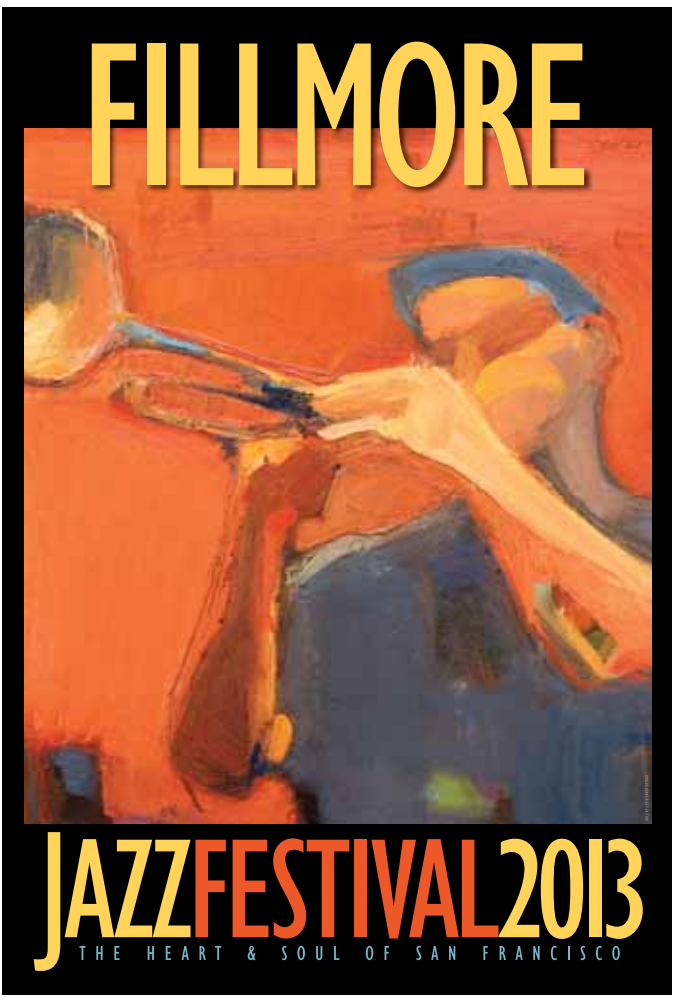


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THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2013



Poster art by SANDY OSTRU

JazzFest returns July 6 and 7

Fillmore Street comes alive with the sights and sounds of jazz on July 6 and 7 when the Fillmore Jazz Festival, the largest free jazz event on the West Coast, returns to the neighborhood. Three stages of jazz and blues highlight the festival, which takes over the street from Jackson to Eddy Streets with art, crafts, food and drink.

ENTERTAINMENT SCHEDULE | PAGES 8 & 9

Supporters Rally to Keep Marcus Books on Fillmore

Oldest black bookstore in the U.S. is endangered

IT HAD BEEN WHISPERED on the street for weeks: The venerable New Chicago Barbershop had closed and another black Fillmore institution, Marcus Books, would soon be closing, too.

Before the lavender Victorian at 1715 Fillmore that houses Marcus Books was moved from its original location a few blocks away at 1690 Post, it was home to Jimbo's Bop City, a legendary after-hours joint that features prominently in the neighborhood's jazz history. Before that — before neighborhood residents of Japanese descent were rounded up and sent to internment camps during World War II — the building had housed the Nippon Drug Co. in the heart of Japantown.

"Perhaps no other structure in San Francisco has such an extraordinary story," the *Chronicle* reported in a splashy feature story in mid-May. But the article did not mention that the building had changed hands at a bankruptcy sale a few weeks earlier, and that its street-level tenant, the oldest black bookstore in the country, was endangered.

That story went public on Sunday, June 9, when the front page of the *Examiner* proclaimed "Closing Chapter" and a headline inside reported: "Marcus Books on brink of closure."

The next day a phalanx of black leaders assembled at Marcus Books before a group of reporters and television cameras to decry the events that had endangered the bookstore.

"Complicity!" thundered Rev. Amos Brown, president of the local chapter of the National Association for the Advancement of Colored People. He inveighed against redevelopment



"We are refusing to let Marcus Books close."

— ARCHBISHOP FRANZ KING

TO PAGE 5 ►

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UPFRONT



MISCHIEF & MADNESS

THIS ISSUE of the *New Fillmore* includes, on pages 11 to 13, an excerpt from *Season of the Witch*, a new book by San Francisco journalist and author David Talbot that chronicles the city's turbulent years between 1967 and 1982—including a number of pivotal events that took place close to home in the Fillmore.

Talbot has written a book full of heart and extensive research, but it's not an easy read. Much of what went on during the aftermath of the '60s cultural revolution here was horrifying and shameful. Among the events that rocked the city: the political assassinations of Mayor George Moscone and Supervisor Harvey Milk, street riots and the AIDS epidemic.

No small measure of the horror and shame occurred right in this neighborhood—especially the disingenuous destruction wrought in the Fillmore by the city's redevelopment agency, which gave rise to a neighborhood history of displacement and hurt that has not yet completely healed.

"The demolition of the Fillmore district was the greatest source of poison in the city's black-and-white relations," Talbot writes. "The uprooting of the neighborhood's population not only stirred a simmering rage among those black residents who clung on, but also wiped out much of the community's business bedrock and stable leadership. The subsequent vacuum—a social and economic void as desolate as the neighborhood's weed-choked vacant lots—would attract various types of mischief and madness for years to come."

At the top of the madness was the rise and fall of Jim Jones—a charming and politically savvy preacher who took over a former temple on Geary Boulevard located where the post office now stands—and refashioned it as the People's Temple. At first embraced and courted by local politicians, Jones later became infamous for leading one of the deadliest cults in U.S. history when more than 900 people—many from the Fillmore—lost their lives in a suicide pact carried out in the jungle of Guyana.

"Jones moved into the Fillmore at its most vulnerable moment," Talbot writes. "Urban renewal czar Justin Herman had literally destroyed the neighborhood," observed neighborhood activist Hannibal Williams, and "people were desperate for solutions, something to follow. Jim Jones was another solution. He had a charismatic personality that won the hearts and souls of people. And people followed him to hell. That's where Jim Jones went. That's where he took the people who followed him."

Season of the Witch is available at Brower Books on Fillmore Street and other local bookstores.

THE NEW FILLMORE

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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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LOCALS MADE GOOD

Maya Angelou Found Her Fate Near Fillmore

'Suppose I really am going to be somebody'



Maya Angelou and Unity

On Sunday, July 21, Unity Church at 2222 Bush Street, near Fillmore, will celebrate its 54th anniversary and author Maya Angelou will join in via an intimate telephone interview with Rev. Denese Schellink. In the conversation, Angelou elaborates on her early experiences in San Francisco, where she first embraced Unity's teachings. All are welcome to attend the special service, which will include San Francisco-themed music as well as ice cream and snacks. The celebration will start at 10 a.m. For more information, call 474-0440.

AUTHOR, SINGER, POET, orator, actress and civil rights activist Maya Angelou has had many jobs in her storied life—including, when she was growing up in the Fillmore, a stint as a calypso dancer at the Purple Onion in North Beach.

Recently Angelou recalled her first job: as a San Francisco streetcar conductor.

"I liked the uniforms," she says. So the 6-foot-tall 16-year-old applied for a job. "I had seen women on the street cars," she says. "I just had not noticed they were all white. It hadn't occurred to me."

When they wouldn't even give her an application, "I was crestfallen," she says.

Then her mother put steel in her spine.

"Go get the job," her mother told her. "You want it, then go get it."

She went back to the office, taking along "a big Russian novel" to read while she waited.

"By the third day, I wanted to return home," she says. "But I didn't want my mother to know I wasn't strong as she thought I was. So I sat there for two weeks. And finally a man came out and asked me in."

Her tenacity won him over—along with her claim of experience working as a "chauffeurette" for Mrs. Annie Henderson in Stamps, Arkansas—"her grandmother."

"He accepted me and I got the job," she says. "That was really my mother's doing. She was so strict—and so sure about me."

Angelou says her mother was again a catalytic force in her life a few years later.

"When I was 22, I walked down Fulton Street with her," she says, between Fillmore and Steiner.

"On the corner there used to be a mayonnaise and pickles place," she says. "And the aroma of the vinegar—I can remember it now, 60 years later."

"My mother said, 'Baby, I think you're the greatest woman I've ever met.' I looked down at her—this pretty little woman with diamond earrings, a beautiful smile and make-up—and she owned a hotel. She said, 'Eleanor Roosevelt, Dr. Mary McLeod Bethune. You're in that category.'"

With that, her mother kissed her and jaywalked across the street to her car.

"I continued down to Fillmore and waited for the 22 car," she says. "I remember getting on the streetcar. I remember the wooden seat and the sunlight on it—I remember all of that. And I thought, 'Suppose she's right. Suppose I really am going to be somebody.'"

Some years later, still in San Francisco, Angelou says she was stirred by a powerful spiritual awakening. She was brought to Unity Church by her voice teacher, who was noted for working with opera stars. He passed around the book *Lessons in Truth*, the classic summation of Unity's philosophy, and asked her to read a portion.

"I read a portion which said, 'God loves me,'" Angelou says. "He asked me to read it again. And I read, 'God loves me.' Then he asked me to read it again. He seemed to be putting me up for laughter," she says, recalling that all the other students in the room were white and older.

"And finally, out of desperation, I read: 'GOD LOVES ME.' It still amazes me. I heard it. I don't mean I just listened to it. I mean my soul heard it," she says. "That was over 50 years ago. And I have been a student of Unity from that day to this."

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CRIME WATCH

Vehicle Burglary, Possession of Stolen Property
Bush Street and Van Ness Avenue
May 16, 12:05 p.m.

Plainclothes officers conducting an auto burglary abatement operation received a call about an auto burglary in progress. The witness described the suspect as an unusually large man with a bandana covering his face who had removed two bags from the back seat of a car.

As the officers arrived, the suspect shouted, "I didn't break into no car. I bought this stuff from a fat guy for drugs." When they ran a computer check, they learned he was on probation for auto burglary.

The police then met with another witness, who said he had seen the man working his fingers into the vehicle's window; he managed to force it open without breaking the glass. Officers then contacted the vehicle's owner, who identified the stolen bags as her property. The suspect was transported to Northern Station.

Stolen Vehicle Recovery, Possession of Counterfeiting Machinery
Bush Street and Van Ness Avenue
May 24, 4:35 a.m.

Officers received a call from a man who said he was watching another man using a screwdriver to remove the hood ornament from a black Mercedes. When officers arrived, they noted a second black Mercedes parked about 15 feet from the Mercedes that had been vandalized. Three men were inside the first car, where officers found a key fob for a Mercedes. When one officer hit the lock button on the fob, it activated the lock and flashed the lights on the other nearby Mercedes. A records check on this Mercedes revealed it had been stolen. Officers then checked the trunk of the first Mercedes and found various machines and materials used to manufacture fake credit cards, along with a number of stolen ID cards. The suspects also had lists with people's names and dates of birth.

Officers contacted one of the people who had been targeted, who told them his wallet, credit cards and military identification had been stolen earlier in the year; he added that someone had tried to steal money from his bank account. The suspected counterfeiter was transported to Northern Station, where he was booked on numerous theft-related charges.

Burglary, Possession of Burglary Tools
Fillmore and California Streets
May 25, 12:15 p.m.

Security officers in a store observed a man picking up \$200 worth of liquor and stashing the bottles in a shopping bag, passing all open registers without paying. Officers met with the loss prevention officer who had detained the suspect; a computer check revealed a no-bail burglary warrant. The suspect was transported to Northern Station, where he was booked.

Burglary, Possession of Stolen Property
Fillmore and California Streets
May 27, 4:07 p.m.

A witness watched while one man walked inside a store and picked up a purse, then ran out again while his companion acted as a lookout. Then both jumped on bicycles and fled.

Dispatch gave the police a description of the suspects and their direction of travel. As officers searched the area, they came across the purse thief's companion loitering in front of a nearby business. One officer went inside to look for the second suspect. He found the man with the purse and detained him. A cursory pat search revealed the suspect was carrying a can of pepper spray, which was illegal for him to possess because he had been convicted of a violent crime in the past. The man sus-

pected of purse-snatching was transported to Northern Station and the man who acted as a lookout was released.

Stolen Vehicle, Traffic Violation
Bush Street and Van Ness Avenue
May 26, 5:08 p.m.

Plainclothes officers were working in a neighborhood where police had received numerous complaints of blatant drug activity. They watched while a car approached and parked nearby. Officers recognized the driver as someone they had arrested in the past for possession of a stolen vehicle. They ran a computer check on the car he was driving and learned it had been stolen. When they arrested the driver, they found a baggie of methamphetamine in his front pocket and a shaved key he was using to operate the car. The suspect was transported to Northern Station.

Driving Under the Influence
Sacramento Street and Van Ness Avenue
June 2, 2:05 a.m.

Officers on patrol saw a silver Dodge Challenger with dark headlamps driving in the opposite direction. The car appeared to have fresh front-end damage; the front bumper was grinding against the front tire. They pulled the car over. As they approached the driver, they noted that his movements were clumsy and repetitive. Officers told him repeatedly to roll down the driver's side window as he continued to fumble with his wallet. When he opened the window they were met with the powerful odor of an alcoholic beverage. The driver said he was coming from a nightclub and was headed home to the East Bay. An officer helped him from the car and showed him the damage. He responded, "Wow." Officers then attempted to perform field sobriety tests, but he refused. They handcuffed the suspect and transported him to Mission Station, where a test showed his blood-alcohol content was over twice the legal limit. He was booked at Northern Station.

Robbery With Force
Van Ness Avenue and O'Farrell Street
June 10, 3:15 p.m.

A man was riding Muni and using his iPhone when someone snatched it. The man jumped from his seat, leaped out the back door and chased three individuals involved in the theft. After several blocks, he caught up to them.

One suspect turned on him, punching him in the right temple. Then the three split up and ran in different directions. The man who had been robbed continued to pursue the individual he believed had his phone.

A witness had called the police, and plainclothes officers arrived. They pursued the juvenile who had taken the phone and caught him. The suspect returned the iPhone and apologized to the man he had robbed. Officers retrieved video footage of the incident from the Muni bus. They booked the suspect at the Community Assessment and Resource Center.

Burglary, Possession of Stolen Property
Franklin and Post Streets
June 11, 1:41 p.m.

Dispatch received a call about a man and a woman who had broken into a car, reached into it and pulled out a small black wallet. The two then fled toward Van Ness. The caller described the pair, and plainclothes officers detained them. As police were running a computer check, the witness rode by on his motorcycle and yelled, "Nice work, you got them." Officers met with the caller, who identified both suspects. A search of the man revealed a GPS device and an iPhone police traced to the burglarized car. The two were booked at Northern Station.

NEIGHBORHOOD NEWS

Supporters Rally for 'the Lake of Black Wisdom'

► FROM PAGE ONE

city government and predatory lending. "Black folks used to have a place to gather," he lamented.

Supervisor London Breed recalled that she bought her first book at the store.

"To lose an institution like the Marcus Books store is really the most devastating thing that could happen to African Americans," she said. "When African Americans were enslaved, we could not read. It was against the law to teach African Americans to read."

Archbishop Franz King of the St. John Coltrane Church emphasized the building's link to the neighborhood's history as the Harlem of the West.

"John Coltrane played in this building," he said. "Duke Ellington played in this building. This building is more than just a learning institution. This is where we can come to commune with those spirits that talked about music as an instrument that can change the thinking of the people."

Attorney Julian Davis had worked with the group to come up with a plan to save the bookstore. He put together an offer to buy back the building from real estate investors Nishan and Subala Swais for the \$1.6 million they had paid a few weeks earlier, plus a \$50,000 profit.

"We are appealing to the people who bought this building at a bargain-basement price," said supervisor Breed. "It's worth more to us than just money. It's our history. It's our culture. It's who we are as a people."

The money would come from Westside Community Services, a neighborhood nonprofit that uses the bookstore as a place to provide outreach for its services.

"This is one of our last great institutions here," said Mary Ann Jones, who heads Westside. "Many people come to us because we have support services here. To lose this institution would devastate our community."

Jones recalled that her mother, neighborhood activist Helen Jones, had helped save the building when it was caught in the cross-hairs of redevelopment in the 1960s.

"My mother laid down in front of this building the first time they tried to bulldoze it," she said. "I think that our ancestors are looking down upon us and asking us to do something."

THE LEGAL ISSUES surrounding the sale of the building are both simple and complex.

The building had been owned for many years by members of the family of Julian and Ray Richardson, professors at San



Co-owner Karen Johnson talks to a customer at the counter of Marcus Books.

Francisco State who founded Marcus Books in 1960. Matriarch Ray Richardson, now 93, until recently lived upstairs in one of the flats with her daughter Blanche Richardson, who operates a branch of Marcus Books in Oakland. The other flat is occupied by her daughter Karen Johnson, who with her husband Greg Johnson operates Marcus Books on Fillmore.

The family took out a \$950,000 loan on the building in 2006, in the frenzy of the real estate boom, and payments had ballooned to about \$10,000 a month by 2009. The threat of foreclosure hung over the building.

Things came to a head when Blanche Richardson declared bankruptcy. The Johnsons had 60 days to buy the building. When they did not come up with the money in time, the building was sold at a bankruptcy auction to the Swises for \$1.64 million.

The Johnsons then had 60 days after the close of escrow on April 19 to vacate the building. By the June 19 deadline to vacate, their new attorney, Julian Davis, had put together the offer to re-purchase the building for the sale price, plus a \$50,000 profit.

He conveyed the offer to the attorney for the new owners, S. Seth Kershaw of Last and Faoro in San Mateo, but was told the price was now \$3.2 million — twice what they had paid.

When the family did not vacate the building, Kershaw asked U.S. Bankruptcy Judge Dennis Montali to evict them. Montali denied the motion. Neither Marcus Books nor Karen and Greg Johnson are in bankruptcy.

WHILE DAVIS was pursuing a legal resolution, supporters of the bookstore made good on their vow to fight to save the bookstore.

"When folks begin to attack our cultural institutions, they attack our very existence here in San Francisco," said Ed Donaldson, a housing activist with the Alliance of Californians for Community Empowerment. "We cannot tolerate it. We have to stand up and fight."

Archbishop King of the St. John Coltrane Church is also active in the alliance. "We are refusing to let Marcus Books close," King said. "The Swises see this building as a profit to turn. We see what they're doing as a destruction of the African American community."

So the alliance began turning up the heat on the new owners to sell the building they bought just two months earlier. More than 16,000 people have signed an online petition backing the bookstore.

On Sunday, June 16, several dozen supporters of the bookstore went to the Swises' church, the St. Nicholas Orthodox Christian Church in Diamond Heights, where the Swises are deacon and sub-deacon.

They took along signs that read: "Pray the Swises do the right thing: Save Marcus Books."

"We expect more from people who are deacon and sub-deacon at a church," said Gail Meadows, one of the bookstore's supporters who went to their church.

On July 2, a group of about two dozen supporters went to the Swises' neighbor-

hood in South San Francisco to knock on their neighbors' doors and leave flyers.

"The way many people see this is if the Johnsons and their supporters are not comfortable in their home, why should the Swises be?" said Donaldson.

Bookstore backers have also called for a boycott and an investigation of two cab companies, Royal and Big Dog, owned by the Swise family.

"They're not happy about the community action," said Davis, the attorney for Marcus Books. "They're pissed off. We don't know if they'll dig in or feel the pressure."

He added: "At this point they'd have to formally evict the Johnsons, and that could take some time — especially in San Francisco. Are they going to do that — to keep going down this long road? Or say screw it, we'll take a modest profit and keep everyone happy?"

For their part, neither the Swises nor their attorney have had any public comment about the issue.

BACK ON FILLMORE STREET, Karen Johnson is at her usual spot at the front of Marcus Books.

"It's getting to be more promising," she said. "It really makes me feel good that everyone is speaking some truth that they've been touched by this place. I've been touched by this place, too. I'm just the clerk where people come in to dip from the lake of black wisdom."

"Fighting to save Marcus Books"
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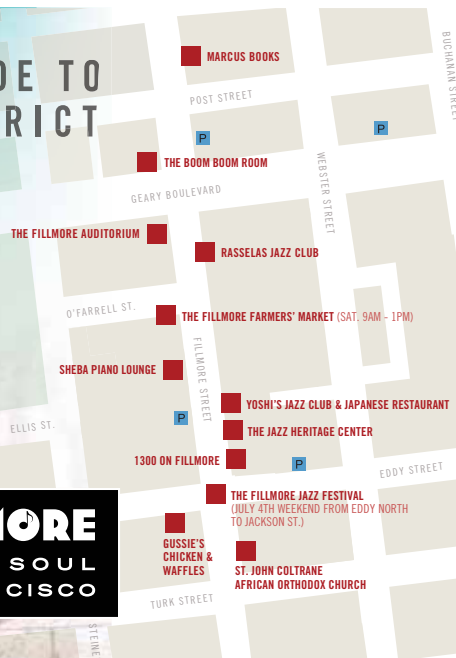
A JAZZ LOVER'S GUIDE TO THE FILLMORE DISTRICT

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Online you'll find our *Calendar of Events*, a complete list of restaurants, venues and shops plus "*A Jazz Lover's Guide to The Fillmore District*" a list of Fillmore District attractions, must-sees and jazz lover's hotspots shown here along with links to their sites and performance/event calendars.

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The Fillmore Auditorium
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THE FILLMORE
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The Fillmore Jazz Festival
www.FillmoreJazzFestival.com
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The Jazz Heritage Center
1320 Fillmore Street, 415.255.7745
The Jazz Heritage Center is the only permanent cultural and educational complex dedicated to the long history of Jazz in San Francisco and the Fillmore District. Located within the new Fillmore Heritage Center in the heart of the Historic Fillmore Jazz Preservation District, the non-profit Jazz Heritage Center is part jazz museum, part jazz cultural center, and part jazz art gallery.

Marcus Bookstore
1300 Fillmore Street, 415.771.7100
Marcus Bookstore is the oldest bookstore in the United States with books by and about black people and has been designated as a national historic landmark. A family-run community space, Marcus Bookstore thrives today because every day it fulfills peoples' needs. This is a place that provides nourishment.

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FILLMORE JAZZ FESTIVAL

A Positive, Joyous Vibe — and Music

Jazz Festival celebrates the best of the Fillmore's past and present

IT'S THAT TIME OF YEAR AGAIN — Fourth of July weekend — and for locals that can mean only one thing: The Fillmore Jazz Festival is back and will take over the street for the 29th year in a row. With more than 100,000 people expected for the two-day street party, the Fillmore Jazz Festival means different things to different people. For artists, it's an opportunity to present new material or play old favorites for hundreds or thousands of people. For many residents and festival goers, it's a weekend to look forward to every year — a time to celebrate the best of the neighborhood's past and present. There's a positive, joyous vibe up and down Fillmore Street as live music flows from block to block.

This year's lineup on the California and Sutter stages covers a lot of ground, stylistically and geographically. While both of this year's Artists-in-Residence hail from the Bay Area, the rest of the lineup stretches from Vegas to Brooklyn to Israel and Ghana.

■ Our **JAZZ ARTIST-IN-RESIDENCE, KIM NALLEY**, is an acclaimed jazz and blues vocalist and a true San Francisco treasure who got her start on Fillmore and has become a fixture at the festival. She wows the crowds and stops traffic



— sometimes literally — with her dynamic stage shows. An inspiring and dedicated educator as well, Nalley has a gift for storytelling — and swinging hard. She recently sold out all four shows at Jazz at Lincoln Center in New York and

returns at the end of July for a week of shows at Dizzy's Club Coca-Cola, presenting her tribute to Billie Holiday.

■ World music and jazz composer and multi-instrumentalist **PETER APPELBAUM — THIS YEAR'S WORLD MUSIC ARTIST-IN-RESIDENCE** — grew up in Berkeley, although he has been living in Brooklyn for a couple of decades. Appelbaum makes his Fillmore Jazz Festival debut as a leader this year. But he's been leading bands, including his groundbreaking, genre-defying Hieroglyphics Ensemble, since he was a high-schooler back in the late '70s. His music has always been fascinating — was it jazz, world music, groove or funk? For this world-class, Grammy-nominated composer and improviser, no label is required — or maybe even possible.

Both Artists-in-Residence perform both days, and present two completely different shows — a real treat if you're a fan or just curious why they're in the spotlight. They both deserve the attention — as do the other artists invited to perform. If music is an important part of your life and you like discovering new music — be it jazz or world or blues and beyond — then this year's Fillmore Jazz Festival is for you.

Congratulations to Sandy Ostrau, whose painting graces the poster for the 2013 Fillmore Jazz Festival



Improvisations

Sandy Ostrau | Recent Oils

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SATURDAY | JULY 6

CALIFORNIA STREET STAGE

10 – 11 AM | JAZZSCHOOL PRESENTS: SPIRAL BOUND Berkeley's Jazz-school is where many of the Bay Area's top jazz artists both teach and perform, and the kids who go there get one of the best music educations in the country. To kick off this year's festival, we look to the future: some of the best young musicians in the country reuniting to perform their original blend of modern and jazz and neo-soul.



11:30 AM – 12:30 PM | JENNA MAMMINA & HER TRIO If you're a fan of music and vocals and jazz, you're probably already hip to longtime Bay Area resident and frequent world-traveler Jenna Mamina. A picture may paint a thousand words, but a word can tell the whole story. "Exquisite!" says author/radio host Ben Bong-Torres, former senior editor of *Rolling Stone*. Mamina wooed the crowd here two years ago with a duo; this year she brings her trio, with Paul Kemp on keyboards, Robin Lewis on seven-string guitar and drummer Jack Dorsey.



1 – 2:10 PM | BETH CUSTER ENSEMBLE Hard to pigeon-hole SF-based composer/bass clarinetist/vocalist Beth Custer has more than 35 recordings, and her ensemble is described as "a veritable crème de la crème of Bay Area musicians." A set might include a funky political song followed by a lilting country waltz, then an Afro-fusion odd-metered driving instrumental.

2:30 – 4 PM | CONTEMPORARY JAZZ ORCHESTRA FEATURING KENNY WASHINGTON After last year's sensational set, the Contemporary Jazz Orchestra returns to the Fillmore, this year bringing along the ultra-busy, Bay Area-based vocalist Kenny Washington. Washington wowed New York audiences earlier this year as he fronted Wynton Marsalis' Jazz at Lincoln Center Orchestra performing the Pulitzer Prize-winning jazz oratorio "Blood on the Fields." Big band swinging at its best.



4:30 – 6 PM | KIM NALLEY This past year has been a busy one for the Fillmore's own popular jazz-blues chanteuse, who's had four sold-out performances at Jazz at Lincoln Center while continuing her studies toward her PhD at UC Berkeley. She'll also be headlining a week of shows later this month at New York's Dizzy's Club Coca-Cola at Jazz at Lincoln Center. The dynamic chanteuse has become an annual Fillmore Jazz Festival standby. Her yearly performances cause traffic jams and her closing sets each day send the packed crowds home in high spirits.

SUTTER STREET STAGE

10:30 AM – 12:15 PM | CHARLES McNEAL While Las Vegas may now be alto saxophonist Charles McNeal's home, he'll always be considered a part of the Fillmore family. Able to swing hard as well as take it out, this veteran saxman has played and recorded with everyone from Jimmy Scott to the Temptations to Roberta Flack to Boz Scaggs to Jon Faddis to Keb Mo.

12:45 – 2 PM | JOHN SANTOS SEXTET Five-time Grammy-nominated percussionist John Santos is one of the foremost exponents of Afro-Latin music in the world today. The great Max Roach once said, "Santos is one of the most creative musicians I've ever had an opportunity to work with; he's a joy for me to listen to." His all-star sextet includes Saul Sierra on bass, Dr. John Calloway on flute and piano, Melecio Magdaluyo on saxes, Marco Diaz on piano and trumpet, David Flores on drumset and Santos on percussion.

2:30 – 4 PM | PETER APFELBAUM & SPARKLER Berkeley native Peter Apfelbaum is a one-of-a-kind composer/multi-instrumentalist. A genre of music doesn't exist for his conceptions, something that troubled major label Antilles/Polygram when he signed as far back as 1991. A child prodigy, he began playing drums when he was three and switched to piano and saxophone when he was nine. Apfelbaum formed the Hieroglyphics Ensemble in 1977, which included other Berkeley players such as pianist Benny Green and trumpeter Steven Bernstein.



4:30 – 6 PM | CRYSTAL MONEY HALL Get ready to close Saturday afternoon with some church, some blues and some soul. While Crystal Money (Mo-nay) Hall's strong and richly hued voice is God-given, her comfort on the stage and ability to connect to audiences has come from hard work. She spent four years touring with the Tony-winning musical "Rent" and currently fronts Grateful Dead drummer Mickey Hart's band.

EDDY STREET STAGE

10 – 11 AM | CHARLES UNGER You likely have already heard Charles Unger in the neighborhood. He has regular gigs playing alto, tenor and soprano saxophones at Russells and captures the first Saturday night of every month at Sheba Lounge. He's been a band leader and innovator of new music and sounds in the San Francisco Bay Area since the 1970s, playing R&B, jazz and world beat.

11:30 AM – 12:30 PM | RENEE WILSON A transplant to San Francisco from New Orleans, singer/actress/filmmaker Renee Wilson will deliver her unique blend of folk, soul, jazz, rock and pop at this year's festival. Touring and performing around the country, Wilson is also currently at work on a tribute piece about one of her primary muses, Lena Horne.



1 – 2:30 PM | FUTURE PERFECT Formed in 1992, Future Perfect has performed both internationally and nationally — with local shows at the neighborhood's 1300 on Fillmore and its gospel brunch. Headed by Michael Cheadle, with the addition of vocalist Mickala Cheadle, the group is fluent in jazz, R&B, soul and gospel — as well as dance standards.

2:45 – 3:30 PM | GABRIELLE WALTER-CLAY Born and raised in San Francisco, Gabrielle Walter-Clay continues her training and music education at Berklee College of Music in Boston. A 19-year-old with a big voice and several music compositions already under her belt, she has been particularly influenced by artists including Stevie Wonder, Aretha Franklin, Ella Fitzgerald and Marvin Gaye, Erykah Badu and Lauryn Hill — and it shows.

4 – 6 PM | AFROLICIOUS With roots as a weekly dance party, Afrolicious has grown to establish itself as a top electronic band with much of its own original music. In addition to sound system shows that involve DJing alongside live percussion, the 8- to 12-piece band has added percussionists and vocalists emphasizing the organic elements, instrumentation and energy of a live ensemble, combined with club heavy beats and textures.

O'FARRELL STREET ENTERTAINMENT AREA

12 – 12:30 PM | Basic swing lesson; no partner or experience needed

12:30 – 2 PM | Social dancing by Lindy Hop DJs and performances

2 – 3 PM | Band: Cat's Meow

3 PM | Northern California Open Lindy Hop Contest

3:30 – 5 PM | Social dancing to Swing Era music

WASHINGTON STREET ENTERTAINMENT AREA

12 – 1:30 PM | Fazz, featuring electronic jazz

2 – 3:30 PM | Lloyd Gregory classic jazz on acoustic & electric guitar

4 – 6 PM | Good Karma, playing music at the intersection of jazz, folk, rock, funk and salsa

SUNDAY | JULY 7

CALIFORNIA STREET STAGE

10:30 AM – 12:15 PM | DIDA At the age of 22, guitarist and vocalist Dida Pelled has already established herself as one of the most in-demand musicians in Israel. Not everyone receives a full scholarship from the prestigious Berklee College of Music in Boston and a scholarship from the New School University in New York City, where she is currently studying. She's also been playing all the best jazz clubs in New York — including Dizzy's, Birdland and Small's — and swinging her Wes Montgomery-like sound with the likes of Roy Hargrove.

12:45 – 2 PM | WILL BERNARD BAND Loads of critics, ticket buyers and fellow artists gravitate and groove to guitarist Will Bernard's harmonically hip yet funky skewed lines. A Berkeley native and Brooklyn transplant, his comping is tasty, his solos compelling and his band is always grooving. You can catch him doing double duty at the festival this year as he leads his own band and joins Peter Apfelbaum's septet as well.



2:30 – 4 PM | DAVID HARDIMAN'S SF ALL-STAR BIG BAND Trumpeter/music educator/composer/arranger David Hardiman's combos perform swing, bebop, cool, contemporary and Top 40 styles, and his jazz-based dance band has been around for nearly 40 years. Hardiman has been known to recruit the better young players from City College of SF, where he taught for many years, as well as choosing seasoned traditional and modernist musicians with a wide range of styles. The mix of ages and stages enriches all.

4:30 – 6 PM | KIM NALLEY See Saturday

SUTTER STREET STAGE

10:15 – 11:45 AM | NATALIE CRESSMAN & SECRET GARDEN You may have seen her perform twice at last year's festival, playing trombone and singing backup vocals with her mom Sandy's group, Homenagem Brasileira, and with World Music Artist-in-Residence Jal Uttal. But this year it's the youngest Cressman's time to shine. At 21, she's already toured the world with Phish's Trey Anastasio and is an accomplished trombonist, composer, vocalist and producer.



12:30 PM – 2 PM | LADY RIZO Lady Rizo's website attempts to sum her up: entertainer, dream maker, chanteuse, superstar. She's beyond cabaret and you can't take your eyes off her when she's on stage, holding court, breaking out with explicit lyrics. She's beyond categorization and impossible to predict. While she's won a Grammy with Yo-Yo Ma, she also sings with Moby; she does cabaret, but she also does burlesque. *The New York Times* called her "a fierce but kindhearted fusion of comedy, burlesque, performance art and rock 'n' roll."

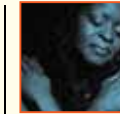
2:30 – 4 PM | PETER APFELBAUM SEXTET See Saturday

4:30 – 6 PM | AFRICAN SHOWBOYZ

The talented brothers Napoleon, Joseph, Moses, Isaac, Francis and JJ Sabbah are the African Showboys — sure to put on an uplifting, high-energy, drum-heavy cap to the weekend. Born and raised in Binaba, a small village in the northeast region of Ghana in West Africa, these siblings have played with a wide range of stars from Stevie Wonder to Steel Pulse, from Fela Kut to Karl Denson to Arrested Development, and most recently in the U.S. with the Mickey Hart Band.



EDDY STREET STAGE



10 – 11:30 AM | TERRIE ODABI Oakland native Terrie Odabi has a broad stylistic and linguistic range — including Spanish and various African and Middle Eastern dialects that have made her an in-demand vocalist for both bands and recording projects. Recently, she has returned to leading her band and singing what she loves best: jazz, blues and soul. Critics compare her to the soul and jazz greats Aretha Franklin and Etta James — with good reason.

12 – 1:30 PM | MARA HRUBY An Oakland native with an eclectic style she describes as "a melodic melting pot," 22-year-old Mara Hruby arrived on the music scene three years ago, and has quickly established herself as a sensitive, multi-faceted artist — recording, arranging, and engineering her own work.

2 – 3:30 PM | BOBBIE WEBB An institution at the festival, Blues Hall of Famer Inductee Bobbie Webb even has his own star in the Fillmore Jazz District sidewalk. While Webb is a true blues man, he also plays all genres — performing with his own band and backing other blues greats including B.B. King, Bobby Blue Bland, Charles Brown, T-Bone Walker, John Lee Hooker and Eddie "Cleanhead" Vinson. Since October 2001, he's also been the DJ of the Tuesday Morning Blues Show on KPCC 89.5 FM radio, which airs from 9 a.m. to noon.



4 – 6 PM | BAYONICS Bayonics is a 10-piece powerhouse combining hip hop, funk and R&B with elements of Latin music and reggae to create a sound that reflects the emerging face of urban music and culture on the West Coast and abroad. Performing nationwide at clubs and music festivals, the Bayonics have shared the stage with international touring acts ranging from Ozomatli to Mos Def, and have also performed as a backing band for a number of R&B and soul singers.

O'FARRELL STREET ENTERTAINMENT AREA

12 – 12:30 PM Basic swing lesson; no partner or experience needed

12:30 – 2 PM Social dancing by Lindy Hop DJs and performances

2 – 3 PM Band: Joshua Klipp & the Klio-tones

3 PM Open Jack & Jill Any-Swing Goes Dance Contest

3:30 – 5 PM Social dancing to Swing Era music

WASHINGTON STREET ENTERTAINMENT AREA

12 – 1:30 PM James Whiton, on acoustic upright double bass

2 – 3:30 PM The Jazztronauts, a trio of piano, bass and drums playing a range of jazz standards, Latin grooves and hip hop

4 – 6 PM Jacob Wendt Trio, original jazz compositions; Wendt in collaboration with pianist Doug Carter and bassist Blake White

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Last year you left Yoshi's on Fillmore to join Jazz at Lincoln Center in New York. How's the new gig going?

The job is great — challenging and rewarding. Maybe that's why it's great. We just wrapped our 25th anniversary season and it was a home run, so there is some satisfaction, and relief.

What's your role?

I'm the director of programming and touring at Jazz at Lincoln Center, so I'm responsible for all the programming we generate. Our concert season runs from September through June in our two main halls — the 450-seat Allen Room and the 1,100-seat Rose Theatre, located in the Frederick P. Rose Hall at Columbus Circle in midtown Manhattan.

We also have an amazing jazz club — Dizzy's Club Coca-Cola — that is open seven nights a week, two shows a night, much like Yoshi's, except we only have 125 seats. We have a similar club in the Middle East — in Doha, Qatar — that opened in October of 2012 and we will be opening a club in Shanghai in late 2016 or early 2017.

Our Jazz at Lincoln Center Orchestra with Wynton Marsalis tours approximately 12 weeks a year — they're in Europe right now. We have tours slated from now through 2016, including trips to South America, Asia, Australia, the U.K. and here at home, plus we program a series in Mexico City. We're putting a lot of musicians to work and spreading jazz to the masses.

What does it tell you about the state of jazz?

There are more people "consuming" jazz — buying tickets, attending free festivals like this one, downloading, streaming, sharing, buying, viewing on demand — than at any other time in history.

Has the economy fully recovered here and abroad? Not by a long shot. So we feel that given how strong the jazz economy is now, the future looks even brighter. At Lincoln Center, we sold more tickets this year than any year before and had more than 100,000 people watching our live streams. And sales for next season are tracking 15 percent ahead of this year.

But the real clincher for feeling so optimistic is seeing real kids playing real jazz. I recently witnessed the "Essentially Ellington" high school big band competition, where 15 of the top bands from around the country perform three charts of the Duke's music. (Only Rio Americana from Sacramento made it from California, sadly.) Man, I have to say I was blown away. The very first band



Jason Olaine: He programs Jazz at Lincoln Center and the Fillmore Jazz Festival.

From the Artistic Director

Jason Olaine left the Bay Area for the Big Apple, but still keeps his ties to Fillmore's JazzFest

I saw from Beloit, Wisconsin, was more swinging, more in time and in tune — and had more amazing soloists — than any high school band I remember competing against when I was a kid. And that band didn't even make the top three.

In Doha, Qatar, we've set up more than 15 master classes, workshops and assembly performances at the American School of Doha and the Qatar Music Academy for local kids to interact with the professional musicians we're sending out there to perform at the club. We invited the high school jazz band to perform onstage in the club, and that may have been a highlight of their year — to play a real jazz club. The feedback we've had from school administrators, students and parents has been overwhelming, thanking us for bringing jazz to the Middle East in general and to their schools in particular.

So I'm bullish on jazz — where it is and where it's headed.

Tell us, is Wynton Marsalis really perfect in every way?

I can't think of a more inspiring person to work for. He is driven like no one I could imagine. He's not just a world-class musician — perhaps the greatest trumpeter our planet has ever seen (although Wynton would put Louis Armstrong at the pinnacle, by the way). He's also hell-bent on improving society and uplifting our culture through the way we communicate with one another.

And jazz — listening to it, playing it,

supporting it — can and will naturally cause you to not only listen, to articulate, to share ideas, to rest, to improvise, to work together and, in the end, to strive toward excellence, all in the service of finding common ground.

But is Wynton perfect? Well, he's my boss, so yes, he's perfect. In just about every way.

What has prompted you to keep your Fillmore ties, even after moving to New York and the top of the jazz world?

When Jazz at Lincoln Center approached me in 2011, there were a few things I asked for. One, could I stay here in the Bay Area for another year (we lived in Oakland at the time) and consult from afar since my triplets (Miles, Evan and Aislin) were just a year old. Another was whether I could produce the occasional album if it wasn't a conflict of interest in any way. And the third was whether I could continue as artistic director of the Fillmore Jazz Festival. And they said yes to all of the above.

Why Fillmore? The Bay Area is my home — I am a third generation Palo Alto. My dad, David, used to see Brubeck in SF when he was a high schooler. He was an amateur pianist himself and turned me on to jazz as a baby. My first jobs in the jazz world were at Yoshi's in Oakland and the Gavin Report back in the early 90s. I also interned at KJAZ and Jazz in the City, now SF Jazz.

When I was a working musician, my

band "Jazz on the Line" and later "2AM" played Blondie's on Valencia for years and years, and we played any other club or bar that would have us, including Yoshi's in Oakland and RasseOlas when it was on Divis.

So my heart is here. But I also feel I'm staying connected to the jazz and music scene here, which has served me well in New York. For instance, Jazz at Lincoln Center has presented San Francisco's own Paula West twice — once with Wynton Marsalis and the Jazz at Lincoln Center Orchestra and again with Michael Feinstein. Also Kenny Washington — who is performing on Fillmore with the Contemporary Jazz Orchestra on Saturday — has played at Lincoln Center twice this year as well. Kim Nalley sold out all her shows at Lincoln Center — nearly 1,800 tickets! — as a headline last December. And I'm sure I'll discover more amazing talent here that East Coast audiences should hear. It's a win-win for everyone.

Are you keeping an eye on the San Francisco scene? What about SF Jazz? And the changes at Yoshi's?

I think the opening night concert I saw at the new SF Jazz Center was the most acoustically perfect concert I've ever heard. I've only heard one night of music there, but it is truly a work of art. I tried to sit in every seat, just to hear the varied nuance from front to back — and it's amazing. I told Wynton he has to play here. I'm sure we will find a way to make that happen.

I am a fan of all things jazz in SF. Yoshi's is family. Kaz Kajimura gave me my first job in jazz and then he hired me again 16 years later, which I still find hard to believe. So I am forever grateful and will always support and cheer for Yoshi's.

What's coming up?

We announced our 2014-15 season a couple of months ago and ticket sales are off to a blistering start. Now I'm working on '15-'16.

If anyone is going to be in New York, please make a point of coming by to say hello. You can always see what we're up to at jalc.org, and you can watch nearly all of our concerts free in HD and multi-track mixing at jalc.org/live. That's right: We put up all of our concerts online with a multi-camera shoot and then we give the content to the artist so they can use it — to sell, for promo, whatever.

We don't want to hoard music; we want to share it. And in the end, I think that's one of the things I like the most about being involved with the Fillmore Jazz Festival: sharing music. So please enjoy. I know I am.

BOOKS

Once Fillmore Street Was Swing Street

A new book tells how redevelopment tore the heart out of the neighborhood — and how jazz gave way to the rise of rock 'n' roll

By DAVID TALBOT

BEFORE Bill Graham, there was Charles Sullivan. The king of black music promoters on the West Coast, Sullivan signed up the biggest African-American headliners for his concert circuit, which stretched from Vancouver to San Diego. He presented them all: Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, and, later, Ray Charles, Ike and Tina Turner, Little Richard, James Brown, the Temptations. His long reign as a promoter began during World War II, when he opened a joint in San Mateo, south of San Francisco, called Club Sullivan, and extended into the 1950s and 1960s, when he moved into San Francisco and took over the lease on an old dance hall originally called the Majestic Ballroom, renaming it the Fillmore Auditorium.

The Fillmore District was a hopping music scene in those years, with jazz, blues, bebop and rhythm and blues blasting out of dozens of clubs, bars and lounges all night long. Fillmore Street became "Swing Street." And Charles Sullivan was the ringmaster of it all: staging big shows at the Fillmore, running a hotel where black musicians felt welcome and a bar where they jammed until dawn, and making another small fortune on the side from liquor, jukeboxes and gambling. He was the man to see; they called him "the mayor of Fillmore Street."

In 1965 Sullivan launched Bill Graham in the concert business, loaning him his dance license — that essential city document — and subleasing the Fillmore to Graham on the auditorium's dark



By the late 1960s, the Fillmore had been destroyed block by block by the wrecking balls and bulldozers of redevelopment.

TO PAGE 12 ►

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As the Fillmore Was Razed, Jazz Gave Way to Rock 'n' Roll

► FROM PAGE 11

nights. Without Sullivan, Graham might never have cracked San Francisco's tightly controlled entertainment racket. Then Sullivan was suddenly, violently, torn out of the picture. And Graham made his move, taking over the Fillmore lease and turning the old dance hall into a hallowed name in musical history. "Behind every beautiful thing, there is some kind of pain." That's how Bob Dylan sings it. And, in the case of the Fillmore, it rings true.

Music was at the heart of San Francisco's magical transformation in the 1960s. And at the beginning of the decade, the Fillmore was the music's hot center. They called the Fillmore "the Harlem of the West." The streets were filled until the early morning hours with a parade of peacocks: men with diamond stickpins, satin ties and long coats, women in slit dresses and furs. Adventurous white kids like Jerry Garcia would sneak into the Fillmore clubs and dance halls, this forbidden empire of cool, to hear the music they couldn't find on Top 40 radio.

And then it was all gone, destroyed block by block by the wrecking balls and bulldozers of the San Francisco Redevelopment Agency. As Jerry Garcia later sang, "Nothin' shakin' on Shakedown Street, used to be the heart of town." The agency launched the first phase of its massive urban renewal project in 1953, erasing stores, nightclubs, and churches and more than 25,000 residents from hundreds of city blocks. Geary

Street, a bustling commercial center, was turned into an eight-lane expressway, so that cars and buses carrying commuters downtown from the predominately west-side neighborhoods could hurtle directly through the Fillmore without stopping. Ten years later, the agency kicked off the second phase of its Fillmore blitzkrieg, uprooting an additional 13,000 people and shuttering thousands more businesses over 60 square blocks.

THE CITY called it urban renewal. But to residents of the Fillmore, it was "Negro removal." Redevelopment officials promised that dislocated residents would be moved back into the neighborhood. But those who were forced to sell their houses soon found that they were priced out of the Fillmore's rising real estate market.

The Fillmore was the heart of black San Francisco, and redevelopment tore it out. The Harlem of the West now looked like a war-ravaged city, pockmarked with empty, rubble-strewn lots, shuttered storefronts and dreary street corners inhabited by lost and wasted men. After the middle-class home owners and business operators were forced out, all that was left was a crime-ridden ghetto.

As the wrecking balls turned the Fillmore into a wasteland, an ugly spirit began sweeping the streets. Cab drivers refused to take white tourists there anymore. White teenagers like John Goddard had crossed



the Golden Gate Bridge from Marin County to see Little Richard (backed by a scrawny young guitarist named Jimi Hendrix) and other marvels at the Fillmore Auditorium. But now the neighborhood seemed forbidding. "It got to the point, around 1965, where I didn't feel safe coming to Fillmore Street anymore... people were angry—rightly so. But I didn't feel comfortable. Nothing ever happened, but it was a different vibe."

Then, near the end of that year, Charles Sullivan loaned Bill Graham his Fillmore Auditorium dance permit. White kids began flocking to the desolated neighborhood to hear a whole new breed of musicians: the Airplane, the Dead, Quicksilver Messenger Service, Big Brother, Sopwith Camel, the Grassroots, Love, Velvet Underground, Frank Zappa and the Mothers of Invention, Van Morrison and his band Them. They all played the Fillmore in the

first half of 1966. And suddenly the corner of Fillmore and Geary, the heart of the neighborhood, was jolted back to life with a surge of electric music.

The cops were not happy. They had written off the Fillmore as a no-man's-land. Now they suddenly had security headaches. More and more children of the white suburbs were venturing into the Fillmore after nightfall, which meant that the police had to patrol the neighborhood again.

Like all operators of liquor stores and late-night joints, Sullivan liked to keep everyone happy, particularly the authorities. Some of his enterprises required licenses from the city and state. Others, like his after-hours speakasies, depended on the look-the-other-way leniency of beat cops. Sullivan knew how to spread around the gravy. He always carried a roll of cash in his pants pocket, and he would take it out



and peel off the bills whenever he needed to take care of somebody.

But this time, Sullivan couldn't smooth it over with the cops. They wanted him to pull his dance permit from Graham. They wanted the rock shows shut down. Or else they would shut him down: no more booze peddling, no more backroom gambling, no more vending machines. Sullivan caved. The next day he called Graham into his office and gave him the bad news. "They're leaning on me hard, and I got a business to run, and I got a wife and kids, and I have to pull my permit," Sullivan grimly informed the rock promoter.

Graham went home that night and told his wife Bonnie it was all over. The next morning, Graham returned to the Fillmore to pack up his office. When he arrived, Sullivan was sitting on the steps. The 57-year-old Sullivan always dressed like a gentleman, in suit and tie. And he would insist

that his performers always look their best on stage too, picking up their suits after every show to make sure they were cleaned and pressed. But today Sullivan looked worse for wear. He was a big man—more than six feet tall, and close to 250 pounds—but now he seemed like a beat-down field worker. He was wearing the same suit, shirt and tie from the day before, and it looked to Graham like he'd been up all night. "Bill," said the older man, "I want to talk to you."

ALL DURING his long trek to the top, Sullivan told Graham, the white man had messed with him. Finally, he thought, he had found his place in the sun: He was a wealthy pillar of the community with a booming entertainment business; a pretty young wife; and a comfortable two-story house with Japanese decor near Alamo Square. But now the men down-



In 1960 (far left), the widening of Geary Blvd. had begun, requiring the destruction of many homes and buildings. By the end of 1965 (left), the corner of Fillmore and Post was an empty lot. A year later (above), construction of Japan Center was underway.

town were messing with him all over again, making threats and telling him what to do. "Yesterday they really got to me," Sullivan said, and the big man began to shake.

"Bill, it's my life," he went on. "After I saw you last night, I started thinking about myself and what I have been through and what they're making you do now." His eyes, red from lack of sleep, were fixed on Graham. "I can't do it. I can't. I just can't back off. I can't pull that permit from you."

Then Sullivan leaned forward. His voice was choked with pain and rage. "No, no, no. I just ain't going to let this happen now. You just go back downtown, man. And you beat those white motherfuckers."

Graham did just that. With typical sharp-elbows drive, the rock promoter finally finagled his own dance license out of City Hall, lining up support from the

Chronicle, neighborhood merchants, and even the rabbi of the temple next door to the Fillmore, who had complained about inebriated rock fans relieving themselves on his holy walls.

The smartest move Graham made was reaching out to San Francisco power attorney William Coblentz, who thought that the promoter was getting a raw deal and agreed to represent him for free. Coblentz hired a private eye, who snapped pictures of cops going in and out of a warehouse across the street from the auditorium. The lawyer shared the revealing photos with the city board of permit appeals. He pointed out that the beat cops were in no position to charge that Graham was bad for the neighborhood. The board found this a convincing argument, and Graham was back in business.

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Jour 26: Fundamentals of Public Relations 3.0 units

W 6:30-9:20 p.m. Mission/Rm. 217 Graham

Jour 29: Magazine Editing & Production 3.0 units

M 6:30 - 8:20 p.m. Mission/Rm. 217 Graham

Jour 30C: Selected Topics in Journalism 3.0 units

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
3110 Buchanan St	2	1	1		24	5/22/2013	1,195,000	1,400,000
3218 Buchanan St	4	3	2		7	5/30/2013	1,299,000	1,700,000
2253 Webster St	2	2	2		38	5/17/2013	1,995,000	1,980,000
2094 Bush St	4	3.5	2		34	5/31/2013	1,995,000	2,100,000
2452 Green St	4	2	0	1945	19	5/29/2013	2,395,000	2,500,000
2430 Clay St	3	3.5	2	2544	69	5/20/2013	2,650,000	2,600,000
2151 Scott St	4	3	1	2680	31	6/12/2013	2,395,000	2,700,000
1845 Laguna St	3	2.75	2		3	6/6/2013	2,795,000	2,795,000
1705 Broderick St	3	3.5	2	2648	46	6/13/2013	2,895,000	2,885,000
2567 Union St	3	3	0	2700	0	5/23/2013	2,800,000	2,900,000
2866 Pine St	5	4	2	3432	13	5/16/2013	2,850,000	3,200,000
3788 Clay St	4	2	1	3926	24	5/30/2013	3,800,000	3,680,000
3916 Sacramento St	5	4.5	3	4475	11	5/22/2013	3,400,000	3,725,000
3867 Washington St	5	3	2		11	5/16/2013	3,125,000	3,800,000
3834 Washington St	5	4.5	2		29	5/22/2013	5,250,000	4,950,000
2847 Washington St	6	5.5	2		67	5/21/2013	5,495,000	5,300,000
2300 Broadway	3	3	2	4	6	5/14/2013	5,300,000	5,400,000
3777 Pacific Ave	5	4	2	4264	13	5/22/2013	5,500,000	7,000,000
2340 Washington St	5	6.5	2		88	5/31/2013	8,900,000	8,250,000
2504 Jackson St	6	5.75	3	7260	20	5/29/2013	13,750,000	13,000,000

Condos / Co-ops / TICs / Lots

1730 Broderick St #11	0	1	1	613	29	5/21/2013	419,000	482,000
2040 Franklin St #506	0	1	1	1	19	5/31/2013	489,000	489,000
2298 Green St #3	1	1	1	71	6/5/2013	525,000	525,000	
2912 Steiner St #3	1	1	1	33	5/20/2013	524,000	530,000	
1805 Pine St #25	1	1	1	661	32	6/14/2013	479,000	545,000
1817 California St #303	2	1.5	1	785	49	5/30/2013	699,000	726,000
1719 Baker St	1	1	0	1056	42	5/31/2013	749,000	730,000
135 Fiskley St #1	1	1	1	8	5/31/2013	679,000	750,000	
2060 Union St #5	1	2	1	765	54	5/17/2013	775,000	770,000
1885 Jackson St #401	2	2	2	110	5/24/2013	779,000	780,000	
1970 Sutter St #215	1	2	1	1079	13	6/6/2013	799,000	825,000
1998 Broadway #1501	2	2	1	1040	3	5/24/2013	850,000	850,000
1980 Sutter St #303	2	2	1	1290	33	5/29/2013	858,000	868,000
2075 Sutter St #503	2	2	1	24	5/22/2013	799,000	871,000	
3128 Laguna St	2	1	1	0	6/11/2013	875,000	875,000	
256 Presidio Ave #2	2	2	0	19	5/24/2013	849,000	890,000	
2040 Franklin St #1105	2	2	1	1268	31	6/4/2013	825,000	900,000
2240 Green St #1	1	1	1	1253	3	5/29/2013	930,000	930,000
2016 Pacific Ave #201	2	2.5	1	1162	26	5/31/2013	950,000	1,000,000
1755 Filbert St #2C	2	2	1	1367	63	6/7/2013	998,000	1,025,000
1628 Broderick St	3	2	2	1713	25	5/30/2013	849,000	1,025,000
1769 Broadway #5	2	2	2	1343	351	5/21/2013	1,100,000	1,100,000
1721 Baker St	2	2	0	1892	29	5/24/2013	1,088,000	1,140,000
1990 Green St #505	2	2	1	117	5/23/2013	1,195,000	1,220,000	
2200 Sacramento St #1008	2	2	1	950	2	6/14/2013	999,500	1,300,000
1933 Divisadero St #1D	2	2	1	1768	62	6/14/2013	1,399,000	1,350,000
1316 Lyon St	3	3.5	1	1661	64	5/31/2013	1,550,000	1,550,000
3008 Clay St	3	2.5	1	1956	16	5/17/2013	1,775,000	1,800,000
3827 Clay St	2	2	1	0	5/24/2013	2,200,000	2,200,000	
1880 Jackson St #603	3	3	2	1948	1125	5/28/2013	2,400,000	2,250,000
2115 Baker St	3	2	2	2522	55	5/24/2013	2,095,000	2,255,000
2742 Pierce St	3	2	1	2416	8	5/31/2013	2,150,000	2,400,000

Back at the 2008 peak

Statistically we have arrived at the peak price point prior to the real estate crash of 2008.

All properties in all neighborhoods haven't fully regained their 2008 value, but enough have to indicate a strong foothold — and barring disaster, we can expect continued recovery. Perhaps now more of those who purchased at or near the peak and have been waiting to sell will begin to infuse the market with much-needed inventory.

NEW LISTINGS: The Presidio Wall is a nature lover's dream of a place for a city home. Overlooking the greenery of the Presidio, with hiking, biking and golf only steps away, 3660 Jackson Street is ideal. For \$17.5 million, it offers bay views, an exceptionally large lot with exquisite formal gardens and almost 9,000 square feet of grand scale living. ■ If owning an architecturally significant home built in a park like setting is your dream, take a look at the triple lot offering at 15 Arguello (above), priced at \$11.75 million. This sprawling home with a three-car garage, designed by architect Joseph Esherick offers the opportunity to own a luxurious amount of San Francisco land adjacent to the Presidio.

CONDOS, CO-OPS AND TICs: Riaz Taplin of Arthaus designed a state-of-the-art boutique building at 2060-62-64 Jackson, its name proclaimed in huge metal numbers facing state. The penthouse, 2064 Jackson — now offered for \$6.5 million — has creative interior spaces and exceptional finishes. The entertainment, communications, security, acoustical, energy and structural solutions are the finest available. And an outdoor kitchen with a landscaped roof terrace creates the feeling of living on your own planet overlooking the city skyline.

— Data and commentary provided by MARIA MARCHETTI at Sotheby's International Realty. Contact her at maria@mariamarchetti.com or call 415/699-8008.



At 2130 Post, former dental dorms have become high-end apartments with a view.

Selling the Neighborhood

Dental school buildings becoming apartments, condos

BY THE TIME it moves downtown next year, the University of the Pacific's dental school will have made room for a lot of attractive new housing in the neighborhood.

Trumark Urban has now bought the dental school's longtime home at 2155 Webster Street, at the corner of Sacramento, and will convert it into 77 high-end condominium residences averaging 2,000 square feet. Two top-floor 4,000-square-foot penthouses will have views of the Golden Gate Bridge.

Already Prado Group has converted the school's former dormitory building at 2130 Post Street into 71 deluxe rental apartments. Leasing began in early June, and more than half of the apartments have been leased in the first few weeks, said manager Meg Russell. Already 23 apartments are occupied.

Of the apartments that remain available, monthly rentals range from \$3,195 for a one-bedroom, one-bath unit up to \$4,695 for a two-bedroom, two-bath unit.

The location is a key selling point. "Fill more on one side, Davis on the other," said Russell. "Or you can pop over to Japantown."

Adaptation of the dental school's home at Webster and Sacramento will require the developer to build larger units because of the unusually deep floor plan. About 80 percent of the units will be two-bedroom or larger.

In addition, Trumark plans to build 11 townhouses on the parking lot behind the building, spanning from Sacramento to Clay Street.

Daniel Cressman, the broker who helped the university buy its new home on Fifth Street and sell its neighborhood buildings, called the dental school building a once-in-a-lifetime opportunity to "create a world-class condominium development in San Francisco's most prestigious neighborhood, rivaling high-end condo projects in New York and London."

Pacific Heights
Offered at \$4,495,000
Grand SBD/5BA Victorian. This 1887 home is marked by tasteful upgrades and exquisite historic details. Includes a large south facing living room, formal dining room, spacious remodeled open kitchen/family room, a walk-out garden and a garage for 1 large or 2 small cars. 2222sacramento.com

Joan Gordon
(415) 321-4344
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Pacific Heights
Offered at \$2,695,000
Elegant New York Style Dorian Co-Op. Classic 4BR/2.5BA apartment w/ 1 car deeded parking. Located in a classic SF building designed by Conrad Meussdorff. This lovely property is built into newly landscaped Lafayette Park. The unit is flooded with natural light and enjoys beautiful verdant views from every room. 1925Gough.com

Diana Koll
(415) 793-9325

Inner Richmond
Offered at \$899,000
Top Floor SBD/2BA Condo. Enjoy amazing views from picture frame windows that look out onto the Funtown neighborhood. Sunny and bright, this condo is spacious and open with recently refinished warm parquet hardwood floors throughout. Side-by-side parking with additional storage in the garage. Elevated shared garden.

Kilby Stenkamp
(415) 370-7562

Pacific Heights
Offered at \$4,100,000
Stunning View Condo. This full floor SBD/3BA condo offers a unique style of city living. Exquisite Tuscan murals greet you as you step out of the elevator into your home. The gracious entry leads to the spacious living room, featuring world famous view of the Bay, Golden Gate Bridge, Alcatraz, the Marin Headlands and beyond. 1980Valjeus.com

Meagan Levitan
(415) 321-4293

Presidio Heights
Offered at \$1,750,000
Gorgeous Full Floor Flat on a Wonderful Block. Very spacious, 2BD/2BA plus family room off eat-in kitchen, large office and formal living and dining rooms. Abundant storage, easy garden access and one car parking. Many period details including high ceilings, wainscoting, 2 fireplaces and hardwood floors.

Annie Williams
(415) 816-2663

Pacific Heights
Offered at \$725,000
Spacious Condominium With Private Entrance. Flooded with natural light, every window in this 1BD/1BA home enjoys a wonderful verdant outlook. The remodeled eat-in kitchen includes a spacious pantry and an office nook. The floor plan is ideal for both casual and formal entertaining. 1885Valjeus.com

Missy Wyatt Smit
(415) 321-4315

Cow Hollow
Offered at \$2,995,000
Charming, Sun-Filled SBD/3BA Home. This renovated, 3 level home is located just a few blocks to Fillmore, Union & Chestnut Streets' restaurants, shopping and amenities. Perfect for indoor and outdoor entertaining. It offers a spacious open kitchen, formal dining room and a family room that opens onto a deck and beautiful landscaped garden. 2373filler.com

Elle Ghadi
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Presidio Heights
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Delightful Renovated SBD/2BA Lower Flat. Includes walk-out south deck and easy garden access. Fantastic, fun and convenient neighborhood. Comfortable open floor plan fits any lifestyle, washer/dryer in unit, excellent private storage room. Pet friendly. 3563sacramento.com

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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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