

# THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2016



Birdland by the bay

Poster by  
JOHN MATTOS

“Where else,” says Jason Olaine, artistic director of the Fillmore Jazz Festival, “does a community come together in such environs, with such soulfulness as the Fillmore offers, up and down the street, with such a mix of races and ages and from all walks of life, breathing in the life of the neighborhood? I don’t know of such a place, or time.”

## ‘Fillmore Is My Home’

She’s a jazz star now, but vocalist Kim Nalley got her start on Fillmore

By Kim Nalley

BEING A MUSICIAN is kind of like being a foodie. If you grew up poor, you’re really excited just to have food. Then, after you get accustomed to having food and are exposed to good food, you want something better. You eat at great restaurants and become able to distinguish the different components and learn which wines are best paired with each. Your palate is ruined for fast food. You seek better food experiences and make better food at home. But every once in a while you get misty-eyed for mom’s mac and cheese, made with government cheese, because it tastes like home.

In the beginning, I really just wanted a gig singing. I was cleaning houses at the time. I gave the owner of Harry’s Bar on Fillmore, Keith Provo, a demo cassette tape I had made by exchanging house cleaning for studio time. There were only three songs on that demo: an R&B song, an up-tempo jazz scat and a ballad, “Moonlight in Vermont.”

Mr. Provo loved the ballad. His son Chris called on a Thursday morning and offered me a weekly gig — if I could put together a band and play *that night*. I had to stiff the owner of the house I was supposed to clean, but I did get that every-Thursday gig. They paid me \$400 a night, and my rent was only \$250 a month. I could hire A-list musicians who were much older than me to be my accompanists. I thought Harry’s Bar was the center of the universe and I felt really important at age 18 having a regular gig on Fillmore.

But soon I wanted more. I wanted to play the Fillmore Jazz Festival.



Kim Nalley on Fillmore in 2003.



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**Yoga, Zumba, Splendiferous Condos**

TO THE EDITORS:

Regarding the interview with Pacific Heights Health Club owner Amy Lang [“Survival of the Fittest,” June]:

Ms. Lang is entitled to do what is necessary given the new financial constraints of the new lease at PHHC. Eliminating yoga, zumba and the toning/core classes are a big loss for the gym.

The exodus of members was glossed over and should be more accurately reported. By last count nearly 20 members have gone to other clubs (including me, a 22-year PHHC member). Almost all of those members were in the 50-plus age demographic targeted for the “new strength” program. There are at least 15 Pilates studios in the general area. This offering is not new. In reality, this change is revenue driven to keep the club open.

Whether the change will help PHHC survive is questionable. The greater loss for the former members is the community built and sustained over the last 20 years. It is regrettable.

Time will determine the next chapter of the PHHC story. For the former members, we will continue to work out at other gyms and yoga studios, maintain our health and occasionally get together to reminisce. We will follow and support our former yoga and zumba instructors. Those practices remain a part our ongoing healthy lifestyle.

DEBRA WOODRUFF

Maybe the old adage is true that you can’t tell the contents of a book by the cover. So whatever I say about the former dental school is from what I see from the outside. [“For Buyers With Cash, Condos Promise Cachet,” June.] I doubt I will ever be invited to tea with prospective owners like Susan Sarandon, Gwyneth Paltrow, Michelle Pfeiffer or Peter Buffett.

The old dental school was a funky building that should not have been destroyed. The exterior had a funky charm. The current building is ugly (but perhaps not as ugly as the old Jack Tar Hotel before a paint job transformed it into the Cathedral Hill Hotel).

How did it get through the planning board? Shouldn’t they try to preserve San Francisco as a unique city?

BETH WELLS

Please congratulate Chris Barnett on that delightful piece about our new neighbor, The Pacific. I feel like a better person than I really am, just living in its splendiferous shadow.

JULES OLDER

Kudos for a particularly stellar issue. I really enjoyed the Fillmore poster retrospective, which inspired me to finally go see the Bill Graham exhibit at the Jewish Museum. I also really enjoyed the Landmark article on the Grabhorn Press building since I pass the building with its intriguing plaque almost daily and have often wondered at its history. I need wonder no longer!

Thanks for keeping this neighborhood paper afloat in the face of pressures of a rapidly changing San Francisco.

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**Orquesta Bembe**

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■ 30 YEARS AGO

**Fillmore, Pacific Heights merchants consider joint fair**

*In celebration of the New Fillmore’s 30th anniversary, we take a look back at the news from 30 years ago this month.*

JULY 1986 — A breakfast meeting involving merchants from both the Pacific Heights Merchants and Property Owners Association and the Fillmore Merchants and Improvement Association was held on Thursday, June 26, 1986, at the Pacific Heights Bar and Grill to discuss the possibility of a jointly sponsored street fair on Saturday, October 25, the day of the year when the Pacific Heights merchants group usually has a fair of its own.

The Pacific Heights merchants have their stores from Broadway to California, and the Fillmore merchants run from California theoretically all the way to Fulton, although in fact there is only one member south of O’Farrell. The Pacific Heights merchants have held a modest street fair on the fourth Saturday of October for the last several years, and while there have been some half-hearted attempts in years past for the Fillmore merchants to join in, the June 26 meeting is apparently the first serious attempt by the two groups to do something jointly.

■

**UP AND DOWN THE FILLMORE:** Editor-Publisher David Ish writes: “I would not think putting Fillmore Street on the map the way Union Street was put on the map in the past would be a real wonderful thing to happen. That sort of success invariably has its price, both to the residential quality of the neighborhood and ultimately to the merchants who become the victims of their own transitory success when their lease renewals come up.”

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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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Scopo Divino is coming this month

The signs are up and construction is nearly complete on a new wine bar called **SCOPO DIVINO** coming this month to California and Divisadero. The new spot replaces longtime local favorite Food Inc., which closed in April after more than 20 years. It brings a lush new look and a new concept — “the divine purpose of wine” — but some things will stay the same. “We are in the process of getting our limited live performance permit to continue Food Inc.’s great trend of live jazz,” says owner Tim Schuyler Hayman. “Our staff is being trained to manage this as well as they did, and we’re excited to add some more artistic flavor of our own.”



**IN THE WORKS:** Construction has begun on the Gap’s new **INTERMIX** store (above), coming to 2223 Fillmore. . . . **SPACE NK**, the London cosmetics line, is creating a new home at 2000 Fillmore. . . . **FRYE BOOTS** is building out the space at 2047 Fillmore. . . . And **45RPM**, a Japanese clothing line, is underway at 1905 Fillmore.



**The blue bridge blues**  
The nonprofit San Francisco Beautiful has taken on a new local project: the forlorn bridge at Fillmore and Geary, which it describes as “mid-century prison yard.” A conceptual rendering has been released by SWA Group, the international design firm, and fundraising has begun. To learn more or contribute, go to [sfbeautiful.org](http://sfbeautiful.org).

Jane the Bakery Coming to Former KFC on Geary

By NUALA SAWYER  
HOODLINE.COM

**T**HE LONGSTANDING KFC/Taco Bell at Geary and Steiner shuttered earlier this year, and now the space is getting a makeover with a new lessee: Jane. The popular cafe, which has locations on Fillmore in Pacific Heights and on Larkin in the Tenderloin, will be converting the space into a production bakery, along with a coffee shop for customers. Jane owner Amanda Michael had long been on the lookout for a space to house her baking operation, and hopped on the former KFC/Taco Bell spot almost as soon as it was empty. “I’ve always loved the location,” she said, noting that it’s right next to many bus lines, across the street from a park and in an up-and-coming section of Fillmore that recently saw Black Bark

BBQ, Mosu and Wise Sons move in. “It’s also one of the last strip malls in San Francisco, and I love that about it,” Michaels said. Parking is another big perk, particularly since many of her bakers arrive to work at 4 a.m. After the KFC shut down, its former chicken bucket was painted black. While the paint job initially remained a mystery, that, too, was the work of Michael and her team. “The bucket was part of the lease negotiation,” she said. “It’ll be making a comeback, in some form or another.” Jane on Fillmore, which opened in 2011,



Jane’s black bucket

and Jane on Larkin, which opened in 2014, open at 7 a.m. each day, greeting the morning crowd with coffee and fresh pastries. The menu has expanded to include a full lunch service of soups and sandwiches and fresh-pressed juices. In addition to serving customers directly from the two shops, Jane also sells pastries and bread wholesale to restaurants. Until now, all Jane’s baking has taken place at the Larkin Street location. After Jane’s debut on Geary, some goods will still be made in the Tenderloin, but all the bigger items, such as bread, will be produced in the new space. The new location also means that for the first time, Michael will also be able to have a traditional bakery case to display all of Jane’s creations. Building permits have been approved and construction has begun. Michael is hoping for a late September opening.

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**CRIME WATCH**

**Battery, Malicious Mischief  
Lyon and Marina**

**May 14, 4:40 p.m.**

A man was walking in the park near the Palace of Fine Arts, taking pictures of the swans. Another pedestrian approached him and told him to leave the swans alone. The two got into an argument that escalated into a physical fight. The man who interrupted the first man grabbed his camera and tossed it into the pond. When investigating officers interviewed them separately, each man claimed the other had hit him first. There were no witnesses to the incident. Both men had injuries to their faces and arms, but refused medical attention. Neither wanted to sign a citizen's arrest form. The man taking pictures stated that he would not press charges as long as his assailant paid for a new camera. The man who disposed of the camera agreed and they exchanged information. The officers took photos of the injuries and provided both men with follow-up forms.

**Robbery With a Gun**

**Clay and Presidio**

**May 15, 1:07 a.m.**

Officers responded to a call about an armed robbery. They interviewed three individuals who had been robbed, who told them they had been approached by three men, one of whom was carrying a handgun. Shortly after officers broadcast descriptions of the suspects and their getaway vehicle to other police stations, officers from Taraval Station spotted a car matching the description at 27th and Kirkham. The robbery victims identified the men inside. Police found their stolen property in the suspects' car, along with two replica firearms. The three had recently committed multiple

robberies throughout San Francisco. They were booked into county jail.

**Battery, Under the Influence in Public  
Fillmore and Greenwich**

**May 15, 5:05 p.m.**

A citizen informed officers of a large fight taking place on the corner of Fillmore and Greenwich in the crowd gathered there after the Bay to Breakers event. When officers arrived they requested back-up. Security guards from East Side West were attempting to put handcuffs on a man; officers stepped in and took custody of him. The security guards told the police the man had been blocking the entrance to the bar. Security had asked him to move several times, but he had repeatedly refused. After a brief argument with the guards, the man punched one in the nose, causing him to bleed profusely. While the police were investigating the incident, the suspect's girlfriend arrived, also drunk. She attempted to intervene and kicked one of the officers in the leg. They took custody of her on a charge of public intoxication and she was transported to county jail. SFFD medics arrived and determined that the male suspect needed to go to the hospital for treatment of his injuries and for detox.

**Traffic Violation**

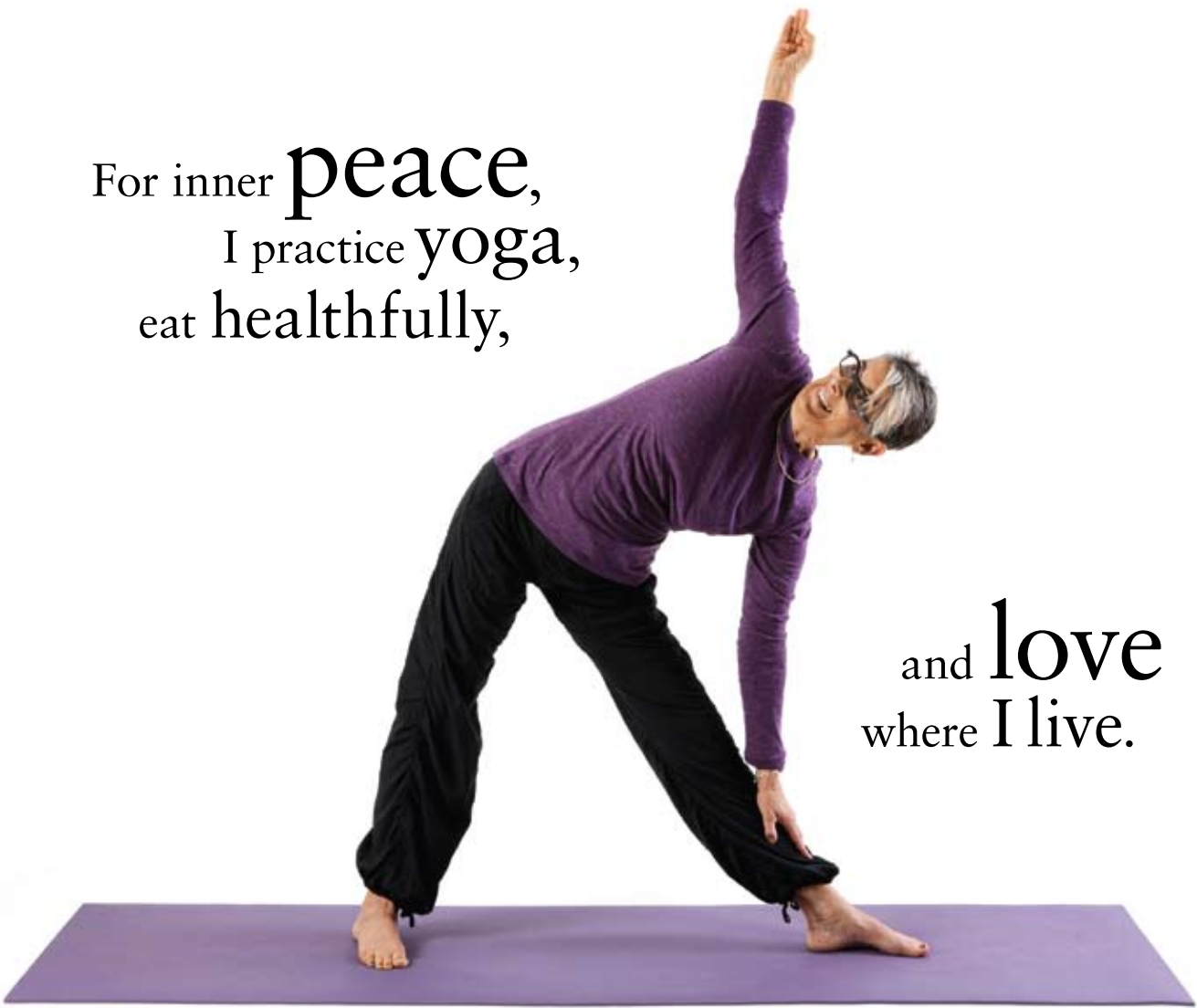
**Sutter and Polk**

**May 21, 7:31 a.m.**

Officers on patrol saw a woman jaywalking directly in front of them, and detained her for the violation. A computer check revealed she had an outstanding warrant for her arrest for a traffic violation. They transported her to county jail, where she was booked.

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A close-up portrait of Deborah Cohan, MD, a woman with curly blonde hair, resting her chin on her hands. She is wearing a green top and a wooden bead bracelet. The background is a soft-focus indoor setting.

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# Kim Nalley Comes Home to Fillmore

► FROM PAGE ONE

One year I was hired by Eddie Petrillo to play during the festival at the Fillmore Grill, the once and future Alta Plaza restaurant at 2301 Fillmore now occupied by Mehfil Indian restaurant. Every place on Fillmore Street had music that weekend. I remember watching Kitty Margolis sing on the California Street stage during my break, wishing I were important enough to be up there on that stage.

As of this year, I've been a headlining artist at the festival for a decade. It is very grounding. Everybody comes to the Fillmore Jazz Festival. I see fans from when I was first starting out — folks from Harry's, Alta Plaza and the Elite Cafe. Even folks who are not doing so well manage to come out in the daytime for this glorious free festival. In the audience I see the ghosts from gigs of summers past, cheering me on and saying to the people next to them: "I knew her when she played background music in a little bar down the street."

But it wasn't just a little bar to me. It was the world. Singing really saved me. Working a weekly gig on Fillmore was a pivotal moment to becoming "somebody."

Since those early days, I have done many themed concerts at the Fillmore Jazz Festival, including one celebrating Duke Ellington and another singing the music of the great Fillmore legend Etta James.

This year I'll be doing a tribute to a vocalist who died last March at the age of 87. So many legendary musicians have died recently that some of the lesser-known artists such as Ernestine Anderson have gotten lost in the shuffle. I do love Prince. But Ernestine more directly affected my singing style. My great-grandmother played



## Here comes jazz

Noted San Francisco graphic artist John Mattos — fairly fresh from installing a series of Art Deco murals in the Beaumont Hotel in London — created the poster for the 2016 Fillmore Jazz Festival. "Like good jazz, it's unexpected," says Mattos. "There isn't a guy with a horn in this, so it's not replicating the experience of the festival. After all, the real function of the poster is to get attention, and a complete departure like this might get more attention than visually interpreting the aural experience — plus, it's kinda light-hearted."

piano, and her favorite pianist was Monty Alexander. He played often with Ernestine Anderson, and I grew up listening to her, along with Nina Simone and Nancy Wilson. I wish I still had those albums, because many have not been released digitally. One of the few available is Ernestine playing with saxophonist Houston Person, who played with me at the 2014 Fillmore festival.

Ernestine swings like a freight train and is as laid-back as honey dripping from a jar on a cold morning. Everything she sang had so much soul and grease. I mean grease in a good way. Greasy is bluesy and in the pocket. It is the guttural cry of a sax that mimics the growl of the moaning human voice. Music with grease is smooth and dirty in a positive sense. Grease moisturizes the roots of our hair. It removes ash flakes so the skin can shine, dark and glistening. Grease is an important element of black aesthetics, and Ernestine Anderson's music personifies the black

aesthetic of jazz vocal excellence.

I had the good fortune to see her perform many times. With the help of Sonny Buxton, she performed at Jazz at Pearl's in North Beach when I owned the club. My band has played with her. My bassist, Michael Zisman, played with her a lot, touring throughout Europe.

This year, I have also invited vocalist Denise Perrier to join me for several tunes. Denise was friends with Ernestine Anderson. If you search on YouTube you will find some amazing videos of them singing together.

This is the first time we are doing this concert, but it is in many ways just going back home — to the music I grew up with, and to the Fillmore, where I got my start. Fillmore is where I shop, got married, send my kid to school and get my hair done. I have played throughout the world — Jazz at Lincoln Center, Monterey Jazz, Umbria Jazz — but Fillmore is my home. It is where I come back to nourish my roots.

# This Year's Festival a Tribute to Lost Icons

Celebrating the legacy of artists lost last year

By JASON OLAINÉ

*In Tribute.* That's the theme of this year's Fillmore Jazz Festival.

Perhaps it would be fitting to hold a tribute festival every year. Invariably, some artist who changed the game or played with unbelievable virtuosity or defied genres or created timeless art passes on to the next stage — literally — leaving behind a legacy for others to build upon, be inspired by, or just enjoy.

This past year, though, we witnessed a jaw-dropping exodus of some of our most visionary and visceral musical artists: Prince, David Bowie, Ernestine Anderson, Maurice White of Earth Wind and Fire, trumpeter Mic Gillette of Tower of Power, Dan Hicks, Natalie Cole, Paul Kantner of the Jefferson Airplane, Glenn Frey of the Eagles, alto sax jazzman Phil Woods, Allen Toussaint. We also said goodbye to R&B and soul icon Otis Clay, jazz singers Mark Murphy and Frank Sinatra Jr., country legend Merle Haggard and, sadly, many more.

The artists performing during the weekend at this Fillmore Jazz Festival were chosen not because they sound like or exclusively play the music of the icons we lost, but for their own creativity and talent. However, most will be playing and paying some tribute to one or more of these fallen heroes. As you wander up and down the Fillmore, you're likely to hear songs by artists you may want to learn more about, including the Cuban trumpet marvel Chocolate Armenteros or the adventurer jazz pianist Paul Bley. You're also certain to hear new arrangements of songs by familiar artists who are no longer with us.

It is with gratitude we salute these music masters who left us with a legacy of music to soothe our souls or make us want to dance or scream or jump and shout.

*In Tribute.* We give thanks and honor their spirit by offering new music for all to share.



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# FILLMORE JAZZ FESTIVAL

SATURDAY | JULY 2

IN TR

Program Notes by Jason Olaine, Ar

## CALIFORNIA STREET STAGE



**10:30 AM – NOON | THE CALIFORNIA JAZZ CONSERVATORY PRESENTS SUSANA PINEDA & FRIENDS** The California Jazz Conservatory is the only accredited, stand-alone conservatory devoted to jazz studies in the United States. This marks the sixth year we have partnered with the conservatory to present one of its top groups, this time led by Columbia-born vocalist Susana Pineda. Her group will feature Casey Mattson on piano, Tyler Harlow on bass and Zach Mondlick on drums.

**12:30 – 2 PM | MADS TOLLING QUARTET** Violinist Mads Tolling has two Grammy Awards and a host of great reviews from his years of work as a master musician with such renowned names as the Turtle Island String Quartet and Stanley Clarke. For the Fillmore Jazz Festival, Tolling prepares music that combines his mastery of jazz and groove stylings for his quartet. Keep your ears peeled for a tribute to Prince.

**2:30 – 4 PM | AKIRA TANA AND THE SECRET AGENT BAND FEATURING ANNIE SELICK & AKIKO WITH JAMES MAHONE & JEFF MASSANARI** Jazz drummer and Palo Alto native Akira Tana, having appeared on more than 150 albums, has played with a veritable Who's Who of jazz legends. Tana's Secret Agent Band is soulful and swinging and a whole lot of fun. It will be playing selections from the Sons of Sound release, *Kiss Kiss Bang Bang*, with perhaps a nod to another classic original, Dan Hicks.

**4:30 – 6 PM | CONTEMPORARY JAZZ ORCHESTRA FEATURING VOCALIST CARLA HELMBRECHT** The 16-piece Contemporary Jazz Orchestra, led by saxophonist Tod Dickow, is a staple of the Fillmore Jazz Festival. One of the top jazz big bands in the country, the orchestra is always a treat to hear — especially when joined by Grammy-nominated vocalist Carla Helmbrecht. This powerhouse band is made up of saxophonists Dickow, Fil Lorenz, Alex Murzyn, Charlie McCarthy and Doug Rowan; Derek James, Rob Ewing, Craig Bryant and Chuck Bennett on trombones; Bill Theurer, Dave Scott and Mike Galisatus on trumpets; T. Moran on drums; Grant Levin on piano and Fred Randolph on bass. Their set will include a tribute to two influential jazz vocalists who left us this year: Ernestine Anderson and Mark Murphy.

## SUTTER STREET STAGE

**10:30 AM – NOON | SHELDON BROWN GROUP** Music from the Sheldon Brown Group is an eclectic blend of elements: driving, odd-meter rhythms, complex harmonies and sinuous melodies. This group has been together, in one form or another, for almost 20 years, and features some of the Bay Area's finest players — including Darren Johnston on trumpet, Dave MacNab on guitar, Dan Zemelman on piano, Michael Wilcox on bass and Sheldon Brown on clarinet, soprano and tenor saxophones. Keep your ears open for an arrangement of "I'm Deranged" by David Bowie.

**12:30 – 2 PM | REAL VOCAL STRING QUARTET** Equal parts string quartet, string band, vocal quartet, jaw-dropping improvising world-music collective. Made up of Irene Sazer and Emily Onderdonk on violins, Darcy Rindt on viola and Vanessa Ruotolo on cello — with all contributing to vocals — the quartet plays original songs and arrangements that pay tribute to music from Appalachia to Kenya to Brazil. On Fillmore, the quartet will be celebrating the release of its third recording, an Americana homage called *Slacker Ridge*. Plus it will salute David Bowie, Allen Toussaint and Jean Ritchie, the queen of the Appalachian dulcimer and a folk song hero.

**2:30 – 4 PM | W-BEEZ** Promising to bring the groove, the W-Beez are Wil Blades on B-3 organ and Will Bernard on guitar (who also appears with Mix Up Mix Up on Sunday), along with Joe Cohen on sax and drummer Deszon Claiborne. Blades is fast becoming the first call B-3 player on the scene. A Berkeley native and recent Brooklyn transplant, guitarist Will Bernard began playing and recording on an international level as a member of Peter Apfelbaum's Hieroglyphics Ensemble.

**4:30 – 6 PM | LA ORQUESTA EL VUCKO** A resident of San Francisco since his teenage years, by way of Kotor, a small Montenegrin coastal town in the former Yugoslavia, hard-swinging keyboard wizard Larry Vuckovich has an eclectic worldview of music. One expression is La Orquesta El Vucko, a non-typical Latin band with a twist, offering a wide-ranging repertoire. Soulful vocalist Jackie Ryan will sing some romantic Mexican boleros as well as standard classics in Latin rhythms. Orestes Vilato will add that special spark enhanced by conguero/bonguero Hector Lugo, Noel Jewkes on flute and Jeff Chambers on bass. On Fillmore, the band will play from the Duke Ellington, John Coltrane, Thelonious Monk and Miles Davis books, while vocalist Ryan will pay tribute to Ernestine Anderson.

## EDDY STREET STAGE

**11 AM – NOON | ROJAI** Where funk meets soul and love meets grit, the powerful vocal stylings of Jairo Vargas, aka Rojai, merge elements to produce a raw soulful sound as distinct and unique as the San Francisco streets that bred him. Rojai is the leader and vocalist for the highly acclaimed San Francisco bands Bayonics, The Pocket and Starship Connection. Listen for his takes on the funk and soul greats that inspired his craft.

**12:30 – 2 PM | LILAN KANE** Singer-songwriter Lilan Kane was born and raised in the San Francisco Bay area, and grew up singing and playing the piano. Having built her skills singing jazz, soul and funk, her debut album, *Love, Myself*, eloquently blends pop into the mixture, bringing a new take on lyrics scorched by wicked love affairs.

**2:30 – 4 PM | ZAKIYA HARRIS & ELEPHANTINE** Like the title of one of her songs, Zakiya Harris is a shapeshifter — an Afro-eclectic mix of soul, dance and theater. Along with her dynamic band Elephantine, she seamlessly blends the genres of soul, electronica, hip-hop and Afro-beat music.

**4:30 – 6 PM | 1ST AVENUE REVUE** 1st Avenue Revue covers music from the Minneapolis Sound — Prince, The Time, Morris Day and Jesse Johnson. Its members have performed with Roy Ayers, Rick James' Mary Jane Girls, Con Funk Shun's bassist Eric EQ Young and Janice Johnson of A Taste of Honey. Listen for a special tribute to Prince.

## O'FARRELL STREET FOUNTAIN SWING U STAGE

**NOON – 12:20 PM | BASIC SWING DANCE LESSONS**

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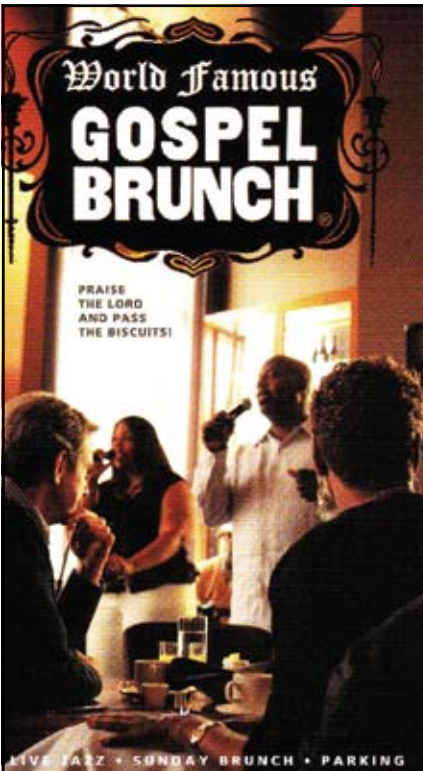
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**3 – 4 PM | DANCE CONTEST** Lindy, Jack & Jill (no partner needed)

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SUNDAY | JULY 3



CALIFORNIA STREET STAGE

**10:30 AM – NOON | MUSICAL ART QUINTET** The Musical Art Quintet has been at the forefront of the chamber jazz movement since 2008, when the group got together in the Mission District for weekly jam sessions. The music of band leader-composer-bassist Sascha Jacobsen propels the group with rhythmic, lyrical, modern compositions. With Michelle Walther and Jory Fankuchen on violins, Charith Premawardhana on viola, Lewis Patzner on cello, Sascha Jacobsen on bass and special guest drum set artist Dylan Garrison.

**12:30 – 2 PM | ANTON SCHWARTZ QUINTET** Saxophonist Anton Schwartz, known for his smart, soulful playing and his memorable compositions, has been making waves across the nation, most recently with his chart-topping CD, *Flash Mob*. The crack quintet includes Erik Jekabson on trumpet, John Shifflett on bass and Lorca Hart on drums, plus L.A. piano phenomenon Josh Nelson. Keep your ears perked as you’re likely to hear a musical nod to Maurice White of Earth Wind and Fire.

**2:30 – 4 PM | TERENCE BREWER QUARTET** Guitarist Terrence Brewer is a dynamite soloist with virtuosic technique and soulful and grooving accompaniments. His award-winning quartet is made up of Larry De La Cruz on saxophone, Tim Campbell on organ, Micah McClain on drums and Brewer on guitar. Together, they will be performing the music of an array of jazz greats, including Ornette Coleman, as well as tunes by Prince and Percy Sledge.

**4:30 – 6 PM | KIM NALLEY: A TRIBUTE TO ERNESTINE ANDERSON** A Bay Area institution and a national star, the Fillmore’s own Kim Nalley returns again to close the festival mainstage on Sunday. From headlining shows across the country, including Jazz at Lincoln Center, the bandleader and educator keeps a busy schedule. This year she embraces the legacy of jazz and blues singer Ernestine Anderson, one of the truly greats.



SUTTER STREET STAGE

**10:30 AM – NOON | JENNA MAMMINA QUARTET** Vocalist, arranger, bandleader and Bay Area favorite Jenna Mammina returns to the Fillmore festival to share her sly and soulful vocals and witty commentary along with her bandmates Rolf Sturm on guitar, Isaac Narell on piano and sax and Jeremy Steinkohler on drums. From jazz to pop — and including originals from all members of the band — this performance is sure to include some tributes to Prince and Frank Sinatra, Jr.



**12:30 – 2 PM | MATT JENSON’S MIX UP MIX UP** Lighting up the connection between roots and dub reggae and soul-jazz, pianist-composer-arranger-keyboardist Matt Jenson’s Mix Up Mix Up presents original compositions and creative re-workings of pop, jazz and reggae anthems. An all-star band features Josh Jones on drums, Ryan Newman on bass, Will Bernard on guitar (also appearing with his band W-Beez on Saturday), Adam Theis on trombone, Tommy Occhiuto on tenor sax and Matt Jenson, piano and vocals. Be prepared to dance as they cover a wide swath of musical territory — from Thelonious Monk to Bob Marley, from Gershwin to Bowie and Prince.

**2:30 – 4 PM | EOIN HARRINGTON BAND FEATURING ALISON DIBELLA** From Dublin, Ireland, singer-songwriter Eoin Harrington is a dazzling singer, pia-

nist, guitarist and Bay Area favorite. He will be joined by an all-star cast including Angeline Saris on bass, Dick Bright on violin, Daria Johnson on drums, James DePrado on guitar and Alison Fay DiBella on vocals.

**4:30 – 6 PM | SOUL POWER SALUTES EARTH WIND & FIRE & TOWER OF POWER** You might have caught this band performing at Yoshi’s, the Fenix, the Iron Gate, Freight & Salvage, Ashkenaz or the Half Moon Bay Brewery. For this year’s festival they are dedicating their set to Maurice White from Earth Wind and Fire and Mic Gillette from Tower of Power. The all-star band includes Tommy Banks on lead vocals, Ian Willson on tenor sax, trumpeter Dean Boysen, Robert Todd on baritone sax, Dave Gregoric on trombone, David Rokeach on drums, Rich Martin on guitar, Allen Leong on keyboards and Scott Willson on bass.

EDDY STREET STAGE

**11 AM – NOON | JACKIE TURNER** Bay Area recording artist Jackie Turner travels and performs throughout California. A contract vocalist for Tiki Studio, she is also a recording gospel artist and recently released a CD, *Sharing the Gift*.

**12:30 – 2 PM | THE HOGAN BROTHERS FEATURING BRIAN WOLFE** The Bay Area Hogan Brothers, with Julian on drums, Steve on bass and Colin on electric piano and accordion, grew up steeped in jazz, and have also played with leading figures in R&B, funk, hip-hop and Latin music. At this year’s jazz festival, they combine their talents with saxophonist Brian Wolfe, who adds a wealth of experience from the Latin, jazz, rock and hip-hop music scenes.

**2:30 - 4 PM | HOWARD WILEY & EXTRA NAPPY** Bay Area saxophonist and bandleader Howard Wiley is noted for an essential emotional connection and his soaring solos. A cast of local performers join Wiley for a full-blown session encompassing original numbers as well as inspired arrangements of classic songs encapsulating the vibrant history of African American music — from gospel, blues, jazz, R&B and funk, all the way to contemporary hip-hop.

**4:30 – 6 PM | KALIMBA** Kalimba, the Spirit of Earth, Wind and Fire, is considered by many to be the best tribute band in the country. Lead vocalist Thomas “Chazz” Smith started the band with the vision of playing the music that he listened to growing up. Since its formation, Kalimba has evolved into a 10-piece group with a full horn section. The group will be performing a set in honor of Maurice White, founder of Earth Wind and Fire.

WASHINGTON STREET ENTERTAINMENT AREA

**NOON – 5 PM FAZZ** An independent musical band from Malaysia, Fazz will be playing a blend of pop, blues and swing, while infusing characters of vaudeville and cabaret elements into their music and performance.

O’FARRELL STREET FOUNTAIN SWING U STAGE

**NOON – 12:20 PM | BASIC SWING DANCE LESSONS**  
Free. No partner and no experience necessary.

**12:20 – 3 PM | SOCIAL DANCING** with local Lindy, Bal and Shag DJs  
**3 – 4 PM | “ANY SWING GOES”** Jack and Jill (no partner needed)

**4 – 4:30 PM | SALSA DANCE LESSONS**  
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**4:30 – 6 PM | SOCIAL DANCING**



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# Keeping Jazz Alive in the Jazz District

Sheba Piano Lounge celebrates a decade of live music on Fillmore

By CHRIS BARNETT

THE QUEEN OF SHEBA, the Old Testament tells us, was a stunning Ethiopian temptress who dazzled King Solomon in the 10th century B.C. with a caravan of camels laden with gold, jewels and spices to promote lively trade between Israel and Arabia.

A mere 31 centuries later, the co-owner of Sheba Piano Lounge at 1419 Fillmore Street is a regal Ethiopian promoting live jazz in the Fillmore every night of the week with no cover charge.

Netsanet “Net” Alemayehu and her sister and business partner, Israel, aren’t trafficking in gold and jewels. But they jet into SFO from their homeland three times a year loaded down with hundreds of pounds of fragrant Ethiopian spices for the Abyssinian dishes and creative cocktails on their reasonably priced menu.

In a day of spiraling dinner tabs and pricey admission to live performances, the sisters are holding down the cost of smooth music and good food. Plus, drop in for the red eye special — the nightly 10 p.m. to closing happy hour — and \$6 craft beers dip another \$2. The late-night crowd may look familiar to locals: Chefs, servers, bartenders, bussers, hosts and hostesses from restaurants up and down Fillmore and elsewhere in the city hang up their aprons and hang out at Sheba to unwind.

NET — EVERYONE CALLS HER NET — is almost singlehandedly preserving live jazz on Fillmore. From the ‘40s and ‘50s, when horns wailed, drums throbbed and velvety voices purred in dozens of clubs on the boulevard, only two places remain where you can nightly soak up the sweet, soft, sad or swinging sounds of jazz and blues.

There’s the dark, gritty, frozen-in-time Boom Boom Room at Fillmore and Geary. Once owned partly by blues singer John Lee Hooker and known in the street’s Harlem of the West heyday as Jack’s Tavern, it levies a cover charge of \$10 and sometimes higher per head.

And there’s Sheba Piano Lounge.

And that’s it.

All the other joints — Bop City, the New Orleans Swing Club, the Texas Playhouse and Club Alabam, among many



PHOTOGRAPHS BY DANIEL BAHMANI

*“I always wanted to open an Ethiopian restaurant with music in San Francisco — with authentic food and no cover charge.”*

— NETSANET ALEMAYEHU, co-owner of Sheba Piano Lounge

others — have been dead for decades. The recent ambitious attempt to re-create a Fillmore Jazz District featuring the lavish Yoshi’s jazz club was a calamitous failure that cost San Francisco taxpayers \$18 million and counting. The 1300 on Fillmore restaurant continues, and offers live music and deejays on the weekends.

Yet Sheba Piano Lounge is celebrating its 10th anniversary this year and the place is overflowing with the sounds of jazz every night of the week. Since Sheba opened its doors in 2006, it has succeeded without headliners and a cover charge, but draws seasoned jazz players hungry for gigs and a classy place to play. Also, Sheba doesn’t have a two drink minimum, which sets it apart from many clubs. But with no cover or minimum, you need to order something. This is a lounge, not jazz in the park.

On several recent visits, a young Ethiopian woman was working the hostess stand welcoming customers. To the left is a cozy alcove with black leather sofas, soft lighting and a gas fireplace which blazes nightly. To the right, a community table seats 12.

Behind an ancient-looking wall are tables for two, four or more. This is a restaurant and lounge, not a showroom, so seating is arranged for dining and conversation, not for watching a performance. A 12-stool bar takes up one end of the room and, while there’s a large television in the corner, the volume is kept low so it doesn’t fight the music.

SHEBA OPENS EVERY DAY AT 5 P.M. and most of the time, Net and Israel are there — meeting, greeting, cajoling and making sure dishes and drinks are flowing quickly from bar and kitchen to the table. One recent weeknight, the serving staff was down to two, including the bartender, and both were scrambling to take and fill orders.

Net, who says she has no musical talents “other than listening,” has been a risk taker most of her life. She was among the early wave of Ethiopians to land in San Francisco, escaping from the capital of Addis Ababa before the U.S.-backed government of Emperor Haile Selassie was chased out

of power by the country’s military leadership in 1974. She wound up in the Bay Area, attended Laney College in Oakland, then transferred to San Jose State studying food, nutrition and business.

Sheba Piano Lounge is Net’s second venture sporting the fabled queen’s name; the first was an Ethiopian restaurant in Oakland that grabbed Bay Area headlines with its “feast day” dishes. Along the way, Net worked for the U.S. Department of Agriculture fighting the Mediterranean fruit fly infestation of 1991; for St. John, the New York fashion designer; and for Nordstrom, selling women’s high fashion.

“But I always wanted to open an Ethiopian restaurant with music in San Francisco,” she says. Her fellow Ethiopian, Agonafer Shiferaw, owned Rasselas jazz club, first on California and Divisadero and later across the street from Sheba on Fillmore. “We didn’t see it as competition,” Net says. “We were more loungy with authentic food and no cover charge. People just walked in. My gentleman friend had a jazz club, and

TO PAGE 11 ►

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Sheba Piano Lounge presents live jazz every night of the week. On a recent Friday night, Sam Cady & Friends played (above). At the stylish bar (below), a red eye happy hour from 10 p.m. to closing draws workers and patrons from nearby establishments.



# Sheba Celebrates 10 Years of Jazz

► FROM PAGE 10

you paid to get in.” Rasselas has since given way to Origin, a weekend dance club with deejays.

GOING INTO HER 11TH YEAR, Net realizes jazz lovers don’t want to hear the same sounds seven nights a week. Regulars know Monday is open mike night, Tuesday could be one of four different solo pianists, Wednesday is a jazz trio, Thursday night is Latin jazz, Friday is blues all night long until 2 a.m., Saturday offers the Robert Stewart Experience and Sunday is either the Louisiana jazz sounds of Bohemian Knuckle Boogie or Tango jazz. The music usually begins at 8 p.m. Even before the live music starts, Sheba has loops of recorded jazz playing in the background for atmosphere. The sound is rich.

Sheba is pretty much a stress free zone. The color scheme is soft, simultaneously warm and cool greens, golds, browns, blues and deep reds. Gauzy drapes create a mellow mood.

Sheba’s crew seems dedicated. Chef Alemtu Gimariam, a fellow Ethiopian, runs a small but efficient kitchen. The Abyssinian savory dishes with authentic spices include Doro Wat, featuring chicken simmered in a spicy Berbere sauce with garlic, ginger, cardamom and onions, served with a boiled egg. Beg Alecha is lamb chunks braised in green pepper, flavored with Ethiopian herb sauce, ginger, rosemary and a touch of jalapeno peppers. Kitfo is Ethiopian steak tartare. The menu has a half page of Ethiopian vegetarian dishes. No dish is over \$18. A page of the menu is devoted to a glossary of Ethiopian spices.

The powerhouse spices that go into the

food are also used in the cocktails. Sheba’s head bartender, Cody Moehring, is personable, sure-handed and imaginative. His Irish whiskey highball is tasty and refreshing — a hefty shot of Jameson’s with ginger ale and several generous dashes of a house-made Abyssinian bitters fashioned out of a mixture of Ethiopian spices from a recipe he will not disclose. Price: \$11. Some of the signature cocktails on the menu sound, ah, adventurous. The namesake Sheba starts with a tequila infused with an Ethiopian spice called fenugreek, grapefruit vinegar, lemon, clover honey and lavender, \$10. The Red Sea #3 starts with vodka, beet brine, garlic-infused olive oil, sea salt and pickled peppers garnished with a radish, \$10.

Cody knows garlic-infused olive oil doesn’t excite everyone’s palate, so during the red eye happy hour he offers a \$5 Fireball, \$6 Hornitos and Jameson and \$7 Fernet Branca, the wretched-tasting Italian digestive.

The secrets of the menu are the Ethiopian appetizers that include the taste bud thrilling Bourbon Glazed Sausage Sliders pairing bourbon-infused sausage with sliced apples and lettuce, \$10. Another tempting offering are the Sambussas, pastry shells filled with carrots, apples and cilantro and either crab, lentils or mushrooms, \$9.

Sheba’s first decade has won Net a loyal following. “Sheba is this soothing sanctuary of jazz where you can catch free live music every night of the week,” says Trisha Clayton, a San Francisco public relations adviser who doesn’t work for Net but has been a regular for years. “Thankfully the warm and familiar candle lit atmosphere hasn’t changed over the years. It’s like being in a friend’s home — if your friend is a musician.”

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By ANDREA CHASE

A PAIR of thought-provoking films will grace the Clay Theater on Fillmore as a welcome tonic to the summer blockbusters proliferating elsewhere. If you must take one in, be warned that *Independence Day: Resurgence* is currently the worst of that genre. At least the Sundance Kabuki Cinemas offer an array of tie-in signature cocktails to ease the onslaught of inanity.

Recently opened at the Clay is *Les Cowboys*, a subtle yet emotionally explosive film about a complex subject that uses the idiom of classic westerns — *The Searchers*, in particular — as its template. Deliberately gritty and low-key, it takes the very specific story of a French girl eloping with her Arab boyfriend and uses the emotional fallout with her family to examine issues of cultural imperialism and personal identity.

The film begins with the French family attending an American-style country-western celebration. Boot-scooting, Stetsons and mechanical bulls abound as Alain (François Damiens) steps up to the microphone to belt out a credible version of “The Tennessee Waltz” with a lilting Gallicized twang. As he’s singing, his 16-year-old daughter disappears. Alain is convinced she’s been kidnapped, calling in the police and eventually a government-level functionary. Even when evidence surfaces that no crime has been committed, Alain refuses to let go. Years pass, and his life becomes focused only on the search for his daughter, at the expense of his marriage and the well-being of his son, Georges (Finnegan Oldfield), who accompanies him on his search



Finnegan Oldfield and François Damiens are father and son searchers in *Les Cowboys*.

## COWBOYS & INNOCENTS

A pair of thought-provoking films at the Clay

throughout Europe and North Africa.

The boy inherits his father’s obsession, and like his father, abandons what he has in front of him for a sister who, no matter what has happened to her, won’t be the same adolescent who left all those years ago. It is with this search that filmmaker Thomas Bidegain explores the revealing similarities between those who view one another with suspicion and those who don’t.

He also keeps the politics personal. Momentous events such as 9/11 and the London bombings play in the background, the snippets of footage serving to reinforce what Georges already wants to believe. Even his humanitarian work in the Arab

world is less about doing good than it is about continuing the search that bankrupted his father financially and emotionally, and is on the way to doing the same to him. Even common sense evaporates. When an American (John C. Reilly) with shadowy connections and dubious motives arrives and offers to help him, Georges leaps at the chance without questioning why a stranger is so interested in him.

*Les Cowboys* is a challenging mystery and a provocative study of the painful consequences of tunnel vision.

Slated to open at the Clay on July 8 is *The Innocents*. Set in Poland in the immediate aftermath of World War II, this stun-

ning film considers the struggle to regain meaning in a world that has just witnessed atrocities beyond imagination.

Based on actual events, it follows a French doctor, Mathilde Beaulieu (Lou de Laâge), who is working in Poland with concentration camp survivors, and is called in secret to a convent to help a Polish nun about to give birth. She’s not the only nun in that condition. As Mathilde uncovers what happened at the convent, she forges an unexpected bond with one of the nuns (Agata Buzek) as they both break the rules of their callings to do the right thing by these frightened and traumatized women, and from there begin to question the life decisions they had taken for granted.

Brutality comes in many forms in this film, starting with the rapes that set the story in motion, to the casual rebuffs Mathilde gives the Jewish doctor (Vincent Macaigne), whose family perished in the Holocaust, and with whom she is having a casual affair. But so does humanity, as all involved grope their way back from the abyss of despair, be it with religion, politics or something else entirely that they haven’t yet formulated.

This is a film of small moments and formidable performances of tremendous import and of sudden savagery, told with a sublime balance of light and shadow. The inner conflicts of each character are as palpable as the crunch of snow beneath their feet. Never easy, always engrossing, *The Innocents* is a tough film that, like its characters, chooses to hope, no matter how bleak the world becomes.

Neighborhood resident Andrea Chase writes about film at [killermoviereviews.com](http://killermoviereviews.com).



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# The Doctors Moved Their Home to the Neighborhood

First at Union Square, now nearby on Washington

By BRIDGET MALEY

“THE LARGE FRAME dwelling which for so many years stood at the northeast corner of Sutter and Mason Streets has been removed to the south side of Washington between Buchanan and Webster, where it is being remodeled and improved by Dr. Merritt, daughter of the late Adolph Sutro.” So reported the *Chronicle* on July 7, 1900.

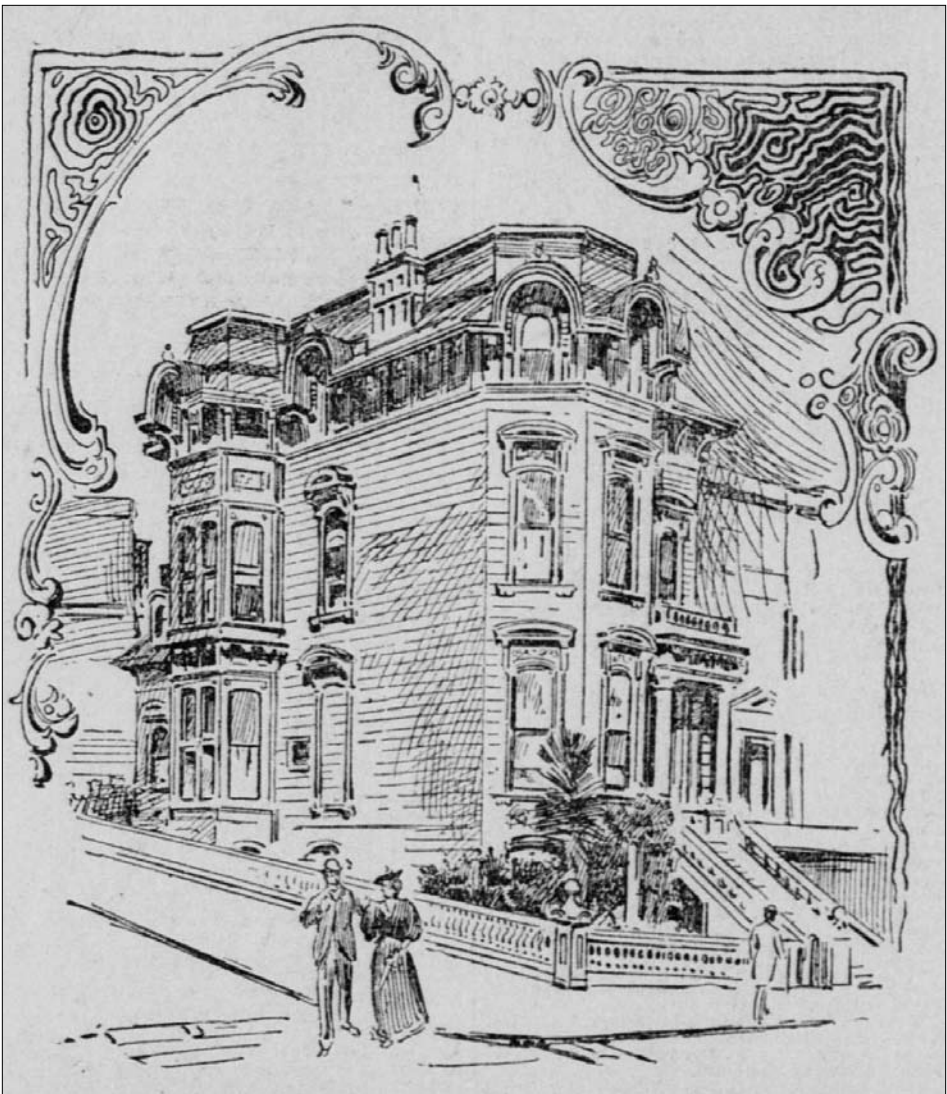
That handsome residence now sits at 2355 Washington Street. Constructed around 1870, the house changed hands at least one other time before coming into the possession of Emma Sutro Merritt and her husband, George Washington Merritt, who was also a doctor. The wood-frame, Italianate and Second Empire influenced house with an unusual mansard roof originally sat a few blocks below the apex of Nob Hill.

Remarkably, the house is visible in Eadweard Muybridge’s famous April 1878 multi-panel, 360-degree panorama of San Francisco, taken from the tower of the Mark Hopkins mansion on Nob Hill. Looking down Mason Street toward Sutter Street, the distinctive mansard roof of the house can be seen near the large Congregation Church that stood at the corner of Post and Mason, also easily visible in Muybridge’s photograph.

R. B. Dallam, for whom the house was originally built, was a wealthy manufacturer and co-owner of Armes & Dallam, purveyors of wood and willow ware, brooms, twines, baskets, brushes, paper bags and other wooden household items. He came to California as a ’49er. In 1857, Dallam’s sister married George W. Armes, who had developed the Armes’ Star Extra Broom. Entering into business with his brother-in-law, Dallam purchased or built the house at 528 Sutter Street around 1870. By 1876, the firm moved its manufacturing operations to San Quentin to take advantage of inmate labor. The Dallams subsequently sold their San Francisco home and moved to Oakland.

A successful miner and builder of quartz mills, Alsop Joseph (A. J.) Holmes purchased the home from the Dallams for \$30,000 — then a sizeable sum — indicating the house remained very much in fashion. Holmes had made his fortune from the Northern Belle Mine near Esmeralda, Nevada. The 1880 census lists the 58-year-old Holmes; his 22-year-old wife, Addie; their daughter, Belle (likely named after the mine); an infant son; Holmes’ mother and a nephew — all residing in the house at 528 Sutter Street.

By 1894, things had changed. A *San*



SAN FRANCISCO CALL

The home — built at Sutter and Mason — was later moved to 2355 Washington Street.

*Francisco Call* headline proclaimed on October 30 of that year: “Died a Pauper: A. J. Holmes, Millionaire Mine Operator. His Strange Life Story.” A lengthy article highlighted the sensational rise and fall of one of California’s wealthiest miners. It included a sketch of his beloved Sutter Street home with the mansard roof. Holmes had sold the house to the Mer-

ritts around 1888. He died in the City and County Almshouse.

Emma Sutro Merritt was the daughter of Adolph Sutro, San Francisco’s 24th mayor. Having made his fortune as the builder of an ingenious tunnel that drained the Nevada Comstock mines, TO PAGE 14 ►



## THE FUTURE OF THE PAST

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Image: Coffin of Irethorrou (detail), Egyptian, Akhmim, ca. 500 BC. Wood with polychrome. FAMSF, Gift of First Federal Trust Company (from the Estate of Jeremiah Lynch), 42895



The home at 2355 Washington (left and above left) was moved from its original location near Union Square by the doctor-daughter of former San Francisco mayor Adolph Sutro.

# Home to a Manufacturer and a Miner, Then a Sutro

► FROM PAGE 13

Sutro “retired” to San Francisco, where he acquired property, assembled what became the country’s fourth largest library and built a private estate and gardens as well as the public Sutro Baths overlooking the Pacific Ocean.

His oldest daughter, Emma, a Vassar graduate, returned to San Francisco and, despite strenuous objections from her father, entered medical school at the University of San Francisco. There she met her future husband, George Washington Merritt. After spending time in Paris at the Ecole des Medicin, the couple was married in London in 1883.

Emma Sutro Merritt entered the medical profession at a time when few women chose, or were allowed, to become doctors. In a *Chronicle* article commemorating her 80th birthday, Dr. Merritt recalled of her

novel professional choice: “It wasn’t done in those days. All a girl had to learn was to read and write to get herself a husband.”

Particularly focused on the well-being of children, she served as staff physician at Children’s Hospital for 20 years. She was also an active proponent of women’s rights and suffrage, and promoted opportunities for women in higher education.

The Merritts settled into their new residence, still at the corner of Sutter and Mason, and both also established offices in the house. After several years, however, they determined that the area around Union Square was becoming increasingly commercial. They appreciated the architecture of the house and decided to move it to a more desirable residential area just a block off Lafayette Square.

The census taken on June 2, 1900, recorded that the Merritts were residing

in a rented flat at 1301 Van Ness at Sutter. They must have needed temporary quarters while their house was moved across town. House and building moving was popular in San Francisco from the 1870s and continued after the 1906 earthquake and fire. Numerous companies specialized in moving buildings, with almost 20 house movers listed in the 1900 city directory. The Merritt’s Sutter Street house would certainly have perished in the 1906 earthquake had they not moved it to Washington Street.

Around 1915, the Merritts moved to Sutro Heights, the Sutro family estate. George died in 1928; Emma died 10 years later.

The house at 2355 Washington was recently renovated and returned to single family use after having been converted into seven apartments in the 1940s, then to three apartments in the mid-1980s.

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**Great Home on a Coveted Block.** Top quality building in a fantastic location, at the nexus of Nob Hill and Russian Hill near restaurants, coffee shops and tech shuttles. Spacious and bright. 2BR/2.5BA/1 car parking. Top of the line finishes, shared view roof deck.  
[1645Pacific-4E.com](http://1645Pacific-4E.com)

**Annie Williams**  
415.819.2663



**Lower Pacific Heights**  
Offered at \$1,695,000  
**Lovely Cottage Style Single Family Home.** Unique 2BD/1.5BA home located on the most charming San Francisco pedestrian street. Part of a historic landmark, this home is filled with sunlight and comfort.  
[CottageRowHome.com](http://CottageRowHome.com)

**Missy Wyant Smit**  
415.321.4315



**Pacific Heights**  
Offered at \$1,495,000  
**Luxurious Condominium.** Large 2BD/2BA condo which preserves the detail of Edwardian architecture with the style of high end remodeling.  
[1770Pacific.com](http://1770Pacific.com)

**David Cohen**  
415.309.3283  
**Joan Gordon**  
415.987.7567



**Haight Ashbury**  
Offered at \$1,300,000  
**2BD/2BA Flat in Boutique 3 Unit Victorian Building.** This spacious unit offers gracious sized rooms and space to entertain. Period details, wood floors, storage and parking. Urban living at its best. Super location!  
[1381MasonicVictorianFlat.com](http://1381MasonicVictorianFlat.com)

**Jackie NeJaime**  
415.265.7376



**Noe Valley**  
Offered at \$1,225,000  
**Elegant Edwardian 3BD/1.5BA Condo in A+ Noe Location!** Stately full floor flat with parking, deck and shared garden. Half block to 24th street and public transport.  
[833Douglass.com](http://833Douglass.com)

**Travis Hale**  
415.722.6150  
**Eva Daniel**  
415.517.7531



**Lake Street**  
Offered at \$819,000  
**Top Floor Condominium in Desirable Lake Street District.** Beautiful 1BD/1BA top floor spacious condo. Period details, hardwood floors, and private garage.  
[1307Lake.com](http://1307Lake.com)

**Patrick Vaughn**  
415.531.1932  
**Mari DiNardo**  
415.640.0939

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2371 Greenwich St	2	1	2	943	56	5/26/2016	1,899,000	1,450,000
3009 Webster St	3	2	2	2,639	43	6/3/2016	3,250,000	3,125,000
1709 Gough St	4	3	2	n/a	12	6/13/2016	3,495,000	3,900,000
2265 California St	4	4	2	3,484	25	6/15/2016	4,450,000	4,325,000
3953 Sacramento St	4	4	2	3,400	78	6/9/2016	4,600,000	4,500,000
224 Presidio Ave	5	4	4	4,610	53	6/7/2016	5,800,000	5,300,000
2775 Union St	4	4	2	4,035	51	5/20/2016	5,695,000	6,100,000
2755 Scott St	5	3	1	4,095	1	6/14/2016	5,750,000	6,175,000
115 Cherry St	4	3	1	4,000	10	6/3/2016	6,695,000	6,750,000
3610 Washington St	4	4	2	5,650	10	5/20/2016	7,500,000	11,300,001

Condos / Co-ops / TICs / Lofts

2415 Van Ness Ave #105	1	1	0	n/a	26	6/8/2016	499,000	551,000
3720 Sacramento St #4	1	1	0	605	43	5/24/2016	639,000	630,000
2345 Jackson St #4	1	1	1	532	98	6/10/2016	895,000	855,000
1980 Sutter St #205	1	1	1	827	41	5/26/2016	925,000	860,000
2145 California St #3	1	1	1	779	23	5/27/2016	779,000	870,000
2295 Vallejo St #502	1	1	1	665	44	6/9/2016	775,000	929,000
2550 Gough St #5	1	1	1	1,012	36	5/27/2016	995,000	950,000
1855 Sacramento St #11	1	1	1	1,109	10	5/27/2016	899,000	950,000
322 Presidio Ave #1	2	2	0	1,253	49	5/31/2016	995,000	950,000
2916 Fillmore St	2	1	1	1,074	21	5/17/2016	998,000	1,050,000
3045 Jackson St #501	1	1	1	n/a	6	6/7/2016	985,000	1,121,670
1965 Clay St	1	1	1	1,015	13	6/7/2016	998,000	1,280,000
2200 Sacramento St #1502	2	2	1	1,150	1	6/1/2016	1,280,000	1,280,000
1501 Greenwich St #404	2	2	1	967	67	5/31/2016	1,300,000	1,300,000
2390 Post St	2	1	2	1,500	14	5/20/2016	1,258,000	1,350,000
2912 Fillmore St	3	2	1	n/a	33	6/3/2016	1,595,000	1,550,000
2135 Pine St	3	2	1	n/a	94	6/2/2016	1,650,000	1,650,000
1839 Webster St	3	2	2	n/a	33	6/14/2016	1,795,000	1,764,000
2943 Washington St	2	2	1	1,767	55	6/15/2016	2,295,000	1,780,000
1902 Lyon St #B	2	2	1	1,448	8	5/18/2016	1,440,000	1,785,000
1760 Pacific Ave #9	2	2	1	1,770	6	6/10/2016	1,700,000	1,860,000
2485 Union St #5	1	1	1	n/a	12	6/10/2016	1,995,000	2,050,000
3878 Clay St	3	1	2	1,945	71	5/27/2016	2,350,000	2,100,000
2392 Washington St	3	2	2	1,898	12	5/20/2016	1,899,000	2,200,000
343 Presidio Ave	3	2	1	2,100	17	5/18/2016	2,200,000	2,485,000
1880 Jackson St #403	3	3	1	1,948	12	6/6/2016	2,148,000	2,527,000
2927 Pierce St	2	2	1	1,600	20	5/20/2016	2,350,000	2,550,000
2929 Pierce St	3	2	2	2,750	20	5/20/2016	3,250,000	3,500,000
2170 Jackson St #4	3	4	1	3,428	76	5/25/2016	5,700,000	5,200,000

Bidding wars appear to be waning

We expect a typical summer slowdown as home buyers trade thoughts of real estate for vacations. Still, the market is showing signs of gradual normalization, as buyers’ willingness to engage in bidding wars appears to be waning.

For example, there were just 10 total residential property sales in Cow Hollow, Pacific Heights, Lower Pacific Heights and Presidio Heights from mid-January to mid-February of this year. Sales volume has increased every month since, and between the middle of May and the middle of June, there were a total of 39 single-family home and condominium sales.

Last year from mid-May to mid-June, there were 29 transactions in the neighborhood, and 22 of them, or about 75 percent, involved buyers paying premiums over the original asking prices. By contrast, only about half of this year’s 39 transactions involved overbids.

— Data and commentary provided by PATRICK BARBER, president of Pacific Union. Contact him at [patrick.barber@pacunion.com](mailto:patrick.barber@pacunion.com) or call 415-345-3001.

GARDENING

Your Own Victorian Greenhouse

THE CONSERVATORY of Flowers in Golden Gate Park is recruiting a new crop of volunteers to lead group tours of the historic Victorian greenhouse, with an annual seven-week training session beginning this month.

On Thursday afternoons between July 14 and August 25, new recruits will meet the conservatory’s horticultural staff and be introduced to the collection of more than 1,700 species of tropical plants. Volunteers are asked to commit to two shifts per month for at least a year — either as “jungle guides” leading tours for elementary school students, or as docents leading free group tours.

Neighborhood resident Shelly Hing, a native San Franciscan, recommends it.

“I’ve been a volunteer docent at the Conservatory of Flowers for two years,” she says. “I became a docent as a way to enjoy the beauty of a tropical rainforest on a regular basis. I don’t have a garden in my yard, so it’s especially wonderful to be in the lush, green environment at the conservatory.”

Hing says she has met visitors on her tours from all over the world — and learned a lot about plants.

“When I began the program, I didn’t



Docent Shelly Hing: “I find the plant world fascinating.”

consider myself a plant person,” Hing says. “But after the docent training and monthly enrichment classes, I’ve gained some insight into plant behavior and structure — and now I find the plant world fascinating.”

The wood and glass greenhouse opened in 1879 and is the oldest conservatory of its kind in the U.S. More information is available to interested volunteers of all ages and experience levels from volunteer coordinator Erika Frank at 415-637-4326 or [efrank@sfcof.org](mailto:efrank@sfcof.org).

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