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THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2011



Painting by RHONEL ROBERTS
Design by Marcus Associates

A few old friends, a lot of new faces

For the 27th time, Fillmore Street on the Fourth of July will be filled with a joyous noise as the Fillmore Jazz Festival returns July 2 and 3. It's by far the largest street party in the city, stretching from Jackson Street in Pacific Heights south through the Fillmore Jazz District to Eddy Street. Three music stages bring a wide variety of sounds, plus the usual mix of arts, crafts, curly fries and corn dogs.

More inside:

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IN THE BEGINNING
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Film Society Strikes a Deal in Japantown

New People cinema will
be its year-round home,
not the Clay Theater

AFTER MORE than a year of exploring the possibilities, the San Francisco Film Society announced June 23 that it will establish a year-round home in the neighborhood and take over the programming of the stylish and high-tech Viz Cinema in Japantown.

The cinema, in the New People complex at 1746 Post Street, opened in 2009 as part of a J-Pop Center devoted to contemporary Japanese popular culture.

"It's a 143-seat state-of-the-art single-screen that we gave a test drive to during the International," said Graham Leggat, executive director of the Film Society, which sponsors the San Francisco International Film Festival nearby at the Sundance Kabuki Cinemas. "It was hugely popular."

Last August the Film Society made an overture to take over the 100-year-old Clay Theater on Fillmore Street when its closure was threatened. Talks continued in fits and starts between the society and Clay Theater owner Balgobind Jaiswal, who also retained an architect to design townhouses to be built above the venerable art film house.

"The Clay just became too much of a can of worms," Leggat said.

Jaiswal said his plans would move forward to retain the Clay as a movie theater.

"Our long-term strategy ... is to improve [the Clay] into a state-of-the-art facility," he said, "but the process is slow."

The Clay has been operated for many years by Landmark Theaters, which has repaired the marquee and expressed new interest in continuing to run the theater.

"We renewed our lease," said Landmark CEO Ted Mundorff, "and are working diligently with our landlord on both of us continuing operating the Clay for a long time into the future."

"We are still actively pursuing Landmark as a long-term tenant," said Jaiswal, "but the success of those negotiations depends on our ability to update the theater, and to fund the necessary improvements."



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CELEBRATION



The Elite was called the Lincoln Grill when it opened in 1928, but it looked much the same.

AN ELITE BIRTHDAY

WHILE 30 years can be more than a lifetime in San Francisco's ever-changing restaurant world, Fillmore's venerable Elite Cafe on July 14 will celebrate three decades of serving up New Orleans cuisine in its historic Art Deco home.

And that's only its third incarnation.

The warm and woody welcoming spot at 2049 Fillmore is rich in history.

It was built in 1928 during the height of Prohibition as the Lincoln Grill, then transformed in 1932 into the Asia Cafe, a chop suey house known to locals as a front for a gambling joint. Dozens of telephone lines were said to run into the basement.

It was also cheap. "I remember getting a four-course meal — soup, salad and a meat dish with potato and vegetable, finished off with coffee and a dish of ice cream — all for a total cost of 85 cents," recalls local resident Joe Beyer of his arrival in the neighborhood in the 1950s.

Times have changed, and so has Fillmore Street.

In 1981, Tom Clendening and Sam Duvall — a serial restaurateur who now owns Izzy's Chop House in the Marina — renovated the space and opened it as The Elite Cafe. The neon sign that had hung



out front for decades proclaiming The Asia Cafe was revised and rewired to announce The Elite Cafe. An enduring image is the raw bar with oysters and clams on ice beckoning to passersby in the front window.

The Elite was one of three businesses that opened in 1981, heralding the renaissance of Fillmore Street as a major shopping and dining destination. The others were Fillamento, the home design emporium that closed in 2001, and Vivande, Carlo Middione's Italian restaurant, which closed last year.

Peter Snyderman took over as managing partner in 2005, doing away with the beckoning bivalves in the front window, but restoring the original mahogany details and adding outdoor seating. Chef about town Joanna Karlinsky revamped the menu, bringing along her signature Meetinghouse biscuits, which remain on the menu still.

To celebrate its 30th birthday, the Elite is rising to its own occasion by erecting new two-seater booths in the back — the area used now mostly by napkin-folding staffers and locals in the know looking for a quieter place to talk. It will also offer a three-course prix fixe menu for \$30 spanning the 30 days from July 15 through August 13.

For more information, visit theelitecafe.com or call 673.5483.

THE NEW FILLMORE

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2130 Fillmore Street #202 • San Francisco, CA 94115 • 415.441.6070
editors@newfillmore.com

Editors | Barbara Kate Repa & Thomas R. Reynolds
Production | Ginny Lindsay Proofreader | Donna Gillespie
Marketing Manager | Allison Short

Advertising inquiries ads@newfillmore.com or 415.441.6070
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Connecting the neighborhood

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

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STREET TALK

New restaurants in the jazz district

Three new restaurants are in the works on Fillmore south of Geary in the Fillmore Jazz District. And all three look to be exciting and inventive new spots.

Details have already begun to emerge about State Bird Provisions, an unusual new concept slated to open this fall at 1529 Fillmore in the old Century Theater building that formerly housed Hubbard's. It will be a reincarnation of the husband and wife culinary team that ran Rubicon, the ex-Financial District mainstay. The concept is mostly small plates offered on carts and trays.

It's named for the quail, California's state bird, which stars in chef Stuart Broza's signature crispy spiced quail dish.

"So far, so good," says Broza of their progress. "I love that first block of Fillmore south of Geary. It needs a little sprucing, but the old buildings and the old feel are great."

ZINC SHRINKS: Zinc Details, the showplace of modern home design and accessories, has closed its second store at 2410 California Street — which will be taken over by a medical group — and consolidated its furniture and furnishings at the flagship store at 1905 Fillmore.

"It's a good thing," says Zinc impresario Vasilio Kiriis. "It's great to have everything under one roof."

THE LONG BAR GOODBYE: Cocktail king Reza Esmaili brought new life to the corner of Fillmore and Clay when he took over the Long Bar last year. He closed a few weeks ago promising to reopen with a new name and a new look. Now comes word he's no longer involved, and what's next there is uncertain.

NEIGHBORHOOD NEWS

School's Out Forever at St. Dominic's

ST. DOMINIC'S School closed for the final time at the end of the school year after more than a century of educating economically disadvantaged children in the neighborhood.

Yet the future for both the school and its Gothic home on Pine Street, erected in 1929, seems filled with promise.

The school has been known as the Megan Furth Catholic Academy, for a major donor, since it merged a few years ago with the Fillmore's Sacred Heart School, rescuing both from probable closure. Yet even as St. Dominic's Church leaders increased enrollment and steered the independent school in a more dynamic direction — at a rent of \$1 per year — they've had their eyes on the building, which sits next door in the church's parking lot.

Now another merger is in the works. The school will join forces with Mission Dolores School, another endangered Catholic school with declining enrollment, which happens to have an expansive and historic home next to Mission Dolores.

And the church gets control of the school building, which it plans to transform into a new parish hall and community center.

"It's a win-win-win," says Father Xavier Lavagetto, pastor of St. Dominic's.

The new Mission Dolores Academy will open this fall with 250 students in kindergarten through eighth grade — including



St. Dominic's School at 2445 Pine Street was dedicated in 1929.

almost all of St. Dominic's students. They'll have an auditorium, a gymnasium — even a playground without cars parked in it — plus a new computerized learning program.

"While it's super sad not to have them here, the possibilities are just magical," says Father Xavier. "Our school looks like a toy school compared to theirs. What's being created is a wonderful opportunity for the kids." At a time when churches have been shrinking, St. Dominic's is one of the few parishes in the city — or the nation — that is growing.

"We were down to 18 kids in the church in 2000," says Father Xavier, "and now we've got 90-plus. There's been a real rejuvenation."

Adult education and community programs such as Alcoholics Anonymous are

also growing. As a result, the church needs more space.

For now, existing programs will begin using the school's former classrooms while renovations are considered and costs are estimated. Then fund-raising will begin.

After the 1989 earthquake, St. Dominic's raised \$7.2 million for a seismic retrofit, which included the addition of nine flying buttresses. Then a decade-long restoration campaign, only recently completed, raised more than \$11 million to repair exterior masonry, replace interior furnishings and restore the church's many gloriously colored stained glass windows.

"We're trying to give people a little bit of a break," says Father Xavier. But he hopes an improving economy will make it possible for the transformation of the school building to begin in 2012.

"I think it'll be good for the whole neighborhood," he says. Eventually the goal is to remove the modular classrooms beside the school and the cyclone fence surrounding the parking lot, then landscape the block into a more park-like setting.

In 1863, the Dominican friars paid \$6,000 for the city block bounded by Steiner, Bush, Pierce and Pine Streets, founding the first St. Dominic's Church in 1873.

"The Dominicans have been here for nearly 150 years," says Father Xavier, "and we want to be here for another 150 years."


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CRIME WATCH

Concealed Weapon Van Ness Avenue and Post Street May 27, 12 a.m.

Officers on patrol saw a car make an unsafe turn. When citing the driver, they learned he had a suspended license. His front seat passenger then told officers that he was on felony probation for robbery. The officers asked the passenger to exit the car and face away from them so they could conduct a search. The man turned, then suddenly ran. Several officers chased him, and he finally surrendered. As they arrested him, a fully loaded semi-automatic handgun fell from his waistband. All four occupants of the car were transported to Northern Station. Two were released, but the driver and the passenger who fled were booked for several felonies; they were also carrying large amounts of methamphetamine.

Burglary Gough Street and Broadway June 5, 3:20 p.m.

A resident called police to report that someone had broken into her home. The suspect climbed her back fence, removed a brick from her garden, then threw it through a rear glass door and entered the house. She heard the glass break and ran, screaming, toward the suspect. The man snatched her iPad, then fled. Dispatchers broadcast his description and responding officers detained a suspect nearby. Officers searched his backpack and found the woman's iPad, along with methamphetamine. The suspect was charged with several felonies.

Vandalism to Vehicle Van Ness Avenue and Geary Boulevard June 6, 10:55 p.m.

Officers in a patrol car noticed a Muni bus stopped in the street. The driver told them a man had just broken a mirror off the bus, then fled. The officers located a man matching the driver's description two blocks away and stopped him. A witness then informed the officers that the suspect had broken the mirror because the driver refused to let him board the bus through the back door. The man was cited for vandalism and released.

Attempted Robbery Van Ness Avenue and Eddy Street June 7, 7:40 p.m.

A store manager was on her break when she saw a man take some items from the shelf, then start to walk out the door. Believing he meant to steal the items, the manager approached him and asked him to put them down. The man suddenly grabbed her neck and, with his other hand, started striking her. Store employees rushed to her aid; one called the police. Officers arrived

to find several employees sitting on top of the suspect to hold him down. The officers placed him in handcuffs. The manager was not seriously injured. Because of the suspect's violent attack, he was charged with attempted robbery.

Auto Burglary Pine and Steiner Streets June 16, 9:30 a.m.

A woman sitting in her car inside a parking lot spotted two men breaking into a car parked on the street nearby. One reached into the car and removed a bag. Then both fled. She called the police, and officers stopped two men matching the descriptions she gave. A parking control officer had seen one of the men dispose of a bag in a suspicious manner. The other suspect carried an Apple laptop under his arm. The man who had been robbed later identified the computer and bag as his property. Both suspects had broken spark plugs in their pockets, a common tool used by car burglars to shatter a vehicle's window. Both were booked for multiple felonies.


Battery of a Police Officer Fillmore and O'Farrell Streets June 18, 2:55 p.m.

A brawl involving large groups of people broke out at this year's Juneteenth celebration. Officers arrived and identified two men as the major combatants. As they placed one of them under arrest, they were surrounded by people involved in the fight, who aggressively pressed them to release the man. The officers managed to restore order and took the suspect to the station.

Shortly afterward, another fight broke out at the same celebration; officers moved in to make arrests. One man swung his fist at an officer, but she ducked the blow. As other officers struggled to take the subject into custody, one officer was struck numerous times by an elderly woman in a wheelchair. Another officer was pushed over a table, and sustained ligament damage to his hand. Finally the most belligerent individual was taken into custody and charged with several crimes, including battery of a police officer. The woman in the wheelchair left the scene.

Stabbing Geary Boulevard and Van Ness Avenue June 19, 3:30 p.m.

Two men who had been together all day, talking and drinking, suddenly broke into a loud argument. Witnesses then saw one man pull out a knife and stab the other man several times in his leg. The assailant fled. Responding officers aided the injured man, then searched for the suspect. They located him not far from the scene of the crime and arrested him for assault. The injuries sustained were not life threatening.


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NEW NEIGHBORS



Stylish options for lookin' good

Two new shops have opened in the neighborhood to keep the locals looking good. Anton Cura has opened the clubby Attention to Detail Barber Gallery (left) at 2180B Sutter Street, near Pierce. Cura is a veteran of the New Chicago Barbershop on Divisadero Street.
At 1908 Fillmore, Lindsey Glaser has opened DryBar (right), a different kind of hair salon: It does no cutting or color, only blowouts in what she's calling "a blow dry bar." Among the options on the menu are a Manhattan (sleek and smooth), Southern Comfort (big hair with volume) and a Mai Tai (messy and beachy). In keeping with the theme, there's always champagne flowing.



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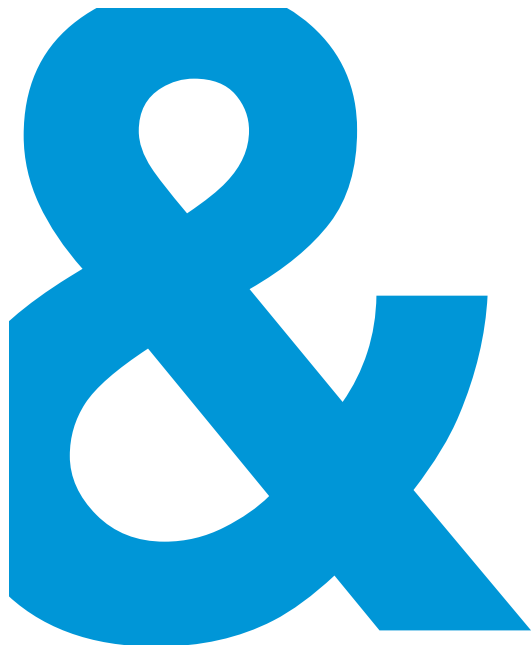
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FILLMORE JAZZ FESTIVAL



Jazz artist-in-residence: Marco Benevento



World music artist-in-residence: Jackeline Rago, with the Venezuelan Music Project

Old Friends & New Faces

Artists-in-residence highlight Fillmore's 27th Fourth of July weekend of jazz

By JASON OLAINÉ

IF YOU'RE A JAZZ FAN like me you've probably been looking forward to the Fourth of July weekend on Fillmore since last year's massive and festive street party. No place else celebrates the Fourth like the Fillmore as our historic promenade hosts the largest free jazz festival in the west.

This year the Fillmore Jazz Festival celebrates its 27th year and I had the honor of programming the music on the Sutter Street and California Street stages. Here's some insight into the music you'll be hearing there.

This year we have two artists-in-residence — one a jazz musician, the other a world music artist. Basically this means they will be performing both days, with somewhat different configurations.

Our jazzman is **MARCO BENEVENTO**, who I've had the pleasure in years past of booking at the Newport Jazz Festival, at the JVC Jazz Festival in New York, at Carnegie Hall and at Grand Central Station — as well as hiring him to re-arrange and record an upcoming Disney jazz album.

Obviously I like this guy a lot. He's a pianist and keyboardist who is consistently unpredictable. Steeped in the history of jazz and classical music, he's also willing to mess with electronics and samples — or even build his own instruments — to twist and shape sound into lush soundscapes and trancelike moods. Publications from *Rolling Stone* to *Keyboard* magazine sing of his experimental yet accessible nature. Be sure to catch him closing the California Stage on Saturday with his acoustic group and on Sunday at the



GREG GORMAN

A Yoshi's partnership

Superstar flamenco guitarist **OTTMAR LIEBERT** (above) ups the ante at this year's Fillmore Jazz Festival by appearing for a short set on Saturday afternoon at the Sutter Street stage — in addition to appearing at Yoshi's on Friday, Saturday and Sunday nights. It's the result of a new collaboration with Yoshi's artistic director Jason Olaine, who booked the entertainment this year on the California Street and Sutter Street stages. Fillmore blues legend Bobbie Webb continues to book the Eddy Street stage.

same spot with his electric setup. Perhaps you'll see why *All Music Guide* claims he's "a musician so original that he can ultimately only be judged against his own standard."

Our world music artist-in-residence, **JACKELINE RAGO**, uses her profound skills as a singer, guitarist, composer, arranger, producer, educator, multi-instrumentalist and multi-band leader to bring her native Venezuelan folk music to new audiences.

On Saturday morning on the Sutter Street stage, she leads her spirited quartet, **THE VNOTE ENSEMBLE**, through Latin, jazz and Venezuelan folk rhythms and songs. Defiantly ignoring musical boundaries, they're able to create new musical paths that join *joropo* and *rwing*, *gaita* and *soul* and *bebop* and *calypso*. As Chuy Varela, the esteemed music director at KCSM radio says,

"This is Latin jazz with an original perspective that is, qualitatively, one of the best things happening in the SF Bay Area's world music scene."

Then on Sunday morning she breaks out her larger vocal-driven ensemble — the **VENEZUELAN MUSIC PROJECT**. Using many folkloric instruments, including Venezuela's national instrument, the *cuatro*, the group will present an energetic, colorful, entertaining show that combines the indigenous Venezuelan, West African and Spanish-European influences of the group. It's definitely a crowd pleasing show.

This is just the tip of the iceberg. Both days will feature some amazing artists from both the jazz and world music genres. The nouveau flamenco guitarist and

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PROGRAM

SATURDAY | JULY 2

CALIFORNIA STREET STAGE

10:00 - 11:30 Jenna Mammina
12:00 - 1:30 Contemporary Jazz Orchestra
2:00 - 3:30 California Honeydrops
4:00 - 6:00 Marco Benevento Acoustic

SUTTER STREET STAGE

10:00 - 11:30 The VNote Ensemble
12:00 - 1:30 The Nigerian Brothers
2:00 - 2:35 Ottmar Liebert
2:55 - 3:30 Faith Ako
4:00 - 6:00 Mingus Amungus

EDDY STREET STAGE

10:00 - 11:30 Jaye and Friends
12:00 - 1:30 Alvon & The All-Stars
2:00 - 3:30 Bobbie Webb
4:00 - 6:00 Lagos Roots

SUNDAY | JULY 3

CALIFORNIA STREET STAGE

10:00 - 11:30 Weather Wayne
12:00 - 1:30 Marcus Shelby Trio
2:00 - 3:30 Kim Nalley
4:00 - 6:00 Marco Benevento Electric

SUTTER STREET STAGE

10:00 - 11:30 Venezuelan Music Project
12:00 - 1:30 Markus James
2:00 - 3:30 Wayne Wallace Latin Jazz
4:00 - 6:00 Los Pinguis

EDDY STREET STAGE

10:00 - 11:30 Future Perfect Band
12:00 - 1:30 The George Lacson Project
2:00 - 3:30 Kaye Bohler Band
4:00 - 6:00 Scary Larry & the Blues Monsters

Jason Olaine, artistic director at Yoshi's on Fillmore, helped book the musicians performing at the Fillmore Jazz Festival this year.

The Fourth on Fillmore Features Jazz, World Music

► FROM PAGE 7

contemporary music superstar, OTTOMAR LIEBERT, will make an appearance on Saturday at 2 p.m., in between holding down two sets a night that weekend at Yoshi's San Francisco.

Easing us into the first day and the festival Saturday morning is vocalist JENNA MAMMINA, an artist who can take Elvis Costello or Abbey Lincoln songs and seamlessly weave her stories and tasteful arrangements together — "a free soul, a breath of fresh air onstage" the late, great *Chronicle* critic Phil Elwood said.

Other highlights on Saturday include the CONTEMPORARY JAZZ ORCHESTRA, returning for a spirited set of modern jazz arrangements; the debut of the CALIFORNIA HONEYDROPS (*SF Weekly's* "Best Soul & R&B Band"); the raucous and rollicking jazz-hop funk of MINGUS AMUNGUS; the sweet strains of Hawaii from FAITH AKO and the West African folk music set



KATHY O'LEARY

to harmonies and percussion with THE NIGERIAN BROTHERS.

Sunday morning jumps headlong into the music of jazz titan Wayne Shorter, with powerhouse saxman Michael Zilber's WEATHER WAYNE. Next up, SF's favorite bassist-bandleader and regular Fillmore Jazz Festival headliner MARCUS SHELBY returns with his trio, featuring vocalist Renee Wilson. Then another perennial festival favorite — currently enjoying a headlining run at the Razz Room — dynamic jazz and blues vocalist KIM HALEY will heat up the California Stage, finishing things up with the return of Marco Benevento's group.

On the world music Sutter stage, the Venezuelan Music Project kicks off Sunday morning, followed by singer-guitarist MARKUS JAMES & THE WASSONRAI, melding sounds of West Africa with American delta blues. Next up is five

time Grammy nominee, master musician, educator and trombonist-composer Wayne Wallace and the WAYNE WALLACE LATIN JAZZ QUINTET. And to close the final day in a fun and festive fashion, from Buenos Aires, Argentina, the fabulous LOS PINGUOS — who will also be performing an encore performance at Yoshi's on Fillmore on Tuesday the 5th.

So we have a few old friends returning this year and a lot of new faces making their Fillmore debut. Bottom line: You can't go wrong this year at the Fillmore Jazz Festival — you just have to be there.

Jason Olaine is artistic director of Yoshi's San Francisco. He has also programmed the Newport Jazz Festival, the Newport Folk Festival, the JVC Jazz Festival in New York and Miami, among others, and is a Grammy-winning record producer.

Eddy Street Stage Keeps Blues Alive

Legendary Fillmore bluesman headlines

THE FILLMORE JAZZFEST is easily the hippest easy-going free street party San Francisco has to offer, and this year should be no exception.

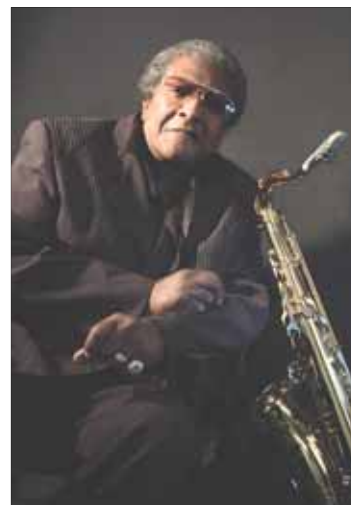
The blues will be well represented Saturday on the Eddy Street stage by ALVIN & THE ALL-STARS — featuring 2005 Guitar Player of the Year Alvin Johnson — and by the one and only local blues legend BOBBIE "SPIDER" WEBB AND THE SMOOTH BLUES BAND. Last year they had the lower end of Fillmore Street "electric sliding" all over the place.

"I am the Fillmore," Webb declares. "I was raised in the Fillmore. I'm still here."

In acknowledgment of his long history in the Fillmore, Webb was once again responsible for choosing the other groups booked to play on the Eddy Street stage.

Closing the stage on Saturday afternoon is LAGOS ROOTS, a rocking Afro-beat band sure to set the street on fire. They are the real deal, pumping out pulsating African rhythms and backed by a solid horn section that will have the street dancing like there's no tomorrow.

And then there's Sunday. The FUTURE



"I am the Fillmore," says Fillmore blues master Bobbie Webb, who rules the Eddy Street stage.

PERFECT BAND is usually inside 1300 on Fillmore restaurant on Sunday mornings for the famous gospel brunch. They'll be out on the street to get the day started.

Midday THE GEORGE LACSON PROJECT delivers a youthful blend of jazz, funk and old-school blues. Big, brassy blues singer-songwriter KAYE BOHLER takes the stage next, and we'll see if the critic was right who said, "I'm telling ya, this lady has more than a little Aretha in her big,

beautiful blues belt." Finish the day with swamp blues from SCARY LARRY AND THE BLUES MONSTERS.

Clubs in the Jazz District are doing their part, too. Rasselas will feature ROBERT STEWART playing during the JazzFest, which is bound to be a total party. And the Boom Boom Room will once again have the local group STEPPIN playing free both days.

■ IN THE BEGINNING



'Honey, you got one of me'

Ruth Dewson (above), the longtime proprietor of Mrs. Dewson's Hats and the self-proclaimed Mayor of Fillmore Street, helped start the Fillmore Jazz Festival in 1984.

She recalls approaching promoter Terry Pimsleur, who had started the Union Street Festival, about creating a similar street fair on upper Fillmore, where new businesses were opening and trying to improve the struggling commercial strip. But she was rebuffed, told there weren't enough people or merchants on Fillmore to make a street fair successful. "I told her, 'Honey, you got one of me, that's enough,'" Dewson recalls. "I like to tackle things that people say we can't do."

So "Jazz and All that Art on Fillmore" was launched on the Fourth of July weekend in 1984 and has grown through the years in scale and ambition, eventually being renamed the Fillmore Jazz Festival.

"Right from the beginning it was a success," Dewson says. She has been battling health problems and now lives in an assisted living facility, but she's planning to be back in her store at 2050 Fillmore Street for this year's festival.

"I'm gonna have a chair outside on the street," she says. "And all the people that like me and love me and want to see me, I'm gonna be sitting outside."

newfillmore.com | video: "Present at the creation"

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A Painter Combines His Love of Music, Art

By KELLIE ELL

RHONEL ROBERTS has a weakness for the colors of summer. He often paints in bright, vibrant pigments to capture the heat of the season.

"I love, love, love color," Roberts says. "You will rarely see anything from me that is black and white. It will always be color."

This year the Northern California native's painting of a jazz trumpeter is featured on the posters and T-shirts commemorating the 27th annual Fillmore Jazz Festival. The image was inspired by a childhood memory of legendary trumpet player Hugh Masekela.

"It has a lot to do with my upbringing," says Roberts, who grew up in Stockton singing in choirs and playing piano. He first heard Masekela play "Grazing in the Grass" on his 13th birthday and says the melody reminds him of "summer and happier times every time I hear it."

His mother and aunt were also musicians.

"Growing up in that environment, with music around me, I like to see perfor-



Fillmore artist Rhonel Roberts with his painting featured on the poster for this year's festival.

junior high. "My mom saw that I had a talent and encouraged me," he said.

Later he studied the basics of color, composition, art history, printmaking and sculpture at the University of the Pacific in Stockton. Afterward he used his talents as a draftsman and illustrator, working for various Internet companies and as an art teacher in Sunnyvale.

With his background in art and a love of music, it was only a matter of time before he began painting musicians. His studio and website are filled with images of some of his favorites: Miles Davis, Sarah Vaughn, Aretha Franklin and Thelouious Monk.

Roberts lives near Fillmore Street and works from a studio in the artist collective at Hunter's Point shipyard. His day job is in the home decor department at Neiman Marcus, which he calls "just another canvas."

Someday he hopes to concentrate exclusively on painting. "It's great to be an African-American painter, which we don't have a lot of, to be able to bring this to the world, to have my own voice, to touch lives," he says. "This is just a sneak peak of what's to come from me."

Roberts will be exhibiting his paintings in a booth at the jazz festival near Pine Street.

mances and people's reactions," he says. "I wanted to capture that — to give it another dimension."

Ordinary moments in time chronicling people, places and things have become "the backbone of what I do" in the studio, he says. "I'm really motivated by the human figure, that movement. I'm attracted to it. People relate to it."

This year's poster image "conveys the fusion of art, color and vibrancy which symbolizes the essence of jazz," says Peter Fitzsimmons, executive director of the Fillmore Jazz Heritage Center, where Roberts' paintings have been exhibited. "The poster evokes both the mood and feeling of the old Fillmore jazz era and today's Fillmore." Roberts began taking art classes in

King OF THE Fillmore

How a scrappy showman turned the Fillmore Auditorium into the temple of rock 'n' roll

By BILL GRAHAM

THE FILLMORE AUDITORIUM was located on Fillmore and Geary, which was like 125th Street and Lenox Avenue in Harlem. What I liked about it was the space. There was a real stage. It was a theater, a real showplace. I loved the size of the floor and the height of the ceiling.

In there, Charles Sullivan, a black businessman, had booked a lot of the best R&B acts. Usually they would play in Oakland because they could draw more people there. But Charles had put on James Brown and Duke Ellington. At the Fillmore, Bobby Bland and the Temptations had played on shows that Charles Sullivan produced.

Charles was a very big man. He stood about 6'5" and weighed 270 or 280 pounds. He always wore a suit and tie. Charles had cigarette vending machines in the hotels and the bars. He owned a liquor store as well. He also had other things going on. But he was legal. Straight, straight, straight.

We made some arrangements about the bar because he wanted to keep the concessions. I said, "Well, I'm gonna bring in our people and our food but I'll work something out with you." I insisted that he let me run the place that night. It was a one-shot deal. For maybe a couple of hundred bucks. He was very nice. We needed a dance permit but I didn't have one. Of course he had one because he operated the place. So he allowed us to use his permit and didn't charge me for it.

I wrote up a handbill for the second benefit. It said, "The Mime Troupe is holding another appeal party Friday night, December 10, 1965, at the Fillmore Auditorium. The first party last month at the Troupe's South-of-Market loft was so successful that hundreds of the Troupe's friends were turned away because there was no space for them. This time there is a larger hall to dance in and many of the same artists and entertainers will be there, as well as some new ones. The place is huge and like, it's there."

I seemed to have a knack for it. The carrying out of the details of public assemblage. Working the room and hiring the right people to do security. Little by little after the first and second benefits, certain things began ticking me off.

Knowing that the participating extras in this movie were going to tell me whether I was doing the right thing or the wrong thing, I began to realize what could be done without being asked to make it better. I saw I could earn my living by trying to get closer and closer to the way something *should* be. With me, it was public assemblage.

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MCHELLE VOIGTS

Bill Graham in the Fillmore

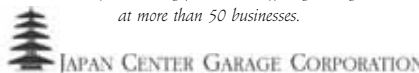
The Fillmore Jazz Heritage Center at 1320 Fillmore Street has extended its exhibition **PRESENTING: BILL GRAHAM** until July 17. In his own words, and with family pictures and memorabilia from the Bill Graham Memorial Foundation, the exhibition follows Graham from his childhood in war-torn Germany to a new life in New York, his emergence as a concert promoter in psychedelic San Francisco and his enduring influence on the way rock music is presented. Much of the story takes place in the neighborhood.

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CONNECTION OF JAZZ AND RACE...
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AUGUST 7:
NOBODY WANTS TO HEAR THE
BLUES NO MORE—TIMES IS HARD...
Jazz and the Great Depression

AUGUST 14:
MORE OF EVERYTHING:
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SUSTAINED INTENSITY...
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AUGUST 21:
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How Bill Graham Turned the Fillmore Into the Temple of Rock

► FROM PAGE 11

BY NOW, WALTER, THE COP ON THE BEAT, wasn't too happy about these shows taking place. There was the December show and the January show and he sort of let the word out that he didn't like it. For the February show, I put up a notice on the wall stating that I was applying for my own dance hall permit downtown because Charles Sullivan had said I should. Just in case anything went wrong, in terms of insurance and so on.

Ten days later, I had to go downtown to get my license. When I went, I didn't go with a lawyer. I thought it was an automatic thing. Some woman before me wanted to fix up a beauty shop. Somebody else wanted to change around his lawn. We all had to go in front of the Board of Permit Appeals in the Hall of Justice on Howard Street. I came next. Deputy Chief Scott was holding these hearings. He said, "Anyone in the room opposed to Mr. Graham getting a permit?"

These two men stood up. One was Police Lt. Leo Hayes from Northern Station. The other was a rabbi from the synagogue next door to the Fillmore. Rabbi Elliot M. Burstein from Congregation Beth Israel, 1939 Geary. A man in his late 30s or early 40s. I was asking for my permit so I could put on a Batman Dance on March 18, 19, 20. The police lieutenant had a petition with 27 names on it. All local merchants who were opposed to me doing business there.

Then the rabbi came up to testify. Deputy Chief Scott said to him, "Yes, rabbi?" His very first lines were, "Your Honor, Mr. Graham's peoples, dey're urinating on mein holy walls."

I said, "You gotta be out of your mind. Those stains have been on your walls for at least 50 years."

There was a little alleyway that separated the Fillmore from the synagogue. They pissed against this wall, they pissed against that wall. I knew they did. But *sway* before I ever got there. When people are stoned, they piss. Like when a dog sees a hydrant. When I saw the lieutenant come up and then the rabbi come up, I thought, "This *isn't* an automatic. This *isn't* just a formality that I'm going

through here." Because of their objections, the permit was denied.

When I left there, I called Alan Myerson, a lawyer I knew. Alan recommended Bill Coblenz. First I had to go to Charles Sullivan. I said, "Charles, for the next show, I need to use *your* permit again. Because the police want to put me away. I'm a white scene in a black neighborhood and it means work for them."

He said, "Yeah, I'm with you, Bill. Let's just see what happens."

Unbeknownst to me, the police had already begun very quietly suggesting to him, "Why let anybody else use your permit?" But he hadn't told me that.

AFTER I GOT HOLD OF COBLENTZ, I told Charles Sullivan my problem. Then I put on my suit and tie and went to see every merchant in the neighborhood. White, Oriental and black. I went to the grocery store where I bought all my hot dogs. I said to the guy there, "You sell me your stuff and then you tell me you don't want me here? It's not right." The Chinese people who ran the joint on the corner where I always ate, I winned and dined them socially. I became a waiter. I just put on my waiter's mind. "How are you today?" I would say to them.

Some guy would be standing in his store in the middle of the day. There'd be no business whatsoever. Every other second, I would keep saying to him, "I know you're a busy man. But do you mind? I don't want to take up *too* much of your time." The petitions had been taken around by Walter, the cop on the beat. He had collected all the signatures. In the next few weeks, I went from merchant to merchant and got 24 of them to say it was okay, they had no real objection to my running my business there.

I knew that in court no one can argue with religion or kids because you always lose. So I went to see the rabbi next door on my own. I walked in and he said, "Yes, Mr. Graham?" He had an office upstairs in the synagogue and he never once asked me to sit down. I stood in front of him and stated my case. I took the soft approach. Rather than say, "Why did you say those stains were from *my*

clients?" I said, "Look, I'm trying to run my business here and what is it that you're objecting to?"

He started lecturing me right off the bat. "Do you know what life is all about?" Real pontification. "Do you know what I'm doing here? People of the Jewish faith come here to pray and read the Torah."

"Yes, I know. But what is it you're objecting to?"

Somehow, he finally got to, "You don't understand. What do you know from persecution? Do you know what happened to my people all these years?"

I realized he thought he was talking to a *goy*. He said, "You don't know, you don't understand, you don't have the suffering."

Before I blew up, I said, "Can I ask you a question, rabbi? Have you ever been outside the United States?"

"What has that got to do with persecution?"

"Have you?"

"No."

"How dare you talk to me about persecution?"

In about 30 seconds, I left him have it. What happened to my mother and my sisters [in the Holocaust]? I told him *everything*. At top volume. "Calm down, Mr. Graham, calm down," he said. This was his other classic line. "I didn't know. I didn't know. You're a Yid?" That was the one that killed me. That made me okay. I was a Yid.

ONE DAY AFTER THAT, in the late afternoon, Charles Sullivan came to the Fillmore. This was late March or early April. He didn't look too good. "Bill," he said, "I have to talk to you." He sat me down and said, "I got to level with you. They're leaning on me hard and I have to pull my permit. I can't go no further, Bill. I gotta pull it."

I'd felt that this was coming. I didn't know whether to go somewhere else, or what to do. I do remember going home that night and saying, "Well, we'll go in the morning and get our stuff." As far as I was concerned, it was *over*.

The next morning, I got to the Fillmore and there was Charles Sullivan sitting on the steps. Same suit, shirt and

tie from the day before. He was disheveled and it was obvious to me that he had been up all night. I went and put my hand on his shoulder and said, "You all right?"

And he said, "Bill, I want to talk to you."

So we went upstairs to my little cubbyhole office and he proceeded to tell me his life story. How he had been born in New Orleans and had to leave the South because he couldn't take always being challenged because he was such a big black man. How he had made his way up to Chicago and started working in the meat packinghouses, met his wife, saved some money and decided to come out to California, the land of promise. Along the way, the white man had messed with him. Every time he was due a promotion and some white guy got it instead, Charles would say, "I didn't cause no one no harm."

He said, "Bill, I came out here and I saved my money and I started getting into vending machines and I bought a little piece of property and opened a liquor store and I put my kids through school. I had some setbacks but I'm doin' okay now. Now these guys downtown are leavin' on me hard and they want me to take my permit away from you. Now I watched you start..."

He was shaking as he talked to me. "Yesterday, they really got to me," he said. "Sayin', 'You got vending machines, Mr. Sullivan, and you got liquor stores and you got your little business going and why don't you let us deal with that man and back off?'"

And he said, "Bill, it's my life. After I saw you last night, I started thinking about myself and what I been through and what they're making you do now." Then he just broke down. He said, "I can't do it. I can't. I just can't back off. I can't pull that permit away from you."

He leaned forward and got all choked up. His eyes were red from no sleep. He was angry inside and he said, "No, no, no. I just ain't going to let this happen now. You just go back downtown, man. And you bear those white motherfuckers."

He was the guy, Charles. He was *it*. I don't know if I could have *ever* found another place. Why would I have even tried? That *was* the place.

Excerpted from Bill Graham Presents: My Life Inside Rock and Out by Bill Graham and Robert Greenfield. © David and Alex Graham. Published by Doubleday.



Bill Graham outside Winterland, a former ice skating rink at Steiner and Post Streets, where he presented many memorable rock concerts.

'Nothing ever replaced Winterland'

Winterland was my ongoing, free-form space. I loved that place. People loved it because when they got in there, it was like their bowling alley or their shvitz. It was their joint. They loved that they could sit all the way around the stage.

It was a great house. One that was as good to me, if not better, than the original Fillmore. I can probably count more great shows there than at the Fillmores because they ended in 1971 and Winterland went on for another seven years. All the great New Year's Eve shows with the Grateful Dead were there.

After Winterland closed, we did shows at the Kabuki Theater and the Old Waldorf and the Warfield Theater. We got into clubs. But nothing ever replaced Winterland. After Winterland, San Francisco changed. The communal aspect of going to shows disappeared.

— BILL GRAHAM

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Single Family Homes	BR	BA	PK	Sq ft	Date	Asking	Sale
2882 Pine St	1	1	3	864	5/18/11	612,850	661,000
2035 Greenwich St	3	3	4		5/27/11	1,268,000	1,162,500
2523 Steiner St	3	2	1	1379	5/27/11	1,450,000	1,260,000
16113 Lyon St	3	2.5	2	1980	5/27/11	1,287,000	1,275,000
1973 Greenwich St	3	2.5	3		6/8/11	1,795,000	1,800,000
1778-1780 Green St	4	3.5	2	3502	6/9/11	2,495,000	2,415,000
2730 Union St	3	2.5	1		6/3/11	2,495,000	2,495,000
2010 Lyon St	5	4.5	1	3956	6/1/11	3,375,000	3,200,000
2744 Steiner St	6	3.5	2		5/27/11	3,450,000	3,225,000
2455 Scott St	3	2.5	2		5/24/11	3,300,000	3,244,769
2844 Broderick St	4	5	2	3936	6/8/11	3,950,000	3,825,000
2747 Green St	5	4.5	2	5165	5/24/11	4,800,000	4,800,000
2420 Pacific Ave	10	8.5	2	10650	5/17/11	8,700,000	7,400,000

Condos/Co-ops/TICs/Lofts	BR	BA	PK	Sq ft	Date	Asking	Sale
2740 Sacramento St #6	1	1	0	1220	5/31/11	250,765	250,765
2999 California St #404	0	1	0	653	5/26/11	339,000	309,000
1817 California St #307	1	1	1	537	6/2/11	325,000	340,000
2149 Lyon St #1	2	1	0		5/24/11	439,000	439,000
1998 Broadway #1202	1	1	1	700	6/2/11	539,000	520,000
2556 Gough St #A	1	1	1	799	6/10/11	589,000	570,000
2164 Pacific Ave	2	2	1		5/24/11	675,000	630,000
2230 Pacific Ave #202	1	1	1	730	5/26/11	648,000	648,000
2060 Sutter St #407	2	2	1	988	5/18/11	685,000	665,000
2149 Lyon St #5	2	1.5	1		5/24/11	699,000	699,000
2802 Clay St	1	1	1	940	6/15/11	695,000	715,000
3103 Jackson St	2	1	1		5/24/11	729,000	729,000
2200 Sacramento St #605	2	1	2	850	5/27/11	795,000	750,000
1800 Washington St #110A	2	2.5	1	1083	6/7/11	765,000	754,888
1998 Broadway #907	2	2	1		6/1/11	815,000	782,000
3542 California St S	2	1	1	1195	6/14/11	799,000	799,000
1701 Jackson St #801	2	2	1		6/7/11	859,000	839,900
1600 Webster St #402	2	2	1	1313	6/11/11	939,000	894,500
2112 California St	2	2	2		5/20/11	1,135,000	1,050,000
3493 Sacramento St	3	2	1	1508	5/18/11	1,075,000	1,075,000
2756 Baker St	2	1.5	1		5/23/11	1,100,000	1,100,000
2144 Broderick St	2	2	1		6/10/11	1,295,000	1,295,000
2100 Green St #502	2	2	1		5/31/11	1,375,000	1,300,000
2249 Clay St #1	3	3	2	1960	6/9/11	1,345,000	1,328,000
3330 California St #1	3	3.5	1	1855	5/24/11	1,625,000	1,590,000
2001 Lyon St	3	2	1	2598	6/2/11	1,795,000	1,795,000
2190 Broadway #5E	3	3.5	1		6/14/11	2,795,000	2,660,000
2621 Pacific Ave	3	3.5	1	2772	5/18/11	2,998,000	2,725,000
1958 Vallejo St #9	4	4.5	1	2749	5/25/11	3,250,000	3,035,000

10 bedrooms for \$7.4 million

Both the volume of sales and the average sales price of single family homes moved upward during the past month. But a couple of notable single family homes sold for significantly reduced prices, including 2420 Pacific Avenue, a Georgian mansion designed by German architect Julius Ernest Kraft, which exchanged hands to only its third owner since it was built in 1902. Originally listed at \$12.8 million but ultimately sold for \$7.4 million, the 10-bedroom, 8.5-bath property features magnificent views, a ballroom, nine fireplaces and a formal reception room in its 10,650 square feet of living space. After a serious price adjustment, 2523 Steiner Street was sold last month for \$1.26 million by the bank that owned it. The renovated 3-bedroom, 2-bath house with distinctive exterior wooden framing, since painted, had been listed for \$3.3 million in 2006.

The volume of condominium sales increased slightly last month, but the average sales price slipped a bit. Sales of both single family homes and condos are expected to slow during San Francisco's summer real estate season.

NEW LISTINGS: At the corner of Steiner Street is 2400 Vallejo Street, an Albert Farr-designed 1905 craftsman. The 6-bedroom, 4.5-bath home features an elevator and panoramic views for just under \$4 million. A classic Victorian near Fillmore Street, 2250 Bush Street has a modern floor plan that includes 4 bedrooms and 3.5 baths, a gourmet kitchen, private library, wet bar and three-car garage for \$2.195 million. A wide variety of new condos hit the market as well, ranging from a \$400,000 1-bedroom garden unit in prime Pacific Heights at 2114 Baker Street #1 to a two-level condo with 3 bedrooms, 2.5 baths and views to the north, but no parking, for just over \$3 million at 2462 Broadway. Also new on the market is a full-floor luxury view apartment in the nine-unit co-op building at 2288 Broadway, at the top of the Fillmore hill, with 3 bedrooms and 3.5 baths. It's listed at just under \$6 million.

— Data and commentary provided by VICTORIA STEWART DAVIS at Pacific Union. Contact her at vdavis@pacunion.com or call 345-3760.



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Growing Up Along Fillmore: A Kid's Paradise

By CHARLIE GREENE

THE CORNER of Jackson and Fillmore was the center of the universe when I was growing up at 2449 Jackson Street in the 1950s and 60s. You could get anywhere in the city on four Muni bus lines — the 22-Fillmore, 80-Leavenworth, 3-Jackson and 24-Divisadero — plus the Washington-Jackson cable car.

The 22-Fillmore — the Double Deuce — was my favorite. It could take you north to the Marina or south through the Fillmore, the Mission and all the way to Potrero Hill. I used to ride my skateboard on Fillmore, holding on to the round wire holders on the back of the bus to get a running start. I will never forget the chug-chug sound the 3 and 22 made going up and down the hills of San Francisco.

The cable cars were really loud, but it was cool when they rang the bell letting everyone know they were taking off. My older sister would get dressed up with white gloves and patent leather shoes and ride the cable car with my mom to go shopping downtown at the City of Paris, I Magnin's and Blum's. I was jealous she got to have the chic crunch cake at Blum's. It was the best.

The end of the cable car line was at Washington and Fillmore, also home to Joe's Smoke Shop, which had great greasy burgers and Nehi orange sodas. There was a barber shop next door. Across the street was the Unique Market, where my mom had a charge account I used for soda, chips, candy — anything a kid could want.

I was back on Fillmore in early June for an alumni breakfast at Stuart Hall School for Boys on Broadway.

I took the same sidewalk I took to school every day for eight years, walking along Fillmore from Jackson to Broadway.

After breakfast I stopped to visit with Phil Kaplan at Bond Cleaners on Fillmore near Jackson. His shop is the only one left from when I was growing up. Bond Cleaners has been there since 1952, the year I was born. Tom's drugstore was next door and had every magazine a kid could want — and some I wasn't supposed to look at.

The really cool thing about growing up here was Alta Plaza Park. My first memory of the park was when I was four years old. I ran away from my babysitter and crossed Steiner Street for the first time alone. She quit on the spot after calling my mother to come and get me. Poor mom hurt her back walking up the hill into the park to find me. Of course I blamed it all on my sister.

The views from Alta Plaza were amazing. You could see the bay with the Golden Gate Bridge on the north and a huge swath of the city on the south.

These days, kids communicate by texting and cell phones. But back then, my neighborhood friends and I used the fences in our backyards. We all lived on the square block of Jackson, Steiner, Washington and Fillmore. If we wanted to get hold of each other, we would climb the fences to get to our buddy's house, then use our secret whistle to call him outside.

When I was around 14 or 15, I used to walk down Fillmore with a friend to the Fillmore Auditorium on Geary. On Sunday afternoons, Bill Graham let kids in for the concert. I will never forget the first time I saw him. He was screaming at someone, saw us and invited us upstairs for free apples and the concert. Country Joe & the Fish opened for the Yardbirds, with Jeff Beck and Jimmy Page. The light show was surreal.

I was a white kid growing up near a black neighborhood in the 1960s, and anything south of Pine Street was considered a little scary. I remember walking down Fillmore past Pine during the Watts riots. An elderly black man told me point blank that this was neither the time nor the place for a white kid to be out for a walk. "Just get on home," he instructed me.

There were a lot more bars on Fillmore Street when I was growing up. There was the Hillcrest on the northwest corner of Sacramento and Fillmore, the Hideaway a few doors north and Minnie's Can Do Club farther south. Then there was Lee's Liquors on the southeast corner of Fillmore and Sutter. Lee's and the corner store a block south at Post and Fillmore would (hush-hush) sneak us white boys in to buy liquor after hours.

I live in Marin County now and walking back on Fillmore is a real treat. It used to drive my kids crazy when I made them go on the tour of my old neighborhood. But to this day I remember the cable cars rumbling by my house on Jackson Street and I miss the foghorns early in the morning.

Fillmore will always be the hood I loved and cherished growing up.



Sea Cliff
\$3,495,000
Stately 6BD/4 SBA Home. Located in the center of Sea Cliff, this spectacular home exudes an East Coast feel and has 4 levels with views of the Bay and Golden Gate Bridge. Includes formal dining room, recreation room, beautiful staircase, charming 1801/18A detached cottage, garden patio, and a 2 car garage.
5269B Ave. A
Caroline Kahn Werboff
(415) 321-4260



Pacific Heights
\$3,295,000
Exquisitely Remodeled 3-Level Home. This exquisite 3+BD/2 SBA home boasts formal living and dining rooms, custom millwork, and a chef's kitchen and bathroom; tub deck and garden; manicured garden and patio, and a 1 car detached garage.
3187 Clay Court
Stephanie Ahlberg
(415) 321-4232



Marina
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Spacious Two-Level Condominium. Rarely available, this upper two-level flat is located in the heart of the Marina. Expanded and renovated, this spacious house-like condo features 4 bedrooms plus a sunroom and 2 bathrooms. Includes a formal dining room.
3444 Scott Court
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232 Eighth
Mary DeVries
(415) 321-3106



Presidio Heights
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Elegant Light-Filled Condominium. Beautifully renovated, newly converted 4 unit building and flat. This spacious 3BD/2BA home features a lovely bright living room, formal dining room, an open remodeled kitchen with laundry/butler's pantry. Parking. Great location.
2525 Sacramento St.
John L. Woodruff, III
(415) 999-9827
Marcus Miller
(415) 321-4245



Richmond
\$1,195,000
Unique, Two-Level, Top Floor Condo. Spacious and house-like, this 4BD/2 SBA home features a penthouse entertainment room that opens to a roof terrace with breathtaking 360 degree panoramic views. Steps from Golden Gate Park. Close to public transportation, 2-car pkg. with abundant storage.
765-21 Ave. Com
Missy Wyant Smit
(415) 321-4315



Pacific Heights
\$749,000
Charming 3BD/1BA Jackson Terrace Cooperative. Located on a tree-lined block, this charming coop is close to public transportation, Alta Plaza Park, shopping and restaurants. Wonderful period architectural details include wainscoting and moldings, coffered ceilings, built-ins and hardwood floors. In-unit laundry.
2872 Jackson.com
Barbara Stein Friedman
(415) 321-4246



Cow Hollow
\$749,000
Beautiful 2+BD/1BA Flat. Steps from vibrant Union Street, this TIC home boasts an open living room/dining area, updated kitchen and bath, hardwood floors, period details, walk-out deck and views of the Golden Gate Bridge and the Bay. One car enclosed parking, shared garden.
2633 Webster.com
Yola Naddad Ounk
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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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2425 California 885-3313
Mureta's Antiques
2418 Fillmore 922-5652
Narumi Japanese Antiques
1902 Fillmore 346-8629
Thomas Reynolds Gallery
2291 Pine 441-4093
Walter Adams Framing
20198 Fillmore 922-6811

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Betsy Johnson
2121 Fillmore 776-0669
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2223 Fillmore 931-2203
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2229 Fillmore 776-0643
Cielo
2225 Fillmore 776-0641
Clary Sage Organics
2241 Fillmore 673-7300
Crosswalk Shoes
2122 Fillmore 921-0292
De Novo
2413 California 563-5937
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2216 Fillmore 346-2133
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2056 Fillmore 440-2100
Erica Tanov
2408 Fillmore 674-1228
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2358 Fillmore 441-3040
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2416 Fillmore 749-1144
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2105 Fillmore 409-6850
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2226 Bush 888-601-0117
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2237 Fillmore 567-9500
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2484 Sacramento 346-3988

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