



INSIDE: GARDENING UNDERWATER | GARDENING IN THE SKY PAGES 12 - 14

New **FILLMORE**

SAN FRANCISCO ■ APRIL 2008



Photograph by MIKA PAUL EVAN / 12arad.com

The Magic That Is 1300 Fillmore

David Lawrence and Monetta White are living a dream.

Their restaurant, 1300 on Fillmore, has been packed to capacity since it opened just five months ago. The food has won rave reviews. And the stylish setting attracts an enthusiastic clientele of regulars, many bringing friends.

But the spot has done something even more magical in this neighborhood:

Almost overnight, it has bridged the divide between upper and lower Fillmore. Their sudden success on so many levels seems to have left even the owners a bit shellshocked.

White, who grew up in and around the Fillmore, and Lawrence, who was born in Jamaica and raised in England, got together nearly 14 years ago. They recall their first San Francisco apartment on Sanchez as a place filled with food, drink and friends — and the first stirrings of the desire and confidence that led them to open their own restaurant.

"My wife gives the greatest parties. And I like to do a little bit of cooking," Lawrence understates. "Folks came to our house because they loved what we did to entertain them. We wanted to



David Lawrence and Monetta White: "filled with pride."

Feels Like Home

BY BARBARA KATE REPA

TO PAGE 8 ►

WITH SHOCK AND SADNESS I learned of [New Fillmore founding publisher] David Ish's passing through the alumni magazine of the college we both attended, the University of Chicago. We met as very young men in 1955, and for an extraordinary, extravagant time we were best of friends. We renewed our friendship from time to time over the decades, most recently just before Dave moved to Thailand. He visited me in Sebastopol and appeared so healthy and so sanguine about his new life that news of his death was hard to take in.

I wouldn't put it past him to inform the U of Chicago of his untimely demise just so he can Huck Finn it through the ensuing flurry. This past year we were in fact in the midst of a robust email give-and-take, mostly about his poems.

WILLIAM ALLAUDIN MATHIEU

Our old newspaper friend, David Ish, (he was editor of the 100 Mile House Free Press for a time in the 70s) passed away on October 9, 2007, in his retirement home in Pai, Thailand. I just heard about it. I've kept in touch with David over the past 30 years, and visited with him whenever I was in San Francisco.

I so enjoyed our catch-up sessions. His wry sense of humor had me in stitches, and his keen observations on the human state and the world were always thought-provoking and spot on.

Let's raise a glass to a good friend and unique human being.

KINGA BURTON

At the end, David and I were also exchanging poetry feedback. He had sent out a mini-diatribe quoting T. S. Eliot and I had deadpanned back to him, "Eliot who?" His last words to me were, "Smart ass!" Then he died. What can I say?

SANDRA M. JENSEN

For many years David was a part of a group that met for lunch every Friday in North Beach at Cafe Malvina's (renamed Divine Cafe last year). The Indiana Jones/Grant Wood photo of David suggested that I should share this poem.

CORRESPONDENCE

Ish Lives On



I send a photo of David, taken on the farm in June 2007. Our son Howard thought it would be neat to do a takeoff of the Grant Wood painting, hence the pitchfork.

INA ISH

FOR DAVID

Old Buffalo Heart
shambles one more time
into Malvina's ...
(now transmuted by some odd
gesture into Cafe Divine)
... of a Friday for lunch
spouting drafts of new poems
amidst
rambles of tantra and the rascal guru
Gurdjieff ...
looking for all the world now
like some grinning
Indiana Jones
off on yet
another adventure ...

CHARLES WEBB

I happened upon meeting David Ish at Juicy
News, the magazine shop where Fillmore and Jackson

Streets intersect. I worked there on Saturday mornings for a short while last summer and fall and he came in, his walking stick in hand, looking quite different from the rest of the Pacific Heights crowd.

I asked if he was traveling and he told me some of his story: living in Thailand, having published the journal on Fillmore, his poetry. It was great for both of us because I am a poet who often doubts the merit of my life's work in the face of earning money and all that. We had a really neat talk and he said he would send some poems when he got home.

After receiving two poems by way of his email tree, the next communique I received was news of his passing. I think our meeting was a very auspicious one, given his history and his belief in his work — especially popping up in the middle of one of the most well-off neighborhoods in San Francisco — which was like a big burst of light that shattered a lot of my own laziness and doubt about the work and the life of the poems.

It's neat to think about the web of connections of people and ideas he brought together, and that fate landed us both in the same room just months before he had to go. I like that — it's like his legacy of life and work continues in some unexpected ways.

CHRISTINA FISHER

David Ish was a bodhisattva. He would appear magically to inspire people, and I believe he may still be doing that now. To honor his life and poetry, I'd like to suggest that we create a book of poems on lulu.com. We'll ask the Harbin Hot Springs library to house five copies of the book, and in a small ceremony some weekend we can all meet — maybe even make it an annual holiday at Harbin, "Rainbowheart's Day," and a cause for a poetry reading and spontaneous party.

MOSES MA

I have published multiple books on lulu, and I think this is a great idea. As one of David's old girlfriends, the idea that he has turned into a bodhisattva just gives me the giggles, but he was a good friend and a wonderful poet, so I'm in.

SANDY JENSEN

NEIGHBORHOOD NEWS



The short shadows of spring

With springtime in the air, daffodils and buttercups have been sprouting in local gardens and parks — and in some less likely locations.

Local Farmers Market Grows

Season begins April 26

FILLMORE's weekly farmers market returns on Saturday, April 26, with promises of more farmers, more ready-to-eat offerings — and the possibility of becoming a year-round operation.

After some uncertainty about their fate, farmers from previous years have been asked to return. Additional growers are being recruited and the market may double in size, said Gus Harput, president of the Jazz District Merchants Association, which is taking a greater role in the market this year.

"We want to expand," said Harput. "We want all of San Francisco to walk to our market. It brings a great energy to the neighborhood."

Harput said he and his colleagues have met with leaders of the Ferry Building farmers market and with other market operators. Some of the Ferry Building vendors might set up a second location at the Fillmore market, he said.

Another possibility is that a second day might be added to the Fillmore market — or perhaps Wednesday night, when there is no other market, to draw popular vendors.

"We're trying to give Safeway a little run for their money," Harput said.

Some farmers have resisted a year-round market, but Harput said the idea will be explored in the coming months.

"I'm not afraid of getting my apples wet," he said.

Film Fest Will Go Year-Round at Sundance Kabuki

WITH THE 51st annual San Francisco International Film Festival scheduled to begin later this month at the Sundance Kabuki Cinemas, festival leaders have announced a plan to continue the partnership year-round.

The San Francisco Film Society, which sponsors the festival, will present film programs and events at the Sundance Kabuki at Fillmore and Post every day all year round, beginning this summer.

The programming will be similar to that at the film festival — primarily international, independent and documentary feature films with limited U.S. distribution.

"We are enormously excited about this groundbreaking partnership," said Graham Leggat, executive director of the film society. Leggat said the arrangement will provide local screenings of "films that avid and adventurous San Francisco filmgoers hear about but are seldom able to see."

This year's film festival begins April 24, with most of the screenings at the Sundance Kabuki and some at Fillmore's Clay Theater. It continues through May 8.

"The Sundance Kabuki will be a true destination for those seeking the finest specialty films in distribution, in addition to hosting the San Francisco International Film Festival for two weeks each spring," said Paul Richardson, head of Sundance Cinemas.



TUE/APR/1 CD RELEASE PARTY MARCUS SHELBY JAZZ ORCHESTRA & VOCAL ENSEMBLE	MON/APR/14 LOUIE ROMERO Y SU GRUPO MAZACOTE
WED/APR/2 OPEN MIC SESSION FOR VIVA BRASIL	TUE/APR/15 CD RELEASE PARTY LIONEL LOUEKE
THU/APR/3 - SAT/APR/5 FREDDIE HUBBARD & FRIENDS 70th birthday celebration with special guest Bobby Robinson & Friends	WED/APR/16 SOLAS
SUN/APR/6 MONTCLAIR WOMEN'S BIG BAND directed by Ellen Seabring with special guest Wade Souda	THU/APR/17 - SUN/APR/20 PETE ESCOVEDO & FAMILY
MON/APR/17 MONICA SALMASO & PAULO BELLINATI in association with Thalia Productions	MON/APR/21 LOLITA SWEET
TUE/APR/18 MIGUEL ZENON QUARTET	THUR/APR/24 - SUN/APR/27 MARCUS MILLER with special guest Ed Lugo
WED/APR/19 - SUN/APR/23 BILLY COBHAM SPECTRUM REVISITED featuring Mark Soskin, Victor Bailey & Don Byron	MON/APR/28 - TUE/APR/29 THE JOHN SANTOS QUINTET a tribute to Israel "Cachao" Lopez
WED/APR/26 - SUN/MAY/3 AN EVENING WITH EARL KLUGH	

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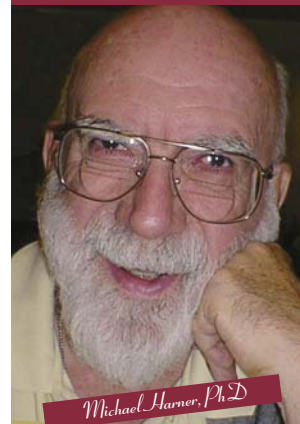
YOUR NEIGHBORHOOD NEWSPAPER

Every month, 20,000 copies are delivered to homes and businesses in the Fillmore, Pacific Heights and Japantown. We thank you for your support and encouragement and we welcome your suggestions and story ideas.

Archive of recent issues: www.NewFillmore.com
Your comments and letters about the neighborhood are welcome there, too.

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CRIME WATCH

Possession of Counterfeit Money Clay and Fillmore Streets February 28, 6:00 p.m.

Officers received a call from the Clay Theater concerning a subject who attempted to buy two movie tickets with a \$100 bill. The witness said the bill did not look genuine, so he refused to accept it. The suspect then asked for change for the same bill. Again, the witness refused.

The employee described the suspect and indicated his direction of flight. Officers on the scene noted a suspect who matched the description. After arresting the suspect, they found the counterfeit \$100 bill in his pocket, along with a counterfeit \$50 dollar bill. The suspect had prior arrests for fraud.

Hot Prowl Burglary Franklin and Bush Streets March 1, 6:20 a.m.

Officers responded to a report of a burglary in progress. They arrived at the scene to find a broken window at the back of the apartment building. The officers staked out a surveillance perimeter around the building, then entered it and searched from floor to floor for an intruder. At the third floor they found items discarded on the landing. Officers stationed outside saw the suspect bolt out the front door. They chased and detained him. The apartment resident told the officers that the suspect had broken his window and entered his room. Items taken from the apartment were found in the suspect's possession. The suspect was arrested and booked at Northern Station.

Auto Burglary in Progress Webster and Post Streets March 8, 8:20 a.m.

Officers received a radio call concerning a car burglary and were given a description

of two men involved. Officers spotted one suspect walking away from the scene. The suspect took off running, but an officer chased and caught him. A second suspect was also detained.

When officers investigated the vehicle, they found chips in the glass of the side windows, as though someone had hit them repeatedly with a heavy object. The suspects were arrested for conspiracy because they were working as a pair, and for attempted auto burglary.

Firebombing Geary Boulevard and Laguna Street March 20, 4:15 p.m.

A man waiting at a bus stop called the police to report a fire at the Chinese Consulate. Officers responded, suspecting that someone might have firebombed the building. Investigators at the scene concluded that an individual might have thrown some flammable material at the consulate's metal gate. The investigation is ongoing.

Aggravated Assault Sutter and Webster Streets March 28, 5:00 p.m.

Officers responded to a report of an assault. When they met with the woman who had complained, they learned she had been in an argument with the suspect earlier the same day. Later, they got together to make amends.

During the attempt at reconciliation at the woman's apartment, the suspect came out of the kitchen brandishing a hot spatula. She placed the spatula on the woman's cheek, causing a serious burn. The woman vigorously fought back; a third party stepped in to separate the two women. No charges were filed; the incident is still under investigation.

NEW NEIGHBOR

Don't tell him wine doesn't come in a jar

"I'm the kind of guy who likes wine," says entrepreneur Kamran Shirazi. "One day we were sitting around talking about how Fillmore was missing a wine bar." So he decided to open one.

After months of battling city inspectors and state beverage agents, he finally opened the doors to Wine Jar on March 8. It's at 1870 Fillmore, the longtime home of Trio Cafe, but it seems surprisingly much larger — and definitely much sleeker — than the Trio. Still it's petite by most standards, with only a dozen chrome minimalist stools



at the bar and a sprinkling of chairs and tables elsewhere.

The offerings are two-thirds California, mostly from boutique vineyards and not readily available elsewhere, the rest from around the world. Cheese plates and a limited menu of nibbles are available.

About that name: Shirazi was inspired by a 5,500-year-old jar from ancient Persia found to have a residue of wine. "We were wine drinkers before, we're still wine drinkers now," he says.

JAZZ

At Yoshi's, Superstars and Lesser Knowns

Freddie Hubbard's 70th, the Escovedo family and John Santos this month

By ANTHONY TORRES

FREDDIE HUBBARD is coming to Yoshi's this month to celebrate his 70th birthday, prompting both anticipation and trepidation.

I last heard him perform at least 10 years ago when he appeared at a free outdoor concert in the park at the San Jose Jazz Festival. That day Freddie got totally down. Now I'm curious to hear what he sounds like at 70, how he will manage his musical resources and how that will translate musically.

He is a recognized master. With his history and track record, one would think he will be extremely efficient with the energy he expends — hanging back and doing more with less, like a martial arts master with little to prove who can focus on articulating a desired effect.

In his teens, Hubbard was already playing with Wes Montgomery. By 20 he was playing with some of the best in jazz — Philly Joe Jones, Sonny Rollins, Eric Dolphy and Quincy Jones. And that was before he came into his own, becoming a bandleader and playing with people like McCoy Tyner, collaborating with Wayne Shorter and joining Art Blakey's Jazz Messengers.

During the '70s Hubbard was at the



On April 28 and 29, John Santos (left) and his quintet offer a tribute to one of the mamba's founding fathers, the legendary Cachao Lopez, who died recently.

height of his powers. He found popular success with a series of classic albums, *Red Clay*, *First Light* and *Sky Dive*. He was playing with first-rate players like pianist Herbie Hancock, jazz guitar great George Benson — before he began singing — bassist Ron Carter and drummer Jack DeJohnette.

He's coming to Yoshi's April 3 to 5,

once again with all-star players, in particular Bobby Hutcherson.

Bobby Hutcherson is a jazz giant in his own right, without doubt one of the two or three greatest vibraphonists in the history of jazz. As a bandleader, he regularly fills jazz houses all over the world. I have seen him as a headliner in

TO PAGE 6

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EILEEN FISHER

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Pete Escovedo Brings the Family

► FROM PAGE 5

numerous venues and can say without equivocation, Bobby is bad. With George Cables and the others, it should be a great show. If these players lack anything due to age, they can surely compensate for it with experience and wisdom. They've seen it. They've done it.

Also coming to Yoshi's this month is **PETE ESCOVEDO AND FAMILY**, described on his website as "an artist who broke

down the barriers between smooth jazz, salsa, Latin jazz and contemporary music." When I think of Pete Escovedo, it's always Latin jazz and salsa. But it's important to remember that he was integrally involved in the history of Bay Area Latin rock as both a member of Santana and co-founder of Azteca.

Pete Escovedo is bringing a 10-piece orchestra to Yoshi's from April 17 to 20, showcasing his family and their rich and varied musical interests — including his daughter Sheila E., a gifted drummer and a longtime associate of Prince and George Duke.

Escovedo runs a tight musical ship, with great musicians playing deceptively complex and sophisticated compositions across a wide range of musical universes.



Pete Escovedo brings a 10-piece orchestra to Yoshi's April 17 to 20.

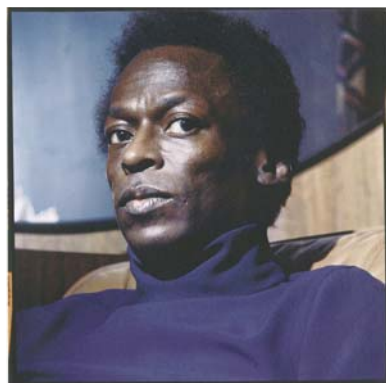
John Santos, an important but under-recognized figure in the Bay Area music scene, is coming to Yoshi's April 28 and 29. Santos is not only a great musician, but also a musical historian and educator.

The **JOHN SANTOS QUINTET's** appearance at Yoshi's was going to honor one of the mambo's founding fathers, legendary bassist-composer-arranger Israel "Cachao" Lopez, with the master Cachao himself among several special guests appearing with Santos. However,

with Cachao's recent passing, this concert will now become a tribute. That will lend added significance to the two nights of performances, which will also feature Tito Puente's conga-bongo mainstay Johnny Rodriguez, violinist Anthony Blea, vocalist Orlando Torriente, saxophonist Melecio Magdaluyo and percussionist Javier Navarrete.

Santos' own quintet is rock solid. So get ready to hear all these players pouring their hearts

out in memory of the great Cachao. Santos' appearance coincides with the world premiere of *Cachao: Uno Mas* at the 51st San Francisco International Film Festival on Monday, April 28, at the Sundance Kabuki Cinemas at Post and Fillmore.



MUSEUM OF MODERN ART, NEW YORK © 2001 LEE FRIEDLANDER

Miles Davis was among the musicians who hung out at Jimbo's Bop City, although there's no evidence he actually played there. This 1969 portrait by Lee Friedlander is part of an exhibition of Friedlander's photographs at the San Francisco Museum of Modern Art through May 18.

■ THIS MONTH

Bop City just keeps on giving



"Bop City & Beyond," to be presented Tuesday, April 8, by Peter Fitzsimmons (left), executive director of the Fillmore Heritage Center, will include a screening of excerpts from "The Legend of Bop City," an award-winning documentary on the infamous Fillmore after-hours joint. The film includes period footage and an interview with proprietor Jimbo Edwards himself.

The program — including an update on the resurgent Fillmore Jazz District — is sponsored by the San Francisco Museum and Historical Society and will be held at 3333 California Street at 7:30 p.m.

BODY & SOUL

In Boomerize Classes, the Beat Goes On

WOMEN of a certain age seek out a number of things in an exercise class: a good but safe workout, an atmosphere devoid of fit young things in tight outfits — and music that doesn't annoy.

"During the past few years, I've been searching for some kind of workout program that featured dance steps and the kind of music that inspired me, but I just couldn't find that kind of class," says Marcie Judelson, an advertising creative director in San Francisco. "Then it occurred to me that I could develop and teach a class myself featuring the music and popular dances of my generation."

So began Boomerize, a one-hour class now held on Monday evenings in the Presidio featuring dances including the twist, the pony, the mashed potato and the cha-cha.

Judelson grew up in the '60s in New Jersey, where she immersed herself in the popular music of the day. She collected records of the hit songs and learned every novelty dance of the era — and once even attended a live taping of the Hullaboo television program as a smitten preteen.

"I loved to dance, and in my fantasies I aspired to be one of the go-go dancers on that show," said Judelson, who has since studied various forms of dance including ballroom, ballet and tap.

Roberta Rosen, who works as a career coach in the Fillmore neighborhood, helped provide Judelson with the impetus for starting the Boomerize business.

"I just gave her a little push to help realize her dream,"



Marcie Judelson's albums fire up her classes.

■ THIS MONTH

'Do it. Do it. Just do it.'

Boomerize classes are held on Mondays from 7 to 8 p.m. at the Presidio Dance Theater, 1158 Gorgas Road at Marshall in the Presidio. The first class is free. Individual classes are \$15 each, or \$40 for a series of four. For more information, call 608-4503 or visit www.boomerize.com.

she says. Judelson remembers the push a little less gently. "She kept saying, 'Do it. Do it. Just do it,'" she says.

Rosen is also a Boomerize regular in an intimate class that ranges from five to 10 students and rotates among several different routines. "It's a lot of fun — particularly if you're from the era of the twist and the monkey," Rosen says. "We dance, and I hope we lose a little weight and firm up. I get so bored walking on the treadmill. I love to dance and don't really get a chance to dance much in my life anymore."

Also, unlike the treadmill crowd, Rosen says that in Boomerize, "all the exercisers have smiles on their faces."

Rosen says she's also come to appreciate the camaraderie the class provides. "Mostly it's a good group of women — always a few of the same people, and always a few new ones. Once in a while, there's a brave man or two who ventures into class. But most men think they can't dance."

By all accounts, another key to the class is the emphasis on fun and acceptance over competition.

"This is not an intimidating class full of 20-year-old hardbodies," says Judelson, who guesses that most of her students are in their 50s and 60s. "A lot of us are feeling a little insecure about our bodies right about now. And we all have our injuries and ailments at this stage."

To fill this order, she structures the class so that it's not too rigorous and hard on the joints, but still challenging. But Judelson does recall one 83-year-old student who recently danced through the whole Boomerize hour without breaking a sweat and later emailed her to say she felt great — and slept like a baby.

"It's a rap-free environment," says Judelson. "Playing recognizable songs is the key. It's mostly 1960s hits including Motown, The Four Seasons, Beach Boys, Beatles, Supremes — and some disco and Latin-inspired favorites."

Arta Zygiedbaum, who lives near Fillmore Street and identifies herself as being "from the very first year of the Baby Boom generation," has attended classes regularly since they started last July.

"The first draw is the music," she says. "If you're of this age, the music is in your blood. I love to dance. And while it may sound trite, dancing to the old music instead of going to a regimented exercise class is really fun."

"I really don't like aerobics and huffing and puffing and then being sore for a week afterward," says Zygiedbaum. "The hour of class goes by quickly. You get a good workout — but you don't feel like dropping down dead when you're done."

Buchanan YMCA

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(Adjective)

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(Verb)

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(Adjective)

(Adjective)

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Pacific Heights Sits Down With the Western Addition

► FROM PAGE ONE

recreate that. The ingredients for a good party are simple: good music, good food, good drink, good people — and it's the people who are most important."

"People warned us: You can't cross that Mason-Dixon Line."

DRAWING ON THEIR NATURAL hospitality and their combined talents — his as an internationally acclaimed chef who was most recently head of the Carmel Room, hers as a caterer and event planner — they've brought an easy diversity to a neighborhood polarized for decades into north and south of Geary. "For me, it's a matter of going back," says White, whose mother and grandmother both grew up in the Fillmore. "People warned us: 'You can't cross that Mason-Dixon Line.' They said, 'You're going down to lower Fillmore? Are you nuts?'"

While it was brave to pioneer an upscale restaurant during uncertain economic times — and especially brave on Fillmore south of Geary — White and Lawrence say the spot came looking for them. White first learned of the not-yet-built Fillmore restaurant site from an old friend, Michael Johnson. He was developing the Fillmore Heritage Center, where the restaurant is located, next door to Yoshi's, which has helped bring a vibrant crowd of jazz and sushi fans since it opened at the end of November.

"The two of us sat around reminiscing like we were part of the early days. Then Michael said: 'Wouldn't it be cool to create our own legacy? And I got to tell you, the thought of that — the bigness — still gives me chills,'" says White. "This place has done exactly what he said — and then some. I had no idea what it would do for the city — and that it would be part of the transition of this neighborhood, part of bringing together the community, culture, art. It's more than a restaurant. And that just gives me pride jumping out of my skin."

She adds: "The fact that the restaurant is owned by African Americans helps instill a sense of pride. Other cities have well-established African American restaurants. But San Francisco was missing that."

"I'm on a mission to make sure people know the history and culture of the Fillmore."

WHITE SAYS ONE OF HER favorite things at 1300 is the heritage wall lining the



The dining room, designed by McCartan, has a warm but formal feel.

lounge, hung with historic photos of performers and residents through the ages. Newcomers and repeat visitors alike seem riveted by it. "Hey! I was at that concert!" says one gentleman, staring close at a picture of a crooning Billie Holiday.

"I don't care where you are or how you feel, looking at pictures breaks something down in you," says White. "It brings you out of yourself to look at them. I went on a mission to make sure people would know the history and culture of the Fillmore," she says. "That was part of the impetus for making the heritage wall. Now we're helping resurrect Fillmore's vibe again. And people are so ready for this."

White notes there's also a screen in the

bar area that tells the story of the Fillmore through a spooling flash of pictures. "I want to change it, but after five months, people still come looking for it. So I just can't take it down yet," she says.

"We concerned ourselves with every detail."

THIS ATTENTION TO DETAIL and soothing of customers sets 1300 apart and above. White and Lawrence agonized for months over the look and feel of the place, then hired the McCartan design firm to help execute their vision of a home away from home. The walls are painted in warm taupes and chocolates. The square glasses have a good

left in the hand. The women's restrooms are outfitted with full-length mirrors and pursehooks and stocked with vases of fresh-cut flowers.

"We concerned ourselves with every detail — from the fabric on the lampshade to the colors of the chairs to the sconces on the walls," says White. "We worked especially hard to find the wall sconces painted with flowers. People look at them and say they remind them of their grandmas. Whatever people see, they feel comfortable."

Even the discordant notes have been carefully planned. "All of the chairs are different shapes and sizes — kind of like the way you collect them over time," adds Lawrence. "It's just like most homes. You get one chair and then another, but they all live together."

"This is the best place I've ever been broken up in."

BY DINT OF CAREFUL DESIGN, 1300 on Fillmore has four different sections: the dining room, which has a warm but formal feel, the private dining room, which has a secluded feeling all its own; the bar, for just hanging out; and the lounge, for close conversation.

White and Lawrence note that the lounge makes "the best date place." But recent guests found it suited to intimate musings of all kinds.

"This is the best place I've ever been broken up in," says one young woman with spiky hair, clad in a business suit, dreamily eyeing the comfy leather chairs and oriental rug on the floor.

"I've been wanting to meet you all night," interjects a man sporting a beret as he sees a woman stand to leave with her friend. Cards and promises are exchanged.

"I'm going to marry Ted and move to Arizona. I know you and your brother will be sad for a while. But you'll have a new place to visit," explains a mother to her 20-something son over martinis.

"Now that I've beat cancer, I'm gonna get myself a pair of big medals and wear plunging necklines," says a woman with a killer smile to anyone who cares to listen.

"I could come here and sit by myself. There's nowhere else in the city I would do that," a tall blond woman tells her dining companion.

"It's refreshing that folks dress up to come here."

THOSE DRAWN INTO 1300's magnetic field tend to quickly become regulars — and many of them dress for the part. It's a spot that



David Lawrence and Monetta White wanted dining at their restaurant to feel like coming over to their house for dinner — and it does.

attracts the stylish: hats and leather and sequins chic by jowl with the denim-clad.

"What surprised me was the neighborhood response. Locals came in at once and were so open, so happy to have us here," says Lawrence. "But want to know what I like most about this place? It's seeing the folks come over from Pacific Heights and sit right down next to folks from the Western Addition. Their status, their culture — it doesn't matter. Here, we're all human beings. It's refreshing that folks dress up to come here. That part is nice — and surprising."

Surprising, but all part of the plan. "The space says 'comfort,' but people seem to come in the door with a sense of pride," says White. "When I look back at the business plan, it actually says: 'A place where you can be casual or dressed up — and it really is that kind of place.'"

"We serve comfort food done well."

AND THEN THERE'S THE FOOD. Like the clientele, it echoes the north-meets-south theme: American soul food given a French twist by Lawrence's classical training. White describes it as "comfort food done well."

Chef Lawrence easily recalls when he first had a vision of food for the place. "Years ago, I was invited to the James Beard House with a bunch of other chefs

and told, 'We will be doing soul food.' I knew nothing about soul food. But I made a dish of sautéed foie gras with huckleberry sauce. Everybody tasted it and said, 'I think you've got something here.' I had to agree."

He also recalls when White first introduced him to grits a few years ago, which eventually became the base for his signature dish of barbecued shrimp with creamy grits. "I took one bite and said, 'These are horrible: grainy and runny and lacking in substance. In England, we had cornmeal porridge, which my wife didn't like because it was too sweet. I worked on that — savory grits — creamy but not sweet. That's where the evolution started.'"

He also recalls a culinary disaster that led to the creation of another house specialty, skillet fried chicken. "In the early days of the restaurant, we made chicken cooked in a skillet to order. But when we cooked the chicken on the bone, it sometimes looked raw. People didn't like seeing it," he says, wincing. "We came up with a refinement — cooking the chicken boneless — and that innovation was purely by the accident. Now it's our most popular dish."

"This is our dream together."

THE POPULARITY OF THE PLACE still stuns White and Lawrence, even though they have strong track

records in the food and entertainment world. "David came to America 20 years ago with his own dream and he's just getting it now," says White. "I had a similar dream of having my own place to entertain people. This is our dream together."

But Lawrence notes that dreams can't be rushed: "I think the fact that we had so much experience under our belts is what made it possible to open a place of this caliber. We couldn't have done it sooner," he says.

"It stills feels like a dream. For four years, we've been saying to our friends: 'We're opening up a restaurant. Really. We're opening up a restaurant.' I think they stopped believing us," says White. "Then when we opened, a friend came in, looked around and said: 'Girlfriend, you're big time! That's when it hit me.'"

And other industry big timers seem to be taking note. "I knew we were opening a restaurant — and a good one. But it's better than I thought it would be. It still amazes me," says Lawrence. "Now, our peers — people in the industry — have been coming in and giving us compliments. That fills me with pride."

But White still plays favorites with the familiar faces past and present that make 1300 feel like home. "It's nice to hear from industry people," she says. "But I get the biggest charge from people from my past who come in:

my pediatrician, my old basketball coach, my calculus teacher."

"Now we have to work on balance."

DO WHAT YOU LOVE AND THE REST will follow is an adage that rings true for this pair of restaurateurs. "We see more of each other now than ever before — and we're working for ourselves, seven days a week. The truth is, we want to be here because you come in and we want to see people. It's our daily life — and at the end of the day, we can say we worked, too."

Their work has very much become their lives since the two gave up their Oakland home to live above the shop — in a condo upstairs in the new Fillmore Heritage development, which rises 13 stories above the restaurant.

"Other people are amazed. They say to David, 'You get to see your wife every night, all dressed up, in this beautiful place.' We live right upstairs and we try to have dinner together every night before we come down," says White.

"Now we have to work on balance," says Lawrence. "Oh. Look at that little spot on the ceiling," he says, gazing upward. "It hasn't been painted."

"It's been painted, just not doublepainted," says White. "We have to get that done. And a few other things ..."

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Buchanan Y Still Bridging Local Cultures

First a Japanese YMCA, then a black USO, and still a multicultural mecca

By PAT SOBERANIS

ONE OF the best kept secrets in the neighborhood isn't a tiny cafe or an off-Fillmore boutique. It's the Buchanan YMCA, hidden away on Buchanan Street at the end of a small parking lot just south of Geary Boulevard.

The Buchanan YMCA is a classic two-story white stucco building from an earlier era, the only pre-Redevelopment structure on the block left standing.

The fact of its survival hints at its tumultuous history. It is testament to the community that built it — and the fusion of communities that has kept it thriving through years of major historical changes.

Established in 1886 by the Japanese American community, the Japanese YMCA — as it was then known — found its first permanent home in 1926, at 1830 Sutter Street, a residential building designed by noted architect Julia Morgan that is now home to Nihonmachi Little Friends.

A residence proved unsuitable for



The Buchanan YMCA has offered interracial youth programs since the 1940s.

■ THIS MONTH

'Jazz on the 'Mo' benefits the Buchanan YMCA

Live acoustic jazz by the Machina Sol Latin trio and the Swoop Unit quartet — plus Ethiopian appetizers and a silent auction — are planned as part of the second annual "Jazz on the 'Mo'" fundraiser on **Thursday, April 10** benefitting the Buchanan YMCA's family and youth programs. The event will be held at the Sheba Piano Lounge at 1419 Fillmore Street from 7 to 10 p.m. Tickets are \$35 in advance and \$40 at the door. For more information, call 931-9622.

YMCA activities, so the community bought a nearby site at 1530 Buchanan Street in 1929. Construction began soon after, and the Japanese YMCA's new home opened in 1936.

Then came dark days, with the internment of Japanese residents, citizens and immigrants alike, during World War II.

Japantown was decimated, becoming a ghost town of empty homes and storefronts.

When the internees were allowed to return in late 1944, they returned to a new world.

The Japanese YMCA had undergone a profound transformation as well. From

1942 to 1946, the San Francisco YMCA rented the building to the USO for African American troops in the segregated army. Performances and dances were held in the gym.

During the war, many of the empty homes in Japantown had been filled by African American families migrating from the South for jobs in the shipyards.

After the war, the YMCA reopened and adapted to the new neighborhood demographics. In an early example of achieving racial harmony, the newly renamed Buchanan YMCA in 1947 inaugurated interracial youth programs to serve both Japanese American and African American youth in the Western Addition. Its family and youth programs have been interracial ever since.

When the Redevelopment Agency razed much of the neighborhood in the 1960s, the building escaped demolition — but as a lone survivor, surrounded by apartment buildings on a street that no longer crosses Geary.

"Geary Street became an eight-lane boulevard, which created a big divide between the communities," says Kathy Reyes, current board member and longtime Buchanan YMCA member. "I see some hope in the city's Japantown Better Neighborhood Plan, because the process is bringing together the communities on both sides of Geary."

Muldoon Elder, founder of the Vorpall Gallery, said he regarded Hooper as a brilliant artist but had no idea where he lived or even whether he was still alive. Other galleries had no information. An increasingly obsessive online search revealed only that the San Francisco Museum of Modern Art had a portrait of Frida Kahlo by Hooper, but calls and further inquiries yielded nothing. It seemed we'd hit a dead end.

Meanwhile, the Buchanan YMCA's hiddenness has its blessings for those who use it. Its gym, exercise studio and two weight rooms are unworried.

And the pictorial timeline displayed in the lobby offers a reminder of the Buchanan YMCA's many incarnations.

Looking for Jack Hooper

From here to Mexico and back again

By LESLEY RUSSELL LARSON
AND JOHN LARSON

IT BEGAN in the back room of an art liquidation sale at Fort Mason. Assets of the once prominent but now defunct Vorpall Gallery were being sold to pay creditors.

Among the detritus of the gallery was a stack of oil pastels sandwiched between two pieces of cardboard. We propped the cardboard on top of a garbage can and began to look. There were no windows and there was little light, yet we could see they were utterly beautiful portraits of various artists: Rembrandt young and old, Van Gogh, Gauguin, Kahlo, O'Keeffe, Cezanne. They were all by an artist named Jack Hooper. We were stunned by their elegance and sophistication.

So, we wanted to know, who is Jack Hooper?

Muldoon Elder, founder of the Vorpall Gallery, said he regarded Hooper as a brilliant artist but had no idea where he lived or even whether he was still alive. Other galleries had no information. An increasingly obsessive online search revealed only that the San Francisco Museum of Modern Art had a portrait of Frida Kahlo by Hooper, but calls and further inquiries yielded nothing. It seemed we'd hit a dead end.

Some months later, while planning a trip to Puerto Vallarta, we were scouting local galleries. On the website for Galleria Uno — there on the list of artists — were the names and Jack and Melvina Hooper. Email and phone calls again yielded nothing, but once in town we headed directly to the gallery and found a treasure trove of Jack Hooper's work.

Galleria Uno is one of the oldest and most respected galleries in Puerto Vallarta. It is lovely and inviting, with a series of small spaces organized around a central courtyard. It has an unstudied and comfortable elegance quite different from the white boxes typical of American galleries. Our granddaughter played with the gallery's resident cats, Matisse and Rodolfo, while we went through dozens and dozens of Hooper's paintings, prints and drawings.

Linda Gomez, one of the owners of the gallery, told us about Jack and Melvina. We learned they live in a remote area of Mexico on a lake near a volcano — with no phone, no computer, not even regular mail service. Jack, soon to be 80, and Melvina, now in her 70s, still paint every day. They rarely come into Puerto Vallarta, preferring to stay at home in the house Jack built.

Linda offered to drive us to meet Jack and Melvina and we made plans several times to go. But every time something



■ THIS MONTH

Jack's back, 20 years later

"The Figurative Work of Jack Hooper" is at the Thomas Reynolds Gallery at 2291 Pine Street from April 4 to 30. Included (above) is "Woman in Profile."

came up, and we were never able to meet them.

We returned home to San Francisco and several months passed. We phoned the gallery and this time actually got through. Another of the owners, Jan Lavender, said she would go to see them — a full day's trip — and let them know we were eager to meet them. She gave them our phone number. A few days later, Jack drove to the nearest town and used a public phone to call us.

Since then we've had regular phone conversations and have pulled together a wide variety of material for Jack's first exhibition in California in more than 20 years. "The Figurative Work of Jack Hooper" will be presented this month at the Thomas Reynolds Gallery at Fillmore and Pine.

We've even been able to persuade Jack and Melvina to come to San Francisco for the opening of the show. Finally we'll get to meet the artist of this body of work that has come to mean so much to us.

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Gardening Underwater

At Aqua Forest Aquarium, the fish are merely inhabitants of a lush submerged landscape

By GARY NEATHERLIN

YEARS AGO I began experimenting with aquariums. I have several — freshwater and saltwater — in my apartment above Fillmore Street.

So I was pleasantly surprised when a friend told me about an unusual aquarium display at a relatively new store, Aqua Forest Aquarium, located just down the street at 1718 Fillmore, near the foot of Japantown.

I walked in and was amazed to see the number and variety of underwater plants, some growing from the aquarium floor all the way above the water line.

Aqua Forest was started last year by George Lo, a 29-year-old born in Taiwan, who runs the business with his brother, Steven. After graduating from San Francisco State with a degree in cell and molecular biology — helpful, if not strictly necessary — he became interested in planted aquariums.

"It's like gardening," says George. "Underwater gardening," adds Steven.



Their store is the first in the nation to focus on the nature aquarium style started by Japanese aquarist Takashi Amano. He has created a series of products known as Aquarium Design Amano, and the Los are his distributors in the western United States. In their retail store, they sell Amano's aquariums, supplies and books

— along with many other books and supplies — as well as select varieties of tropical fish that add movement and brilliant color to the underwater gardens.

The Lo brothers searched for the right location. Given the Japanese influence and style, the storefront near Japantown seemed a perfect fit. Aquarium hobbyists from around the world are already finding the store; the style is well known in Asia and Europe. But Steven says three-quarters of their business comes from the neighborhood.

It's amazing to see the variety of miniature ecosystems in the store created with different combinations of plants, rocks and fish. Books show how to set up a planted nature aquarium.

"It's not that hard," says George. "Just follow the rules and position the stones and trim the plants appropriately."

While you can splurge and immediately create an underwater showplace, a couple of hundred dollars is enough to get started.

Gardening in the Sky

Every home may not have a yard, but every house has a roof

WHEN SHE was just a little city girl visiting the farm her mother's family homesteaded in southern Illinois, Diana Arsham walked into a pink peony bush, and it sparked a love of gardening that has lasted all her life.

"I can still smell it," she says. "I bonded with that plant."

At college, her dorm room was filled with plants. After she graduated and married, many of those plants came on the three-week trip that brought her and her husband to San Francisco in 1972. Like coals to Newcastle, she even brought an avocado tree, which had to be cleared by the agricultural authorities when they entered the state.

"Well, I started it, and I grew attached to it," she says. "I still have a peanut cactus I brought. It must be 60 years old by now."

Urban gardening required extra effort. At their first apartment on Green Street, she climbed out the window to water the plants she grew on top of the garage. And then when they moved up the hill to their current home, at first she climbed up a ladder onto the flat roof.

"Look at the view," she says, spreading her arms out over the blue waters of the bay, with Angel Island in the distance.

"Look at the sunshine. I thought, 'How can we not have a garden?' So I've been up here nearly every day for 25 years."

At first she walked carefully on the tar and gravel roof and established a beachhead with a lawn chair looking out at the bay. Eager to grow her own food, she planted pole beans under trellises and other vegetables in wooden wine crates.

"They call it a bird's-eye view for a reason," she laughs. "They loved it. I gave them a buffet."

So she decided to stick to plants and flowers and kept climbing up with more wine crates.

"LUCKILY, we needed a new roof," she says. That provided the opening to build a stairway and develop the full potential of her rooftop garden. A structural engineer reported that the perimeter walls could bear the weight of a garden. The center was shored up with redwood rafters.

The wine boxes she'd been using were too shallow. An ad in the Sebastopol newspaper offered 55-gallon plastic barrels that once contained apple juice, which she cut into thirds and drilled with drain holes.

"They're ideal," she says. "They're lightweight, and plants don't really need more than a couple of feet of soil."

By the mid-80s, Arsham had become a true Californian, making annual pilgrimages to the Tassajara Zen Center,



"You look out over the rooftops of San Francisco and you see parking lots. I see potential gardens."

DIANA ARSHAM, working in her rooftop garden

TO PAGE 14

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FROM PAGE 13

where she volunteered in the gardens and the kitchen. She became a docent at the Strybing Arboretum, now the San Francisco Botanical Garden. She developed a missionary's zeal for sustainability and urban gardening.

"You look out over the rooftops in San Francisco, like most cities, and you see parking lots," she says. "I see potential gardens."

SO SHE volunteered with San Francisco Beautiful and chaired a task force that developed and published a booklet to encourage more rooftop gardens. It has been a bestseller — at \$7 a pop — and has helped many other city dwellers realize they can share the joy of gardening, even if they don't have yards. The booklet is still available through www.sfbbeautiful.org.

The city's planning code doesn't make it simple to get a permit to create a rooftop garden, so most people don't ask. The political leadership to change city policy has not yet emerged.

"That remains to be done," Arsham says. "As the green movement continues, I can see the rules being reworked to encourage more roof gardens."

After more than two decades of gardening on top of her house, Arsham

offers two simple pieces of advice:

Watch your roots. And pay attention to maintenance.

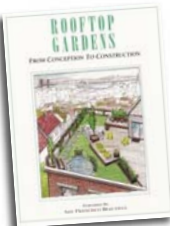
She has the wooden deck restrained every three years, and the deck in turn has protected the roof underneath from the ravages of wind and sun.

As in any garden on the ground, there have been challenges from pests. In addition to birds, there are sometimes slugs and roof rats and even the occasional raccoon.

"I haven't had a coyote yet, but I wouldn't be surprised," she says. Her attitude is live and let live — except for the slugs.

The neighbors have complimented her on brightening their outlook, and her efforts have inspired at least two more gardens atop nearby homes.

"People come up and say, 'Well I could do this,'" she says.



Practical guidance on how to create a rooftop garden is offered in a booklet written by volunteers at San Francisco Beautiful. Visit www.sfbbeautiful.org.

HER HUSBAND has been supportive, but he steadfastly refuses to help with the heavy lifting.

"If I want it, I have to carry it," Arsham says. He does take on the weekly watering duties when she's out of town, and it's clear that both Arsham and her husband derive great pleasure from climbing up the stairs to

their garden in the sky. "It's like a place in the country with no driving," he says. "When we come up here it's like we're not in the city anymore."

Growing More, Watering Less



Succulents add visual interest, but take little water, says local gardener Diana Arsham.

succulents," she says. "They take very little water, and they have such interesting shapes. They add visual interest even without showy flowers." She waters only once a week, except in the rainy season, when she doesn't water at all. And she waters by hand, rather than with the automated drip system many gardeners prefer, maintaining that it results in a closer connection with her plants and water.

A visit to her rooftop garden on a sunny afternoon in early March reveals a riot of succulents in variegated colors, shapes and sizes — and not a few showy flowers, including blazing orange blooms on ice plants and yellow spikes on chocolate colored acanions.

"We pretty much bloom in the winter," she says. "Summer blooms take too much water."

Many of her plants are in fact summer bloomers from the southern hemisphere — especially Australia, Chile and South Africa. They do well in San Francisco's temperate climate. Native California plants also naturally do well in the city's wet winters and dry summers.

DIANA Arsham's rooftop garden has changed considerably in the 25 years since she grew her first crop of pole beans and saw them eaten by the birds.

Vegetables take far more vigilance — and water — than other plants she has embraced as her ecological consciousness has grown and she has become ever more committed to permaculture — sustainable permanent agriculture that requires little water.

"I've been blessed by happening onto succulents," she says. "They take very little water, and they have such interesting shapes. They add visual interest even without showy flowers."

She waters only once a week, except in the rainy season, when she doesn't water at all. And she waters by hand, rather than with the automated drip system many gardeners prefer, maintaining that it results in a closer connection with her plants and water.

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
28 Harris	3	1	1	1238	19-Feb	1,199,000	1,080,000
2612 California St	4	3.5	2	3300	28-Feb	2,600,000	Not Disclosed
2550 Greenwich St	3	2.5	5	3576	21-Feb	2,950,000	2,850,000

Condo/Co-op/TIC/Lots

1800 Turk St	2	1	1	969	29-Feb	589,000	575,000
1701 Jackson St	1	1	1	743	21-Feb	678,000	678,000
2945 Pacific Ave #6	1	1	1		22-Feb	749,000	755,000
2200 Sacramento St #507	1	2	1	1000	21-Feb	995,000	995,000
1755 Filbert St #1U	2	2	2	1285	26-Feb	975,000	1,015,000
3027 Buchanan St	2	1.5	1		20-Feb	1,185,000	1,250,000
333 Cherry St	3	2	1	1494	29-Feb	1,375,000	1,375,000
2956 Webster St	2	2	2		20-Feb	1,279,000	1,410,000
3716 Sacramento St	3	1	1		6-Mar	1,450,000	1,470,000
2186 Vallejo St #1	2	2	1	1239	4-Mar	1,499,000	Not Disclosed
2238 Divisadero St	3	2	1		4-Mar	1,575,000	1,530,000
1914 Filbert St #C	2	2	2	1493	29-Feb	1,395,000	1,550,000
2200 Sacramento St #1201	3	4	2	2100	29-Feb	1,950,000	1,925,000
2742 Pierce St	3	2	1	2416	7-Mar	2,195,000	2,150,000
1940 Broadway #6	3	4	2		4-Mar	4,350,000	4,911,000

A move to a more balanced market

We are finally beginning to see more inventory hit the market, but it has been arriving in the form of condos, co-ops and TICs, not single family homes. This spring there were just three home sales and only three new listings — at 3035 Scott, 2939 Divisadero and 2221 Baker.

As we move into April, the state of the economy has everyone concerned. In the wake of substantial stock market fluctuations and the Fed's recent bailout of Bear Stearns, sellers appear more willing to negotiate. However, the San Francisco economy remains strong and thus far prices are holding in the neighborhood. Overall, the market looks to be moving from a seller's market to something more balanced: Seven properties sold for over the last asking price, while six sold under and three sold at asking. Additionally, the time on the market for most properties is getting longer as buyers take their time to work through new listings and sort out their choices and their financial arrangements.

— Data and commentary provided by JOHN FITZGERALD, a co-owner of the Byzantium Brokerage and an agent at Pacific Union. Contact him at jfitzgerald@pacunion.com or call 345-3034.



Now that 2032 Scott (left) looks so good, its twin next door is getting some attention.

■ UPDATE

Twin Victorians Trade Influence

LAST YEAR in a series of articles we followed along as David Landis and Sean Dowdall put the gingerbread detailing back on their stuccoed Victorian at 2032 Scott Street.

They knew what to do because the twin Victorian next door at 2030 Scott still had most of its original details.

Now the favor is being returned. Leah Adler bought 2030 Scott last fall and is looking to what her neighbors did to widen their driveway, add planter boxes and improve the garage as she plots her own renovation.

"I'm mirroring what they did with their driveway," Adler says. "I think these two Victorians should continue to be twins."

Adler, a California native returning home after 15 years in New York City, says she looked at more than 100 houses all over the city, exasperating her agent and wondering whether she would ever find the right place to raise her 9-month-old daughter she adopted in Vietnam.

"We walked into this house and I said, 'Let's make an offer.'" She got the prize.

"It's in remarkable condition," she says. "I want to keep its original integrity as much as possible." So she'll renovate the '70s bathrooms and closets — and probably the kitchen, too.

"But I need a driveway right now," she says. She only has to look in the mirror next door to see how it should look.



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Help Us Transform Your Muni System

SFMTA Municipal Transportation Agency

TEP preliminary proposals aim to transform Muni into a first-rate transit system to reduce congestion, decrease pollution and get people where they want to go efficiently, safely. Proposals range from more service on the busiest routes to eliminating routes with the fewest customers. You can help shape these proposals to improve Muni — come to a community meeting and share your feedback.

Sat., April 19th at 10:30 a.m.-12:30 p.m.
West Portal Elementary, 5 Lenox Way at Taraval St. Wheelchair access through Claremont St. school yard. *Nearby Muni routes: 17, 48, K, L & M to West Portal Station*

Thursday, April 24th at 6 p.m.-8 p.m.
Jewish Community Center, 3200 California St. at Presidio Ave. *Nearby Muni routes: 1, 18X, 2, 3, 4 & 43*

Sat., April 26th at 10:30 a.m.-12:30 p.m.
Dianne Feinstein Elementary, 2550 25th Ave. at Vicente St. *Nearby Muni routes: L, 28 & 66*

Monday, April 28th at 6 p.m.-8 p.m.
Southeast Community Facility, 1800 Oakdale Ave. at Phelps St. *Nearby Muni routes: T, 23, 24, 44 & 54*

Wed., April 30 at 6 p.m.-8 p.m.
City College Mission Campus, 1125 Valencia St. at 22nd St. *Nearby Muni routes: 14, 26, 48, 49 & 67*

Sat., May 3 at 10:30 a.m.-12:30 p.m.
Jean Parker Elementary, 840 Broadway St. at Powell St. *Nearby Muni routes: 9X, 12, 30, 45, Powell & Mason Cable Car*

Interpretation in Cantonese and Spanish will be provided. There will be a FastPass raffle at each meeting.

Monday, May 5 at 6:30 p.m.-8:30 p.m.
Visitation Valley Elementary, 55 Schwerin St. at Visitation Ave. *Nearby Muni routes: 9X, 98X, & 56*

Sat., May 10 at 10:30 a.m.-12:30 p.m.
Harvey Milk Civil Rights Academy, 4235 19th St. at Diamond St. *Nearby Muni routes: F, K, L, M, 24, 33 & 35*

Monday, May 12 at 6 p.m.-8 p.m.
West Bay Conference Center, 1290 Fillmore St. at Eddy St. *Nearby Muni routes: 5, 22, 31 & 38*

Wed., May 14 at 6:30 p.m.-8:30 p.m.
Bessie Carmichael Elementary, 375 Seventh St. at Harrison St. *Nearby Muni routes: 9X, 12, 14X, 19 & 47*

Sat., May 17th at 10:30 a.m.-12:30 p.m.
Mission YMCA, 4080 Mission Street at Bosworth St. *Nearby Muni routes: 14, 23 & 49*

For more information, go online www.sftmep.com or call 311

All sites are wheelchair accessible. Materials in large print will be available at the meeting. To request assistive listening devices, a sign language interpreter or other accommodations, please call 415.226.1313, TTY: 415.701.2323. Providing at least 72 hours advance notice will help to ensure availability.



FILLMORE SAN FRANCISCO




Not many cities can boast a vibrant section of town that is upscale but approachable, fashionable but not elitist, comfortable without being boring. San Francisco's Fillmore is all these — and, best of all, it's not striving to be original. It just is. — *Gourmet magazine*

ART & ANTIQUES

Fillmore Estates
2450 Fillmore 567-1447

Kuraya Japanese Antiques
2425 California 685-3313

Mureta's Antiques
2418 Fillmore 922-5652

Narumi Japanese Antiques
1902 Fillmore 346-8629

Thomas Reynolds Gallery
2291 Pine 441-4093

Walter Adams Framing
2019B Fillmore 922-6811

Winterbranch Gallery
2119 Fillmore 673-2119

CLOTHING

Betsey Johnson
2121 Fillmore 776-0669

Blu
2259 Fillmore 776-0643

Cielo
2225 Fillmore 776-0641

Crosswalk Shoes
2122 Fillmore 921-0292

De Novo
2413 California 563-5937

Eileen Fisher
2216 Fillmore 346-2133

Elizabeth Charles
2056 Fillmore 440-2100

Erica Tanov
2408 Fillmore 674-1228

Gimme Shoes
2358 Fillmore 441-3040

Heidi Says
2426 Fillmore 749-0655

Heidi Says
2426 Fillmore 749-065

Heidi Says Casual
2416 Fillmore 749-1144

Her
2053 Fillmore 923-9628

Jigsaw
2121 Fillmore 931-5520

Limu
2237 Fillmore 567-9500

Marc by Marc Jacobs
2142 Fillmore 447-8940

Margaret O'Leary
2400 Fillmore 771-9982

Metro 200
2116 Fillmore 776-5652

Mio
2035 Fillmore 931-5620

My Boudoir
2029 Fillmore 346-1502

Mrs. Dewson's Hats
2052 Fillmore 346-1600

Muse Ten
1620 Fillmore 922-6873

Nomadic Outfitters
2426 California 345-8338

Paolo Shoes
2000 Fillmore 885-5701

Ronni Boutique
2512 Sacramento 922-7664

sunhee moon
1833 Fillmore 928-1800

Toujours
2484 Sacramento 346-3988

GIFTS & FLOWERS

Blooming Floral Design
2182 Sutter 749-1533

Cottage Industry
2328 Fillmore 985-0326

Fillmore Florist
1880 Fillmore 929-5200

In Water
2132 Fillmore 359-1232

Nest
2300 Fillmore 292-6199

Papyrus
2109 Fillmore 474-1171

Paper Source
1925 Fillmore 409-7710

HOME & GARDEN

Design Within Reach
1913 Fillmore 567-1236

Duxiana
1803 Fillmore 673-7134

Jonathan Adler
2133 Fillmore 563-9500

New Asian Style
1906 Fillmore 346-3378

Shabby Chic
2185 Fillmore 771-3881

Simon Pearce
2223 Fillmore 409-3700

Studio D
2184 Sutter 346-9694

Timeless Treasures
2176 Sutter 775-8366

Zinc Details
1905 Fillmore 776-2100

JEWELRY

Aumakua
2238 Fillmore 673-4200

Eric Trabert Goldsmith
2420 Fillmore 567-8887

Gallery of Jewels
2115 Fillmore 771-5099

Linco & Co.
1908 Fillmore 931-8228

NEWS & BOOKS

Brower Books
2195 Fillmore 567-8027

Judy News
2453 Fillmore 441-3051

Marcus Books
1712 Fillmore 346-4222

PETS

Aqua Forest Aquarium
1718 Fillmore 929-8883

Barry for Pets
1840 Fillmore 346-8899

George
2411 California 441-0564

Pets Unlimited
2343 Fillmore 563-6700

RESALE

Crossroads Trading Co.
1901 Fillmore 775-8885

Goodwill Industries
1699 Fillmore 441-2159

Next-To-New Shop
2226 Fillmore 567-1627

Repeat Performance
2436 Fillmore 563-3123

Seconds to Go
2252 Fillmore 563-7806

Victorian House
2033 Fillmore 567-3478

SERVICES

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