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New FILLMORE

SAN FRANCISCO ■ JULY 2008



Music Takes Over the 'Mo July 5 & 6

BY ANTHONY TORRES

IT'S TIME for the Fillmore Jazz Festival and I can't wait. It's my favorite event in San Francisco, drawing more than 100,000 visitors to the largest free jazz festival on the west coast.

The thing I love best is that it always seems so relaxed and open. Of course, like other street fairs, it offers art, crafts, photography and food. But the thing that sets the Fillmore

festival apart is the focus on the music — and in particular jazz.

Maybe it's my projection, but it seems friendlier and more open — more like an adult street party where people are respectful and mature — than other street celebrations in San Francisco. And now that it has been extended south of Geary into the reviving Jazz District, the festival is a bridge that connects the Western Addition and Pacific Heights, enriching both neighborhoods.

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For Vocalist Kim Nalley, It All Started on Fillmore

Jazz festival star's first
local gig was at Harry's

BY THOMAS REYNOLDS

SULTRY, saucy, swinging singer Kim Nalley remembers when she got her first big break in San Francisco. It was the early '90s, and the manager of Harry's on Fillmore called to see if she might fill a slot for a band that had cancelled.

But Nalley was otherwise engaged. She had a house to clean — a job that was helping to pay her way through UC Berkeley. She called her client and explained she wouldn't be able to come.

"How much are they paying you to sing?" the woman wanted to know. "Well, you make more here cleaning — and this is an ongoing thing."

She called back Harry's and told the manager she wouldn't be able to make the gig, but that she hoped to sing another night.

"This is your chance," he told her.

So she gave up domestic work. And she started her rise to a place of prominence and respect in the jazz world, toured and lived in Europe, then came home triumphantly to take over Pearl's, the North Beach jazz club, as owner of the joint.

"In a lot of ways, it all started on Fillmore for me," Nalley says. She remembers those early days of singing at Harry's as something special.

"Now that I'm older, Harry's is a pub. But for a girl of 18, it seemed pretty fabulous," she says. "For me, Harry's was an upscale place that had jazz." The owner loved her, and so did the customers. She sang on Thursday night, and sometimes on Sunday as well.



Kim Nalley: A diva with all of the good and none of the bad.

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St. Dominic's Catholic Church



MASSSES

SUNDAY
5:30 pm (Saturday Vigil)
7:30, 9:30 & 11:30 am
1:30, 5:30 & 9:00 pm

WEEKDAYS
6:30 & 8:00 am & 5:30 pm

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Evening Prayer 5:00 pm

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<p>MON/JUL/7 WAYNE WALLACE & FRIENDS</p>	<p>TUE/JUL/22 CATHERINE RUSSELL</p>
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REMEMBRANCE



Marie Cleasby (center) spearheaded a corps of senior graffiti fighters.

A Lifetime of Flowers and Fireworks

By DON LANGLEY

WHILE HELPING to form the Webster Street Historic District in the late '70s, Marie Cleasby, who died May 24, insisted she wanted to paint her house purple.

Like her neighbors, she wanted to form the district as a hedge against further expansion of the California Pacific Medical Center, which abutted the back of her property. But she was adamant that the district's restrictions not include color control. When the enabling legislation was passed by the Board of Supervisors in 1981, after an eight-year effort, it said nothing about color. Soon thereafter, 2373 Washington Street was painted purple, with fuchsia trim.

Throughout many confrontations between neighbors and the hospital's administrators, Marie was never bothered by the fact that her husband, Gil, was a prominent ophthalmologist affiliated with the hospital.

The episode was a metaphor for much of Marie's life. She combined a strong sense of community involvement with an equally strong streak of personal independence. Through strength of will and determination, she usually got what she wanted — with one notable, final exception: She specified that when she died there should be no service. Her friends at the Sequoias, where she and Gil eventually moved, overruled her. Her memorial on May 30 drew a standing room only crowd to the large auditorium.

As she had in the neighborhood, Marie made her mark at the Sequoias. She and Gil moved into the retirement community

at relatively young ages. A unit they wanted became available and they decided to take it, rather than chance they wouldn't get what they wanted if they waited.

Within weeks of moving in, Marie was busy breaking up the cement-like soil around nearby street trees so that she could plant flowers. Quickly she organized a committee of the well-to-do retirees to pick up litter on the streets around the Sequoias. For some, it was one of the few tasks of their lives involving manual labor.

At the memorial service, her graffiti-abatement squad wore the iridescent lime green vests they sport during their Saturday morning patrols. Two representatives of the Japantown Task Force testified to the effectiveness of Marie's projects.

A love of flowers spanned her lifetime. While still living on Washington Street she became a master gardener, took a job at a local nursery and became a docent at the Conservatory of Flowers in Golden Gate Park. Naturally she later gave advice on the Sequoias' gardens.

Longtime Washington Street residents remember one other aspect of the Cleasby era. On July 3 or 4, anonymous notes would circulate that there might be interesting activity in the Washington-Webster intersection after dark. It was her sub rosa announcement that her son David would once again put on our neighborhood's private fireworks display, which was far more fun than the city's bigger, shovier festivities.

Gilbert Cleasby continues to reside at the Sequoias. Their son David and daughter Carolyn both spoke at the memorial gathering.

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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 ideas and suggestions.

Archive of recent issues: www.NewFillmore.com

Your comments and letters about the neighborhood are welcome there, too.

NEIGHBORHOOD NEWS

Coming Development in Presidio Tops List of Local Concerns

By DONNA GILLESPIE

THIRTY-FIVE neighbors and merchants attended a June 3 meeting of 2gether — a new group focusing on the city's District 2 — hoping to air their concerns to the featured speaker, Supervisor Michela Alioto-Pier. But she was a no-show.

In her stead, legislative aide Catherine Stefani addressed what she called the "hot-button issues" in the district — especially the development being planned in the Presidio and the impact the increased activity and traffic will have on surrounding residents and merchants.

Prominent among other neighborhood concerns raised were the growing number of aggressive homeless people on Fillmore Street, safety in neighborhood parks and the danger to pedestrians posed by the broken-up sidewalks.

Another matter on some neighbors' minds was increasing noise from late-night revelry taking place in the bars near Divisadero and California. Lt. Tim Plyer, night watchman at Northern Station, assured the neighbors, "We will be driving by there at 2 a.m."

Graffiti vandalism has become more prevalent of late; residents complained of having to repeatedly remove graffiti from their homes.

"Don't remove it yourself," Lt. Plyer advised. "We have a paint-over team. Sometimes we'll find the tags match ones we know — from backpacks, from other places. Next time it happens, call us. Let us take a picture of it."

Lynne Newhouse Segal, a board member of the Pacific Heights Residents Association who presided over the meeting, polled those present and announced at the end of the meeting the paramount concern is the construction

scheduled for the Presidio — particularly the proposed Fisher Museum, a 100,000-square-foot contemporary structure of white masonry and glass proposed for the crest of the Presidio's main parade ground.

Because the Presidio is poorly served by public transportation, the museum will require a parking garage and will attract cars through the residential areas nearby.

"It violates the purpose of a park," one neighbor said, "which is to reduce the number of cars."

Patricia Vaughney, president of Cow Hollow Neighbors and Merchants, said of the Presidio Trust: "They're turning the Presidio into a little city. Three hotels, theaters, no payroll taxes, no health benefits — and they want to build condominiums." She warned that it could create unfair competition for businesses in nearby neighborhood commercial districts.

St. Dominic's Plans Expansion, Parking Garage

New education center would replace school, which is moving

ST. DOMINIC'S Catholic Church is launching a \$23 million capital campaign to finance a new educational center where its school building now stands on Pine Street, plus a five-level parking garage next door.

The school is now leased to the Megan Furth Academy, which plans to move by 2010 to a new building at Sacred Heart Church at Fillmore and Fell. That will open the way for the church to build a new pastoral and educational center that incorporates the Pine Street facade of the school "to address potential concerns about historic preservation," according to documents developed for a capital campaign planning committee.

"St. Dominic's vision is to create a spiritual, social and education center with resources that animate the faith for everyone," the documents state. It would include a new parish hall that provides seating for 250 to 300 people — and would be available for community events — as well as classrooms, conference rooms and staff offices.

Even before the school is converted and significantly expanded, the church may seek to build a parking structure "to minimize disruption to parishioners."

The prospect of a parking garage in the residential neighborhood drew immediate fire at the first meeting of the planning committee on June 16. Carlo Middione, owner and chef of Vivande on Fillmore Street and a community member of the



An architectural rendering shows the garage and educational center proposed at St. Dominic's viewed from Pine and Pierce Streets.

committee, offered a spirited critique of an above-ground garage.

As proposed, the garage would be partly above ground and partly below. "Preliminary design factors include moderate height appropriate for the neighborhood and green attributes," including extensive landscaping and open air access on all levels, the planning documents note. "Strategies for making the parking structure an ongoing source of income are being explored."

The ambitious project is a continuation of almost 20 years of restoration work on the soaring Gothic church.

After the 1989 Loma Prieta earthquake, the church launched a \$7.2 million seismic rehabilitation, including the construction of flying buttresses, completed in 1992. The earthquake also led to the closure and razing of St. Rose Academy at Pine and Pierce, which was replaced by a surface parking lot.

The parking lot would be replaced by the proposed parking garage.

The church raised another \$6.3 million for further restoration work, including the rehabilitation of the church's many stained glass windows. The windows on the south side of the church have already been

restored, and work recently began on the large window above the front entrance. The roof will also be replaced.

St. Dominic's parish, which now has 3,500 members, has continued to grow even as the membership of many other Catholic churches has dwindled and churches have been closed and in some instances sold.

The church was founded in 1873. Construction of its landmark Gothic home, designed by English architect Arnold Constable in the manner of the great European cathedrals, began in 1923. The building was completed and dedicated in 1928.

Death by Muni May Leave Positive Legacy

Settlement of lawsuit will fund outreach to pedestrians in Japantown

By DONNA GILLESPIE

A SETTLEMENT has been reached in a wrongful death lawsuit brought against Muni by the family of Kenji Suzuki, a Japanese American who was struck by a 38-Geary bus that ran a red light at the intersection of Geary and Fillmore.

The family is donating a portion of the settlement to fund an outreach program to educate elderly Japantown residents about the traffic dangers of the neighborhood.

Suzuki, 69, who died five days after the incident last January, was a former Marine who was interned in the Topaz camp in central Utah during World War II.

Dale Minami, the Suzuki family's attorney, and Sandy Mori, president of the Japantown Task Force, are working together on a comprehensive information campaign that will begin next month.

"An inordinate number of elderly Japanese Americans

get hit as pedestrians," Minami said. "It's cultural. They tend to be law-abiding, and they have this belief that others will always be law-abiding."

Minami added: "We're preparing a brochure for seniors in Japantown. We want to stress that a green light at a crosswalk is not a guarantee of safety." Seminars for seniors, featuring diagrams showing how people get injured, are also planned.

Minami has devoted much of his career to protecting the rights of Asian-Pacific Americans. He headed the legal team of pro bono attorneys who decades later successfully overturned the conviction of Fred Korematsu, a Japanese-American citizen who challenged the internment order.

The intersection at Fillmore and Geary can be treacherous for pedestrians. In separate incidents earlier this year, two other pedestrians were also struck there by 38-Geary buses.



Programs are being created to educate Japantown residents about the traffic dangers pedestrians face.

CRIME WATCH

Vehicle Burglary, Possession of Loaded Firearm Jackson and Octavia Streets May 29, 12:30 a.m.

Officers received a complaint of a vehicle burglary. They arrived at the scene to find two men matching the dispatcher's description in the act of breaking into cars. During a search of one suspect, officers located a loaded handgun with an additional loaded magazine. Officers also discovered the two suspects were carrying burglary tools. Witnesses positively identified both men, and they were placed under arrest.

Possession of Burglary Tools, Stolen Property Washington and Gough Streets June 1, 8:30 a.m.

Officers were on the lookout for a suspect as they responded to a report of multiple auto thefts in progress. A citizen stopped the officers to inform them he had seen the suspect running into Lafayette Park. One officer drove through the park; another walked, accompanied by the witness. They spotted the man, and officers eventually caught him after a chase. More witnesses positively identified the suspect, saying that he had been smashing car windows with a brick to gain entry to the vehicles. Officers found the discarded brick near the damaged cars. Burglary tools were scattered nearby. When officers searched the suspect, they found property that had been removed from the cars. The suspect was transported to county jail.

Aggravated Assault Fillmore and Pine Streets June 1, 7 p.m.

Officers received a report of an assault taking place in a restaurant. The target of



The scene of a tragedy at the top of Alta Plaza Park.

'A Beautiful Place to Go'

IN THE early morning hours on May 29, Craig Robertson, a former resident of Fresno, was found dead in Alta Plaza Park.

Robertson had apparently been sitting on a bench at the top of the park above the Pierce Street entrance when he shot himself and fell over onto the ground. A gun and a cell phone were found nearby.

A walker alerted longtime park gardener Adrian Rojas there was a body in the park. Upon investigation, Rojas was unable to get a response, and medics and police officers

summoned to the scene were unable to revive Robertson.

He had lived in the neighborhood for several years, but was planning a move to Arizona. Dozens of friends and family members wrote tributes on the *Fresno Bee* website after his death was announced. They recalled him as a longtime buyer for Gottschalks and Macy's and a mentor to many in the menswear industry, a lover of literature and music and a free spirit with an infectious laugh.

"He picked a beautiful place to go," said Rojas.

the assault reported to the officers that the waitress's boyfriend had become angry with him, then struck him with a large metal cooking spoon. He received multiple wounds to his head, and was transported to a local hospital for treatment. The suspect, described as an Asian male, 20 years old, 5'9" tall, weighing about 150 lbs., with black hair, fled from the scene.

Aggravated Assault Geary and Steiner Streets June 5, 5 p.m.

A man came into Northern Station to report that he had been assaulted at Kimball Playground. He stated that he had been sitting near a woman who was rummaging through garbage cans. The man was disturbed by this, so he got up and moved away from her. As he passed the woman, he called her a name. His remark enraged the woman; she chased him and hit him several times with a baseball bat. The suspect was described as a black female, 25 to 30 years old, about 5'5" tall, weighing 225 lbs. She was wearing a grey hooded sweatshirt and dark blue pants. The man refused medical attention.

Narcotics Arrest Lafayette Park, June 7, 5:30 p.m.

A man was throwing rocks at people in Lafayette Park. A witness led officers to the suspect, who was staggering around, holding a 40 oz. bottle of beer. When officers made eye contact with him, the suspect quickly started walking away, ignoring repeated requests to stop. When officers detained the man, a search revealed that he was carrying narcotics and paraphernalia. The suspect was placed under arrest and booked at Northern Station.

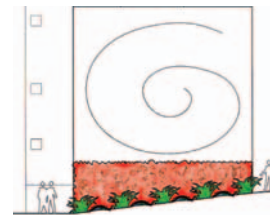
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Health Institute To Be Renovated



A "vertical labyrinth" is coming to California Street.

NEIGHBORS met with California Pacific Medical Center administrators on June 5 to address concerns about growing traffic congestion around the hospital and the construction soon to be carried out at the Institute of Health and Healing at California and Webster Streets.

Residents wanted reassurance the renovation would harmonize with the neighborhood better than the current nondescript building does.

"We hope to soften the look of the building through painting, landscaping and some minor facade changes," said community relations manager Paula Lykins.

Doug Winger, chief financial officer of the institute, showed drawings of the revamped exterior.

"We're using a Victorian palette," Winger told neighbors. He showed samples of the colors — oxblood, wheat and deep green — that will be used. "We will be using colors that integrate with nature," he said.

On the California Street side of the institute is a large, blank wall that has suffered water damage and must be restuccoed. The renovation plan calls for "a striking design fea-

ture intended to break up the monotony of the wall," Winger said. An abstract form based on the golden mean — a "vertical labyrinth" — will dominate the south side of the building.

The Webster Street front of the institute features large windows. "Cladding will be added," Winger said, "to break up the surface so it's not solid. We're also upgrading the landscaping in the front of the building." Among the plantings will be Japanese maple and sweet violet.

The fate of a street tree prompted discussion. The renovation calls for one street tree to be removed because changes to the institute's facade require narrowing the sidewalk.

Paul Werner, a neighbor who has been wrangling with hospital administrators about traffic issues since 2002, questioned the necessity of taking down the street tree. He argued that the new, narrower sidewalk would still be wide enough for two double baby carriages to pass.

Winger promised to see if the imperiled street tree could be given a reprieve.

Scaffolding will go up on July 1, Winger said, and remain for a month. Work in various areas will overlap, he said, and the entire project should be completed in three months.

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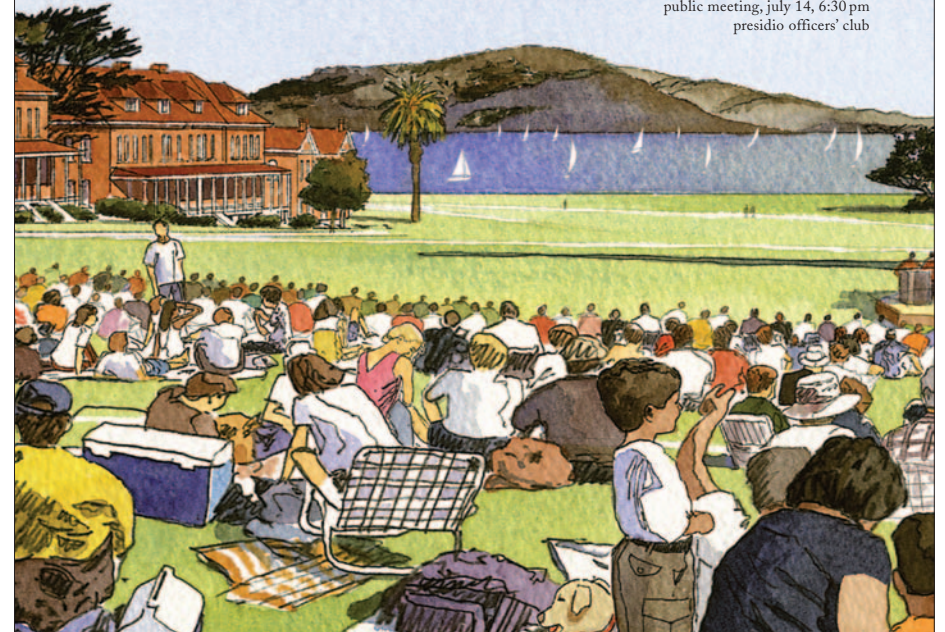
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LOCALS

Barbara Conway has been taking care of the neighborhood's dirty laundry — and speaking her mind — at Fillmore and California for nearly 40 years.

*The Queen of Wash & Fold,
She's Not the Retiring Type*

By H. LYNN HARRISON

"Got some new drawers, I see — finally. I don't see how you keep 'em up."
"Barbara, didn't I have a pair of green . . ."
"Threw 'em out. Totally shot. You've been needing new ones since God was a baby."

Barbara Conway retired June 25 after nearly 40 years of running a no-nonsense wash-and-fold laundry service in the neighborhood, most recently at the Wash 'n Royal at Fillmore and California, which was known for decades as the Wash Palace. During all of those years, she found more than a few surprises in the wash — from Halloween novelties to sex toys — alongside more sedate bags of laundry, including mine.

Barbara has been many things: the queen of wash and fold, the empress of local gossip, the cigarette's handmaiden. It's nostalgia, I suppose, but I still miss the faint puff of nicotine that used to emanate from my neatly folded package of not-so-tighty-whites.

But what she is and always has been is much rarer in this life. Barbara is a loving, giving, big-hearted genuine human being — a one-of-a-kind real person who never shies from saying what she thinks.

When my washing fortunes changed and I no longer placed my faded socks and drooping drawers under Barbara's scrutiny, I felt that undeniable elastic tug of guilt. I could taste that soapy bittersweet flavor of remorse. But we still saw one another on the street, and our friendship continued.

Now that Barbara is retiring and I may see her less often, I have a confession: Things of cotton, even socks with holes, may come and go in one's life; but Barbara, never have more skillful or loving hands been in my drawers for so long, and with so few demands.

Architect Lynn Harrison's office is upstairs at 1944 Fillmore Street.

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Lorca Hart *Drummer*
Ellis Street Stage, Saturday July 5 at 12 Noon

Drummer Lorca Hart grew up in a musical family, the son of drummer Billy Hart. While in high school he began to perform jazz. He attended California Institute of the Arts studying with Albert "Tootie" Heath, Joe La Barbera, Charlie Haden, Wadada Leo Smith, and many others. Since that time, Lorca has worked consistently in a variety of musical ventures, playing with many of the West Coast's finest artists including: Calvin Keys, Herman Riley, Red Holloway, Plas Johnson, John Heard, Donny Grissett, Justo Almaria, Bennie Maupin, Anthony Wilson, Julian Lage, storyteller/radio personality Joe Frank, actor/musicians Jeff Goldblum and Peter Weller, Ronald Muldrow, and the Cross Hart Jazz Experience, a project that he co-leads with bass player Ryan Cross. Lorca can be heard on recordings by Hugh Masekela, John Heard, Justo Almaria, Ronald Muldrow, Dave Pike, Phil Ranelin, and the Cross Hart Jazz Experience.



Kim Nalley *Vocalist*
California Street Stage, Saturday, July 5 at 2 pm

Kim Nalley, recently awarded as one of the "Ten Most Influential African Americans in the Bay Area," is an internationally acclaimed jazz & blues vocalist, actress, band leader and producer currently residing in San Francisco after several years in Europe. Kim Nalley in looks and presence is often eerily reminiscent of Billie Holiday but vocally she packs a 3 1/2 octave range. Her singing is most reminiscent of the former Basie Singers Helen Humes and Joe Williams with a dash of Dinah Washington and occasional nods to Ella, Sarah and Nina Simone.

While playing gigs around the Bay Area to pay her way through UC Berkeley, music critic Phil Elwood and SF Symphony Music Director Michael Tilson Thomas heard her sing at Alto Plaza. Tilson Thomas invited her to perform and record a Ger-shwin program with the Symphony. Her subsequent collaborations and performances include Rhoda Scott, David Fathead Newman, Houston Person and James Williams. She has performed at most of the major jazz festivals in United States, Europe, Japan and Canada including Monterey, Umbria Jazz and Lincoln Center.

A history graduate of UC Berkeley, Nalley often combines music and history to create concerts, including her award-winning Ladies Sing the Blues™. She Put a Spell on Me: Tribute to Nina Simone, which was just released as a live CD, and The Heart of Lady Day a Billie Holiday biopic. As an actress she recently starred as Billie Holiday in the dramatic play Lady Day in Love, and has starred in Teatro ZinZanni as Madame ZinZanni. In 2003, Nalley saved the jazz club of Pearl's from closing and raised the club to new international acclaim as the owner and Artistic Director.



Liberty Ellman *Guitarist*
California Street Stage, Sunday, July 6 at 2 pm

Guitarist Liberty Ellman was born in London and raised in New York and Mill Valley, California. He began playing guitar seriously at 13 when he discovered the breadth of his mother's record collection, Jimi Hendrix, Robert Johnson, Miles Davis, John Coltrane, Brecker Brothers, Herbie Mann, Ohio Players, Prince, Rolling Stones, Led Zepplin, Jackson 5, Beethoven, Ravi Shankar, The Police, Albert King.

Now based in New York, Ellman has released a CD entitled Ophiuchus Butterfly, featuring musicians Steve Lehman (alto saxophone), Mark Shim (tenor saxophone), Jose Davila (tuba), Stephan Crump (acoustic bass), and Gerald Cleaver (drum). He has played with many accomplished musicians in New York and Henry Threadgill has been of particular significance. Ellman plays in Threadgill's band, ZOOL.

Prior to moving to New York, Ellman was part of the Bay Area music scene. He performed with hip hop groups Midnight Voices and The Coup, R&B band Anabride singer Iedisi, and innovative koto artist/composer Miya Masaoka. Ellman collaborated and toured with the political satire musical theater company San Francisco Mime Troupe and had the pleasure of playing with Steve Coleman in a version of the Mystic Rhythm Society. He also wrote music and did sound design for The Magic Theater's 30th anniversary production of Sam Sheppard's True West.



Bobbie Webb *Saxophonist*
Ellis Street Stage, Sunday, July 6 at 12 Noon

Bobbie Webb born in Tyler, Texas and raised in San Francisco from the age of five. A graduate of George Washington High School, he is a world-class musician widely sought after for his sax playing and the horn sections he leads. Webb performs with his Smooth Blues Band and has backed such great musicians as B.B. King, Bobby Bland, Charles Brown, Albert King, Lowell Fulson, Etta James, Percy Mayfield, T-Bone Walker, Little Milton, Clarence "Guitar" Sims, Frankie Lee, John Lee Hooker and John Lee Hooker, Jr., Eddie "Cleanhead" Vinson, Charlie Musselwhite, Al Rapone, Queen Aida and many more. He has also recorded albums with Percy Mayfield, Al Rapone, Maxine Howard and others.

In addition to performing, Webb serves as CEO and Founder of the Blues and R&B Music Foundation, Inc.. The Foundation is a non-profit charitable organization established to promote, sponsor and preserve the blues. Since 1995 the organization has produced the annual California Blues Festival on Memorial Day in the Golden Gate Park Band Shell.

Since October 2001, he has hosted the Tuesday Morning Blues Show on KPOO 89.5 FM radio from 9 am to Noon. In honor of his contributions to the Western Addition, the Redevelopment Agency has placed his name on the Fillmore Street "Walk of Fame" along with many other celebrities and entertainers.

24th Annual FILLMORE JAZZ FESTIVAL 2008



Enjoy free music on three stages, food, beer, wine, margaritas and over 200 artist booths at the 24th Annual Fillmore Jazz Festival.

Jazz on Fillmore — A Brief History

Against the backdrop of World War II, dozens of Fillmore Street Jazz clubs hosted the era's major musical talents, including Ella Fitzgerald, Duke Ellington, Count Basie, and Billie Holiday. Stars such as Joe Louis, Marilyn Monroe, Clint Eastwood and Sammy Davis, Jr. sparked in the audience. At the legendary Jimbo's, Louis Armstrong went to check out Charlie Parker (the only known time they were under the same roof). Chet Baker snuck out of the Fort Mason barracks to jam all night, and John Handy played Bop City with John Coltrane.

In the '60s, Jazz historian David Rosenbaum ran the Melrose Record shop on Fillmore Street, employing high school student Maya Angelou. Zen Buddhism was first introduced to the West in the Fillmore, which became a creative home to artists including Isaac Stern, The Grateful Dead, Janis Joplin, Mel Blanc and Alan Ginsberg.

Although much changed following the area's redevelopment in the 1970's, the jazz spirit proved tenacious. In the 1980's, a renaissance gave rise to the next generation of the Fillmore District. Merchant associations helped launch the first Fillmore Jazz Festival in 1985, giving new expression to the storied neighborhood. In 1999, the festival came home to the newly revitalized Jazz Preservation District.

Performers who have graced Fillmore Street stages include Dr. Lonnie Smith, Denise Perrier, Lady Memphis, Kim Nalley, Pete Escovedo, Jules Broussard, Big Belly Blues Band, Brenda Boykin and Paula West.

Today, Fillmore Street once again hops with an acknowledging nod to the spirit that once filled the street. Boasting an eclectic mix of over 200 businesses: music clubs, shops and restaurants, it continues to echo the music of its birth, transcending boundaries, embracing diversity, and celebrating personal style. •



Crowd enjoying live music.



The Fillmore Jazz Festival features over 200 artist booths.

What's Cooking at the Fillmore Jazz Festival

It's often said that the only thing better than **Le Hot Jazz** is mouth watering delicious food and refreshing drinks. Well, this year's Fillmore Jazz Festival is going to deliver on this fantasy with a first-ever gourmet cooking stage showcasing the Fillmore's other rich tradition: the culinary arts. Located on the Plaza at O'Farrell and Fillmore streets, the Cooking Stage will feature top chefs sharing their cooking secrets, recipes and samples of food that complement those soulful jazz melodies wafting in the air. Award-winning **Chef Rachelle Boucher** of the acclaimed **Generation Chefs**, will be your host.

SATURDAY • JULY 5

- noon: **Chef Stephane Meloni of Cassis**
- 1pm: **Chef Carlo Middione of Vivande**
- 2pm: **Chefs Sho Kamio + Scott Nishiyama of Yoshi's**
- 3pm: **Chef David Lawrence and Monetta White of 1300 Fillmore**
- 4pm: **Surprise Guest Chef**

SUNDAY • JULY 6

- noon: **Chef Netsanet Alemayeh of Rasseles**
- 1pm: **Pastry Chef Suzanne Lafleur of Yoshi's**
- 2pm: **Chef Laurent Guillaume of Chouquet's**
- 3pm: **Chef Rachelle Boucher and Generation Chefs**
- 4pm: **Surprise Guest Chef**



Meet the Artist: David Lance Goines

This year's striking Fillmore Jazz Festival poster is the creation of award winning Bay Area artist David Lance Goines.

In the artist's own words about this year's Festival image, with model Hoagy Carmichael, here's what he had to say:

Jazz. It's all about sex. Not love, not romance, not tenderness and the lifelong matrimonial bond. Jazz is the immediate, urgent, pulsing, animal coupling put to wild, syncopated, dangerous African rhythms. Born in a brothel, weaned on illicit booze, raised up in a juke joint, flowering into a flaming youth, swinging a Jazz Baby as old as the century on the hot, sweaty, pounding dance floor of the Roaring Twenties. The Jazz Age: automobiles and bobbed hair; short skirts and cigarettes. Sex and freedom! It was too good to last, and the hangover was dreadful. But it was great fun while it lasted.



Sterling James, KBLX FM Radio announcer, who will be returning this year to pre-announce some of the acts.

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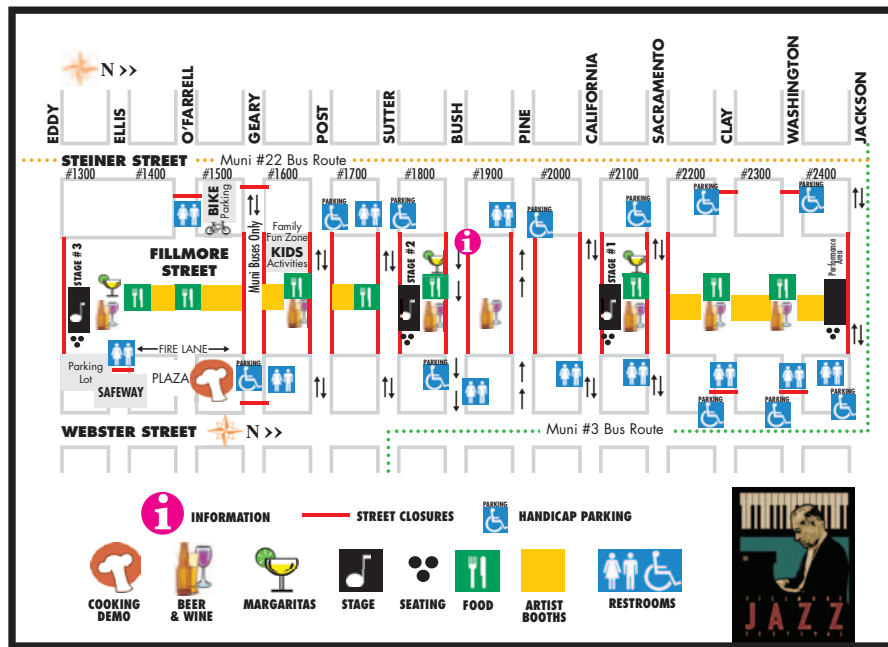
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24th Annual FILLMORE JAZZ FESTIVAL 2008



AT A GLANCE



Three stages of live entertainment both days will take flight with some of the best smooth jazz, soul, funk and downright cool music guaranteed to get you on your feet dancing. Enjoy gourmet foods, unique artwork, refreshing beverages, and all the charm of the Fillmore District. New this year is a not-to-be-missed Family Fun Zone at Geary Street.

(entertainment subject to change)

Entertainment Schedule

SATURDAY • JULY 5

SUNDAY • JULY 6

CALIFORNIA STREET STAGE #1

10am: **Fred Randolph Quintet**
12pm: **Kimbrough & Company**
2pm: **Kim Nalley**
4pm: **Contemporary Jazz Orchestra**

10am: **Ray Green's Wild Sextet**
noon: **Brooks Hartell**
2pm: **Liberty Ellman**
4pm: **Bruce Forman**

SUTTER STREET STAGE #2

10am: **Craig Shaw Quintet**
noon: **Dave MacNab**
2pm: **Chris Pimentel**
4pm: **Randy Vincent Quartet with Tyler Blanton**

10am: **Eric Wiley Trio**
12pm: **Troy Lampkins**
2pm: **Archie Williams**
4pm: **Jazz on Monday**

ELLIS STREET STAGE #3

10am: **Lloyd Gregory**
12pm: **Lorca Hart**
2pm: **Dynamic Vinyl**
4pm: **Vinyl**

10am: **Amanda King**
12pm: **Bobbie Webb**
2pm: **Louis Romero**
4pm: **Sila - The AfroFunk**

JACKSON @ FILLMORE

noon - 5pm: **Bartron/Tyler Group**

noon - 5pm: **Bartron/Tyler Group**

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Presented by the Fillmore Jazz Association & The Fillmore Jazz Preservation District Merchants Association - www.fillmorejazzfestival.com - 800-310-6563 - Produced by Steven Restivo Event Services, LLC

FROM PAGE ONE

Naturally Ruth Dewson stopped by for a drink. The proprietor of Mrs. Dewson's Hats on Fillmore had — and has — a special interest in encouraging achievement in young black women. She spotted star quality in the new singer.

"I saw her at Harry's," Dewson recalls. "She had style. She was bright. She was beautiful. And she could sing."

Dewson booked Nalley on a jazz cruise that raised money for St. Dominic's School. And she went up the street to the Fillmore Grill, which was then at the northwest corner of Clay where the Alta Plaza Club had been and would be again, told owner Ed Petrillo about the new singer she'd heard at Harry's and encouraged him to hire her. He didn't have a cabaret license, but that didn't stop Petrillo from giving it a try. When the ownership changed a few months later and the Alta Plaza Bar & Grill was reborn, new owner Peter Snyderman booked Nalley to sing every Tuesday night.

"She had this incredible voice," says Snyderman, now the managing partner of the Elite Cafe. "Very few singers could handle that big room without amplification. But she could do it as if it were Carnegie Hall."

Snyderman had managed by then to get a cabaret license, but only by agreeing to continue to have no amplification, to quiet the concerns of his neighbors.

"She had an amazingly powerful voice," he says. "She would walk from the bar into the restaurant and sing 'Happy Birthday' to somebody — and still be connected to the band. It was just something to behold."

He adds: "She was so professional and so great to work with — not at all a diva. And yet she had total confidence when she sang. She had all of the good and none of the bad."

One night San Francisco Symphony conductor Michael Tilson Thomas and his partner Joshua Robison were walking to a movie at the Clay Theater a couple of doors south when they heard Nalley singing and wandered in. The maestro was mesmerized. She had no idea who he was.

"He was so emotional," she says now. "He would conduct while I was singing. I thought he was a little nutty, frankly."

He became a big fan. He was there "a ridiculous percentage of Tuesday nights," says Snyderman. And he was determined to record Nalley — quite a trick without a microphone — which he did on the last night the Alta Plaza was open, although the album has never been released.

"It turned out to be closing night," Nalley recalls, "which was a really, really sad event." It was also the end of her regular performances on Fillmore Street.

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Back on Fillmore, Headliner Kim Nalley Feels at Home



Vocalist Kim Nalley developed an uncanny incarnation of the great Billie Holiday, singing her songs, portraying her on stage and recording an album.

But by then she was in demand in plenty of other places, traveling and touring and attracting an ever-wider circle of fans.

"From there on, she just became a star," says Ruth Dewson.

DESPITE HER SUCCESS, by 2001 Nalley was ready for a change. She had lost her mother and her younger brother in recent months. She decided to accept the invitations that had begun arriving to sing at clubs and jazz festivals in Europe. When she got there, she decided to stay.

She found a home in Switzerland. Swiss impresario and club owner Steve Sheraton and Nalley discovered mutual enthusiasms and a ripening romance. Life among the Europeans was good.

But Nalley's fans on Fillmore missed her. And so she was invited in 2003 to return to headline the Fillmore Jazz Festival and tour the west coast.

"At the time I accepted, I thought I was coming to do that gig and then return to Europe," Nalley says. "That festival ended up being my homecoming concert."

After she made the date, but before the festival, came news that rocked the local jazz scene. Pearl's, the North Beach jazz club where Nalley had firmly established herself on the San Francisco scene, was closing. Owner Pearl Wong tracked down Nalley in Vienna and asked if she might be interested in taking over.

By the time the Fillmore Jazz Festival arrived on the Fourth of July weekend

— with a pearl-strewn Kim Nalley featured on the posters and t-shirts — she and Sheraton had married and returned to San Francisco as the saviors of a jazz shrine. Sheraton would run Pearl's and Nalley would be the featured performer.

Their collaboration won kudos all around. They remodeled Jazz at Pearl's to make it swankier, and soon it was proclaimed one of the best new clubs in the world by *Condé Nast Traveler* magazine. Nalley sang with her band on Tuesday nights at Pearl's and resumed an active touring schedule. She developed an uncanny incarnation of Billie Holiday, singing her songs, portraying her on stage and recording an album. Later she did much the same with Nina Simone's music. She was on top of the jazz world — a singer at the peak of her power, a student of the music and the owner of her own club.

AN EMAIL WENT OUT from Nalley on March 26 of this year addressed to friends, fans and supporters. "Thank you for all your support at my shows during this rocky personal time," she wrote. "More than ever I have to say singing for you is the only thing that gets me out of bed in the morning."

A few days later, on April 1, came another message. "It has become clear that despite my best efforts I will be unable to gain sole ownership of Pearl's and the lease," she wrote. "Jazz at Pearl's will close at the end of April."

She and Sheraton had split, and the fate of the club was tied up in their divorce.

But come the end of April, there was hopeful news. In another message, Nalley wrote, "I am pleased to announce that on April 23 we received an 11th hour reprieve and will remain open." Her email said she had "accepted an offer from some local jazz aficionados," but gave no details.

Nalley will say little more about the situation. "I'm doing my best to try to keep the doors open," she allows, refusing to discuss it further. "It's personal stuff. I can't go there."

LATE ON A Tuesday night, just off a long flight from the east coast, Kim Nalley strolls into the dark majesty of the bar at 1300 on Fillmore pulling a little black suitcase and wearing a little black dress, looking like a million bucks. Over a snack of pork belly and grits with wild mushrooms, she praises the food and tells co-owner Monetta White how much she likes the place.

A fan stops by to say she's looking forward to seeing Nalley back at the Fillmore Jazz Festival this year.

"I'm excited," Nalley says. "It's definitely my favorite festival — I'd better be careful here — it is, though."

Befitting her classy and classic style, she is planning a Duke Ellington set for this year's festival.

"I've been trying to work out something for a long time. Then Nina Simone died," she says, and the timing seemed right to explore her music instead.

Nalley is especially interested in Ivie Anderson, the vocalist for the Ellington orchestra in its early years, who was a Californian from Gilroy.

"Duke said his instrument was the epitome of what his music was about," she says. Anderson first sang such tunes as "I Got It Bad and That Ain't Good," Nalley notes, then realizes the connection to her unfolding divorce.

What about "Don't Get Around Much Anymore," she says, starting to sing.

*Though I'd visit the club
Get as far as the door
They'd have asked me about you
Don't get around much anymore.*

"As you get older, you rediscover lyrics and learn they mean so much more than you realized," she chuckles.

She was married once before — "for a whole year" — to the bass player in her band at Harry's. "Divorce was easy then," she says, leaving it unspoken that it's not so easy the second time around.

"Oh well," she says finally, flashing a dazzling smile. "What's a jazz singer without a couple of divorces?"

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Tech's Loss Is the Music World's Gain

Amanda King's success at cabaret leads to a spot at the Fillmore Jazz Fest

By JONATHAN FARRELL

ALTHOUGH Amanda King had been surrounded by music since she was a toddler, she did not embrace becoming a professional singer until a few years ago when she was a finalist in the Bay Area cabaret competition.

"I entered the competition at the spur of the moment," says King. It took strong urging and encouragement from family and friends like Larry Greer. She describes him as her champion from the first day they met six years ago.

"I was sort of pestering her a bit by saying, 'Why are you holding back? You've got to be up there on stage — a star,'" says Greer.

These days, as she prepares for an

appearance at the Fillmore Jazz Festival on Sunday, July 6, King can't quite recall what stopped her.

"Maybe I was being a bit lazy thinking things would fall into place for me," she says, "or not really having enough confidence. But I just got busy with ordinary life."

Ordinary life consisted of working in a 9-to-5 job as a software trainer. It was there she met her husband.

As a child growing up in Indiana, King traveled a lot with her family — especially her mother, Claudia Polley, also a singer, who King affectionately describes as "a diva."

Her mother provided access to music, especially classical, and also to the greater world.

"I went to school in Paris," says King. "When I was little I got to hang out

with celebrities like Sylvester, Marvin Gaye and Stevie Wonder."

But it was the move to San Francisco that helped her set a clearer path.

"My husband and I made the trip to San Francisco just to visit," says King. "And then once we were here, we thought, 'Why not live here?'"

They arrived in 2000, when the dot-com boom was at its peak, and both easily landed jobs. "I remember on one occasion the employer said at the interview, 'Just write down what you would like your salary to be and we'll try to meet it,'" says King.

When the boom busted a short time later, they stayed in town. "By then I considered San Francisco home," King says.

Once she made San Francisco her home, the hidden chanteuse emerged.

King became suddenly eager to join in at karaoke night or sing along at the piano bar.

Her friend Larry Greer recalls the turning point: the finals of the 2003 cabaret competition, held at the Herbst Theater. "She did a costume change and just took the song apart, really putting on a show," he says.

Local music activist Bob Johnson, who works with many in San Francisco's cabaret community, helped her find the right song: "Once Too Often," originally performed by Betty Grable.

King lost the competition, but only by two votes. "It helped me realize I had to push myself if I really want to make singing a career," she says.

Since then, King has pushed hard, appearing in shows and theater around San Francisco — including Terrance McNally's "Crucifixion," which had its world premiere at the New Conservatory Theater. "That was a lot of work," says King, who says that while she is open to acting, she enjoys music most.

She appeared at the Plush Room just before it closed and in the West Coast debut of Duke Ellington's "Queenie Pie," presented by the Oakland Opera Theater and the Marcus Shelby Jazz Orchestra. She has also been in several musical reviews produced by San Francisco cabaret producer Christopher Copeland.

"Amanda has been in a number of my shows. I like her voice; you can understand every word," says Copeland. "She sings the great songs of the 1920s, 30s and 40s. And she can pick out the best of that era."

In the fall of 2007, King finally got together her own show. Its title: "It's About Damn Time." And recently she released a CD entitled "Chanteuse," on which she'll build her appearance at the Fillmore Jazz Festival on July 6.

STEPHEN BROCK



Amanda King; a diva's daughter is now a chanteuse.

A Critic's Guide to Highlights of This Year's Festival

By ANTHONY TORRES

AS USUAL, the Fillmore Jazz Festival will offer varied musical courses, including the blues, straight-ahead jazz, Latin jazz, Afro beat and other innovative blends.

What's great about the Fillmore festival is that it offers so much that you can just walk from stage to stage checking out various acts — or, if you prefer, settle into a space and dig the music being presented there. There are four acts on three stages over two days — 24 different possibilities.

Here are some highlights from this year's entertainment schedule.

KIM NALLEY is definitely someone you'll want to see. She's on the California Street stage at 2 on Saturday. She presents a great show and can cover a range of musical styles — plus she's a really entertaining performer.

If you want big band straight-ahead jazz, the 16-member CONTEMPORARY JAZZ ORCHESTRA will also be great. It follows Kim Nalley on the California stage at 4. They are accomplished musicians all, and can produce a sound that is mighty, full and tight, inflected with subtle hints of the blues and Latin jazz. Don't be surprised if Kim sticks around to swing with CJO.

If you don't want to brave the crush at California Street, you might want to see CHRIS PIMENTAL, a relatively young jazz talent and lesser-known guitarist, at the Sutter Street stage at 2. He lists some of his influences as George Benson, Larry Carlton, Pat Martino, John McLaughlin, Pat Metheny, Wes Montgomery and Johnny Winter. Sounds like it, too. If



Members of the Contemporary Jazz Orchestra often play on Fillmore during special events. The entire group will be here for the jazz festival.

speed, fluidity and melodic grooves with a hungry hard edge are your thing, you'll love this guy. And if he shows up with horns in tow, it will be really something.

Then there is VINNY down on the Ellis Street stage at 4. They blend old-school funk, Latin percussion, reggae and R&B into instrumental grooves that jam. Vinny's live shows can turn into high-energy parties that draw fans of many musical tastes. They have played a multitude of festivals, including main stage slots at the High Sierra Music Festival, Reggae on the River, the All Good Festival and others.

Vinyl teamed up with Phil Lash for a jam-packed benefit concert in Petaluma. They have fans (and guest appearances) that have included Huey Lewis, Bernie Worrell (P-Funk), Rob Wasserman,

Sugar Pie DeSanto and many others. If you want to have fun, dial in and check out these guys.

On Sunday, again there will be many options. While I'll make the rounds, for the most part I'm going to be hovering around the Ellis Street stage for a healthy dose of the blues, Latin jazz and Afro funk.

BOBBY WEBB doesn't need much of an introduction. He's a blues national treasure in these parts, and he's on the Ellis Street stage at high noon on Sunday.

Legendary percussionist LOUIE ROMERO will bring his band Mazacote and its hard-swinging, old-school salsa to Ellis Street Sunday at 2. It should be a great afternoon of music.

Romero gained attention as the

longtime timbales player for legendary "salsero" Hector Lavoe, and gained notoriety for his work with Willie Colon, Ruben Blades, Celia Cruz, Ron Carter and other jazz superstars in his native New York.

Now based in San Francisco, Mazacote plays a high-energy mixture of classic salsa and tasty original Latin jazz tunes. The last time I saw him and his band I was impressed by the level of musicianship and restraint they were capable of in the execution of what was some really beautiful Latin roots music.

Recently the band released the album "Timbalero," taken from a track Romero did with Hector Lavoe and Willie Colon. It's filled with soulful and danceable salsa, cha-cha and Latin jazz and has been receiving rave reviews from the critics. *Latin Beat* magazine called Mazacote "one of the premier salsa ensembles in Northern California." This is the real deal and definitely a party starter.

Also coming to the Ellis Street stage, at 4 on Sunday, are local Afrofunk favorites SLA AND THE AFROFUNK EXPERIENCE. This band is rock solid in its translation of the authenticity and passion of Afrobeat as a musical genre. The band is great, and it positively impacts the environment with an infectious groove that takes hold of your body and makes you want to move.

That's the beauty of the Fillmore Jazz Festival: If one group doesn't completely float your boat, there is so much to do, see and hear that you just move up or down the street until you find a musical universe that works for you — because at this event, freedom of choice is free.

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CRN #	Course Title	Days	Times	Room #
83770	Access Database (Begin)	MW	1-3:30 pm	226
84528	Computer Lab	Sat	9 am-12 noon	222
81913	Corporate Accounting	MW	1-3:30 pm	218
82309	ESL (Begin 1-4)	Daily	3:15-5:15 pm	328
81256	ESL (Begin High 3)	M-Th	6:30-9 pm	320
81253	ESL (Begin High 3)	Daily	10:15 am-12:15 pm	131
81247	ESL (Begin Low 2)	M-Th	6:30-9 pm	316
84035	ESL (Interm High 5-8)	Daily	3:15-5:15 pm	319
83508	ESL for Computers (Intro)	Daily	10:15 am-12:15 pm	220
80023	ESL Speaking (Begin High)	M-Th	5:15-6:15 pm	317
80018	ESL Speaking (Begin Low)	M-Th	5:15-6:15 pm	316
84472	Excel 2007 (Begin)	MW	6-8:30 pm	228
84190	Excel for Accounting	TH	10:30 am-1 pm	226
84347	Keyboarding for Computers	Sat	9 am-12 noon	222
84346	Keyboarding for Computers	F	9 am-12 noon	222
80942	Keyboarding Lab	TH	3:30-6 pm	222
84491	PowerPoint for Business	MW	10-10:30 am	136
84513	Quickbooks Level I	MW	6-8:30 pm	136

Free noncredit courses at DeAvila Site, 1351 Haight Street

CRN #	Course Title	Days	Times	Room #
83963	Algebra (Begin)	TH	4-6:30 pm	301
84362	Civics	MW	4-6:30 pm	309
83975	Civics	TH	1:15-3:45 pm	309
83964	GED Preparation	TWTh	8:15-10:45 am	303
83993	Literature & Composition	TH	4-6:30 pm	302
84361	Literature & Composition	TH	6:30-9 pm	302
84275	Literature & Composition	MW	4-6:30 pm	303
83990	Literature & Composition	TH	10:45 am-1:15 pm	302
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■ LAST CHANCE



Santana at San Quentin

"A Tribute to Miles Davis and Carlos Santana," featuring photographs, memorabilia and paintings, continues through July 31 in the Lush Life Gallery at the Fillmore Heritage Center.

Executive Director Peter Fitzsimmons reports on a visit from Santana: "Carlos came by and fell in love with many Miles images, and seemed delighted to visit with the memories inherent in the memorabilia and photographs."

"Stopping in front of Mark Brady's photograph of a Santana concert at San Quentin (above), Carlos recounted the concert and how he was able to reach across racial barriers to involve the hardest of the hard-core inmates in musical rapture. He mentioned, in what must have been a surreal moment, that he saw the machine gun-toting guard up in the tower swaying to rocking rhythms."

"He was with us for a good 45 minutes, taking photos with his guest and the staff, and he seemed intrigued and open to learning more about the Jazz Heritage Center."

The Lush Life Gallery is located at 1320 Fillmore. For more information on the exhibition, call 255-7745 or visit www.jazzheritagecenter.org.

Presbyterians Catch the Jazz Spirit

By JOE BEYER

THE CONTINUING rebirth of jazz on Fillmore is spreading north to Jackson Street, where Calvary Presbyterian Church is launching new jazz vesper services on Sunday evenings.

The Scott Foster Quartet will be providing music for a summer series at 6 p.m. on Sundays beginning July 6 and continuing through August 24.

Alden Gilchrist, Calvary's longtime director of music, organized the services with a jazz theme.

"Jazz is an aggregate of so many cultures, so many musics, so much talent and is so uniquely American that it needs to have its place in our worship experience," Gilchrist said. "Jazz transcends all other considerations in that it is current, historic, timeless, resistant to being defined and deeply imbedded in our culture — albeit with African, European, Asian, classical and hard-scrabble roots."

Gilchrist welcomed recent developments in the Fillmore Jazz District.

"There are signs it may flourish," he said.

"Bop City is a distant memory, along with the Booker T. Washington and so many other five joints, some more salubrious than others. A culture has gone and come."

Gilchrist noted the almost immediate success of Yoshi's and the plaques set into the sidewalks that recall the old jazz haunts "so we can tramp on what we're missing."

"My personal experience with Fillmore Street jazz dates back to the early '50s when festive balls were held weekly at the Booker T. Washington Hotel," Gilchrist said. "The neighborhood was almost entirely African-American then. My friend Barbara Beyer and I often went to the hotel ballroom to eat at the sensational buffet and to hear and dance to big band music. We were often the only white people, yet everyone showered us with the most incredible hospitality imaginable. It was an exciting time."

Calvary has already introduced jazz into some of its regular services, and will participate again this year in the Fillmore Jazz Festival by hosting an open house during the festival. Pipe organ recitals and church art tours will be offered both Saturday and Sunday afternoons.



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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
2423 Filbert St	2	1.5	1		30-May	1,695,000	2,050,000
2021 Webster St	4	3.5	2	3100	20-May	2,699,000	2,425,000
3035 Scott St	3	2.5	3	2198	20-May	2,995,000	2,820,000
2426 Filbert St	3	2.5	2		29-May	3,350,000	3,150,000
2700 California St	5	5.5	1		23-May	3,495,000	3,495,000
2765 Union St	4	2.5	1	3078	16-May	3,595,000	3,595,000
3730 Clay St	4	3.5	1		12-Jun	4,300,000	Not Disclosed
2649 Green St	6	6.5	1		4-Jun	5,500,000	Not Disclosed
3400 Clay St	4	5	3	6500	27-May	5,800,000	5,800,000
1 Locust St	4	4.5	1		12-Jun	5,800,000	5,875,000
2355 Washington St	6	5.5	5	7000	30-May	6,950,000	6,950,000
3641 Clay St	5	4.5	3		9-Jun	8,250,000	Not Disclosed
2504 Scott St	6	6.5	1		12-Jun	14,000,000	Not Disclosed
2515 Scott St	8	11	6		6-Jun	19,750,000	18,000,000

Condo/Co-op/TIC/Lofts	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
2727 Jackson St #3	1	1	6	37	23-May	499,000	495,000
1820 Vallejo St #202	1	1	2	758	6-Jun	679,000	679,000
2311 Scott St #4	1	1	1	735	21-May	679,000	700,000
322 Presidio Ave #3	2	2	1	1296	12-Jun	1,500,000	1,400,000
2230 Pacific Ave #203	1	1	1	785	23-May	724,000	750,000
2046 Greenwch St #1	1	1	1	802	30-May	769,000	769,000
1970 Sacramento St #101	2	1	1	1444	21-May	799,000	775,000
1860 Washington St #304	2	2	1	1284	6-Jun	849,000	835,000
2595 Clay St #1	2	1	1	990	30-May	849,000	875,000
1835 Franklin St #701	2	2	1	1550	16-May	885,000	885,000
2921 Washington St #6	1	1	1	1070	12-Jun	829,000	892,800
2200 Sacramento St #604	1	2	1	850	21-May	935,000	935,000
2401 Jackson St #5	2	2	1	1500	21-May	995,000	990,000
2205 Sacramento St #104	2	1.5	1	1582	23-May	1,090,000	1,040,000
2111 Franklin St #2	2	2	1	1563	5-Jun	1,095,000	Not Disclosed
2040 Franklin St #1407	2	2	2		6-Jun	1,150,000	1,161,000
2243 Franklin St	2	2	1	1463	29-May	1,195,000	1,200,000
1919 Octavia St	3	2	6	1616	10-Jun	1,375,000	1,425,000
1749 Green St	2	2	1	13	13-Jun	1,595,000	1,595,000
2353 Greenwch St	3	2	2	1543	28-May	1,395,000	1,605,000
1854 Vallejo St #A	3	2	1	1798	22-May	1,598,000	1,650,000
2441 Vallejo St	4	2.5	1		22-May	2,175,000	2,135,000
1979 Broadway	3	3	2	1989	5-Jun	1,899,000	2,300,000

Two big deals on Scott Street top a busy month

With this latest round of closings — 37 during the last month, to be exact — the spring market reached its peak. While the neighborhood real estate market remains pretty solid, especially on the upper end, the number of sales will likely begin to slow as we head into summer.

The two largest deals this month were on the same block of Scott Street:

- 2515 Scott (left) is a grand 8-bedroom Clinton Day home that has been extensively remodeled. The property came on the market last October at \$18.75 million and finally sold for \$18 million in June.

- 2504 Scott is a large 6-bedroom home with a lovely Thomas Church garden. It came on the market at the end of March at \$14 million and sold at a confidential price.

Two large condos on Clay Street came onto the market in June and both went into contract within days. Part of a four-unit complex, it boasted a large open kitchen and was listed at \$1.995 million. A grand lower unit in a two-unit building with the exclusive use of a sizeable rear garden, 3934 Clay was listed at \$2.1 million. Both condos are reportedly now in contract above the asking prices.

NEW LISTINGS: The unique property at 2542 Fillmore recently came on the market at \$5.25 million. This 5-bedroom, 4.5-bath home has been extensively remodeled and features state-of-the-art home systems in an imaginative contemporary design. And if you've ever had nightmares of running out of wine during a party, the 800 bottle wine wall should put an end to it. A new project at 2828 Greenwich includes eight TIC units, six of them 2-bedroom, 1-bath units and two of them 3-bedroom, 2-bath units. The initial pricing is from \$819,000 to \$1.2 million.

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

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2455 California 929-9030

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2049 Fillmore 346-8668

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1915 Fillmore 775-4300

Fresca Peruvian Cuisine
2114 Fillmore 447-2788

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2016 Fillmore 474-1419

India Palace
1740 Fillmore 567-7789

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2556 Fillmore 346-5288

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1946 Fillmore 776-9878

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2043 Fillmore 928-1300

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2210 Fillmore 921-2956

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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*

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