

THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2017



ARTWORK: REUBEN RUDE | ART DIRECTION: ARLENE OWSEICHUK, BIG PICTURE DESIGN

On Fillmore, Jazz Meets Rock 'n' Roll

Jazzfest celebrates the Summer of Love

By JASON OLAINÉ
PROGRAMMER, FILLMORE JAZZ FESTIVAL
AND JAZZ AT LINCOLN CENTER

SUMMER OF LOVE REVISITED. That's the theme of this year's Fillmore Jazz Festival on July 1 and 2, in honor of the 50th anniversary of that impactful, inspired time in 1967 — its epicenter in San Francisco, with the Fillmore being ground zero.

Seminal albums were released by Jefferson Airplane, The Doors, Jimi Hendrix, The Rolling Stones, The Beatles, The Who, Aretha Franklin, Ray Charles and many more, while a number of important bands were being formed — including Santana, Fleetwood Mac, Sly and the Family Stone, NRBQ, Chicago and Creedence Clearwater Revival.

The Human Be-In took place here with spoken word by Allen Ginsberg and Timothy Leary and music by Big Brother and the Holding Company, Quicksilver Messenger Service, Jefferson Airplane and the Grateful Dead.

The *San Francisco Oracle*, an underground newspaper published in 12 issues during that time, noted: "A new concept of celebrations beneath the human underground must emerge, become conscious, and be shared, so a revolution can be formed with a renaissance of compassion, awareness and love — and the revelation of unity for all mankind."

Perhaps this summer is the time to collectively take a page from our past — to embrace this unifying message of compassion and community, as important today as it was a half-century ago. Just as the artists of that generation distilled a consciousness or portrayed optimism in the face of serious cultural and worldwide troubles, artists of today give us something to think about, to feel, so we can go back to our daily lives inspired to be a part of the ongoing struggle to live and love.

This year's artists will honor the spirit of '67 by performing songs from that period, showing how jazz can embrace other musical genres, with uplifting results.

SUMMER OF LOVE REVISITED

This year's Fillmore Jazz Festival on July 1 & 2 honors the 50th anniversary of the Summer of Love, its epicenter right here in San Francisco, with the Fillmore being ground zero, especially for the music.

The 2017 festival celebrates how jazz can embrace other musical genres, with uplifting results.

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FURTHERMORE



DICKIE SPRITZER

Sweet Stop co-owner Hatsy Yasukochi with granddaughter Amanda Nolan.

AND AMANDA, TOO

SOME DELICIOUS MEMORIES were stirred by last month's article on Yasukochi's Sweet Stop at 1790 Sutter Street in Japantown ["Coffee Crunch Cake Lives On," June].

"People have been coming out of the woodwork," says Hatsy Yasukochi, co-owner of the Sweet Stop with her husband Moses. With a smile of surprise she adds: "Mostly gentlemen, from all around Pacific Heights. They say, 'I remember Coffee Crunch Cake from Blum's — I didn't know you were here!'" She likes to point out that she and her baker-husband have been in business for 43 years — "but there's only this one small window on Sutter Street with our sign, so I guess people don't notice."

More sweet-toothed customers apparently now know about the Sweet Stop, which is tucked into a corner of Yasuaki Miura's Super Mira Market at the corner of Sutter and Buchanan. "When the story first came out," says Derrick Leong, who is helping out at the counter during his summer break from college, "at least three or four people a day would mention it when they were placing their orders."

Hatsy Yasukochi reports having had many comments on the story, which was picked up by *Chronicle* columnist Leah Garchik. All but one were favorable. The exception was granddaughter Amanda, who was inadvertently omitted from the list of Yasukochi offspring. Amanda lives in Burlingame with her parents, Michael and Stacey Nolan, is in sixth grade at Burlingame Intermediate School, and loves to help Grandma Hatsy and Grandpa Moses at the Sweet Stop bakery whenever she gets a chance.

— FRAN MORELAND JOHNS

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Connecting the neighborhood

Every month, 20,000 copies of the New Fillmore circulate 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.

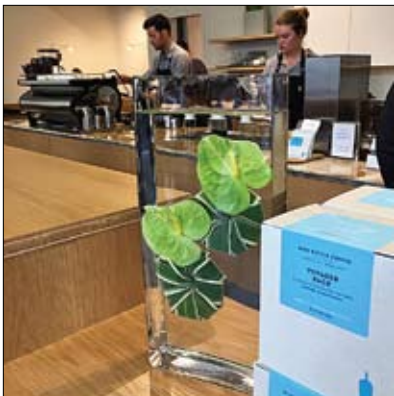


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The wait is over

For us early morning folk, the long awaited opening of **BLUE BOTTLE COFFEE** on the busy Jackson and Fillmore corner is a blessing. We in the pro-coffee faction mourned the day the friendly, patient staff at Tully's closed their doors. Once a beacon of light, warmth and caffeine — especially in the winter months — the corner remained dark for two years. I would often see members of our tribe looking wistfully at the closed doors and the posted notices on the papered-over windows.

When the sparkly new Blue Bottle cafe opened on June 6, I saw many of those same folks standing in line, eager to enjoy the much-acclaimed coffee. The cafe is modern, bright and open, with wrap-around windows to catch the comings and goings-on at that lively intersection. Truth be told, they take a little too long for me most mornings. But damn, it is mighty fine coffee!

— TEXT & PHOTOS BY BARBARA WYETH



Local Public Housing Getting a Restart

CONSTRUCTION is progressing on the renovation of two public housing buildings near Fillmore Street. “We’re about halfway done” with the work at 2698 California Street, at Scott, said project manager Michael Kaplan. “We expect to be done by the end of the year.” Renovation of the crescent-shaped JFK Tower at 2451 Sacramento will continue through next summer. “It’s a bigger project,” said Kaplan. Kaplan heads a team from Mercy Housing, a nonprofit started by the Sisters of Mercy and now sponsored by several orders of Catholic nuns. Mercy Housing took over the local apartment buildings and several others two years ago when the city gave up ownership of much of its public housing to nonprofit organizations.

While JFK Tower will look the same when the renovation is completed, the California-Scott building is getting a new facade. The balconies on California Street are currently being removed and replaced with smaller nonusable “Juliet balconies.” The ground floor of the building will be reconfigured and built out to the sidewalk, turning the mostly unused shady open



The apartments at 2698 California are getting a new facade with smaller Juliet balconies. space into a new entry and new office for the property manager. Most of the tenants have been able to relocate within the building during construction, but a few have temporarily moved over to JFK Tower. “There are always challenges,” said Kaplan. “But most people have been very happy when they move back in.” The top four of the 11 floors of hous-

ing at JFK Tower have been renovated and construction has begun on a new extension at the back of the ground floor. JFK Tower got a boost from its new neighbors across the street at The Pacific condominiums. Developer Trumark Urban paid to re-landscape the front of the building and repair the fountain. But Trumark’s suggestion that the multi-colored doors all be painted the same color was rejected.



The Peace Pagoda in Japantown.

Peace Pagoda May Be a Landmark

THE PEACE PAGODA in Japantown will become a new city landmark — one of the only landmarks created by the juggernaut of redevelopment — if a plan sanctioned by the Historic Preservation Commission is successful. The commission on June 21 unanimously

voted to initiate the process of designating the pagoda and surrounding plaza as a historic site — even though much of the plaza at the heart of Japantown has been altered since it was created in the mid-1960s. Supporters insisted the designation will not limit plans to repair and remodel the plaza.

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Outstanding Warrant
Spruce and Mayfair
May 27, 2 a.m.

Police on patrol saw a woman smoking a multicolored glass pipe. Though San Francisco has lenient marijuana laws, it is illegal to smoke it in public. The officers spoke with the woman. A computer check revealed a \$7,500 warrant for a narcotics violation out of San Mateo County, in addition to a theft-related offense. The officers took her into custody and searched her possessions, finding a methamphetamine pipe that appeared to have been recently used. She was booked into county jail.

Vandalism of a Vehicle
Geary and 7th Avenue
May 29, 9 p.m.

A man returned to his car to find three intoxicated individuals using its roof as a trampoline. When he confronted them, they leapt down and ran away. The man gave chase, caught them and confronted them a second time. The three surrounded him in a hostile fashion and a verbal altercation quickly escalated into violence. The men closed in, kicking and hitting the owner of the car. Several witnesses jumped in to break up the fight; one called the police. The suspects fled again, but circled back, returning to the car they had vandalized, breaking all its windows with a construction barricade. The trio then made their way to 10th and Clement, where officers apprehended all three. Multiple video surveillance cameras had recorded the men's behavior. They were booked into county jail.

Assault
Geary and 6th Avenue
June 1, 1 a.m.

A man was riding the 38-Geary bus

when an individual who had harassed him in the past suddenly accosted him, knocking his glasses off and pushing him to the floor of the bus while using offensive hate-filled speech. The bus driver called the police. Units spread out across the area and located the man who had been assaulted, who refused medical attention. Officers were able to link the suspect to prior incidents and charged him with multiple counts of battery. He was booked at county jail.

Falsifying Identity, Narcotics
California and Laurel
June 2, 4 p.m.

Officers received a report of a man who was rolling around in the street, stopping traffic. They contacted him and asked him what he was doing. He replied, "Freestyling in the middle of the street." The police conducted him to the sidewalk, then questioned him to determine the state of his mental health. The man gave the officers his brother's name, but a computer search revealed his true identity. The officers found methamphetamine on his person, along with a glass pipe. He was taken into custody and booked at county jail for narcotics charges and giving false information to police.

Vehicle Burglary
Laguna and Cleary
June 3, 3:01 p.m.

A call came to dispatch about two individuals who were peering into the window of a light blue four-door sedan. Both were described as male juveniles, approximately 5 ft. 8 in. tall, with thin builds. When officers arrived, they saw that the car's left rear window was broken out. The two juveniles took off running. The officers gave chase, caught up with them and took them into custody.

Retracing the suspects' steps, they found a green and black backpack. The owner of the vehicle positively identified the backpack and its contents. Both suspects were transported to Northern Station.

Vehicle Burglary
Sutter and Franklin
June 4, 2:51 a.m.

A resident looked out his window to see a man with a flashlight peering inside a car. He called 911 and gave a detailed description. Officers spotted him when they arrived. The 911 caller was able to identify him. The car's rear window was shattered. The suspect carried a bag containing burglary tools, along with credit cards and ID belonging to the owner of the car. A computer check revealed the suspect was on active probation for burglary. He was transported to county jail.

Vehicle Burglary, Narcotics
Franklin and Golden Gate
June 4, 11:59 a.m.

Officers received a call about a man who was casing vehicles. A plainclothes sergeant set up surveillance on the man and found him sitting on a car. The suspect then moved on to a newer-model Jeep Compass, peered inside, then broke the rear window and removed a white backpack. He left the scene on a bike.

The plainclothes officer alerted other uniformed officers and they moved in to detain the man. When they carried out an arrest search they discovered that the suspect had a large amount of money in his pockets, along with methamphetamine. The man had an open wound on his leg so he was first transported to S.F. General. After being medically cleared, he was taken to county jail.

Vehicle Burglary
Bay and Lyon
June 5, 5:30 p.m.

A man parked near the Palace of Fine Arts, locked his car and left it for several hours, then returned to find his rear driver's side window broken out. He saw that a purse was missing and called the police.



As the officers took his information, a witness approached them and said he had seen a Mercedes pull up alongside the burglarized vehicle.

A man jumped out, broke the window and snatched the purse. The witness gave them a description of the suspect and the car, and the officers broadcast it on the police radio. The first officers at the scene spotted a beige purse in the back seat and a large quantity of marijuana in the car. They seized all evidence and took custody of the vehicle's occupants, who were transported to county jail for booking.


Vehicle Burglary
Franklin and Hickory
June 5, 8:08 p.m.

A witness saw a man and woman break into a car and remove a duffle bag. The witness called the police, who received the suspects' descriptions from dispatch. When the officers arrived, they recognized both individuals from prior contacts. The two were frantically trying to get a cab so they could flee. The officers detained them without incident. They had the stolen duffle bag in their possession. A computer check showed they were on probation for burglary and could be searched without a warrant. Officers discovered a screwdriver and a glass pipe for methamphetamine. The suspects were transported to Northern Station and later booked at county jail.

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Who'll Take Over Yoshi's?

By Chris Barnett

RUMORS ARE RAMPANT and tongues are wagging over the fate and future of the **FILLMORE HERITAGE CENTER**, the \$50 million financial bust on the lower 'Mo. Five bidders have made proposals to the city to revive and operate the 400-seat theater, restaurant, gallery and parking complex originally designed as **YOSHI'S JAZZ CLUB** and Japanese restaurant. Word on the street is that the five have been whittled to two — one fronting for New York rapper-turned-business mogul **SEAN (PUFF DADDY) COMBS**. But community leaders won't say a peep at this point. An official City Hall source says all five pitches are still being reviewed, and refuses to confirm or deny that Combs, No. 1 on the 2017 Forbes' 100 Wealthiest Celebrities list, is angling in on the local action.

Up the block, Golden State Warriors superstar and MVP **KEVIN DURANT** slipped into **SHEBA PIANO LOUNGE** recently for some off-court R&R, sipping a cold Corona. Personable, chatty bartender **CODY MOEHRING** is back at the Fillmore Street club after a six-month sabbatical in Thailand visiting his pop.

This just in: **BRIAN NELSON**, creator of the boozy milkshakes at **THE ELITE CAFE**, is out as bar manager and will head a new venture downtown. The food and drink menu offerings at the Elite are being slimmed down and some prices are reduced. The burger is now half-price on Sunday night and so is the half-chicken on Monday night. Certain bottles of wine are 50 percent cheaper midweek and there are drink deals daily during a new 5 to 6 p.m. happy hour.

CANOPY, the airy, Star Wars-like co-working space above Peet's, has signed up its first 60 members and co-founder Amir Mortazavi says there's now a waiting list. The quiet hive is a 24/7 professional home to a collection of fashion designers, lawyers, architects, angel investors, PR folks and other solo entrepreneurs. A membership begins at \$400 a month. This month, rent drops to \$275 a month for the "under 30" co-working crowd.

The nickel ice cream cone has gone the way of flower-haired hippies. Today, it's the \$5 scoop with another \$1.50 for a waffle cone and more a la carte pricing for sprinkles and toppings. Lines are out the door. At **SMITTEN** on California, where all-natural ice cream is made on demand, the top seller is cookie dough with pretzels and chocolate chip. A block north on Fillmore at **SALT & STRAW**, the handmade, small batch, hot seller is sea salt with caramel ribbons. Pinching a page out of the wine country playbook, S&S does a "tasting flight" for \$11. Insider tip: Buy a pint and go the head of the line.


Hairstylists and business partners **RENEE COHEN** and **BILL KESL** are celebrating a 50-year palship at **CITRINE SALON** on Fillmore. Here's their well kept secret: Cohen's been cutting **GORDON GETTY**'s locks for half that long — at his Pacific Heights manse. His housecall 'do of choice? "The disheveled look," she confides. "He'd really prefer to let his hair grow wild."

A \$5 bill sometimes still buys a lot on the boulevard. At **ACADEMY BAR AND KITCHEN**, owner **PETER FOGEL** hosts long happy hours daily where an Abe Lincoln buys you good beers, wines and appetizers — and you get five bucks off all pizzas and pasta.

The digital doctor is in. No longer do locals have to haul over to Potrero to swap out their cable boxes or wrangle over their TV, Internet or phone woes. **JOSE CHAHIN-GARCIA** co-manages the new **COMCAST XFINITY** store at 2186 Geary at Divisadero (longtime home of Honey Baked Ham) with a staff of 10 and no waiting. Chahin-Garcia is calm, explains his arcane world in easy-to-understand terms, handles upgrades and solves problems on the spot. Few people know about the new outpost, so he hosts live music and food gigs every so often to get out the word.

As a co-owner of **PACIFIC HEIGHTS CHEVRON** at California and Steiner, **DAVE SAHAGUN** sees a parade of woeful cars. Now his is one of them. Sahagun's new Toyota Highlander recently hit a pothole on Divisadero. He lost control, smacked into a car, lost his right front wheel and broke his right hand. Sahagun says he's getting kid glove treatment from City Hall, and, so far, he hasn't lawyered up. He's a neighborhood guy. When the rival **SHELL** station across the street announced its fancy makeover and locals hollered, he vouched for his competitor. The new Shell station, with its **LOOP** convenience store, is nearly ready for opening day. A deed restriction requires the newish owners to continue to operate the lot as a Shell station for a century, so they'll have plenty of time to recoup their considerable investment.

Don't be bashful. Send your newsy items to chris@cbarnmedia.com.



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— Emma Goldman

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PHOTOGRAPHS OF POETICA BY ERIK ANDERSON

An Artistic Endeavor Finds Its Community

Sacramento Street’s Poetica has a devoted following

By FRANCINE BREVETTI

THERE WAS NO place to put 1,000 *Monks*. Artist Andrea Speer Hibberd was frustrated when trying to find a store or a gallery to exhibit the giclee prints of her drawing.

Until she walked into Poetica Art & Antiques on Sacramento Street.

There she found the proprietor, the expansive Traci Teraoka, only too happy to show and sell the luminous work in her store. Hibberd had created the drawing in tribute after her father died in 2001; her son had the original and encouraged his mom to make prints.

The creation was just the right fit for Teraoka’s eclectic and wide-ranging collection of furniture, art and decor at 3461 Sacramento Street. After six years in business, Poetica has drawn a devoted following.

Teraoka credits her lifelong interest in art and community for the shop’s success. As co-head of Healing Environments, a company that designed spaces for the hospitals and hospices, Teraoka devoted herself to the work of comforting the suffering by creating beautiful settings.

“Life is short and can change very suddenly,” she says. “Through the experiences of loss and suffering, beauty and comfort

came to be the way I wanted to interact with people.”

After the economic downturn of 2008, Healing Environments closed and Teraoka transformed its space into Poetica and created a business that allowed her to pursue her long-held interest in furniture, antiques and quirky pieces of craftsmanship.

“Since I co-own the building, I had the opportunity to open the store here,” she says.

It’s an intimate space, so she’s demanding about what she displays in the shop. “There are only a handful of people whose pieces really work for the audience I have here,” she says.

Teraoka thinks that the constraints of the San Francisco housing market help her. “Sometimes people find themselves living in cells without much furniture — and God forbid you inherit your parents’ estate,” she says. “I find myself being a kind of furniture counselor sometimes. I help people figure out how they want to live and how they want to make a home. People who come into my shop have an appreciation for beauty, design and comfort.”

While shoppers will find their fill of whimsy in Poetica, people frequently come in looking for a piece with character, a kind of anchor for a home or a room. And they often find what they seek. A large wooden



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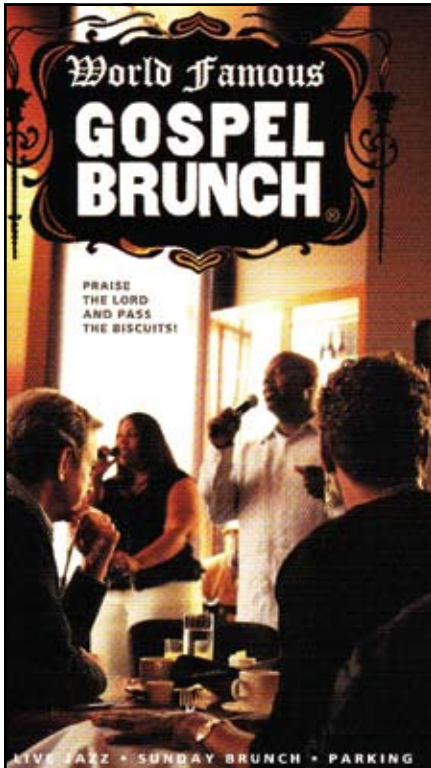


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Poetica “is so much about being a neighborhood shop.”

— TRACI TERAOKA, proprietor



trestle table — old, but reconstructed — recently dominated the shop space. And a massive, glossy Maitland and Smith screen shielded the far corner. Teraoka pointed to a Welsh linen press, which she said she could see “in a very contemporary environment in a room with warm wood.”

Some of the varied and unusual merchandise comes in on consignment. But, “Send me photos first,” she cautions. She prefers to deal with suppliers familiar with her taste and needs.

“I have a couple of sources who are my pickers — former store owners and design-

ers I knew from my work down the peninsula in the '90s,” she says. One of them recently sent her a 10-foot by 3-foot Douglas fir table and a French linen daybed.

Frequent customer and neighbor Carol Solfanelli says she saunters into the shop at least once a week, drawn by the store’s warm and neighborly aura. Solfanelli says she bought some of her favorite jewelry there. “I only wish Traci had more merchandise in the \$75 to \$200 range,” she laments.

On some items, Teraoka is willing to negotiate. Another longtime customer

asked for the “best price” for a poufy cushion. They made a deal.


Teraoka is avid in promoting not only Poetica, but all of Sacramento Street. She serves as president of the Sacramento Street Merchants Association and has spearheaded a number of promotions for businesses on the street, including a shopping map for visitors.

Teraoka attributes much of the store’s welcoming aura to her mutt, Huckleberry, who greets visitors and appears to have his own fan club.

“The shop is so much about being a neighborhood shop,” Teraoka says. “People check in every day to hear about what’s going on, to visit Huck. It’s a huge part of what I love about being in a San Francisco neighborhood shopping area.”

Artist Hibberd recalls the time when both she and Teraoka learned of a woman who was grieving her murdered husband. Together they sent the widow a copy of *1,000 Monks* — a poignant reminder of the death of a loved one.

“That’s the kind of person she is,” Hibberd said of Teraoka.



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FILLMORE JAZZ FESTIVAL

Program Notes by Jason Olaine, Artistic Director, Fillmore Jazz Festival

SATURDAY | JULY 1

CALIFORNIA STREET STAGE



10:30 AM – NOON | CALIFORNIA JAZZ CONSERVATORY BLUE ENSEMBLE

For the sixth year in a row, the prestigious Berkeley-based California Jazz Conservatory will present a seriously swinging ensemble. But we won't be the only jazz festival to showcase the Blue Ensemble, under the direction of Jeff Denson. The group has also been invited to perform at both the Montreux (Switzerland) and Umbria (Italy) Jazz Festivals this summer. The ensemble includes Dillon Vado (vibraphone), Michael Echaniz (piano), Shimpei Ogawa (bass) and Dylan Habegger (drums).

12:30 – 2 PM | CARLA HELMBRECHT QUINTET FEATURING BRAD LEALI

Grammy-nominated singer-songwriter Carla Helmbrecht — a special guest vocalist last year — brings her own all-star group to the California Street stage this year, featuring Brad Leali on alto saxophone. The San Francisco-based, Wisconsin-born singer began her love affair with music at the age of eight. By 13 she was singing professionally. Along with Brad Leali, her all-star band includes Tanya Darby on trumpet, Murray Low on piano, Jeff Chambers on bass and Jeff Marrs on drums.

2:30 – 4 PM | JEROME JENNINGS GROUP Drummer Jerome Jennings says simply: "I love to groove." His resume is long, a who's who of jazz — and he's a young man. He is a young educator as well, dedicated to bringing music to children of all ages. While getting his masters from Juilliard, he became the first jazz studies recipient of the Morse Fellowship, a program that brings the performing arts to New York City school students and their classroom teachers in annual artist residencies. But he really loves to groove. Catch this New Yorker and his dedicated-to-swing band.

4:30 – 6 PM | KIM NALLEY BAND Our perennial California Street Stage closer, Kim Nalley returns with one thing in mind: "Our goal is to reconcile the predominantly white rock narrative of the Summer of Love with the integrated reality of the musical experience and cultural exchange occurring at the time — and to swing like mad," she says. "We will do a different set list each day, half of which will be dedicated to Summer of Love music."

A sneak peak at the partial set list includes "California Dreaming," "If You're Going to San Francisco," "Everybody Get Together," "Don't Let Me Be Misunderstood," "Dancing in the Streets," "Summertime" and "Ball and Chain."

Kim Nalley, vocals; Tammy Hall, piano; Michael Zisman, bass; Barry Finnerty, guitar and Kent Bryson, drums.



SUTTER STREET STAGE

10:30 AM – NOON | THE TERRY DISLEY EXPERIENCE TRIO This brand new trio will perform classics from 1967 with a jazz twist. Keyboardist Terry Disley has



played sessions with Paul McCartney, George Harrison, Mick Jagger, Van Morrison, Dee Dee Bridgewater and many other rock and jazz legends. His bandmates are equally equipped: Guitarist Barry Finnerty has played and recorded with the Brecker Brothers, the Crusaders, Miles Davis, Taj Mahal, Mel Lewis and more. Drummer Steve Rossi was part of Bay Area legendary band Mingus Amungus. And pianist Taylor Eigsti began teaching at the Stanford Jazz Workshop as a teenager.

12:30 – 2 PM | SUNDR MANNING Instrumental to the early music of Ledisi, Sundra Manning is a highly sought after pianist, keyboardist, Hammond B3 player and producer, as well as a Grammy-nominated musician-producer respected for her wide-ranging musical versatility. She has recorded and performed around the world with many artists, including Peter Tork of The Monkees, Bobby Womack, Prince and MC Hammer. She will be joined on stage by Aneesa Strings on bass, Ruthie Price on drums and Geechi Taylor on trumpet — all top-shelf players and improvisers.

2:30 – 4 PM | THE HIP SPANIC ALL-STARS You may remember them from the 2012 Fillmore festival when they tore down the house. Two years before that, six good friends went into the studio for two days without any material prepared and came out with 10 incredible tracks. The band turned out to be a who's who of Bay Area jazz/Latin/funk music. Happy Sanchez, Karl Perazzo, Norbert Stachel, Mic Gillette, Dave Shul and Jay Lane drew from their shared experiences and put together a melodic and rhythmic blend, calling the album "JazzyAfroLatinFunk."

For their Fillmore set, the Hip Spanic All-Stars will be joined by their buddies Alcide Marshall, Frank Navarro, Erick Peralta, Jose Florez and Victor Castro to perform songs from their debut album, as well as new material.

4:30 – 6 PM | MISS E.C. SCOTT Closing the stage will be Miss E.C. Scott, a force of nature. She's a blues icon who has brought many a house down in the Bay



Area and around the country. The famed Atlantic Records producer Jerry Wexler (Aretha Franklin, Ray Charles, Bob Dylan), called E.C. "one honest-to-God soul singer." Nominated for nine Blues Music Awards, the Oakland-born Scott has shared the stage with everyone from John Lee Hooker and Patti LaBelle to Lou Rawls and Ray Charles.

EDDY STREET STAGE



10:30 AM – NOON | AGAPÉSOUL

Agapé-Soul is a modern soul band based in the San Francisco Bay Area. Led by bassist-producer Darryl Anders, the band delivers a musical experience with undeniably funky grooves. Its first full-length album, "Believe In Love," offers seven original compositions as well as covers of Stevie Wonder's "Sir Duke" and Quincy Jones's "If I Ever Lose This Heaven" — all delivered with an incredible, jazz-influenced soul vibe.

12:30 – 2 PM | VALERIE TROUTT JAZZSOUL TRIO

During college, Troutt was mentored by jazz vocalist Dianne Reeves. On her own, Troutt approaches R&B standards, house grooves and her original socially conscious jazz and soul compositions with the verve of the missing masters.



2:30 – 4 PM | HELLA FITZGERALD A deluxe party band based in Northern California specializing in vintage jazz and jive blues, classic soul, funk, R&B, '90s and contemporary songs, Hella Fitzgerald transitions seamlessly throughout the eras with style and grace, incorporating songs by Amy Winehouse, Frank Sinatra, Stevie Wonder, Etta James, James Brown, Bruno Mars and Justin Timberlake.

4:30 – 6 PM | ROJAI & THE POCKET Rojai merges elements to produce a raw soulful sound as distinct and unique as the San Francisco streets that bred him. The



Pocket features Ryan Riley on guitar, Anthony Del Barrio on keys, Bill Hager on bass and Pedro Gomez on drums, with vocals by Rojai and Shamilah Ivory. Additional Pocket players: Dame the Drummer, Mike Shiono, Imanuel Junaedy and Patrick Korte.

WASHINGTON STREET ENTERTAINMENT AREA

NOON – 3 PM | LIZA SILVA VOS DO BRASIL

3 – 5 PM | FAZZ

THE BROOKLYN CIRCUS SF BLOCK PARTY

NOON – 6 PM | DJ LINEUP: Lil Dre & Kev, Red Corvette, Soulection, Daghe & D-Sharp

O'FARRELL STREET FOUNTAIN SWING U STAGE

11AM – NOON Swing DJs*

NOON – 12:30 PM Basic swing dance lessons*

12:30 – 1:15 PM Oaktown Strutters Band

1:15 – 2:15 PM Basic swing dance lessons*

2:15 – 3:00 PM Bands and performances

3:00 – 3:15 PM Lindy Hop contest, no partner needed, but must know Lindy

4:00 – 4:30 PM Basic swing dance lessons*

4:30 – 6:00 PM Swing DJs*

**No partner or experience needed.*





ENTERTAINMENT SCHEDULE

SUNDAY | JULY 2

CALIFORNIA STREET STAGE

10:30 AM – NOON | GARY ZELLERBACH WITH AL LAZARD AND THE WORLD STREET PLAYERS Zellerbach is a talented guitarist who works in a variety of genres. But for this year’s festival he said: “I felt I could provide the most entertaining and lively performance with the New Orleans style jazz-funk-second line band I’ve helped lead for the last 10 years or so, Al Lazard and the World Street Players.” Lazard is the charismatic leader of the group, born and raised in New Orleans and the real thing, as they say. Their performance will lean toward New Orleans style funk and second line, with tunes by the Meters, an original composition by Lazard, a few classic second line songs and a few funkified tunes just added to their repertoire in honor of the Summer of Love theme. Also featuring John Watson on keyboard, Craig Kleinman on bass and Scott Wild on drums.

12:30 – 2 PM | NOEL JEWKES QUARTET WITH KAY KOSTOPOULOS Noel Jewkes is a Bay Area treasure. His majestic phrasing and harmonic adventurousness give you

the sense you’re hearing the entire history of modern jazz in a single performance. He has worked in the San Francisco Bay Area for more than 35 years, recording with Jon Hendricks, Wesla Whitfield, Mary Stallings, Paula West, Lavay Smith and the list goes on. He brings vocalist Kay Kostopoulos with him this year, a singer critic Scott Yanow cheers as a “wonderful lyrical imagery that transports the listener to another environment.”



2:30 – 4 PM | THE ELECTRIC SQUEEZEBOX ORCHESTRA This 17-piece big band based in San Francisco plays music composed and arranged by its members. The composers and arrangers draw from a wide variety of influences, but



always come up with soulful music with groove, beauty and subtlety. Keep your ears open for a very hip arrangement of “Sgt. Pepper’s Lonely Hearts Club Band.”

Featured on saxes: Sheldon Brown, Larry Delacruz, Michael Zilber, Raffi Garabedian, Charlie Gurke. On trombones: Rob Ewing, Danny Lubin-Laden, Patrick Malabuyo, Ken Yee. The trumpets: Dave Scott, Doug Morton, Darren Johnston, Erik Jekabson. And holding it down: Dan Zemelman on piano, Jordan Samuels on guitar, Tommy Folen on bass and Hamir Atwal on drums.

4:30 – 6 PM | KIM NALLEY A Bay Area institution and a national star, the Fillmore’s own Kim Nalley returns again to close the festival on Sunday. Headlining shows across the country including Jazz at Lincoln Center, she’s also a band-leader and educator.

SUTTER STREET STAGE

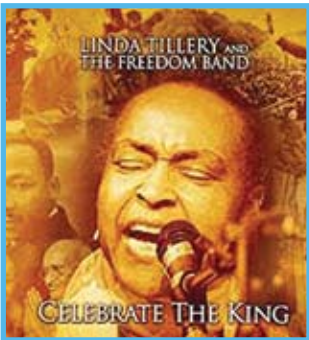
10:30 AM – NOON | CLASSICAL REVOLUTION Classical Revolution is more than an ensemble and more than a presenting organization. It’s a global network of musicians revolutionizing the way live classical music is programmed and heard. Classical Revolution will be performing a mix of music from local composers, jazz masters and songs from the Summer of Love. That is all — and it’s a lot. Arrive early and enjoy.



12:30 – 2 PM | TRIO GARUFA An international ensemble dedicated to performing authentic Argentine music, Trio Garufa has performed across Argentina, Colombia, Europe, Canada and in the U.S. at various venues including Yoshi’s and Chicago Symphony Hall. Its repertoire includes classic Argentine tangos from the



golden era, as well as Argentine folklore music, modern tangos from Piazzolla, electro-tangos and original compositions. The group includes Guillermo García on guitar (Argentina), Adrian Jost on bandoneon (Switzerland) and Sascha Jacobsen on string bass (California). The ensemble will be accompanied by dancers from Buenos Aires performing the art of the Argentine tango.



2:30 – 4 PM | LINDA TILLERY AND THE FREEDOM BAND San Francisco native Linda Tillery was born on the block of Fell Street where the SF Jazz Center currently stands. So playing the Fillmore Jazz Festival is a sort of homecoming, even though the Grammy-nominated singer, songwriter, percussionist and bandleader has never really left. She came to prominence as the lead singer in the San Francisco group The Loading Zone, starting in 1968, and has led numerous influential groups since, including the Cultural Heritage Choir.

This latest venture features music of protest and resistance from the ‘60s and ‘80s, all written by African American artists. In Tillery’s words: “The whole point is to bring audiences to the realization that black musicians were as much of a social barometer as Dylan or Baez.” The stellar band includes Ray Obiedo on guitar, Tammy Hall-Hawkins on keyboards, Ruth Davies on bass, Leon Joyce Jr. on drums and Javier Navarrette on percussion.

4:30 – 6 PM | ATTA KID Founded in 2012 by Daniel Casares (sax and vocals) and Max Cowan (keyboards and vocals), Atta Kid’s mission is to create a musical bridge between the precise chaos of East Bay Funk and the contagious lilt of the sounds of New Orleans. In February of this year, Atta Kid applied this approach to trumpeter Lee Morgan’s iconic album, The Sidewinder, for two sold-out shows at the SF Jazz Center. Completing the six-piece crew are Dave Shul (guitar), Jason Muscat (bass), Hassan Hurd (drums) and Dave Scott (trumpet).

EDDY STREET STAGE

10:30 AM – NOON | JACKIE TURNER Bay Area singer Jackie Turner travels and performs throughout the state, offering music spanning many genres: R&B, jazz, blues, Latin, reggae, funk, Top 40, light rock and country. She also recently recorded a gospel CD, “Sharing the Gift.” On Fillmore, she teams up with her band to make Jackie Turner & Friends.

12:30 – 2 PM | FU MAN CHU TRIO This Bay Area bred group features Cedric Dennis on guitar, Daniel D-Lucca Parenti on bass and Tommie Bradford on drums, stretching the limits of an instrumental trio. Known for its tribute to some of the most legendary and influential icons including Duke Ellington and Henry Mancini, it also takes on R&B, rock and some of the most challenging jazz fusion in the book.

2:30 – 4 PM | MOOREA DICKASON Dickason is the lead singer in the original art-rock band, Mo-eTar, which she co-founded with her husband, Tarik Ragab, in 2009. The band has several albums under its belt. Listen for her rendition of “Within You Without You,” which she performed last month at the UC Theatre for The Beatles Sgt. Pepper’s Anniversary Show.



4:30 – 6 PM | DANILO’S GRUPO UNIVERSAL When he was a young child, Danilo Paiz’s grandfather — a saxophonist and director of two groups — frequently took him to the rehearsals of his Big Band era jazz performers, planting the inspiration for a musical future. In his own extensive career, singer-composer-percussionist-guitarist Danilo Paiz has played with musicians Ruben Blades, Mary Wilson of the Supremes, Ray Obiedo, Dave Valentin, Dizzy Gillespie and Cal Tjader.

WASHINGTON STREET ENTERTAINMENT AREA

NOON – 2 PM | MILLER CREEK SUMMER JAZZ COMBOS

2 – 4 PM | FAZZ

THE BROOKLYN CIRCUS SF BLOCK PARTY

NOON – 6 PM | DJ LINEUP: Lil Dre & Kev, Red Corvette, Soulection, Daghe & D-Sharp

O’FARRELL STREET FOUNTAIN SWING U STAGE

- 11AM – NOON** Swing DJs
- NOON – 12:30 PM** Basic swing dance lessons*
- 12:30 – 3:00 PM** Lisa Gonick and Damfino Players Band
- 1:15 – 2:15 PM** Basic swing dance lessons*
- 2:15 – 3:00 PM** Bands and performances
- 3:00 – 3:15 PM** Any Swing Goes Contest; dance whatever swings you*
- 3:15 – 3:45 PM** Dancing and performances
- 3:45 – 4:30 PM** Salsa J&J Contest, no partner needed
- 4:30 – 6:00 PM** Swing and Salsa DJs

**No partner or experience needed.*

Bringing Back the Love

'Summer of Love' exhibition mostly gets it right

By JEROME TARSHIS

AS ONE WHO lived through the 1960s, I worried about how well "The Summer of Love Experience: Art, Fashion, and Rock & Roll," at the de Young, would live up to the promises of its title.

I need not have worried. While it isn't possible for the lower level of the museum to be anything like either the best or the worst of Haight Street, the exhibition gets a lot of things right.

If the objects and music and multimedia projections add up to a mellower time than I remember, the accompanying wall texts do add a few astringent sidelights here and there. The underlying premise is true. For the flower children, if not for the student revolutionaries of UC Berkeley or San Francisco State, a long-needed cultural revolution presented itself as mass entertainment: popular music, vintage clothing, ubiquitous drugs. The enlightened way forward was to stop calculating so much and have a blast.

During the early '60s I worked under a former Harvard professor who was the first though not the last person to say to me, "If Kennedy and Khrushchev dropped acid together we wouldn't be having all these problems."

Something like that seemed just possibly true to very many people. Approaching the entrance to the de Young, visitors see a vast plate glass window decorated with such encouraging texts as "Make Love, Not War" and "If It Feels Good, Do It."

The contemporary parallels are obvious: an unpopular president, endless war in Asia, neighborhoods changing to squeeze out the poor, questions about higher education and policing and social justice. During the period covered by the exhibition, wisely broadened to include the decade from about 1965 to the end of the Vietnam War in 1975, the answers are full of smiling optimism. If enough people got far enough out of their minds, America was going to work out.

Uncle Sam's hat makes repeated cameo appearances — here and there in a wonderful selection of rock posters, and in an iconic image of the '60s: a photograph of a smiling, bearded Allen Ginsberg wearing one. He had come a long way from the short-haired, clean-shaven younger self who had read *Howl* at an art gallery on Fillmore Street in 1955. And the country had come a long way with him.

The show brings back experiences many people had the first time around: the posters, the amalgam of world cultures displayed in clothing as well as graphics, the underground movies and light shows, and a spectrum of music that includes blues and jazz and folk as well as rock.

Without denying the bad news, the curators have come down on the side of youthful optimism and joy.

"The Summer of Love Experience: Art, Fashion, and Rock & Roll" is at the de Young Museum in Golden Gate Park through August 20.



The exhibition brings back the posters, clothing, light shows and music of the '60s. Above, a poster for concerts in 1968 at the Fillmore Auditorium and Winterland.

July 7 @8pm

Sarah Cahill, piano
World Premieres by Kyle Hovatter and Ricky Crews and the West Coast Premiere of *Green Sea* by Luciano Chessa.

28 @8pm

Ali Paris Trio #2
Moroccan-Palestinian qanun master explores Flamenco from Morocco to Andalusia.

Chamber Music Weekend

21 @8pm

Friction Quartet
OIC artists-in-residence: Doug Machiz, cello; Otis Harriel, violin; Taja Warbelow, viola; Kevin Rogers, violin; play Smetana, Hellawell and more.

23 @4pm

Le Due Muse
Sarah Hong, cello; Makiko Ooka, piano with special guest Jiwon Evelyn Kwark, violin; play Rachmaninoff, Myaskovsky and Shostakovich.

August

11 @8pm

Kugelplex
Jason Ditzian, clarinet; Dan Cantrell, accordion & piano; Lila Sklar, violin; Max Baloian, guitar; Eric Perney, bass; Michael Pinkham, percussion. Kugelplex is California's rockin'-est purveyor of klezmer and old-world party music.

13 @4pm

Guillermo Galindo and Lisa Sangita Moscow
with special guests Steve Devas, percussion; Jack Foley, poet; and more! Sonic journeys into uncharted territories.

Piano Weekend!

18 @8pm

Audrey Vardanega
All Schubert: Impromptus and Piano Sonata in B-flat major

20 @4pm

Brett Waxdeck
plays Janacek, Prokofiev, and Scriabin

25 @8pm

Ali Paris Trio #3
The enchanting melodies of the Middle-East.

27 @4pm

Gaude Jace Wittig, director
a capella masterpieces from the Renaissance and beyond.

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FASHIONS *of the* FLOWER CHILDREN

LOOKING AT THE CLOTHING in the de Young Museum’s “Summer of Love” show, it is easy to imagine that you’re going to San Francisco with flowers in your hair. This was a magic moment, between the wholesome American fashion design of the 1950s and the perversities and confrontations of more recent decades.

Two historical developments — one global, one extremely local — underlay what was then new about flower child fashion.

By the mid-1960s, widespread prosperity and cheap travel meant that young people could visit or live in hitherto off-the-map places: not only London and Paris,

but Asia and Africa as well. They saw handwoven textiles and non-Western clothing styles and brought home examples, and an enterprising few thought they could do something like that.

Here in San Francisco, the redevelopment of the Western Addition meant that a huge number of Victorian houses were demolished, making old furniture, decorative objects and clothing available in thrift shops or in the street for the taking.

Old-time Americana offered an attractive alternative to the mass market styles of the ’50s and early ’60s. The Charlatans, San Francisco’s first major rock band, dressed like a cleaned-up version of the gunslingers and

dandies of the Old West. Other musicians followed suit, often adding elements drawn from a variety of traditional cultures.

Although much of the clothing was handmade and expensive, the passage of time brought machine production: Alvin Duskin, among others, put hippie dresses into boutiques, and Levi Strauss did much to support and cash in on its customers’ extravagantly creative uses of denim.

It isn’t over yet. What began in the ’60s as the clothing that went with the music has become, with much irony and ambiguity, part of the continuum of style.

— JEROME TARSHIS





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UPPER MARKET

WEST PORTAL

BURLINGAME

A Private Guide to Modern Art

By PAMELA FEINSILBER

FOR 35 YEARS, Jean Halvorsen has traveled between her home in the neighborhood and the San Francisco Museum of Modern Art.

Back when the museum was in the Civic Center, above the Herbst Theater, she volunteered as a docent. In 2000, once the museum was ensconced in its own building south of Market, she was asked to set up a private tour program and hire the guides.

Now she's one of 15 private guides on staff, each week leading paying groups that select the focus of their tour — whether paintings and sculpture, photography, architecture or, between now and October 9, the just-opened exhibition

Edvard Munch: Between the Clock and the Bed, featuring 44 paintings by Norway's most famous artist.



Jean Halvorsen

would like, and how much. The clientele is really varied, from boards of trustees of other museums to mothers of Girl Scouts. The guides assess the people in the group and speak to their level of knowledge.

What are the private tours like?

These are one-hour tours led by people with deep art history backgrounds and a light touch. One of the keys to being any kind of guide or docent is getting a feel for what your audience



Edvard Munch's *Sick Mood at Sunset: Despair*, from 1892, is one of 44 of Munch's deeply emotional paintings now on view at the SF Museum of Modern Art.

How did you and the other guides prepare for the Munch exhibition before it opened?

I attended a couple of lectures, and we were given images of all the pieces in the exhibition. And we know the layout. Whenever a curator sets up a room, it's with an eye to making connections among the pieces. With this show, the rooms are devoted to particular topics, such as love or sorrow.

And I'm Norwegian. I've been to the Munch Museum in Oslo. Munch's family story feels a little familiar to me because it's my family story — I had a rather stern, unkind father — so already I feel I understand Munch.

Most of us know *The Scream*, but as a progenitor of modernist art, Munch influenced a lot of people. Most of

the pieces are from museums in Europe — a lot of things we on the West Coast have never seen. When we view it, we'll probably be able to see him in the work of artists that followed him.

After imagining it through images and layout, what did you think when you finally saw the exhibition?

It's *sooo* much better to stand in front of paintings and feel whether they pull you in, or make you feel off-balance — or even give you chills, as some of these works do. It was a surprisingly visceral experience. I certainly can believe his father told them ghost stories inspired by Edgar Allen Poe.

How did you come to live here?

It was 1971. By chance, I was looking for both a place to live and for a job. The person interviewing me for the job said, "I know someone living in Cow Hollow and looking for a roommate," and it turned out to be perfect. On top of that, I loved being able to say, "I'm from Cow Hollow." There's nothing named Cow Hollow in Manhattan. The day I left New York, it was 103 degrees. I got here and it was 54. I said, "This is my place."

You've seen changes in the neighborhood?

Union Street has turned into sports central — if you want to buy workout clothes, or work out, or buy nutritious food or get a massage. It's become a theme street. I was driving with someone the other day; he looked out the window and said, "Everyone around here is beautiful." I said, "Everyone has been working out at SoulCycle."



It's strange to be in a place where there used to be boutique shops owned by real people, and now the stores all have famous names. It used to be more personal. But I was in the new Blue Bottle Coffee on Fillmore and Jackson the other day. The pastries at the museum used to be made by Caitlin Freeman, the wife of the owner, and most of the pastries at Blue Bottle are hers.

The shoemaker just closed, but the theater — the Clay — is still there, thank heavens. And I really love Fredericksen Hardware. You go in, pat a cat, and then find everything you need.

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50 Years on Fillmore

An artist and a poet have called the street home since the Summer of Love

By Chris Barnett

IT'S HARD TO BELIEVE that 50 years ago Golden Gate Park was alive with Grateful Dead concerts, free to upwards of 15,000 mostly dewy-eyed, straggly-haired souls.

That beyond-cool Steve McQueen was jumping the hills of the city floorboarding a green Mustang filming *Bullitt*, to this day the definitive San Francisco movie.

That Fillmore itself was a scruffy multicultural street of decidedly less-than-phony bars, cheap cafes, corner groceries, second hand stores, mom and pop merchants and fix-it shops. It was a much different neighborhood back then.

Dan Max should know. The congenial retired college art teacher, artist, world traveler and raconteur has lived above a store on Fillmore Street for almost a half century. He offered to stroll the boulevard, plumb his memory and unearth the characters and places from back in the day. Along the way, Max bumped into pals and cronies, including Ronald Hobbs, a poet, writer and former proprietor of Spectrum Exotic Birds at 2011 Fillmore, where MAC Cosmetics is today. Hobbs, who has also lived on Fillmore for five decades, had more than a few stories to add.

THEY BEGAN THEIR stroll down memory lane at Fillmore's commercial crossroads: the intersection of California and Fillmore.

On the northwest corner, where Dino and Santino's now stands, Waxman's Pharmacy operated 50 years ago, and had for nearly three decades. It's remembered as an old-fashioned drugstore of lotions, potions, prescriptions and penny candies, famed for its friendliness. Across the street, Wells Fargo Bank had an assistant manager beloved by the street's shop owners. Says Hobbs: "Maxine was in her early 60s — getting up there — and would call me at the exotic bird store I co-owned with Jamie Yorck, and say, 'Ron, you're almost overdrawn. Might want to put in some money.'"

On the southeast corner, now Rag & Bone, was Bi-Rite Liquor. "The two partners hated each other," recalls Max. "One was a drinker; the other never drank a drop of booze in his life. They were always arguing over something. Max Colonna, one of the partners, was president of the Fillmore Merchants Association and he was straight out of Damon Runyan's *Guys and Dolls*." Next to Bi-Rite, seemingly forever, was the laundromat. "The intersection then was the DMZ separating Pacific Heights — we called it Pacific Depths — and the Western Addition," Max says.

The Donut Hole was on the southwest corner where Tacobar is today. It was an infamous sugar and caffeine hangout open round the clock that was jammed when the bars closed — a real 2 a.m. "club," owned by Steve and run by Aunt Beebe on day shift and her niece Bettye, who worked graveyard. Max remembers the staff looking the other way when coffees were less-than-discreetly spiked with cheap brandy.

Delfina Pizzeria was May's Chinese Kitchen, "a nice, delightful place that opened at 6 a.m. for the hangover crowd," Max says. "You could get a full traditional American breakfast and coffee for a couple of dollars. May had a



NEW FILLMORE ARCHIVES



TOP: Fillmore and Pine, looking southwest, in the late '60s.
LEFT: Florence's Variety Store, later Fillamento, now Mudpie.
ABOVE: The Donut Hole and the Rolling Pin held down the corner of Fillmore and California for decades.

terrific personality and knew everybody."

The city-owned parking lot on California was occupied by a massive, ramshackled Victorian home that's vaguely remembered as a Bohemian rooming house. "Around the corner on Steiner for decades was the Hard Times Hotel — and Ronald and I knew lots of people on Fillmore who lived there," says Max. "Smitten ice cream parlor on California was a series of copy shops over the years." They both agree Mollie Stone's looks exactly today as it did then when it was the Grand Central Market. Says Max: "Its parking lot was Wong's Phillips 66 filling station then, and the Chase Bank was a Chinese-owned cleaners forever until it was leveled." A few doors east, De Novo women's fashion shop was a magazine store owned by a bookie and later a cheese store.

MAX WAS PAYING \$185 a month rent for a two-bedroom apartment above Leo Kotzbeck Galleries at 2031 and 2033 Fillmore, where German-born Gus Drouitz did elaborate museum-quality framing of paintings and photographs. Fashion boutiques Sandro and

Scotch & Soda now split the space. (Kotzbeck had a long-running rival, Worden Picture Frames, at 2207 Fillmore for some 40 years, but it didn't have Kotzbeck's cachet and reputation.) The Lilith women's boutique at 2029 Fillmore was the office of Dr. Hedani, a Japanese eye doctor with a huge practice. At 2039 Fillmore, where Mio has one half of her venerable fashion boutique, Dr. Lloyd Shinkai had an optometry store. "I bought my first pair of glasses from Dr. Shinkai for the outrageous price of \$18 or \$19," says Hobbs. Mio's other half, at 2035 Fillmore, was the Regal Barber Shop and Beauty Salon. At some point earlier on, a Japanese grocery and restaurant supply store were in Mio's spaces.

Thai Stick, on the northwest corner of Fillmore and Pine, was the Terrarium Cactus Nursery, recalls Hobbs, whose bird store was next door. "Gary did a bang up job with the shop, but moved out when landlord Bruce Loughridge wanted an extra \$100 a month — a lease breaker," he says.

Max remembers it differently: "It was a hippie plant store and most of the income came from weed sold out the back door,"

he says. "It was the real life *Little Shop of Horrors*. It later became the Pacific Heights Bar and Grill, which, along with Sam DuVal's Elite Cafe, introduced better food, higher prices and oyster bars to the neighborhood. Upstairs, where there are a dozen offices, was a full-floor apartment which was briefly a hippie crash pad."

ON THE NORTHEAST corner at 2000 Fillmore, now Space NK Apothecary, was Golden State Mutual Life, which sold insurance to black families and later became North Carolina Mutual, which sold burial insurance to black families. But it is best remembered as Brown Bag Office Supplies, where seemingly everyone in the 'hood bought their greeting cards and note pads.

Hobbs has lived and worked on Fillmore, both as a shop owner and as an employee. "I worked for three bucks an hour and all the goat curry I could stomach in the kitchen at Connie's Restaurant at 1907 Fillmore (now Invision Optometry). Constance Williams was this big-hearted,

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50 Years of Life on Fillmore

► FROM PAGE 13

very black West Indian woman and she hosted events for folks with cult followings,” he says. “During the bicentennial, a well-dressed man came in, handed her a \$200 check so he could speak to the packed dining room. ‘I am the Rev. Jim Jones of the People’s Temple,’ he said. ‘Come follow me to Washington D.C. I have two Greyhound busses and a Boeing 707.’”

Hobbs was also bartender at Minnie’s Can Do Club at 1915 Fillmore, now Florio. “Minnie’s was a classic beer tavern that finally got a wine license. No hard stuff,” he says. “Didn’t drink? Cranberry juice was your only choice. On Poetry Night, every poet got a free beer and paid 15 cents for a second one. Lots of music and black experimental live theater including *Even Colored Girls Get the Blues*. The decor was pure funk. Can’t glamorize that place.” Rockers Harry Nilsson and John Lennon dropped by.

MINNIE’S WAS ACROSS the street from the Little Zion Baptist Church at 1928 Fillmore. “On Sunday mornings, when they started singing that gospel, everyone at the bar would stop drinking and go to church,” says Hobbs. Later, the church became Miracle Baths. Today it’s Prana sports clothing.



The mysterious Sugar’s Broiler was a constant source of consternation on the street for years. It was virtually never open. “I never had a burger there,” says Dan Max. “Nor did I,” sighs Ronald Hobbs.

Like today, Fillmoreans of yesteryear traveled on their stomachs. But the boulevard was also a mecca for gamblers. Action central was said to be the Asia Cafe at 2049 Fillmore, now the Elite Cafe. “Asia Cafe was always the cheapest of the cheap eating places in the neighborhood,” remembers Max. “And of questionable Chinese authenticity,” adds Hobbs. Continues Max:

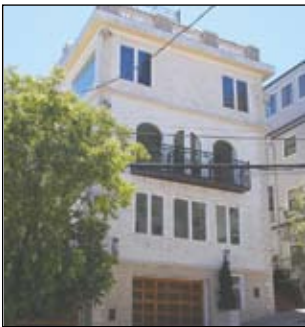
“Waiters wore thick jackets and bow ties. They had dress standards but no kitchen standards — but they were fast. The menu had 60 items and the dishes always arrived in 60 seconds. People were forever pulling up, jumping out of cars, running in and placing bets — not food orders. The place was filled with shadowy, suspicious looking characters. Very Sidney Greenstreet.”

Chimes in Hobbs: “Cops would place bets on Sunday and waiters were always listening to the Bay Meadows horse races on the radio.”

Locals could be close to broke and never go hungry or thirsty on Fillmore 50 years ago. For at least three decades, Toraya, at 1914 Fillmore — where Woodhouse Fish

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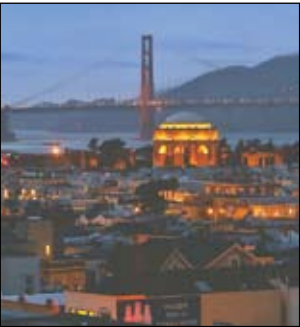
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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2385 Bush St	3	3	1	n/a	12	6/5/2017	2,995,000	3,400,000
2770 Sacramento St	3	2	2	2,170	10	6/6/2017	3,395,000	3,550,000
1918 Divisadero St	4	3	2	3,460	140	6/15/2017	3,995,000	3,970,000
2572 Greenwich St	4	4	2	4,221	66	5/30/2017	5,895,000	4,998,000
2424 Buchanan St	6	4	2	n/a	53	6/8/2017	6,450,000	5,650,000
2511 Baker St	5	3	1	n/a	12	6/6/2017	5,750,000	6,250,000
2652 Chestnut St	5	6	2	4,870	123	6/6/2017	7,395,000	7,000,000
2455 Vallejo St	4	5	2	4,416	16	6/7/2017	7,450,000	8,000,000
2411 Broadway	5	4	2	5,200	92	5/30/2017	9,995,000	9,200,000
Condos / Co-ops / TICs / Lofts								
1450 Post St #512	1	1	1	715	79	5/31/2017	365,000	365,000
1450 Post St #308	1	2	1	1,116	182	5/26/2017	550,000	507,000
2628 Sutter St #A	2	2	0	779	50	5/18/2017	809,000	759,000
1855 Sacramento St #A	1	1	1	903	10	5/30/2017	699,000	825,000
2040 Franklin St #702	1	1	1	n/a	91	6/7/2017	849,000	825,000
2040 Sutter St #406	1	1	1	730	13	6/7/2017	729,000	860,000
2341 Franklin St #2	1	1	1	n/a	19	5/26/2017	795,000	1,105,000
3045 Jackson St #502	1	2	1	1,361	7	5/16/2017	985,000	1,175,000
88 Garden St	2	2	1	1,179	9	6/2/2017	899,000	1,205,000
2415 Buchanan St #1	1	1	0	n/a	74	5/24/2017	1,250,000	1,225,000
2415 Buchanan St #3	1	1	0	n/a	20	6/2/2017	1,275,000	1,275,000
1701 Jackson St #601	2	2	1	1,058	26	6/2/2017	1,189,000	1,280,000
1966 Pacific Ave #204	2	2	1	1,115	12	6/9/2017	1,275,000	1,325,000
61 Moulton St	2	1	1	1,015	12	5/26/2017	1,150,000	1,340,000
2415 Buchanan St #2	1	1	0	n/a	66	5/24/2017	1,250,000	1,370,000
2724 Pine St	2	2	1	1,355		5/31/2017	1,295,000	1,439,000
1840 Scott St	2	2	1	1,215	65	6/9/2017	1,500,000	1,480,000
2760 Sacramento St #12	1	1	1	1,220	11	6/7/2017	1,050,000	1,485,000
3176 Sacramento St	2	2	1	1,342	29	5/24/2017	1,495,000	1,600,000
2816 Baker St	2	2	1	1,460	12	6/6/2017	1,628,000	1,750,000
1815 Jackson St	3	2	2	1,426	24	6/2/2017	1,795,000	1,795,000
434 Laurel St	2	2	1	n/a	9	6/9/2017	1,499,000	1,860,000
2013 Buchanan St	3	2	1	1,542	9	6/9/2017	2,050,000	2,058,000
1854 Vallejo St #A	3	2	1	n/a	4	5/26/2017	2,249,000	2,317,000
2121 Webster St #308	2	2	1	1,780	15	5/17/2017	2,495,000	2,460,000
1940 Broadway #1W	2	2	2	2,200	61	5/24/2017	2,695,000	2,725,000
3150 Clay St	3	3	2	n/a	9	5/31/2017	2,395,000	2,750,000
1998 Vallejo St #7	3	2	1	1,856	28	6/5/2017	2,995,000	3,000,000
2121 Webster St #301	3	2	1	2,112	2	5/19/2017	4,895,000	3,975,000
1925 Gough St #32	4	4	1	4,000	37	6/9/2017	4,495,000	4,345,000
1940 Broadway #10	3	2	2	2,884	43	6/6/2017	8,200,000	8,200,000
2006 Washington St #8	4	5	2	n/a	21	6/1/2017	24,500,000	22,000,000

High end is higher than ever

The highest end of San Francisco’s real estate market is stronger than ever. Two record sales were set in Pacific Heights in June.

In an unlisted transaction, 2712 Broadway sold for \$38 million, making it the most expensive home sale in San Francisco history. The 11,400-square-foot, seven-bedroom home on the Gold Coast is brand new, features sweeping views of the Golden Gate Bridge, and offers high-end perks such as a wine cellar and a movie theater. The home has a sleek, ultramodern design that stands out on Outer Broadway, where neighbors include Oracle’s Larry Ellison and philanthropists Ann and Gordon Getty.

The second-priciest condominium sale in San Francisco history also recently took place, when 2006 Washington Street #8 sold for \$22 million on June 1. Despite its big-ticket price tag, the unit sold in a brisk 21 days. Constructed in 1924, the distinctive pink tower at 2006 Washington was designed by renowned architect Conrad A. Meussdorffer and is considered one of the most classic apartment buildings in the city. Like the contemporary new home on Broadway, the traditionally designed condo offers commanding views of the bay and the Golden Gate Bridge.

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

“On Sunday mornings, when they started singing that gospel, everyone at the bar would stop drinking and go to church.”

► 50 YEARS ON FILLMORE | FROM PAGE 14

Co. packs them in today — was a low-priced hotspot. “Half of us would have starved to death if it wasn’t for their ginger beef at \$3 a plate,” says Hobbs.

THE MOST FAMOUS of all taverns on the street was the old Hillcrest,”Max and Hobbs say practically in unison. Situated at 2201 Fillmore, where today Salt & Straw is drawing lines down the sidewalk for its artisan ice cream, Charlie Pillazolla’s Hillcrest was “a really hard-drinking bar where you met your friends,” says Max. At that very moment, their mutual friend, jazzman Sonny Lewis walked by. He was the epitome of the old Hillcrest, playing sax and flute there. But mostly he played at The Scene, a bar on the corner of Fillmore and Clay that later became the Alta Plaza.

Lewis says the old Hillcrest was dark but “had this little window in the corner and we would all look out it to see if the D&M was being robbed again. It happened routinely.” The old Hillcrest was sold, became the “new” Hillcrest Bar and Cafe for a good run, and later morphed into the Coffee Bean and Tea Leaf for a while.

Sonny Lewis also performed at the University Hide-a-Way Cocktail Lounge at 2225 Fillmore, where Cielo fashion boutique is now. “It started out as a piano bar with Jimmy Parker at the keyboard and just grew and grew and grew into a real jazz bar — with the most beautiful murals, but never a cover charge,” says Lewis. Max says a jazz singer originally named Denise Jackson was a regular at the mike, but one day miraculously became the velvety-voiced Denise Perrier. “The story went around that she met a bottle of Perrier water and it was love at first sight,” Max says. “She later performed in Havana.” Alto sax man Pony Poindexter gigged at the Hide-a-Way and other Fillmore jazz joints. And legendary rock-Latin fusion guitarist and bandleader Carlos Santana had a rehearsal studio at 2237 Fillmore, which now houses Paige boutique.

MAX ALSO REMEMBERS Del’s Interiors at 2115 Fillmore, now the Gallery of Jewels. “Del was this fine old religious black man,” he says, “who would buy furniture at flea markets, haul it back to his shop, polish it up, mark it up and sell it.”

Mudpie, at 2135 Fillmore, was a dime store called Florence’s Variety Store. “Florence had a chubby woman who worked for her at \$2 an hour, paid under the table,

who in turn had a little black boy who did chores, but he died,” recalls Max. It later became the quirky and cavernous Fillamento furnishings and accessories store.

The mysterious Sugar’s Broiler at 2197 Fillmore on the southwest corner of Sacramento was a constant source of consternation on the street for years. It was virtually never open, but proprietor Kwong Dong reportedly still owns half the block. “I never had a burger there,” says Max. “Nor did I,” sighs Hobbs.

Peet’s Coffee, the current tenant, is abuzz with caffeinated customers day and night. Next door, what’s now Browser Books was “a Chinese butcher shop that sold fresh cut-up meat exclusively and you could smell it out the door and onto the sidewalk,” says Max. Above Sugar’s and the meat shop was Edo Pratini Studios, where the man whose name was on the door taught art. “He was very welcoming, taught into his 80s and may have moved to Florida,” recalls Hobbs. “Clint Eastwood once had a production office over Sugar’s.”

Names like the Full Belly Delly, at 2210 Fillmore, said it all. Its successor in that narrow space, Le Mediterranee, with its fair prices and fleet-footed servers, is now in its 38th year.

THE SANCHEZ FAMILY had a corner on the Mexican food and drink trade on Fillmore in those days. Papa Bob ran the Robert Sanchez Tamale and Tortilla Factory and Mexicatessen at 1923 Fillmore, now Roam Burgers. Next door, at 1925, now the Paper Source, Mama Sanchez and her daughters had Club Sanchez, a warm, inviting cantina and restaurant with a citywide following. “It was a favorite of the San Francisco Opera stagehands and even performers,” says Hobbs. “Colin Harvey, a chorus boy until he died at 80-something, would often burst into his deep baritone voice at the bar.”

Harry’s Bar at 2020 Fillmore, now in its 30th year, was founded by the irrepressible Harry Denton, who danced on his bar. But a half century ago, the spot was variously the Silvertone Club, the Mardi Gras Tavern, Barnaby Conrad’s and Tommy Lynaugh’s 2020, a New York style Irish bar. Its most famous tenant was Golden State Warriors great and NBA Hall of Famer Nate Thurmond, who ran a soul food restaurant and bar there and parked his Silver Shadow Rolls Royce out front without sweating parking tickets. “Nate was always doing something for the kids of Fillmore,” says Max. “And they loved him for it.”

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