves. Big, crunchy meringues walk out the door by the dozens. They may be made of egg whites, but that doesn't mean that sweet butter and cream and yolks aren't used in prodigious quantities. French pride in the ingredients is clear from the sign, prominently displayed, that says in large letters, "*Tout ici est au beurre*" — "Everything here is made with butter."

It is exciting to see how important Boulangerie Bay Bread has become to the neighborhood. The warmth, the good smells, the delicious tastes, the atmosphere in which pleasure and friendship blend easily have made it a favorite meeting place.

Those buttery croissants! Those incomparable walnut baguettes! Those fig and prosciutto sandwiches! Those fruit tarts! How did we ever live without them?

Carol Field is a neighbor and the author of The Italian Baker and numerous other books on food. This article is excerpted from her foreword to The American Boulangerie by Pascal Rigo.

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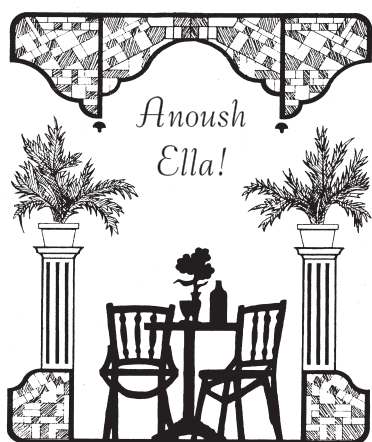
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FOOD & WINE



Straight from the farmer

There are two things Christopher Tuohig looks forward to in the summer: the Fillmore Farmers Market and the promise of tomatoes. "Fillmore is my favorite market," says Tuohig, an organic farmer based in Watsonville. "I love the characters that come by, the interesting mix of people." This is his second year setting up his offerings each Saturday morning by 9. In early summer, those offerings include all kinds of leafy greens. But he's really just biding his time until tomato season, which blossoms into being this month. "That's the whole reason I got into farming — for the tomatoes," says Tuohig. This year, he'll be offering his two favorites, Early Girls and heirlooms. His farming secret is he doesn't water the tomatoes during the growing season, "only when I stick them in the ground." The result, he promises, are "fewer, smaller, better" tomatoes with more intense flavor.

You Can't Be Wrong When Choosing Wine

BY MARK J. MITCHELL

Face it: We're spoiled when it comes to wine in this neighborhood.

We have the excellent wine selection at Mollie Stones, the international variety of Vino! And, of course, there's my home, D&M, the champagne and wine specialty shop.

That's not to mention the wine bar at Vivande, the by-the-glass selections at the Curbside Cafe, the lists at the Elite Cafe or Via Veneto. That's all within a two-block area. It may seem daunting to cut through this thicket and just pick out a bottle to go with the Tuesday night pizza.

It shouldn't be. It should be simple.

Here are a few things to keep in mind when choosing wine.

- **You can't be wrong.** If you like chardonnay with steak, drink it with steak. It's okay. If you want finally to open that bottle of cabernet you've been saving with a nice salmon filet, go for it. If you like it, if you enjoy the mix of flavors, that's all that counts. All the rules — red with meat, white with fish and all that — are not really rules, but guidelines to help you sort things out.

- **Find a wine shop you can trust.** You need a place where you can get help from people who have tried the wines they carry. This makes the supermarket the hardest place to shop for wine. There may be a wonderful selection and, often, good prices, which can make it a good place to shop if you already know what you want. But getting guidance from someone familiar with the wine selection is difficult. The folks who work there simply have too many other concerns.

- **In a small wine and spirits specialty shop, you get better advice.** Many of the people who staff these shops are passionate about what they sell and are in the trade

for love of the wines. They are exposed to some of the trophy wines the world has to offer, and will have simply tasted a lot more wines than you have. Personally, I taste between 2,000 and 3,000 wines a year, of which only a couple of hundred make it onto our shelves.

- **Take your time and look around.** If you are drawn to a label, that's fine, but feel free to ask about what's in the bottle because that's what counts. Remember too that wines change from vintage to vintage. The 2003 label you trusted may let you down in 2004.

- **Never be afraid to let it be known how much you want to spend on a bottle of wine.** The staffs at specialty shops will have tried the fabulously expensive wines, but they tend to drink the less expensive ones because they can't afford trophy wines. This means that they will have high standards for their everyday drinking, and they'll be happy to fit you into a good \$8 or \$10 bottle of wine.

So, when you're grabbing a Greek pizza from Dino's on a Tuesday, pick up a bottle of Di Majo Norante Sangiovese from Tuscany for about \$9. The dark, smoky berry flavors will meld with the saltiness of the feta cheese.

If it's a cheeseburger night, Borsao, a grenache from Campo de Borja in Spain is a perfect match, offering real fruit and a kiss of pepper for about \$8.

Chinese chicken salad and sauvignon blanc meld well. Try the sassy bottling from Mason, under the Pomelo label at about \$10, and you won't be disappointed. Don't let the screw cap scare you away. It's the wave of the present.

Mark J. Mitchell, a neighborhood poet, is the manager of D&M Wine and Liquor on Fillmore Street.



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July 1 & 2 , 2006

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Saturday, July 1, 2006

California Street Stage	Sutter Street Stage	Ellis Street Stage
10:00am - 11:30am Mitch Marcus Quintet Straight Ahead Jazz	10:00am - 11:30am Audioform Jazz/Funk/Soul	10:00am - 12:30pm Big Organ Trio Instrumental Jazz/Funk
12:00pm - 1:30pm UC Berkeley's Young Musician's Program Junior Jazzers Jazz Standards	12:00pm - 1:30pm Soul Sauce Progressive Latin	1:00pm - 3:30pm Kim Nalley Female Jazz Vocalist
2:00pm - 3:30pm Sony Holland Female Jazz Vocalist	2:00pm - 3:30pm Times Four Progressive Jazz/Funk	4:00pm - 6:00pm Sila and the Afro-Funk Experience Afro-Latin Jazz/Funk
4:00pm - 6:00pm Marcus Shelby 15 Piece Jazz Orchestra	4:00pm - 6:00pm Orquesta La Moderna Tradicion Latin Jazz	



Jacqui Naylor



Howard Wiley





Marcus Shelby



Kim Nalley

Sunday, July 2, 2006

California Street Stage	Sutter Street Stage	Ellis Street Stage
10:00am - 11:30am Will Bernard Quartet Straight Ahead Jazz	10:00am - 11:30am Terrence Brewer Trio Jazz Guitar	10:00am - 12:30pm Bucho Latin Jazz
12:00pm - 1:30pm Howard Wiley Jazz Saxophonist	12:00pm - 1:30pm Kurt Ribak Eclectic Modern Jazz	1:00pm - 3:30pm Bayonics 9 Piece Hip-Hop Jazz Fusion
2:00pm - 3:30pm Art Khu Straight Ahead Jazz	2:00pm - 3:30pm Eric Wyatt Trio Straight Ahead Jazz	4:00pm - 6:00pm Pyeng Threadgill Female Jazz Vocalist
4:00pm - 6:00pm Jacqui Naylor Female Jazz Vocalist	4:00pm - 6:00pm Brass Mafia New Orleans Brass Band	

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Cultures Converge

Free Jazz Festival Anticipates 90,000

By Jessica B. Howell

The 22nd Annual Fillmore Jazz Festival, which coincides with the Fourth of July holiday, already has toes tapping in anticipation!

For two days, twelve blocks of the Fillmore district will be blocked to vehicular traffic to make room for over 90,000 guests – not to mention hundreds of food vendors, local artists and three music stages with extraordinary lineups. Guests can be prepared for two days of continuous music and celebration!

The Fillmore Jazz Festival continues to showcase some of the best musicians in the area – on the very same streets that Ella Fitzgerald, Duke Ellington, Billie Holliday, John Coltrane and Charlie Parker once played.

More than 20 musical acts will take the stage on July 1st and 2nd from sunup to sundown, with traditional and contemporary interpretations of jazz.

Jazz fans know to anticipate Jacqui Naylor onstage at the 22nd annual Fillmore Jazz Festival; it's her wide range of styles and talent that keep her fans guessing. With a style of her own, Naylor's influences come from an unlikely group of artists ranging from Sheryl Crow to Tracy Chapman, Carole King and Billie Holiday.

"This is one of my favorite festivals to play in the country...great music, great fun and always a hip and appreciative audience," says Naylor. "This festival is so accessible and laid back that it is also a wonderful place for our youth to experience the diversity of jazz as both a historical and contemporary art form."

The group Orquesta La Moderna Tradicion will put you in the mind of Havana clubs from the 50's – Cuban music that will make you want to move your feet! This is their first performance in the Fillmore Jazz Festival, and the group is expecting great energy from the crowd.

"I'm hoping that the audience is ready to dance. A lot of people will be surprised to see violins playing music that sounds like salsa as well," said Tregar Otton, the group's director and



Pyeng Threadgill

manager.

2006 Fillmore Jazz Festival performers include Art Khu, Marcus Shelby, the Terrance Brewer Trio, Kurt Ribak, Bayonics, Pyeng Threadgill, and Sony Holland. New to the festival is Berkeley's "Young Musicians Program," a group that has impressed even the most discerning jazz fans.

The eclectic blend of this year's musical performances is appropriately reflective of the Fillmore district and its historical significance; as the largest free jazz festival on the West Coast, music is certainly the draw – but regulars know there's so much more.

Mouthwatering gourmet flavors from every culture – from portobello fries and seafood gumbo to local wines and draft beer – will come together in on Fillmore Street this weekend. Arts and crafts ranging from pottery and sculpture to oil and watercolor paintings



Will Bernard Quartet

will be available from pre-screened artists, and the unique galleries, restaurants and shops of the Fillmore district will remain open.

The three musical stages are located at California, Sutter and Ellis Streets. Parking is available at the Fillmore Center Garage and the Japan Center Garage/Kabuki Garage. For a full schedule of music performances and additional information, visit www.fillmorejazzfestival.com or call 1-800-731-0003.

Legends of Tomorrow On Stage This Weekend

By Jessica B. Howell

Local residents will have an opportunity to be a part of history over the Independence Day weekend.

For the first time in its twenty-second year history, the Fillmore Jazz Festival will welcome students to its extraordinary entertainment lineup. And these aren't your average students: ranging in age from 10 to 19 years old, you won't believe your ears.

The Young Musicians Program at Berkeley has been added to an already-impressive lineup of talented musicians for the 2006 Fillmore Jazz festival. These dazzling youth will be making history with amazing classical, jazz, folk, and rhythm and blues on July 1st and 2nd.

Taking the California stage at noon on Saturday, the YMP Junior Jazzers are touted as YMP's premiere jazz quintet. The students are often called "the program's best ambassadors" and play regularly for events and receptions in the Bay Area.

This young group may seem to be appropriately named the "Junior Jazzers," – but audiences young and old are immediately captivated by the level of maturity and interpretation of these young musicians.

That maturity and interpretation may have something to do with the students' recent training: Marcus Shelby has been teaching at YMP for over three years and is a well-respected local celebrity in his own right.

Formerly the bandleader of Columbia Records and GRP Impulse Recording Artists Black/Note, he was also recently named one of the "Top Ten Most Influential African Americans in the Bay Area." With direct

connections to several prominent figures in jazz history, Shelby devotes much of his career to working with youth and music. He is also a regular performer at the festival and other venues in the Bay Area.

"I like working at the YMP because quite simply, I enjoy teaching young people about music. I especially enjoy working with youth who would otherwise not be exposed to jazz music because of their economic reality," says Marcus Shelby.

"The YMP also allows me to teach young people about the history of jazz – this I feel is equally as important to their development,

appreciation and understanding of our cultural history," Shelby says. In addition to the quintet, YMP will showcase dozens of solo and group performances on the Jackson Street stage both days of the festival. These gifted young performers range between the ages of 12 to 16 and are sure to be the jazz legends of our future.

African drum corps, jazz combinations, Spanish vocals and instrumentals, and girls' and boys' vocal groups – several with a Mo-town vibe – are just some of the performances that these young musicians will share with the crowd of over 90,000 guests this weekend.

Kamal Ghammache-Mansour, 16, is in his fifth summer with the YMP. A part of the Vanguard Quintet and performing at this year's festival, he is a rising junior at Albany High who clearly feels privileged to be a part of the annual jazz festival.

"Being chosen for a festival that is normally reserved for adults is a real honor," Ghammache-Mansour says, displaying a maturity beyond his years.



UC Berkeley's Young Musician's Program Junior Jazzers

For additional information on the Young Musician's Program, contact Director Daisy Newman at 510-643-4884.

The Junior Jazzers appearing in this year's Fillmore Jazz Festival are Elena Pinderhughes (flute) – 10 yrs., Akeem Hawkins (tenor saxophone) – 15 yrs., Samora Pinderhughes (flute) – 14 yrs., Josh Brozosky (bass) – 19 yrs., and Issa Mwongozi (drums) – 12 yrs.

The Young Musicians Program at the University of California, Berkeley, was founded in 1968. In its first year, the program served 20 students with three volunteer teachers. This year, the YMP is slated to serve a record high of 95 students through 40 paid teachers, according to the program's director, Daisy Newman.

YMP offers a wide range of support to its students, including academic tutoring, year-round music training, SAT training, college counseling, peer mentoring, BART and bus tickets, instruments, music and a seven-week summer session at the University of California.

Chammache-Mansour tries to effectively articulate how the program has impacted him as a musician and student. Typical summer session days with the Berkeley program for this 16-year-old student begin at 8:30 a.m. and don't wind down until around 9 p.m.

"Musicality to an extreme," he explains with enthusiasm. "It's like each summer session, I improve twice as much as the previous year."

Students in a six-county area can enter YMP through an audition and interview process each March. Participating students are required to show continued excellence in three areas (music, academics and citizenship) for the scholarship to be renewed annually until high school graduation.

The 2006 Fillmore Jazz Festival is co-presented by the Fillmore Merchants Association and the Fillmore Jazz Preservation District Merchants Association and is sponsored by 7x7 Magazine, KBLX Radio, KTVU, Fillmore Center, Sierra Nevada, Kendall Jackson, Samuel Adams, Renewal by Andersen, KitchenWorks, AT&T Blue Room, Interval Resorts, Chase Card Services, Hallmark Travel, Crystal Geyser, Turtle Mountain, El Dorado Ranch, Crunch Fitness, Tully's Coffee, and SF Giants



MAP AND DIRECTIONS

LOCATION:

Twelve blocks of Fillmore Street between Jackson and Eddy

PARKING LOTS AT:

- ★ The Fillmore Center Garage (Fillmore & Eddy)
- ★ Japan Town Garage / Kabuki Garage (1600 Geary)

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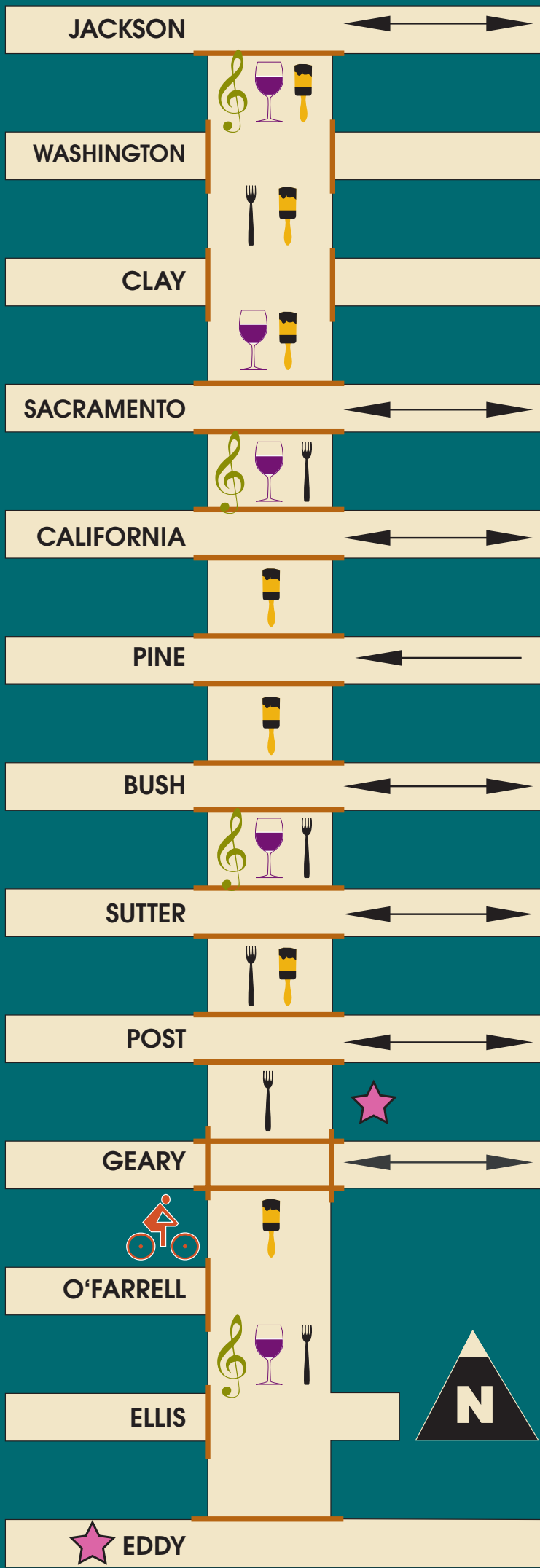
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BEVERAGE

PARKING

BICYCLE

ARTISTS



www.HartmannStudios.com

■ HIDDEN TREASURE

A Monet? A Corot?
Just around the corner

Upon entering Addison Fine Arts at Jackson and Buchanan, one might reasonably wonder: What are paintings of this quality by artists of this caliber doing in a gallery in our neighborhood?

They are, in fact, part of gallerist Steven Platzman's mission to enrich the cultural holdings of the city. He aims to do that by placing significant works of art in San Francisco collections, with the intention of seeing them ultimately donated to the Legion of Honor, the de Young or the Museum of Modern Art.

It is an audacious goal, but one that Platzman is realizing here in our own back yard — and his, since he lives above his gallery, which operates by appointment. He has sold paintings by Monet, Cezanne, Morandi and other blue-chip artists in the eight years he has been quietly operating in the neighborhood.

"I purposefully chose this location and consciously avoided the downtown gallery district," he says. "I wanted people to understand that I was doing something very different. I sell and advise people in the purchase of significant things — museum objects, if you will."

It is also convenient that many buyers for his high-end offerings live in Pacific Heights, Presidio Heights and Sea Cliff.

To visit the gallery, call 776-3206.

ART

There Are Masterpieces in Our Midst

By JOHN RHODES MILLER

A summer group show of remarkable museum-quality paintings is on view this month at Addison Fine Arts, located in a Victorian flat at 2461 Buchanan Street.

Included in the exhibition of "19th Century Plein Air Paintings" is work by Boudin, Corot, Fantin-Latour and Sorollo.

Eugene Boudin's "The Harbor at Trouville" looks from the quay of Trouville, Normandy, out the mouth of the harbor to the Atlantic. It is midday, warm and sunny, and no one else is here to see several fishing boats, sails still up, yet tipped on the sand by the wharf. It's low tide under blue skies and profiterole clouds. Where is everyone? Home. Eating. Waiting for the tide to turn.

Camille Corot's "A Bridge in the Valley of Coubron" shows a parched earth road-way rising gently over a wide stone bridge. A lone distant person walks beyond the hump of the bridge. It is late afternoon. An aged tree nearby has seen much weather and is still leafy. Distant poplars bend to the wind. Corot is best remembered for his serene landscapes, many painted on location, which often vastly enclose country people in the distance going about their chores.

Henri Fantin-Latour's "Still Life with Apples and Pear" offers a china plate holding two upside down apples and one triumphant green pear with its stem raised like a cavalier's sword. A third apple, green, with an embarrassed blush, sits on a wooden table and touches the plate attentively. The rakish pear seems held away from the



"The Harbor at Trouville," by Eugene Boudin

blushing beauty by the duo of upside down apples.

Addison Fine Art's international outlook does not preclude a local focus.

Also on exhibit at the gallery this summer are Lockwood de Forest's passionate paintings of land and sea, including many of the California coast from Carmel to Santa Barbara.

De Forest (1850-1932) came to California in 1910 after a fortunate upbringing and business success in New York as a furniture designer and a partner of Louis Comfort Tiffany.

When he died at his home in Santa Barbara in 1932 at age 82, he left hundreds of oil sketches he had chosen not to show during his lifetime.

Through mutual friends in Napa Valley, gallery owner Steven Platzman met the artist's grandson — also named Lockwood de Forest — who lives in Australia, and the idea of an exhibition was launched. More than two dozen de Forest paintings are now on view.

An example is "Carmel Coast at Sunset," from 1911, which is more than a sunset. The blocky boulders have softened, and they glow with the day's warmth.

It is another kind of magic to look at "Grand Canyon with Tree," from 1916. You notice the reddish pigments of distant, light-filled clouds on the Carmel coast, now convincing you they are the ancient, crenelated stone of Arizona.

John Rhodes Miller is an artist and a neighbor.



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REAL ESTATE

Affordable Pacific Heights:
Not Always an Oxymoron

By KEN BOERI

People from all over the world recognize San Francisco as one of the most desirable places to visit and loveliest places to live.

Two years ago I was in Tuscany having lunch at a trattoria in a small town with a population of 15. While eating lunch, I was asked where I was from, and I identified myself as a San Franciscan.

My status was instantly raised to celebrity. At once, several people who had overheard the conversation came to the table to wax longingly about our city and how much they wanted to visit. I wondered what other city in the world would have received a similar response.

To most people, residents and visitors alike, Pacific Heights is the most exclusive part of San Francisco.

The adjectives ascribed to the neighborhood include spectacular (as in views), opulent (as in homes), and, sadly, unaffordable and exclusive.

But not everything people believe is true. Granted, some of the priciest homes in San Francisco are found here, but Pacific Heights is not entirely unaffordable. There are homes in the neighborhood priced significantly below the median sale price in San Francisco and even the Bay Area.

Here are some examples:

- The median price for a San Francisco

condo during the past year was \$695,000. In Pacific Heights, 53 condos sold below the median price. Seven sold for \$500,000 or less. The least expensive was a condo that sold for \$400,000 — and it had parking and views.

▪ There were only 14 tenancy in common sales — the more affordable condo alternative — in Pacific Heights during the past year. One of these was a lovely one-bedroom unit a block from upper Fillmore Street that sold for only \$322,500.

▪ A little farther south there are even more affordable houses. In September of last year a single family home sold on Baker Street near Post for \$762,000 — almost \$100,000 below San Francisco’s median sale price. And yes, it had parking — and refinished hardwood floors and a fairly new roof.

▪ A “junior” one-bedroom condominium just down the street from the most expensive home in Pacific Heights — listed for \$65 million — is currently available and priced at \$425,000. This 625 square foot home is on the second floor of a lovely 1920s style building with 35 other units.

As the market slows and prices drift downward, there will likely be more affordable homes — even in Pacific Heights.

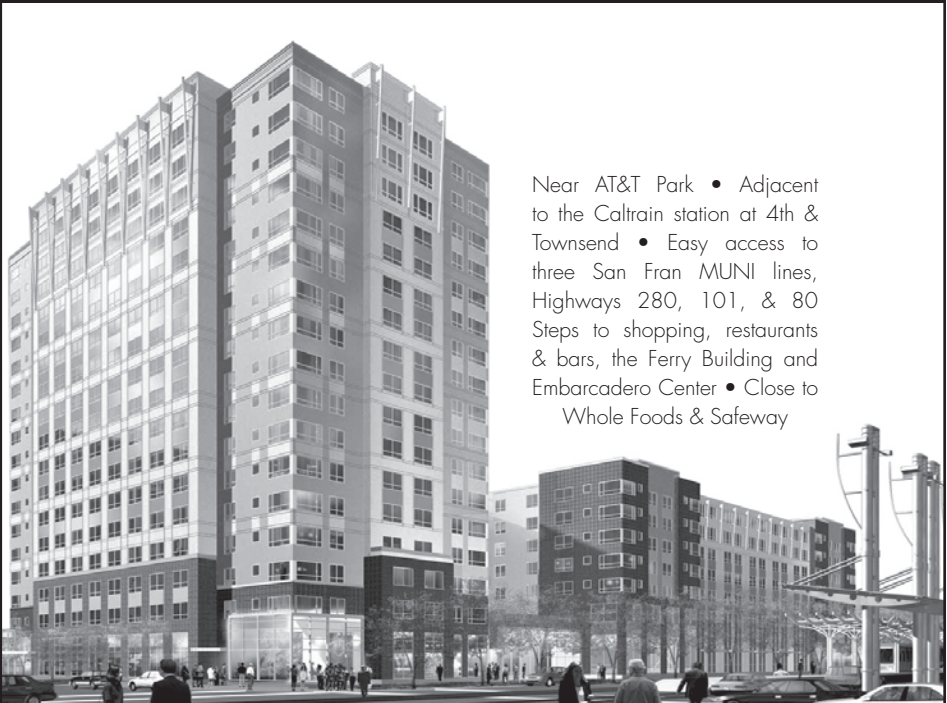
Ken Boeri is a neighbor and a real estate agent with Pacific Union: 415.447.6253.

NEIGHBORHOOD HOME SALES

Single Family Homes	Bd	Ba	Pk	Sq ft	Date	Asking \$	Sale \$
2973 Jackson St	6	6	5	7,400	06/09/06	6,750,000	6,950,000
3052 Pacific Ave	6	5.5	3	8,780	06/01/06	5,950,000	5,950,000
1904 Broadway St	4	3.5	2		06/01/06	3,650,000	3,800,000
2207 Scott St	3	3.5	2		05/25/06	3,200,000	3,425,000
2735 Green St	5	4	2	3,353	05/26/06	3,495,000	3,200,000
2206 Pine St	4	3.5	2		06/07/06	2,195,000	2,365,000
Condo / Coop / TIC / Lofts							
2115 Broadway St	4	3.5	2	3,013	05/19/06	3,150,000	2,950,000
2946 Pierce St	4	3.5	2	2,798	05/25/06	2,750,000	2,600,000
2785 Jackson St #6	3	3	1		05/23/06	1,925,000	2,200,000
1870 Jackson St #702	3	3	1	1,900	05/31/06	1,500,000	1,550,000
132 Pixley St	2	2	1	1,500	05/25/06	1,380,000	1,480,000
2931 Fillmore St	3	2	1	1,780	05/23/06	1,535,000	1,425,000
2243 Washington St	2	2	1		05/19/06	1,350,000	1,400,000
2326 California St	4	3	2	1,925	06/09/06	1,225,000	1,350,000
3130 Clay St	3	2	1		06/02/06	1,250,000	1,340,000
2200 Pacific Ave #11D	2	2	1		06/06/06	1,295,000	1,250,000
3248 Clay St	2	2	1	1,375	05/25/06	1,189,000	1,245,000
2863 Pacific Ave	6	4.5	4	7,628	05/17/06	1,275,000	1,205,000
2240 Green St #2	2	2	1	1,560	06/08/06	1,189,000	1,200,000
3128 Clay St	3	2	1		06/02/06	950,000	1,018,000
2200 Pacific Ave #4A	2	2	1	1,856	06/08/06	1,195,000	1,100,000
1760 Pacific Ave #3	2	2	1	1,840	05/26/06	1,199,000	1,100,000
1963 Clay St	3	2	1		06/06/06	1,060,000	1,060,000
1967 Clay St	3	2	1		06/02/06	1,010,000	1,010,000
2155 Buchanan St #9	2	1	1	1,120	06/13/06	1,029,000	1,000,000
2295 Vallejo St #310	2	2	1		6/12/06	929,000	948,366
3192 Sacramento St	2	2	1	1,272	06/13/06	969,000	933,700
1998 Broadway St #804	2	2	1		06/12/06	889,000	925,000
2240 Green St #3	1	1	1	1,253	05/31/06	839,000	870,000
1895 Pacific Ave #305	1	1.5	1	1,115	05/26/06	875,000	855,000
1701 Jackson St #109	2	2	1	1,038	05/24/06	848,000	855,000
3126 Clay St	3	1.25			06/02/06	795,000	852,000
1895 Pacific Ave #105	1	2	1	1,165	06/09/06	799,000	828,000
2075 Sutter St #229	2	2	1	1,164	06/07/06	785,000	817,500
2295 Vallejo St #502	1	1	1		05/26/06	729,000	734,000
1600 Webster St #403	1	1	1	732	05/26/06	629,000	655,000
2060 Sutter St #504	1	1	1	730	05/16/06	599,000	655,000
2701 Van Ness Ave #209	1	1	1	867	05/23/06	599,000	627,000
1818 Broadway St #201	1	1	1	625	05/26/06	569,000	556,500
2211 California St #201	1	1		616	05/31/06	549,000	550,000

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JUST THROW MONEY AT IT

By DAVID LANDIS
PHOTOGRAPHS BY ELLEN ROSENSTEIN

We're halfway there.

I never thought those three words — at least when referring to home renovation — would sound so sweet. Andrew McHale, our charming Irish contractor, assures us we're on time. On budget is another matter. But there is plenty of cause for hope.

MAY 19 Our neighbor's apartment building has no foundation where our stairs were, and we're responsible — to the tune of almost 20 grand. Cost overruns are us. But Andrew and his stellar team rebuild the foundation and our stairway. If, God forbid, another earthquake happens, we're all in better shape.

MAY 26 Our front stairs are back. No more traipsing through the back stairs, the back yard, the au pair unit and four doors just to go in and out. The stairs are not finished, but at least they're usable.

MAY 29 The foundation near the garage is crumbling. We think we've pointed out



Detail is starting to emerge from underneath the stucco at 2032 Scott.

the problem before, but now is the time our architect, contractor, my partner Sean Dowdall and I are all focusing on it. Sean and I remember covering this at the beginning of the project, but our contractor and architect have a difference of opinion. Nothing that throwing a little money at the problem won't solve: There goes another 10 grand.

JUNE 1 Dear friends call and are coming to town soon. What to do: Put them up at a hotel or brave it out here at home? We opt to house them at the construction site we call home.

JUNE 3 Residents of the neighborhood continue to think that the parking space in front of our driveway is up for grabs — even though at least half a dozen “no parking” signs are posted clearly. So when we arrive home late this evening, we have no place to park. We call the police. They say “the rules have changed” and they have to consult with their superiors to see if they can ticket the car parked illegally in front of our house. This time they don't ticket

the car; last week, they did. You learn to go with the flow.

JUNE 4 No one is on the job. Our project manager and designer, Claudia Juestel, calls to find out what's going on. We were supposed to sign the written change order for the new work, but we forgot. The contractor — rightly — has told the team not to show up until he has the written authorization. A domestic squabble ensues, but we work it out and the team is on the job the next day.

JUNE 5 Once again, no mail is being delivered to our mailbox. It's coming through the front door instead. Whitney, our younger dog, seems to think this is the newest play toy and chews the bills. Who wanted to pay them, anyway?

JUNE 7 We come home late and find the garage door replaced by plywood — a very stylish look. But in fact, this is a good sign: progress. We're set to put up the scaffolding. The next step is taking off the stucco exterior and then putting back the gingerbread and painting.

JUNE 8 Today we select colors with Claudia, our designer. We discover that the Americans With Disabilities Act requires handrails on the steps, but didn't guess there were so many ugly designs. We pick the least offensive one.

JUNE 15 Claudia shows us a mock-up of what our renovated house will look like in the colors we've selected — and it's gorgeous.

JUNE 20 Lots of activity today. Scaffolding is up — and the netting is up — and in one day, the crew has removed 90 percent of the ugly stucco from the exterior of the house. Underneath is the beautiful original, albeit antiquated and in need of repair, Victorian detail. We can already see the original wood and some of the original 1881 gingerbread.

And the August completion date is in sight.

David Landis lives and works in the neighborhood. He owns Landis Communications Inc., a public relations firm.

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■ ON THE PLUS SIDE

Making What’s Next Better

By HANK BASAYNE

“If despair will yield at all, it will yield to eight hours of sleep.”

So wrote Mignon McLaughlin, a 1960s writer who produced a book now long out of print called *The Neurotic’s Notebook*. With wry insight, she observed the dance of life and delivered her epigrammatic views on the general orneriness of everything from love to money.

“I cough because I can’t help it,” she wrote, “but other people cough to annoy me.”

“ ‘Pull yourself together’ is seldom said to anyone who can.”

“Love, like money, is offered most freely to those least in need of it.”

“Mumps, measles and puppy love are terrible after 20.”

I don’t hear or use the word “neurotic” much these days, although recently, in conversation with a bright youngster, I had occasion to dust off that old distinction: “A psychotic knows that two and two are five; a neurotic knows that two and two are four, but isn’t happy about it.”

That rare ability to stand back and to observe ourselves and our world with some detachment, to perceive the absurdity of the human condition, and momentarily to restore a little perspective, has always been in short supply. It takes a Mark Twain, an H. L. Mencken, a Groucho Marx, or a James Thurber to puncture the pompous neatly and to jolt us gently into an awareness of our own foolishness.

I’ve spent many of my long years tending toward earnestness, an overly serious view of life that mistakes the world I see through my own lenses for reality. From time to time I’ve forgotten that there are alternate views of the same scene from mountaintops other than the one I was standing on — and that those other perceptions are just as valid as my own.

My own frustrations, hopes, disappointments and dreams have, at times, loomed larger than life. They are the fists in the face that have blocked me from noticing that the world is a spacious and lovely — though often chaotic — place. Good things can and do happen and the issues that preoccupy me today will be hard to recall a year from now.

Aging has helped me gain the abil-

ity sometimes to separate the trivial from the significant, or — as Ed Murrow put it — the urgent from the truly important. It is, in the end, my relations with others, my own inner sense of completeness, that enables my capacity for joy that I believe defines the successful life.

Absorbed by my own aches and pains, by outrage at the sloppy way the world is managed, by the injustice and mean-spiritedness I often see around me, I have sometimes been blind to the magnificent possibilities that exist. In those self-centered moments I fail to see the ways in which I can make my own life work better.

“Don’t fool yourself that important things can be put off till tomorrow; they can be put off forever, or not at all,” wrote McLaughlin. And, “We know very little of what we think we know. But fortunately, we know quite a lot that we didn’t know we knew.”

The infancy of this new century is as

good a time as any to recognize that there are important things I can put off no longer. And among the important things I know — that I didn’t know I knew — is how to make what’s next better than what has been. The recipe has been evident since I was about seven, but it has taken more than seven decades for me to actually assemble the ingre-

dients and take the trouble to mix them together attentively.


The capacity for wonder and my curiosity about the things I don’t yet understand, added to my memories of those wonderful times when I felt hopeful, integrated and whole, begin the process. If I then append generous amounts of what I think I know about compassion and consideration for others, and a heaping handful of my experiences of delight, beauty and kindness — then blend in the abilities, skills and competence I’ve acquired, the mixture begins to take on its own life.

Letting it ferment and combine, but not for too long, prepares me for a feast for my remaining time on this planet.

As Mignon McLaughlin taught us, “Courage can’t see around corners, but goes around them anyway.”

Hank Basayne is an active senior in the neighborhood and a minister with the Humanist Society of Friends.

“We know quite a lot that we didn’t know we knew.”



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Her horn was blasting before I could get my foot off the gas. She was in such a hurry to get to the next red light—where I drove up beside her. I smiled and waved. I know that wasn’t necessary but I couldn’t resist.

Why are we in such a hurry to get nowhere? I look back at moments I wish I had relished and realize they are gone forever. All I can do now is slow down and savor every moment that’s left.

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NEIGHBORHOOD HISTORY

The Texas Playhouse 1836 Fillmore Street

One of the legendary clubs from Fillmore's jazz era sparks fond memories for some who were there.

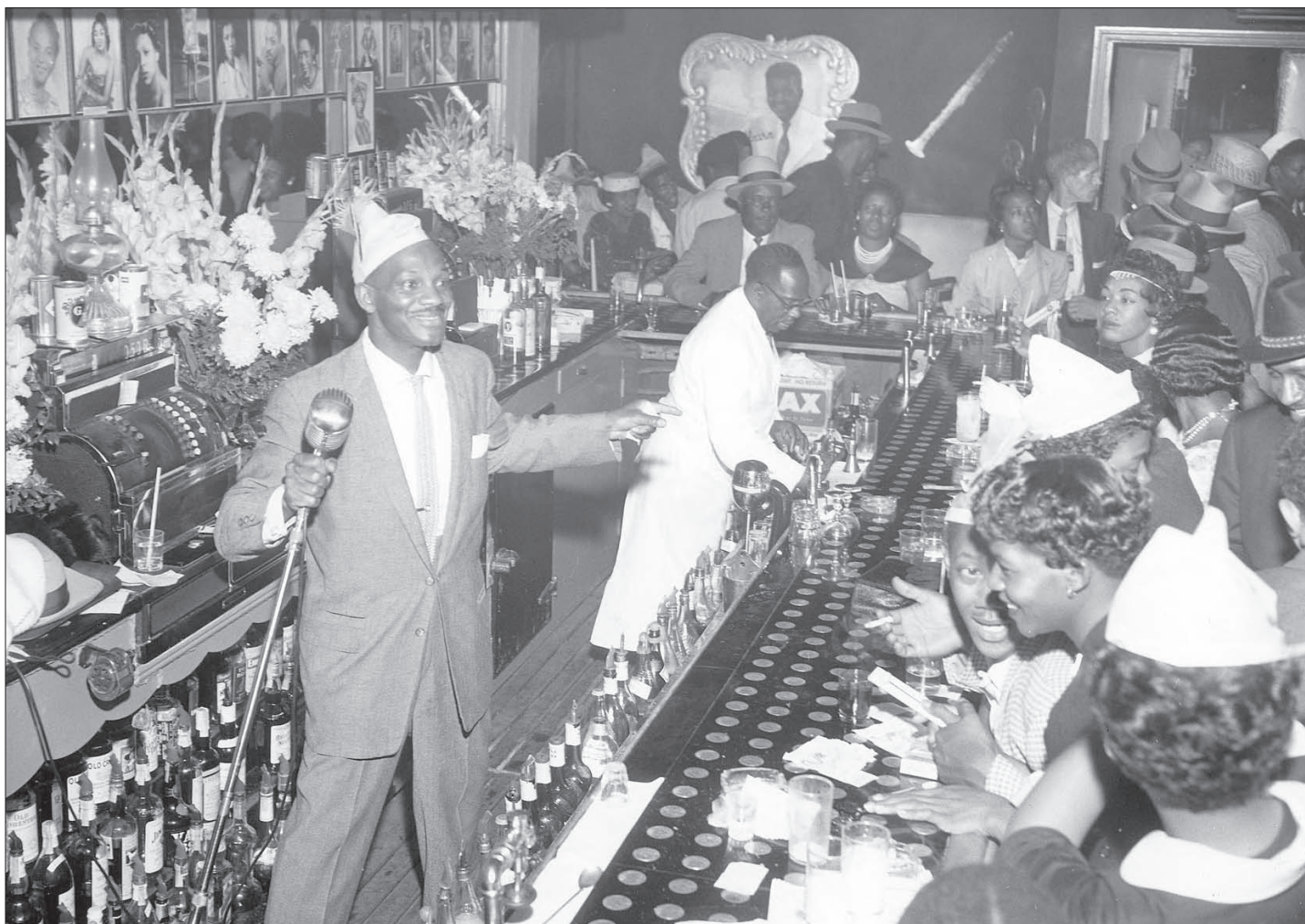
Owner's son WESLEY JOHNSON JR.: It was 1942, and the war was on. My father already was a partner in the Subway, a club in North Beach, when he decided to buy a building on Fillmore Street and remodel it. It was a two-storefront building with flats upstairs. The bar, which he first called the Flamingo and later the Texas Playhouse, was downstairs, and he converted the flats into a hotel he called the Exclusive Hotel Texas.

My father spent his last money before he opened the Flamingo to buy 12 suits. He explained to me that nobody likes to do business with somebody who looks poor. He felt that having a good time was worth more than money.

There was no live music. My dad played records. He was the entertainment. But most musicians came by as customers because that's where their fans were. They liked it because they wouldn't be required to perform.

Singer SUGAR PIE DESANTO: I used to go to a lot of clubs — the Morocco, the Sportsman, the Playpen on Divisadero. And I used to go to the Texas Playhouse. I was young, but I'd build myself up with tennis balls or whatever. A couple of times I borrowed my brother's socks and then tied a pillow on the back of my go-go to make myself look big and wore a lot of makeup. I got in easy.

Pianist FRANK JACKSON: The Playhouse was popular, and most of the time you



Wesley Johnson Sr. behind the bar of the Texas Playhouse in 1958. The club operated where the Amelia complex now stands.

couldn't get in. It was beautiful — elegant, but small. Ladies came in free, and the guys had to pay and were required to wear a jacket and tie. If you came in and didn't have a tie, Wesley had ties there for you. He demanded respect for the ladies, and got it, or you had to go. There were often crowds standing outside. One afternoon I stood there talking to Louis Armstrong.

He was outside taking a break from working downtown.

The Texas Playhouse closed in the early 1960s and the building was taken over by the Redevelopment Agency. It was torn down in 1975 to make way for the block-long Amelia complex that now stands on Fillmore between Sutter and Bush.

Photo, text and front page photo of Billie Holiday excerpted from Harlem of the West by Elizabeth Pepin and Lewis Watts. The curators will host a viewing of the KQED documentary on the Fillmore on Tuesday, July 18, at 7 p.m. An exhibition of photos from the book continues at the Performing Arts Library and Museum at 401 Van Ness Ave. through Aug. 26. Information: sfpalm.org or 255.4800.

■ WALKING TOUR

A Triptych on Clay Street

By CHARLES A. FRACCHIA

On the north side of the 3600 block of Clay Street sit three of the most elegant houses in San Francisco, and three of the earliest built in Presidio Heights.

They are also excellent examples of the transition from the baroque manifestations of the full-blown Victorian style, which had dominated San Francisco architecture in the late 1800s, to the emerging neo-classical style.

► Consider first 3652 Clay. It was built in 1899 and continues some of the baroque and colonial revival features of Victorian design, while also demonstrating the emerging Georgian style that would dominate San Francisco's mansions for the first third of the 20th century.

► The middle structure — 3636 Clay — is the most Victorian looking of the three, with its modified Queen Anne elements. It too was built in 1899, although the western wing was added later. This home exemplifies the increase in price of San Francisco mansions. The current owner paid \$180,000 in 1970.

► The most eastern of these three houses — 3620 Clay — was built in 1902. There is nothing of the residual Victorian design in this elegant structure. It was designed by architect Herman Barth for a success-



A trio of homes illustrate changing architectural styles.

ful businessman, Emil Greenebaum. Less plumbing, painting and electrical work, it cost \$15,000. The house features a perfectly balanced facade and Georgian columns, pediments and balustrades. The style became dominant in the design and construction of the mansions of Pacific and Presidio

Heights for the next three decades.

These three houses illustrate that architectural styles develop in a transitional way. As can be seen in 3636 and 3652 Clay, substantial Victorian elements remain in the emerging classical style. Only three years later, those disappear when Barth designs 3620 Clay.

A new architectural era had begun in the design and construction of San Francisco's mansions.

Charles A. Fracchia, a neighbor, author and professor, is the founder and president emeritus of the San Francisco Museum and Historical Society.

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