

NEIGHBORHOOD NEWS

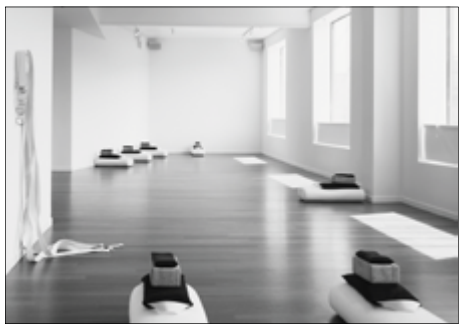
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New **FILLMORE**

SAN FRANCISCO ■ MARCH 2007



Looking back 20 years at Fillmore and Sacramento, when Fillamento was the toast of the town and Sugar's Broiler was hardly ever open.

Dear Michael and Jennifer,

We've fallen in love with the Fillmore neighborhood. We wanted to share some of our favorite discoveries with you, in the hope you enjoy living here as much as we have.

Some of the best gumbo in the city is at the Elite Cafe. They won't give you the recipe, but it's fun to try getting it. We found the ingredients were most discrete on Monday and best blended on Thursday.

Our favorite bartender is Michael at Harry's. He's an artist whose canvases sell for \$1,000+ at a gallery downtown. Once introduced, he'll always shake your hand.

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DOROTHEA LANGE

THEN CAME WAR

Students pledged allegiance to the flag at the Raphael Weill Public School at Geary and Buchanan Streets in the early 1940s. Soon after, they and their families were sent to internment camps for the duration of World War II. A new play opening this month explores the tensions in the Fillmore District when they returned home after the war.

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WORLD PREMIERE

After
the War

by PHILIP KAN GOTANDA
Directed by CAREY PERLOFF

MAR 22–APR 22

When the U.S. government imprisoned more than 120,000 Japanese Americans during World War II, San Francisco's bustling Japantown suddenly became an urban ghost town. But what happened when the Japanese Americans came back? Radiantly hopeful, heart-wrenchingly honest, and deeply infused with the jazz rhythms of the Fillmore district, *After the War* is a powerful valentine to San Francisco—and to the everyday people who built this city with their lives, loves, and stories.

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This production is made possible by The William and Flora Hewlett Foundation Fund for New Works, an endowed fund of The Next Generation Campaign. This production is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art. ADDITIONAL SUPPORT PROVIDED BY Columbia Foundation, Creative Work Fund, California Civil Liberties Public Education Program, the Fleishacker Foundation, and the Andrew W. Mellon Foundation

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Crumpet

Crumpet is a two-year-old Pomeranian mix. He is very fun-loving and adores sitting on people's laps. One of his favorite tricks is to fall asleep on his back while receiving many complimentary belly rubs from staff and visitors. Crumpet loves people and makes friends quickly. He also looks forward to his many daily trips to the park and to hopping around in the grass. Please stop in and meet this happy-go-lucky pup!



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This Month

IN & OF THE NEIGHBORHOOD

REMEMBERED LIGHT
Glass Fragments from World War II
Presidio Officers Club, 50 Moraga Ave.
Info: 561-5500 or www.presidio.gov

This light-filled exhibit presents 25 stained glass art works by 13 contemporary artists. Known as the McDonald Memorial Windows and destined for the Presidio Interfaith Chapel, these works incorporate shards of stained glass from battle-torn sanctuaries collected by U.S. Army chaplain Frederick A. McDonald, along with his remembrances of each site.

EMBROIDERED BINDINGS
Opens Monday, March 19
5:30 to 7:30 p.m.
Arion Press Gallery
1802 Hays Street, The Presidio
Info: 668-2548 or www.arionpress.com

An exhibition of 25 bindings using rare and luxurious materials by renowned bookbinder Jill Tarlau.



■ **LAST CHANCE**
CALIFORNIA AS MUSE:
The Art of Arthur and Lucia Mathews
at the Oakland Museum to March 25

Paintings, frames and furniture by two of California's most important artists, much of it created at their studio in the neighborhood.

HEALTH AND THE ARTS
Murals by Arthur Mathews
Health Sciences Library, 2395 Sacramento
Sunday, March 18, from 3 to 5 p.m.
More information: 600-2982

■ FAVORITE SPOTS

I like to walk through Pacific Heights in the evening when very few people are out. I always end up at my favorite spot, a tiny cul-de-sac off Pacific Avenue down from Divisadero called Normandie Terrace. During the day, Pacific Heights seems like a precise painting void of human touch. But at night, the quiet, untouched nature of the area seems comforting, as if I were the first to come across the beauty of the neighborhood. Once on Normandie, I feel as if I have reached the top of the town and I can disappear for a moment or two. I am protected by the city lights off in the distance and by the soft glow radiating from the windows of the houses, reminding me that the world is continuing all around me.

— LAURA RUBENSTEIN

GOT A favorite local spot? Tell us: editors@newfillmore.com

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Coming Soon: the Sundance Kabuki Theater

Robert Redford sets out to create a center for independent film in the neighborhood

FUELED BY actor and director Robert Redford's stardom and bankroll, the neighborhood multiplex at Fillmore and Post, formerly the AMC Kabuki Theater, will emerge this summer as a showplace for art films and documentaries called the Sundance Kabuki Theater.

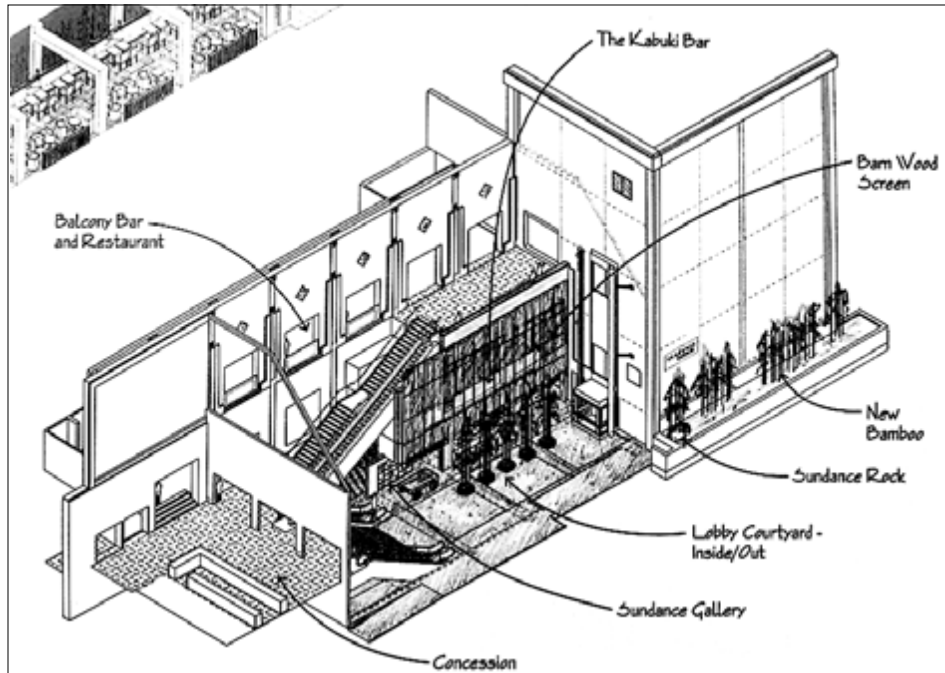
Redford says the new theatre will allow Sundance, the champion of independent film, to realize a longstanding goal: "to offer artists the opportunity to exhibit and patrons the opportunity to watch, in their own communities, the finest independent entertainment in first class, state of the art cinemas on a daily basis — not just for 10 days in January" during the Sundance Film Festival.

The Kabuki complex will contain seven auditoriums outfitted with plush chairs made from recycled materials and arranged in sloped stadium-style seating.

Sundance pledges to offer "the best films in the marketplace for a discerning audience."

The grand unveiling was originally planned for the spring, but the remodeling has taken longer than planned, and will be suspended for a few weeks so that the theater can host the 50th San Francisco International Film Festival from April 20 to May 4.

When renovations are completed, the building will also house two bars, a bistro and an enhanced snack bar serving gourmet treats — all of them in a public space open to everyone, not just movie patrons. This is in keeping with with Sundance's



The new Sundance Kabuki Theater promises to be a filmgoer's dream, with independent films, reserved stadium seating and food and drinks nearby.

aim of fostering the Kabuki as a community center and meeting place, in addition to a venue for films.

The Kabuki Bar will be on the second mezzanine level of the building overlooking the lobby. Overlooking the city through the glass atrium on the top level will be the Balcony Bar and Restaurant, which will offer full service bistro fare, plus a full bar. Patrons can take their drinks into the screenings.

The Sundance Gallery, a retail shop

on the ground level, will sell merchandise from the Sundance catalog, jewelry from local artists, film-related items and premium soaps and glassware.

The new lobby will blend natural traditional Japanese elements, including bamboo and stone, with wood and rock, the favored materials at Sundance. Bamboo has already been planted outside and is beginning to sprout.

The new operation promises major improvements in the movie-going experience.

There will be three ways to purchase tickets: online at www.sundancecinemas.com, at the theater box office and from kiosks in the lobby.

All seating can be reserved. Patrons may use the website to reserve any specific seat for any showing up to one hour before the posted showtime. But the reserved seats come at a price: There is a service charge in addition to the price of the ticket.

Sundance also vows to eliminate the commercial spots that now often play before the film features start.

"We believe that your movie going experience should be completely different from staying home and watching television," says promotional material for the new Sundance Kabuki. "Being barraged by commercial messages is just not what we are about."

Instead, the theatre will offer shorts and features from the Sundance Channel, which focuses on independent films and original programming.

The refurbished facilities will also be available to host special events, educational programs and other community events.

Sundance 608, another Sundance Cinema, is slated to open in Madison, Wisconsin, later this spring. The cinemas are the newest addition to the Sundance ventures, which include the Sundance Institute, Sundance Film Festival and Sundance catalog, all founded to support independent artists.

Sundance also operates a resort and spa in Utah.

Neighbors Fear Octavia Plans May Be 'Stealth Zoning'

Neighborhood residents may not be following the lengthy hearings at the Planning Commission, stretching out over months, about the plan for the Market-Octavia area, on the grounds that it simply doesn't affect them.

They may be short-sighted.

Some neighbors are concerned that the planning staff has developed new zoning categories, including Residential Transit Oriented and Neighborhood Commercial Transit. Planner John Billovits testified at the commission's February 8 meeting that these categories will apply only to the Market-Octavia area.

Nonetheless, the Coalition of San

Francisco Neighborhoods, which includes the Pacific Heights Residents Association, considers the plans "stealth" efforts to implement ideas they consider harmful, including greater residential density, increased height limits and turning parking minimums into parking maximums.

Part of the concern stems from the way the plan has multiplied. Originally it dictated what was to be built on the swath of land once covered by the Central Freeway. Gradually it has grown to include a chunk of the South of Market area and the Duboce Triangle. It extends eastward to Van Ness Avenue.

In his presentation, Billovits said the

plan retains the 40-foot height limit for houses so that the sun will reach the streets, although higher limits would apply along Market and at the Van Ness intersections with Market and Mission Streets.

Billovits said the Planning Department will maintain controls against demolition of existing housing. He also said that the plan will encourage the creation of housing units in garages and attics, precisely the kind of increased density neighborhood organizations fought in the housing element of the city's general plan.

Members of the the Pacific Heights Residents Association and others argue that reducing parking adds to congestion

because people won't give up their cars. The planners' contention is that in "transit-rich" areas, people won't need or want cars.

Sue Hestor, a land use attorney, testified that there is already similar housing density in Hayes Valley, yet residents can't get on Muni vehicles because they are full when they reach the area. She was supported by Planning Commission Kathrin Moore who stated there are not enough street cars for the present demand.

Hiorshi Fukuda of the Richmond Community Association asked that all San Francisco property owners be notified of the new zoning categories, and that these changes be restricted to the Market-Octavia area.

Geary Bridge Has the Blues

Created as an art project, it's a favorite of vandals

FOUR OF THE blue glass panels etched with text on the Fillmore bridge across Geary — intended as an artistic gateway to the Fillmore Jazz Preservation District — have recently been vandalized, and not for the first time.

Two of the panels will be replaced at no cost, in keeping with the contract for their installation. But the Western Addition Citizens Advisory Council has balked at the \$14,000 needed to repair the other two panels.

Future problems could be averted by covering the panels with a material that makes it easy to wash off graffiti, but that material and the cost of the cleaning is also expensive.

Another solution is to add a heavy Plexiglas covering that would protect the panels and repel bullets. But that might cause bul-

lets to ricochet, causing injury or death, so that solution has been rejected.

The Redevelopment Agency is working with the Art Commission, the artist Mildred Howard, who created the panels, and others to find a new place for them. Possibilities include the Fillmore Heritage Center at Fillmore and Eddy streets or the old Muni substation at Fillmore and Turk, which is slated for eventual renovation.

Finding an interim storage place and then packing and protecting the glass panels is also a challenge, according to Gaynell Armstrong McCurn, of the Redevelopment Agency, which has jurisdiction over the bridge and authorized and paid to create and install the glass panels. She would prefer to skip the storage option and move the art directly to its eventual new locale — which for now is unknown.



"Blue," the art piece over the Geary Bridge, has been vandalized yet again.

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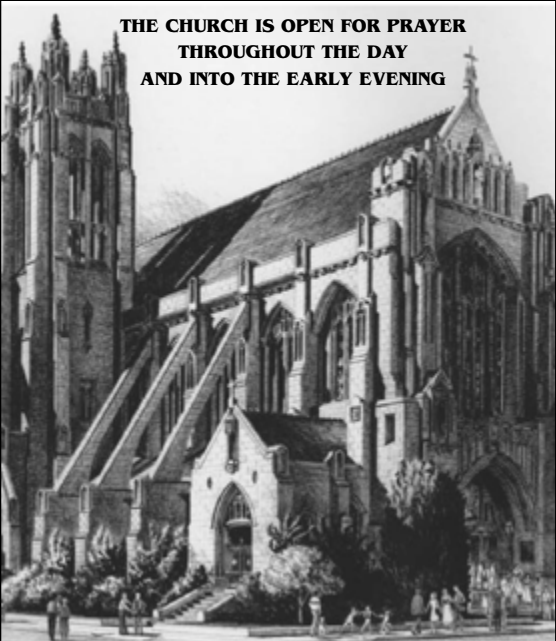
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Worst?

The cheeky monkeys over at SFist.com held the “Official Worst MUNI Line” contest recently and were surprised when the 22-Fillmore line won. “We have to consider that a bit of an upset, as most of the comments we got bemoaned the hells of the 38-Geary more than the 22,” said a posting on the site. “On the other hand, we’ve all experienced the joys of the 22. We once had a job interview near California and Fillmore and after taking the bus from the Mission we realized we could commute to Oakland by BART in half the time.” The 38-Geary tied with the 30-Stockton as the second-worst line.

■ CRIME WATCH

Drugs and Explosives
Fillmore and O’Farrell Streets
January 25, 10:01 p.m.

Officers on patrol noticed an illegally parked car. Closer inspection revealed expired registration tabs on the car’s license plate. As officers looked into the car to investigate, they saw two passengers in the back seat; one was using a lighter. Officers searched the car and found narcotics paraphernalia, crack cocaine and a large quantity of fireworks.

Due to the amount of explosive powder in the fireworks, the Bomb Squad was called in to dispose of them. The occupants of the car were booked at Northern Station.

Homicide
Eddy and Laguna Streets
January 27, 9:39 a.m.

Residents near Jefferson Square Park called police to report that they had heard gunshots. Several witnesses said that they had seen two men chasing a third man into the park. One of the two fired a shot, which struck the fleeing man. Officers searched the park, found the victim and summoned an ambulance.

The man was transported to S.F. General, where he later died. A juvenile arrested at the scene was booked at the Youth Guidance Center.

Alcohol Violation
Van Ness Avenue and Geary Boulevard
January 28, 12:09 a.m.

Officers received a report concerning a bar fight that was spilling out into the street. They arrived to find an unruly crowd milling on the sidewalk outside the bar. The fight had ended, but people were still shouting at one another. One patron, while being detained by the police, spontaneously stated that the bartender had served him alcohol; the patron was only 18.

The officers investigated and determined that the owner of the bar had al-

lowed several minors to be served. The bar did not offer food, as required if minors are on the premises. In addition, the owner had not restricted places where alcohol would be served and did not have his permit on display. The bar owner was cited for these offenses.

Auto Burglary
Gough and California Streets
February 6, 2:34 a.m.

A witness reported to police that a man was breaking into a car. When officers arrived, the witness, who was still on the phone with dispatchers, confirmed that they had located the right person.

The suspect was still at work. While officers watched, he removed a backpack from the vehicle. When the officers arrested him, the man refused to give his name. The suspect had an ID in his wallet, but the photo on it did not resemble him.

Officers transported the suspect to Northern Station, where they learned that he was on parole.

Homicide
Laguna and Eddy Streets
February 11, 10:15 a.m.

A woman walking down Laguna Street saw a man dashing across the street toward her. He collided with her, and then fell to the ground.

The woman noticed that the man was bleeding profusely, so she ran to her house and called police. Officers located the man and administered CPR until the paramedics arrived.

The wounded man was transported to San Francisco General, but he did not survive.

Police Contact Numbers

Emergency: 911
Non-emergency: 553-0123
TTY: 558-2404
Tip line: 392-2623
Anonymous tip line: 885-5187

The next Community Relations Forum Meeting will be on Thursday, March 8, at Northern Station, 1125 Fillmore, at 6 p.m.

■ NEW NEIGHBOR

Imperial spa boasts a Korean sensibility

Nestled in an unexpected spot — between the Post Office and Kentucky Fried Chicken on Geary — is the new Imperial Spa, with its beckoning slogan “Relax, retreat, rejuvenate.”

The owner, Katherine Lee, has transformed the former home of Meaders Cleaners, which moved next door, to mirror the public baths that she remembers fondly from her youth in South Korea, where she grew up with five sisters, all of whom are named Katherine.

The Korean-style spa offers a few twists on the usual steam, sauna and massage fare available at most day spas. At Imperial spa, you can also find fomentation rooms. One is lined with yellow clay, which is said to rid the body of impurities and improve sluggish appetites, and another contains jade, to improve the skin and circulation.

The new neighborhood spa is the family’s third; the others are in Las Vegas and Orange County.

Admission to the public baths, saunas and jacuzzi is \$20 for adults and \$15 for children ages 6 to 12. Prices for body scrubs, massages and acupressure treatments for feet or body range from \$30 to \$80 extra.

Imperial Spa and Sauna
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RETAIL REPORT



No more Unity, but more Goodwill

Photograph by
DICKIE SPRITZER

The cafe, the pawn shop and the martial arts studio in the 1500 block of Fillmore have closed their doors in recent months, and the grocery at the corner of Fillmore and Post is following suit. But those spaces won’t be empty for long. Remodeling already has begun to create a new and slightly larger home for Goodwill Industries, which will move across the street later this year. A new tenant is being sought for the building Goodwill has occupied for many years, which was formerly a branch of the Bank of America — and before that, a branch of the Bank of Italy.

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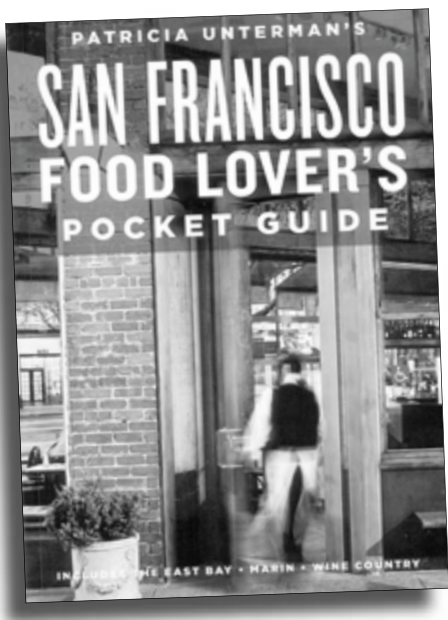
👑 The Princess Project

Ladies, help us pay it forward to San Francisco teen girls! The Princess Project outfits more than 1,000 needy girls who might otherwise sit out one of the biggest nights of high school: Prom night.



Bring a cocktail dress or formal dress (dry cleaned, new or used) to HER Boutique by March 31 and receive a tax-deduction for your generous donation, plus 25% off your purchase of regular priced items!

2053 Fillmore Street SF, CA 94115



A Food Lover Among Us

Patricia Unterman updates her dining guide from a new perch in the neighborhood

FOR MORE THAN three decades, Patricia Unterman has been one of the most respected food critics in a town full of opinionated food fanatics.

For most of those years she called North Beach home. But when the home they were renting sold — “for \$12 million, and we just didn’t have that much spare change laying around” — she and her husband, lawyer Tim Savinar, made the move across town to Pacific Heights.

“Tim loves it,” she says, “and I’m adjusting. North Beach was more Bohemian — artier and wackier. This neighborhood is a little more uptight.”

Since they moved, she has been hard at work on a new edition — the fifth — of her *San Francisco Food Lover’s Guide*, just published in a new smaller size as a pocket guide by Ten Speed Press.

“When you live in a neighborhood, you look at it more microscopically,” she says. And while the new edition is a comprehensive guide to all areas of the city and the Bay Area, it includes more than a few favorite neighborhood restaurants, plus cafes, bars, bakeries, markets and shops.

Among them:

- “I love Maruya Sushi, the tiny take-out place on Fillmore,” she says. “That sushi is so fresh and well-balanced and tasty. And the vegetarian box is one of my favorite lunches in town, bar none.”
- The *croquembouche*, a tower of miniature cream puffs, at Delanghe Patisserie “is a great thrill — a real French celebration,” she says.
- Bittersweet Cafe is “a treasure chest of

chocolate bars,” she says, and she loves the hot chocolates.

And then there are specialty shops in Laurel Village and Japantown, plus the Asian cookbooks at the Kinokuniya Bookstore — and don’t forget Soko Hardware.

“I’m a sucker for that store,” she says.

She counts as one of the most positive recent developments the new Jewish Community Center at California and Presidio — “an amazing place,” she says, with two kosher restaurants and a bar.

Quince, tucked away at Octavia and Bush, and recently the recipient of a Michelin star, is also a favorite, she says.

“Quince succeeding so beautifully in that location indicates that this neighborhood is receptive to something that aims so high,” she says. “No one would wander in by chance. It’s a destination.”

She is looking forward to the possibilities as the Jazz District continues to develop, pointing out that “a great chef” is in line to run the restaurant at Yoshi’s when the jazz club opens later this year.

In the introduction to the new edition of her *Food Lover’s Guide*, Unterman writes that she developed her sense of taste as both a critic and a cook.

“But what I really am is an eater,” she writes, “someone who loves food of every kind, but with an almost obsessive discrimination.”

She adds: “Eating is the center of my intellectual and emotional life. It sounds frivolous, but as far as I can see, the better the food, the happier the person, if only for a moment.”

LOCAL FAVORITES

CAFE KATI, 1963 Sutter Street

Chef Kirk Webber’s plates attain new heights of visual whimsy, and his seasonal menus combine French and Southeast Asian flavors with the crossover aplomb of Wolfgang Puck’s Chinois on Main. If offered, a clay pot of spot prawns in delectable red Thai curry could be the center of my meal.

CALIFORNIA STREET DELICATESSEN, 3200 California Street

The all-star menu features matzo ball soup, delicate cheese blintzes and shredded-potato pancakes. Hot Niman corned beef and pastrami sandwiches on super-fresh rye bread come in gradations, from substantial to the absurdly large size you get in New York, so the \$1.95 split plate fee works to everyone’s advantage.

CHEZ NOUS, 1911 Fillmore Street

At this tapas bar that serves a wide variety of Mediterranean dishes in small portions, snagging one of the postage stamp-sized tables is like winning the lottery. I particularly like the tsatziki; juicy tiny lamp chops; spinach sauteed with pine nuts and golden raisins. Everything is tasty, fresh and fully realized.

ELLA’S, 500 Presidio Avenue

The breakfasts served at this charming corner cafe are bolstered by excellent home-style baking and first-rate coffee. Ella’s lunch and dinner menus are also enlivened by freshly baked goods; hamburgers come on buns still warm from the oven, while classic chicken potpie has a meltingly flaky top crust.

FLORIO, 1915 Fillmore Street

A menu of bistro classics matches cozy Florio’s old-fashioned French cafe decor. Start with chicken liver crostini and a plate of radishes. For main courses, nothing’s better than a bone-in rib eye steak, licked by the fire, with skinny french fries.

(415) ASIAN RESTAURANT AND LOUNGE, 415 Presidio Avenue

(415) makes some of the tastiest, most creative dishes in town. The theme is Asia, so besides lamb samosas, consider Korean beef pot stickers, skewers of red curry-encrusted chicken and green papaya salad. The menu is so cleverly conceived, you won’t notice that the kitchen doesn’t cook with pork or shellfish.

JACKSON FILLMORE, 2506 Fillmore Street

This is the place to drop in for a salad of baby arugula and chilled shrimp, a plate of spaghetti all’amatriciana and a glass of wine. Since reservations aren’t taken for tables of fewer than three people, eating at the counter is your best bet and the seats there turn fairly quickly.

MARUYA SUSHI, 1904 Fillmore Street

This take-out only sushi shop is a find. I am addicted to the generous and delicious vegetarian selection with fat, colorful slices of maki and golden bean skin filled with seaweed and delicately sweetened rice. The tiny shop holds a kitchen so miniature that you know everything is made from scratch each day.

QUINCE, 1701 Octavia Street

Chef/owner Michael Tusk crafts ingredient-proud dishes that evoke the charmingly simple and uncluttered style of Chez Panisse, while displaying the deep Italian technique of Oliveto. The menu changes nightly, and every dish I’ve tried, no matter how unusual, works. The pastas are irresistible, and the polpettini the best I’ve tasted. With only 15 tables, Quince is one of the toughest tickets in town.

VIVANDE, 2125 Fillmore Street

Irrepressible chef/owner Carlo Middione recently installed counter seating and a new wine bar menu at his famous delicatessen-trattoria-emporium for all things Italian. You still feel lucky to be eating practically in his kitchen, especially when caponata, arancino and his Sicilian fennel-seed encrusted tuna are on the daily menu. His hand-made pastas are divine.

— From the new *San Francisco Food Lover’s Guide*

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Here come the winners

The champagne chair contest sponsored by Design Within Reach produced three top winners — pictured above — and they're coming to Fillmore Street this month, along with 47 honorable mentions. Each was created from the cork, cage or foil from two bottles of champagne. They will be on display on Thursday, March 8, from 6 to 8 p.m. at the Design Within Reach studio at 1913 Fillmore. Veuve Clicquot will provide the champagne.

In Honor of St. Pat's Day, Whiskey From the Old Sod

By MARK J. MITCHELL

JAMES JOYCE used to swear by the whiskey made at the Bow Street Distillery in Dublin by the firm of John Jameson and Sons.

In Joyce's day, around the turn of the century we just left behind, there were a few distilleries in Dublin, but he thought Jameson's had a secret. He knew all the water used for distilling whiskey was drawn from the river Liffey, but that the Jameson pipe went deeper into the river than any other, so there was Liffey mud adding a special tang to Jameson's Irish Whiskey.

Now the Bow Street Distillery is the only one remaining in Dublin, and it filters its water. Jameson's is still produced there, on a small scale, although most of its production takes place in County Cork at the new Midleton Distillery. In fact, almost all Irish whiskey is now produced at Midleton or at Bushmills in Belfast.

There is a relative newcomer, Cooley, up in the northeast of the Irish Republic, and its brands are beginning to make an impact here in the U.S. as well.

Irish whiskey, unlike Scotch, is mild, soft and sweet. The main reason is not the Irish climate, but that the malt used to make the whiskey is dried not over peat fires, but over much more neutral coal fires — or, these days, gas fires. Because of this, very little Irish whiskey is peaty or smoky. There is the exception, which is the Connemara whiskey produced at Cooley, and deliber-

ately heavily peated. Usually bottled at cask strength of about 120 U.S. proof, Connemara can be hard to find, but it is worth seeking out.

The two big distilleries on the island make some worthy products. The Jameson 18-year-old is exceptional, and the Red Breast 12-year-old pure malt, also made by Jameson, is rich, chewy and delightful. Up north, Bushmills produces a 16-year-old pure malt that is matured in several different sorts of barrels to lend complexity to the flavors.

Cooley, the new kid, makes a number of different bottlings. The best known is Knappogue Castle, which is always vintage dated, the 1994 being the most recent release. Cooley also bottles a whiskey called Michael Collins — a little like Russians naming a vodka Vladimir Lenin — which is surprisingly soft, sweet

and gentle. It's surprising because Collins was a ferocious fighter for Irish freedom known to his contemporaries as "the big fella."

Although the Scots are better known for their whiskey, it was the Irish who invented the delectable dram. Monks from Ireland's east coast sailed across the Irish Sea to convert the heathen Scots, bringing with them the art of taking barley and water, fermenting it, and then distilling it into uisguebaugh, the water of life.

Mark J. Mitchell manages D&M Wine and Liquor on Fillmore Street.

The Scots are better known for whiskey, but the Irish invented it.

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The Yoga Resurgence

Local yogis weigh in on its many benefits

BY BARBARA KATE REPA

DATING BACK to at least the 12th century, and hailed as one of the most effective forms of self-development, yoga is enjoying a resurgence in popularity. You can see evidence daily in the growing number of people walking neighborhood streets with yoga mats under their arms, beatific looks on their faces. Yoga's health benefits — from relieving depression and carpal tunnel syndrome to lowering blood pressure and increasing strength and flexibility — are now recognized even by the traditionalists at the American Medical Association. The neighborhood offers easy access to a number of studios and gyms with yoga classes and experienced teachers. Several seasoned instructors offer insights into the benefits of yoga practice.

Quieting the 'monkey mind'

"Like any good exercise, yoga provides a way to burn off excess energy — including stress and anxiety," says Mick Diener, a yoga instructor at International Orange, on Fillmore Street, who balances his classes with a fulltime job as a creative director at an advertising agency. He says that in addition to being good exercise, yoga's stretching, posturing and pretzel posing are especially good at combatting stress. During yoga, the breath, which is considered the life force, is a prime focus. "Often, when we're uncomfortable, it gets translated into the way we breathe," says Diener. "In yoga, as in life, the ability to be aware of your breath and gain control can also help you find calm and trust in yourself." And, Diener says, yoga also works powerfully on the mind, acting to quiet and focus thoughts, which is another



International Orange offers yoga classes in a serene setting, pictured left and right, that overlooks Fillmore Street. helps offer a sense of community," Hibbitt says. "And there are so many people of all ages and all body types doing yoga these days — especially young people. A real revolution in health care will happen as this generation gets older and doesn't want to take five different prescriptions from five different doctors."

Learning to move more intelligently

Many yoga instructors caution that newcomers, even seasoned athletes, sample yoga classes and come away humbled — and sometimes hobbled in pain. Yoga is harder than it looks. But Ganga White, founder of Santa Barbara's White Lotus Foundation, in a recent seminar at the Yoga Studio on Divisadero, said those suffering yoga pain can use it to help gain wisdom about their bodies. White says practicing yoga can help people develop a consciousness of their bodies — and their pain — that can make the aging process less daunting. "Working with consciousness becomes even more important as our bodies change and evolve as we age," he says.

In his new book, *Yoga Beyond Belief*, White writes of healing his own severe back injury through yoga and conscious attention to pain. He encourages those new to yoga to pay attention to physical feelings as they move, starting with simply bending forward from a seated position. "Start bending forward while paying careful attention to the sensations," he advises. "As you move farther forward, you will feel more muscular resistance and probably what you could call a pleasant stretch. Continue moving farther into the stretch and, as you near your maximum range of motion, the intensity increases rapidly until it actually becomes unpleasantly painful and even commands you to stop." This, he says, allows you to be aware of the many voices of pain, which will help you learn to move more intelligently.


Yoga's stretching, posturing and pretzel posing build strength and flexibility, and it's especially good at fighting stress.

important component of stress relief. "Yoga gives us an opportunity to get out of our own busy minds — what they sometimes call 'monkey mind.' That's where the worries and stress live," he says. "It's a ritualized way of practicing self-centered awareness, a way to stop the world from spinning for a while."

A key to a calmer life

Kevin Hibbitt is a marriage and family therapist intern when he's not teaching yoga at International Orange,

The Mindful Body, Pacific Heights Health Club or the Jewish Community Center. He embraces yoga as a key to a calmer life. "In this culture, we have a tendency to become fragmented," Hibbitt says. "Yoga brings us to a place of clarity and centeredness. It helps us digest little pieces of life — chews them up and integrates them." The large number of neighborhood clubs and studios offering yoga instruction makes it easy for locals to try it out. "It's great to have so many studios so close to home — places you can walk, where you can see the same people you see at the store and at the coffee shop. It



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A LOOK AT NEIGHBORHOOD YOGA STUDIOS

Studio	Amenities	Offers for newcomers	Cost of single class	March events
International Orange 2044 Fillmore Street, 2nd Floor 563-5000 www.internationalorange.com	Props, towels, water flavored with citrus or cucumber, suggested \$1 donation for use of yoga mats	Single class payment of \$14 entitles students to the second class free	\$14	Flow—Yoga, Meditation and Tea: March 10
The Mindful Body 2876 California Street 931-2639 www.themindfulbody.com	Props, mats and towels	First three classes for \$35; expires in one month	\$14	Introduction to Yoga and Meditation—a four week series: March 10,17, 24 and 31 Digging In, Diving Deep—Exploring the Potential of Your Practice: March 11 AcroYoga: March 17
Yoga Studio 1823 Divisadero Street 292-5600 www.yogastudiosanfrancisco.com	Props and mats, herbal tea, towels available for \$1 rental charge	First three classes for \$40; expires in one month. Beginning March 1, \$99/month unlimited membership (with six-month commitment) to commemorate studio’s one-year anniversary	\$20	Yin Yoga Class: March 9 An Evening of Kirtan: March 10 An Afternoon Workshop: March 11 Yoga and Gratitude: four Sundays, beginning March 18

Yoga classes are also offered at these neighborhood health clubs:
Buchanan YMCA, 1530 Buchanan Street, 931-9622, www.ymcasf.org/Buchanan
Club One, 1455 Fillmore Street, 749-1010, www.clubone.com
Jewish Community Center, 3200 California Street, 292-1215, www.jccsf.com
Pacific Heights Health Club, 2356 Pine Street, 563-6694, www.phhcsf.com

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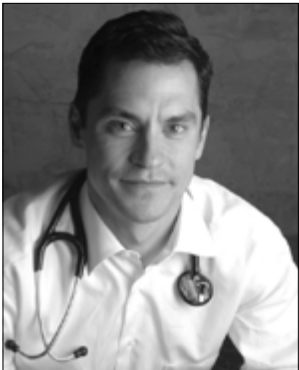
You can do yoga on your own, unadorned. But guidance and garments are also within easy reach.

GLOW AS YOU GO: It’s de rigueur these days to bring your own yoga mat to class — which ensures that you’ll know the person who tread on it before you. For a new twist on this yoga staple, snag a glow-in-the-dark tapas mat. It’s especially touted for kids, but practitioners of all ages might appreciate the extra light it can shed on their enlightenment. \$25 each at **The Mindful Body**, 2876 California Street.

SEE HEAR NOW: For honing the basic moves in the privacy of your own home, try a yoga DVD — available for beginners through advanced practitioners and in specialized versions for family, back care and prenatal; \$22. You’ll also find a variety of CDs, from singing bowls to healing bells, for \$18 each. All at **Yoga Studio**, 1823 Divisadero Street.

APRES-PRETZELWEAR: Skin, a design line aimed to fill the void between too juvenile and too mature, gives a new meaning to middle age with its recent crop of soft cotton tunics, perfect for yoginis. The wrapfront version with long sleeves and a belt attached at the waist is just long enough to cover the business — and take you from the gym or yoga studio to the street in style. Its tag carries something like a guarantee, saying it is “at once relaxing and stimulating with a sexiness that is fresh and arousing.” In black and white. Available at **International Orange**, 2044 Fillmore; for \$140.

MANLY, BUT PRESENTABLE: For men, many of whom throw on any old thing for yoga class, Prana makes long pants in organic cotton that drape flatteringly. They’re cut not too wide and not too narrow — another reason for that flattering drape. In manly hues of sand, sage, brown, crimson and charcoal, they have no matching top, removing the manly worry about wearing “an outfit.” A word to the unenlightened, though: Unless you’re the spitting image of yogi Rodney Yee, it’s best not to go shirtless in class. From \$48 to \$60 or so, and available at www.prana.com.



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‘After the War’

When Japanese-Americans returned from internment, Japantown had changed. This month the story comes to the stage in a world premiere.

Beginning March 22, San Francisco’s American Conservatory Theater presents the premiere of a new play, “After the War,” an intensely local drama that focuses on tensions in the Fillmore District after World War II.

Written by acclaimed Bay Area playwright Philip Kan Gotanda (right), featuring original music by Grammy Award winner Anthony Brown, and directed by Carey Perloff, ACT’s artistic director, “After the War” promises to be a major theatrical event.

The episode began in 1942, when President Franklin D. Roosevelt signed Executive Order 9066, sending 120,000 Japanese Americans to internment camps. They were allowed to take only what they could carry and forced to abandon their businesses and property.



Many of those interned came from San Francisco’s Japantown, which for a period became a boarded-up ghost town. When the war ended, they returned to find the homes they left behind occupied by African American war workers.

“After the War” tells the story of Chet Monkawa, a second-generation Japanese American and gifted musician. During internment, he was branded a “No-No Boy” for refusing to sign a loyalty oath to America and be drafted into battle. When he returns home, he finds himself having to reconcile his guilty feelings for his brother, Tadashi, who was killed in the war. He fights the Japanese American community’s shame at the “No-No Boys” and the racist sentiments that have taken hold in the community. Excerpts, reprinted with permission, follow.

CAST OF CHARACTERS

CHET MONKAWA — *Nisei*. Second generation Japanese American. Mid-30s. Runs the Monkawa Boarding House in Japanese Town. Chet was a rising jazz musician before the war. Still has a musician’s look and feel, a hipness. Hair semi-slicked back with a hint of a ducktail.

EARL T. WORTHING — African American. Mid-40s. Came from the South during the war to work on the docks. Lives with his 11-year-old daughter, Berniece, and his newly arrived sister-in-law, Leona Hitchings.

LILLIAN OKAMURA — *Nisei*. Attractive, late 20s-early 30s. Was engaged to Chet’s younger brother. Daughter of San Joaquin Valley truck farmers. Works at the boarding house.

LEONA HITCHINGS — African American woman in her early 40s. Proud, self-educated with an air of importance. Older sister of Earl Worthing’s young wife. Recently arrived from the South to help take care of Earl and her sister’s child.

MR. GOTO — 50-ish, *Issei-Nisei*. Businessman. Lives in Japanese Town.

PLACE & TIME

Japanese Town, San Francisco, around 1948.

(The Monkawa Boarding House. Parlor. Afternoon. CHET, EARL, BENJI carry in a bulky television console. It’s cumbersome. LILLIAN joins them. An obtsudan (Buddhist shrine) sits on a stand. On it is a photo of a young soldier with a black ribbon tied around it.)

LILLIAN OKAMURA: What in the dickens — did you buy that? CHET MONKAWA: I won it, Lillian. EARL WORTHING: He one lucky son-of-a-bitch. LILLIAN: What do you mean, you won it? CHET: A raffle at J. Field’s Department Store. EARL: Mrs. Teraoka tell me they ignore her she went

to buy shoes for a funeral. LILLIAN: They don’t like Japanese there, you know that, Chester. CHET: That’s why I asked Mr. Gotelli at the market go in and buy the raffle ticket for me. He’s Italian but he’s not dark so he don’t look Italian. EARL: You shoulda seen their faces. CHET: They don’t like Buddhaheads there and they sure as hell don’t give brand spankin’ new televisions to ’em. LILLIAN: What did they say when they saw you? CHET: I had the winning ticket, what the hell they gonna do? EARL: Chet had me go in with him. CHET: They was expecting some all-American guy with his family, got a reporter there from the News Call Bulletin. EARL: Photographer, too. CHET: Gonna make a big to-do about it. And I come strollin’ in Japanese-as-Japanese-can-be. Not only that, but with my fine associate, Earl T. Worthing. EARL: One big, shiny Negro. CHET: They didn’t want to give us the television. EARL: They don’t want to take our pictures neither — then Chet start jawin’ at the newspaper man — CHET: I started talking to the reporter, showed him the winning ticket, manager kept saying, “There must be some mistake,’ grab the ticket away from me, calling out the numbers. That pissed me off — I told the reporter I got cheated out of four years of my life in those damn relocation camps, now J. Field’s gonna cheat me out of television, too? LILLIAN: You told them that? EARL: Chet do that, yeah he do that. CHET: Why the hell not — grab that ticket out of my hand. Otherwise, think they can walk all over you. LILLIAN: Chester, you have to watch out... EARL: They got nervous Chet goin’ on and on, told us to take the television and go. CHET: Earl still wanted his picture taken. EARL: Hey, I put on my Sunday shirt go over there with you. LILLIAN: You can’t act that way outside Japanese

Town, Chester, I keep telling you that. CHET: All you *Nisei*, too scared to speak up. EARL: See, my Mama do like that too. She wanna buy *that* piece of meat, white butcher tryin’ to sell her *this* piece of meat, she don’t budge — Pa, Sis, me, gettin’ all red — she not budgin’ ’til she get *that* piece. Me? I’m like my Pa. Don’t make no trouble, go along to get along. LILLIAN: I’m only watching out for you. EARL: Don’t have no big stores like J. Field’s back in Hattiesburg, tell you that — got everythin’ in there, soup to nuts. LILLIAN: You’re not in Mississippi anymore, Mr. Worthing. EARL: No, no, we ain’t, but Mama woulda loved that store. I like it out here, like ’Frisco, ’specially this here neighborhood. LILLIAN: Japanese Town. EARL: We on the edge of Fillmore, too, lotta colored folks still here. That’s why I come over this side after the docks went bust in Richmond. I find me a job. EARL: Well, I’m goin’, some business to attend to. That be it, Chet? (Earl catches Chet’s eye and Chet realizes what Earl’s waiting for. Subtle.) CHET: How much I owe you? LILLIAN: Chester? EARL: If it a problem — CHET: (Puts a few bills in his hand.) No, no — take it. (Earl exits.)

LILLIAN: None of the Japanese are late. Always a week ahead of time, crisp bills folded neatly into a new envelope. You never have to ask them. Why can’t they be like that? And maybe Mr. Worthing thinks this place is on the edge of Fillmore but it’s right smack in the middle of Japanese Town as far as I’m concerned. CHET: Before us it was the Irish and Chinese here. Before them the Norwegians, before them, what, some tribe of Indians. While we was in camps the Negroes, and now, after the war? It’s Japanese, Coloreds, Okies, Filipinos, Italians, Russians. Japanese Town is a place to live. Not a place to keep out folks who don’t look like us. LILLIAN: I’m not talking about keeping people out



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Photographs no one was allowed to see

Dorothea Lange's photographs of migrant farmworkers during the Depression are some of the world's best-known images. But her photographs of the internment of Japanese Americans during World War II are hardly known at all. That is no accident. Government authorities impounded the pictures, and few were ever published. A new book, "Impounded," tells the story of the photographs and reproduces many of them for the first time. This photo, from the April 7, 1942, edition of the San Francisco Call-Bulletin, shows residents of Japantown being forcefully evacuated. At upper right, with her camera, is a rare image of Dorothea Lange at work.

Chester. I'm talking about keeping our own people safe. I didn't see too many people stand up and say, "Putting the Japanese away is a bad idea." It can happen again. You can't trust people. We need our own place.

(Kitchen. Later that same day. Leona has a plate prepared for Earl. She's covering it with a newspaper to keep a fly away. Earl enters.)

EARL: Whooo, what's this?

LEONA: Berniece is napping. I got supper for you. Cooked up collards with some fatback, sweet potato pie you like.

EARL: Now this feel like home. I like it, I like Leona. I hear they're hirin' down at San Pedro. Thinkin' maybe I should go down there see what's goin' on.

LEONA: You're not going to let them force us out, are you? They can't. As long as we pay the rent, they can't kick us out. We were here before them and then they get let out and come back here and force all us colored folks out. No sir, it's not going to happen. And they can't charge us more for me staying here. I talked to Mr. Monkawa and told him.

EARL: You talked to Chet?

LEONA: I checked with the Teraokas and he didn't charge them for their nephew, so he can't charge us. We talked a little.

EARL: I wish you wouldn't a done that.

LEONA: What? Someone's got to talk to them, you won't.

EARL: I said I'd take care of it. They was here before us. They was, Leona. All over here, up and down Webster and Fillmore, too, even over South Park. Before the war they owned the whole kit-n-kaboodle — Japanese Town — businesses, shops, houses — they got kicked out and put in those places way out there.

LEONA: And then they come back, after they lose the war. They come back and what happens? After they lose the war. We get thrown out, not them. We won the war and what happens? All us colored folks get thrown out and all these Japs get to move in. That's just like it always is but that doesn't mean it's right. (shaking her head) Un-uh. We got a little girl to think of and we shouldn't be moving all over.

EARL: Don't call 'em Japs. They aren't Japanese.

LEONA: What are they then?

EARL: Well, they aren't Japs, okay?

LEONA: You could have fooled me. They speak Japanese, they eat Japanese, they look Japanese, they kick-us-out-and-move-in Japanese — I think they're Japanese.

EARL: They just got back from being locked up —

LEONA: It doesn't matter, things like this, everybody got some pain they have to live with. Lord knows, no one's got more pain than colored folk. That includes your "oriental" friends. So they been locked up for three, four years? So what? That ain't pain. I got a lifetime of pain. Three, four years — that's a walk in the woods compared to our pain. Japs don't know nothing about pain —

LILLIAN: Mr. Goto, give Chester a break. He's suffered enough. It was Japan's fault, they attacked Pearl Harbor —

MR. GOTO: Lillian, we didn't get put away because of Pearl Harbor. We got put away because we made too much money growing potatoes. And Japan just happened to be stupid enough to declare war on the United States.

Tell everybody we're the enemy, too, get us off our farms, take away our trucks and businesses. They're the haves once more. And those Japanese American farmers the have-nots again. Chester hasn't a clue how this country works and who he really should be mad at.

LILLIAN: Why did you sign no-no?

CHESTER: What do you mean?

LILLIAN: Why did you sign no-no? Everybody else signed yes-yes. I want to know. Why did you do it?

CHESTER: I signed no-no because what they were asking me to do was wrong.

LILLIAN: Wrong? What does that mean, Chester? Just wrong? People lost their lives, people got killed, everything was wrong.

CHESTER: All I know is if I signed yes-yes, nothing makes sense. If I have to swear I'm not loyal to some emperor in a land I've never been to, if I have to proclaim my allegiance to a country I always assumed I was a part of, it means I really never belonged and everything I lived was a lie. Everything.

I believed in this country. I did, Lillian. I mean, who wouldn't? Mom and Pop come here, can't speak the language, don't know the customs and it welcomes them. Sure it's not all fun and games, but it's a helluva lot better than eating grubs in the boondocks of Hiroshima. They work hard, get a boarding house and they prosper. They're happy. Boy's Day, New Year's we pound *mochi*, *Hana-Matsuri* festivals, *Obon* dancing — they can be who they are in the new country just like they were in the old country. And me? I'm diggin' it. Life is so cool, man, you couldn't ask for more. So Mom and Pop are a bit fuddy-duddy and a bit too Japanese-y, so what? Tad and me get to go to the movies Saturday morning see what Buster Crabbe is up to, then we sneak into Seal Stadium to watch the DiMaggio brothers. Then about the seventh inning we get hungry so we high tail over to the beach, Tad and me trap crabs off the pier and we bring it all home so Mom can cook them up and we all sit around the table, stuffing our faces — Tad and me use our fingers — Mom scolds us, we do it anyway, dipping the meat in butter and soy sauce. We eat three bowls each of hot, steamy rice and we feast and feast till Tad and me, we can't move, Pop has to loosen his belt and Mom laughs and laughs...

I'm on the outside of the outside — my country hates me, my own people can't stand my guts. I'm so far down the totem pole, need a shovel to dig me out. But I still refuse to accept I'm a second class citizen who needs approval from some high-up military types to qualify as a true American. And if the only way to say that is no-no then I say no-no. It was wrong — the camps, the loyalty oath, me being in prison. It was then and it is now and I don't care what my own people, the government, the goddamn President of the United States think, I'll sign any goddamn paper, I'll tell any goddamn federal judge, I'll scream it at you. 'NO, no, no, no'. Because it matters. Because it has to matter.

LILLIAN: Chester...

CHESTER: I got nothing I have to prove to this country. I got nothing I have to earn to belong here. That's what being an American means. If they woulda just said that, I woulda gone in a heart beat. (beat) And if I could have been the one to die instead of Tad, that would've been all right by me.

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
2721 Bush St	2	1.5	0	1304	Jan 5	999,999	999,999
2503 Clay St	3	3.5	3	2819	Jan 12	2,375,000	2,200,000
2940 Jackson St	4	2.5	1	2943	Jan 19	2,695,000	2,647,500
2714 Pacific Ave	4	4.5	2	3725	Jan 16	4,995,000	4,995,000
2525 Webster St	7	6.5	5	7800	Jan 4	6,650,000	6,630,000

Condo / Coop / TIC / Lofts

1896 Pacific Ave #106	0	1	0	429	Feb 2	399,000	380,000
2999 California St #22	1	1	1	991	Jan 31	550,000	537,000
1969 Clay St #1973	1	1	1	677	Jan 30	589,000	573,000
1800 Washington St #312	1	1	1	745	Jan 31	648,000	650,000
1835 Franklin St #402	2	2	1	1500	Jan 30	769,000	755,000
1703 Baker St	2	2	1		Feb 13	799,000	900,000
1922 Laguna St	2	2	1	1403	Jan 31	929,000	929,000
2015 Buchanan St	3	2	1	1222	Jan 22	949,000	1,055,000
1740 Franklin St #3	2	2	1	1688	Feb 15	1,095,000	1,095,000
3412 California St	2	2.5	1		Jan 30	1,192,000	1,125,000
2439 Pacific Ave	2	2.25	1	1850	Feb 9	1,195,000	1,170,000
2050 Divisadero St #1	3	2.5	1	1669	Feb 6	999,000	1,205,000
3416 California St	2	2.5	1		Jan 25	1,273,000	1,350,000
1870 Jackson St #303	2	2.5	1	1900	Jan 29	1,650,000	1,568,000
3439 Sacramento St #302	3	2	2	1933	Feb 2	1,695,000	1,720,000
3439 Sacramento St #201	3	2	2	2053	Jan 23	1,775,000	1,920,000

Cool market? It ain't necessarily so

News reports keep trumpeting that the housing market has cooled significantly over the past year, that prices are falling, sales are slower and defaults and foreclosures are up.

But in our neighborhood, it's not necessarily so.

Condominium sales here are up significantly over a year ago. Year-to-date sales comparisons indicate the number of condo sales is up by almost 35 percent, with the median price up more than 5 percent.

Although single family homes haven't fared quite as well, the bottom has hardly fallen out of the market. Most neighborhood homes, whether condos or houses, are taking longer to sell than they did a year ago and often the selling price is below the asking price. Still, values are holding up remarkably well compared to what is happening elsewhere.



20% over asking

Notable in the neighborhood during the past month was the sale of a condominium with three bedrooms and two baths at 2050 Divisadero Street (left). Originally listed for \$999,000, it sold for more than \$1.2 million — more than 20 percent over the asking price. Another notable sale took place at 3439 Sacramento Street, where a condo sold for more than \$935 per square foot.

Although the square footage wasn't available for the Updown Estate in Suffolk, England — which Forbes magazine called the most expensive home in the world — I'd venture a guess that \$138 million property sold for less per square foot than these neighborhood condos.

— Data and commentary provided by KEN BOERI, a real estate broker with Pacific Union. Contact him at ken.boeri@pacunion.com.

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Get Out — Next Week

From a home and garden at 1935 Webster to internment camp

BY ANNE BLOOMFIELD
AND ARTHUR BLOOMFIELD

IN 1934, this 1879 Victorian was bought from the long-resident Ellert family by Shotaro Tsuruoka, the teenage son of Tokutaro and Dai Tsuruoka. The house was in Shotaro's name because California's Alien Land Law of 1913 prohibited ownership of land by "aliens ineligible for citizenship."

Shotaro was a U.S. citizen, having been born here, but his immigrant parents were denied citizenship by laws in effect all the way up to 1952 — when, as far as certain basic rights were concerned, this country was still a lily-white home of the brave. Tokutaro probably came over before 1908, which is when immigration was closed to Japanese men. Wives and families were admitted until 1924.

Father Tsuruoka was listed in a 1933 directory as a salesman on Post Street, then in 1940 without occupation; in '41 Dai was listed alone, working as a florist. Doubtless she had a hand in creating the house's Japanese garden in back.

But the Tsuruokas had scant time to enjoy it. On December 7, 1941, the Japanese attack on Pearl Harbor threw the U.S. into World War II and immediately the FBI arrested some 2000 Japanese nationals. On February 19, 1942, President Roosevelt authorized the mass expulsion of Japanese Americans and in March the head of the Western Defense Command followed suit by announcing the removal of all persons of Japanese ancestry, alien or citizen, to camps in remote areas of California and other western states.

Over the next four months, 108 separate "Civilian Exclusion Orders" were issued, each for a particular area. Residents were ordered out of their homes, to be transported with only what they could carry. For citizen or alien, baby or grandfather, there was no hearing, no

trial, no appeal — viewed with hindsight, this was, to put it politely, government hysteria in high gear.

Civilian Exclusion Order No. 20, issued Friday April 24, 1942, zeroed in on the San Francisco area bounded by California and Sutter Streets and Presidio and Van Ness Avenues. Family representatives had, according to this edict, to report for instructions on April 25 or 26. And evacuation, they heard, would take place on Friday, May 1. No pets allowed; everything carried would have to be packaged. And, oh yes, one week to wrap up one's life. Think of what it must have been like trying to get a night's sleep.

When May Day arrived, the travelers to the windy sands of Utah and eastern California were labeled, as if they were packages themselves, and herded into transition quarters in horse stalls at Tanforan race track down the Peninsula. And in this manner ended the Tsuruokas's sojourn at pretty 1935 Webster — where Levi Ellert, mayor of San Francisco in 1892, had lived happily.

Many years earlier a different problem had made life difficult for a previous resident, the widow of David Colton, who was a junior partner of the infamous Big Four "robber barons" of the Southern Pacific Railroad. Ellen Colton was being pressured to return her late husband's SP-related holdings and at first she gave in, but she felt defrauded and in due course sued.

In more than a century, 1935 Webster has had only six owners. The fourth stripped off the trim and covered the house with stucco. But the sixth stripped off that abysmal covering and luckily found "shadows" of the original trim to guide in restoration. Good show!

Excerpted from Gables & Fables: A Portrait of San Francisco's Pacific Heights, to be published in May by Heyday Books.



Tokutaro Tsuruoka probably came over before 1908, when immigration was closed to Japanese men.

DRAWING BY KIT HASKELL

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Calvary Choir Offers Bach's 'Passion' as He Intended

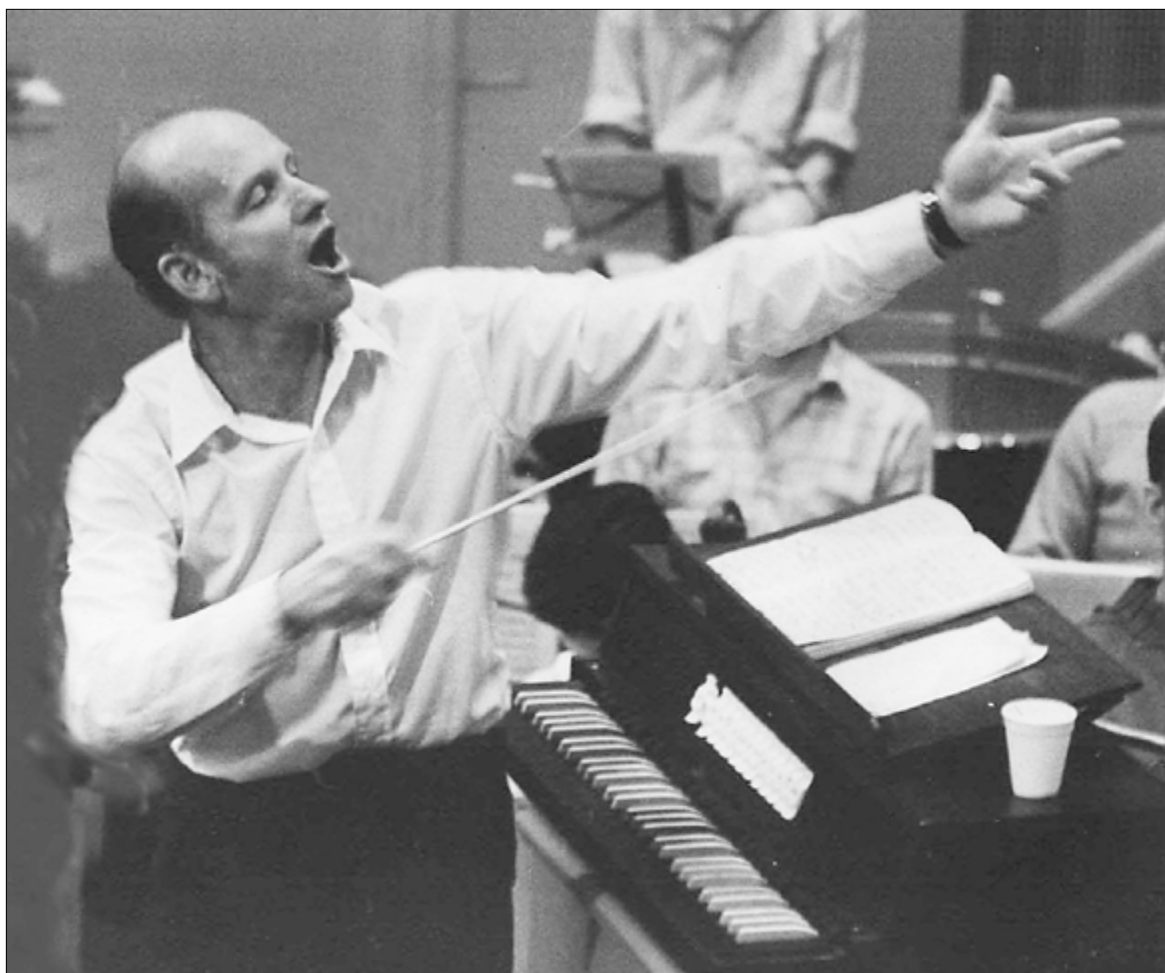
By JOE BEYER

CALVARY PRESBYTERIAN CHURCH'S Chancel Choir will offer a rare musical experience this month when it presents J. S. Bach's *St. Matthew Passion* in successive parts, each lasting 30 to 35 minutes, over the six Sundays of Lent.

Integrated into the liturgy of the 11 a.m. Sunday morning service, the program will feature a full orchestra, six soloists and the 60-person choir. The public is invited and can participate by joining in singing the chorales, as Bach originally intended.

Before each service, at 10:45 a.m., congregants will rehearse the chorales to prepare for their role in the drama, commenting and reacting like a Greek chorus on the events leading to the crucifixion.

To further enrich the experience, Calvary Music Director Alden Gilchrist has assembled a group of Bay Area scholars to present a series of lectures on Sundays at 10 a.m. to offer perspectives on the music, Bach's use of the scriptural narrative and how to approach the piece as a listener.



"I believe Bach's monumental crucifixion drama is the greatest piece of music ever written," says Alden Gilchrist, Calvary's music director.

"I believe Bach's monumental crucifixion drama is the greatest piece of music ever written," says Gilchrist, "and that participating in this music drama is among the most compelling, immersive worship experiences available. I'm fulfilling a cherished dream to present the *St. Matthew Passion* as Bach originally intended — in a church, as worship."

First performed in 1727, the *Passion's* musical textures range from complex coun-

terpoint to simple hymns. Added richness and depth stem from the emotional outpourings of solo singers, lending immediacy to the music.

The Calvary Choir has been preparing the work for more than a year. Soloists include Jeff Fields as Jesus and Brian Thorsett as the evangelist. Major roles also will be sung by Pamela Sebastian and Janet Campbell.

Alden Gilchrist has been director of

music at Calvary Presbyterian Church since 1965. In recent years he has led Calvary's Chancel Choir on two concert tours of France, including performances at the Nice, Rouen and Chartres cathedrals and at Notre Dame in Paris.

Calvary Presbyterian Church is located at 2515 Fillmore Street, at the corner of Fillmore and Jackson. For more information about the performance, call 346-3832 or visit www.calvarypresbyterian.org.



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Dear New Neighbors: We Think You'll Like It Here

► FROM PAGE 1

The grocery on Sutter has the friendliest two shop owners in the neighborhood. Each morning they post a “saying of the day” and they love a good chat. It’s a great place to get your morning paper.

The Family Spirits grocery at Sutter and Fillmore is our pick for evening grocery runs, things like a fireplace log or bottle of wine. Myrtle and her sister share the evening cash register duties and both of them love horse racing. Myrtle just got over a stroke last year and the whole family is trying to get her up on her feet more. On Sundays Jimmy (the tall, handsome one) works — a good place to get your Sunday paper and an opinion on the headlines. The young man who works days can’t be talked out of rooting for the St. Louis Cardinals, but it’s sure fun to razz him.

Flowers: Roses or cross-country delivery from Gilmour’s, near Leon’s. Plants from the Belmont Florist, on the corner diagonally across from Pauli’s Cafe. Fresh-cut flowers from Kyo’s, the little Asian place across from the Hillcrest Cafe. It’s our favorite. They’ll even throw in a free gardenia when they’re in the mood.

If you want the most barbecue for the money at Leon’s, get the barbecued beef. Just the luncheon portion — it’s plenty. It’s so bad for you we treated ourselves to it only once every three months or so. The old German waitress is gruff but loves it when you sass back.

Try the appetizers at the Pacific Heights Bar & Grill in place of an entree some night. That’s where the chef seems to put most of his effort and imagination. Incidentally, his background is interesting. He’s a Midwestern boy who learned to cook from mama.

The best oysters are also at the Pacific Heights Bar & Grill, and while they say the blue points are the tastiest, they can be tiny. Try the Apalachicolas.

The best foreign beer selection is at the corner store at California, the Bi-Rite. Best champagne selection is at D&M Liquors, up at the corner of Sacramento.

Our most romantic hangout was the Hillcrest. We can’t explain why. A glass of wine is expensive and the service is slow, but somehow we always went there when



JEAN COLLIER HURLEY

Many shops have come and gone in 20 years.

we wanted to share a quiet drink and make an important decision. It’s got the best chairs, and the streetwatching is the best in the neighborhood.

Be careful of the cappuccino downstairs at Trio. It’s great. It also comes in a huge bowl and will keep you wired all night.

Got friends for dinner? Treat them to dessert from Dominique downstairs at Delanghe bakery. By the way, it’s orders like that that make him most of his money. And fair warning: He’ll be closing for a few weeks in July to go back to France for Bastille Day.

You’ll probably end up using the corner dry cleaners

at Fillmore and Sutter. You’ll be amazed how fast they memorize who you are and how you like your clothes done. They do have trouble getting men’s right shirt cuffs pressed properly.

Duplicate keys: The hardware store up Fillmore on the next block cuts the keys for just about everyone in the Amelia.

Our favorite restaurant on the street? We have two. Pauli’s for Sunday breakfast is unbeatable. Bring your paper and read outside on the bench while you wait. It’s also great for romantic dinners. Jackson Fillmore has super Italian food, and you’ll get seated faster if you settle for the counter. You’ll love their bread.

Let us know if you ever see Sugar’s Broiler open. Our standing question is how it stays in business, and our standing joke is to check regularly that the toast is still 75 cents — an easy price to charge when you’re never open.

There’s a shoe repair shop up about four blocks run by a couple of brothers. Don’t tell them how you want your shoes repaired. They’ll tell you and brook no disagreement.

Plan on chilling a six-pack and watching the Fillmore Jazz Festival from your balcony.

The folks across from you are Mike and Netta, and the woman upstairs is Ruth. If you want, they’ll watch your home when you leave town.

That’s what we leave you. It’s a bewitching street and we hope you grow as fond of it as we have. Live happily!

Julie and Ian

Julie and Ian, who wrote this letter 20 years ago, were among the charter tenants in the Amelia condominium complex when it was built in the 1970s on the block of Fillmore between Bush and Sutter. They left this letter when they sold their condo to Michael and Jennifer a few years later. Michael and Jennifer left a copy for Jean when she moved in after the 1989 earthquake tossed her out of the Marina. Jean recently sold the condo — and, naturally, left the letter for her successor. The names have changed in 20 years, but the neighborhood spirit lives on.

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*Curator of the exhibition at the Oakland Museum
on the life and work of Arthur and Lucia Mathews*
&
Thomas R. Reynolds
*of the Thomas Reynolds Gallery on Fillmore Street
on the Mathews connection to the neighborhood.*

Please join us for an informative discussion and
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—Gourmet magazine

www.FillmoreStreetSF.com

