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Drew School Keeps It Real

■ EDUCATION

Learning beyond the classroom walls

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Farewell to an Icon of the 'Mo

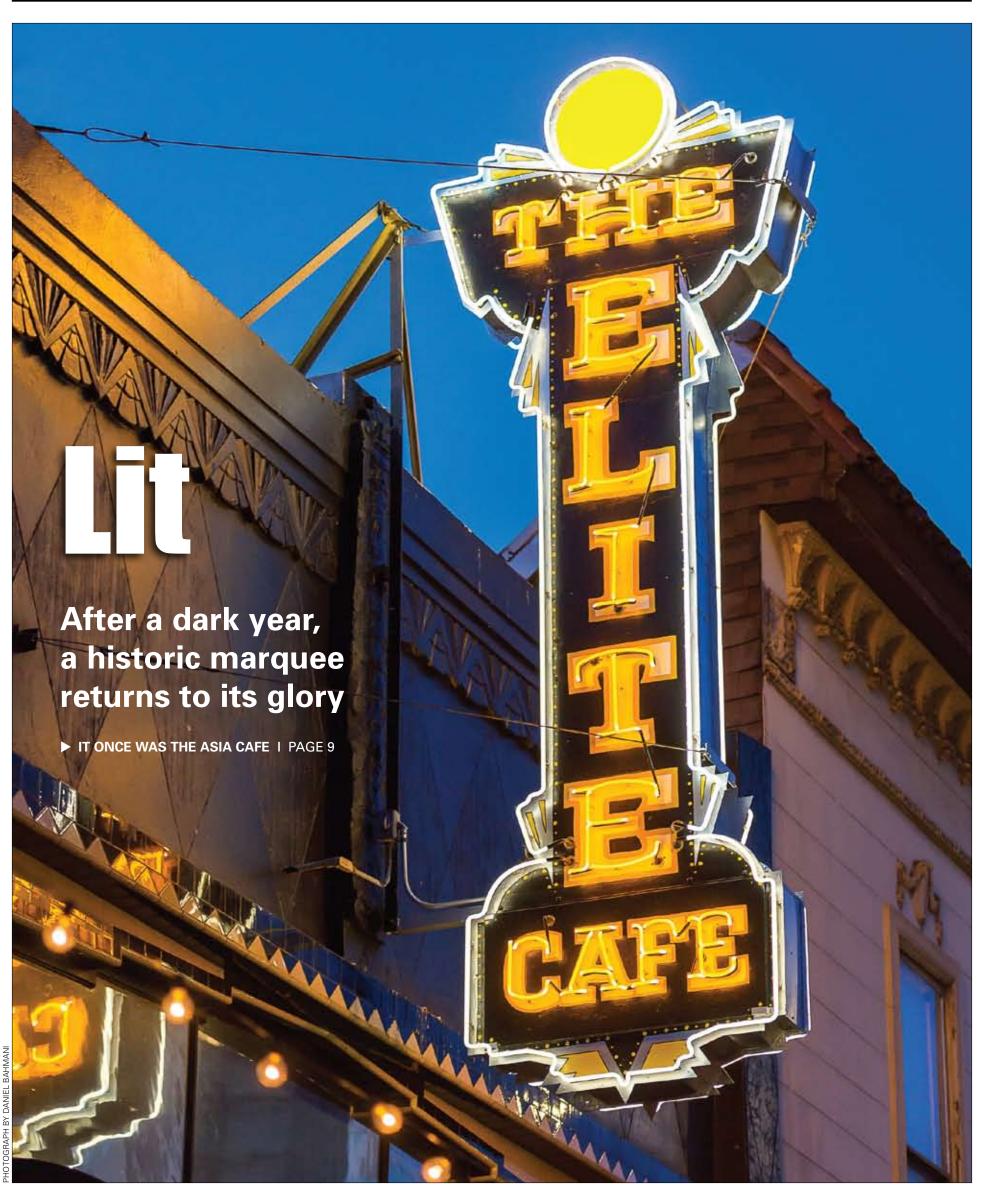
Frank Jackson played on Fillmore for decades

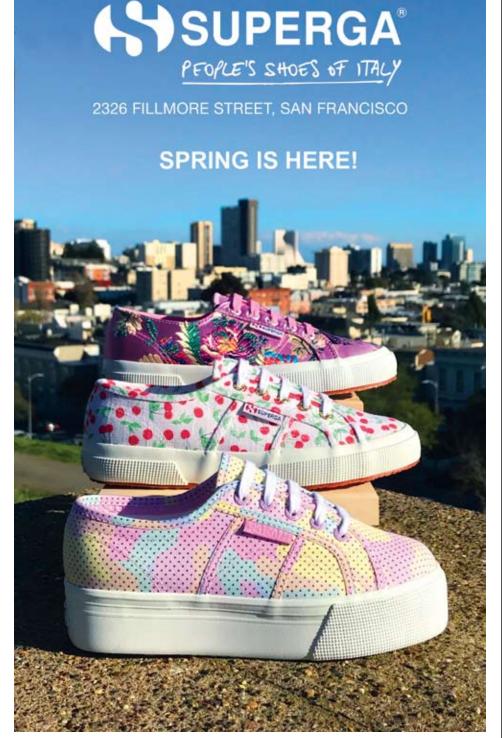
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■ JAZZ

THE NEW FILLMORE

SAN FRANCISCO ■ MARCH 2018









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CORRESPONDENCE



HE TELLS A GOOD TALE

T IS NOT FAIR that I began reading at 9 p.m. this evening, and then came across this article. ["Viva Vivande," by Christopher Bruno, February] I want the Straw & Hay pasta and the Fettuccine alla Cozze subito!

Sheila Malkind

What a great story! I loved that place and ate there often until the day it closed. Such a sad day. I used to get my flour there, too, when I made pasta at home. Miss that place.

John Russo

Wow. The picture of me on your cover sent me reeling. I thought: What the hell is going on? I should have practiced modeling, especially in those good old days.

Chris Bruno's story touched me so deeply I wept a bit. I love the memories, but they take their toll. It is said you can't live in the past, but often the future is more of a challenge. So, in a way, I'm more comfortable going backwards.

I always thought Chris was a very amiable and curious young fellow. He sopped up information like a piece of bread in panzanella. I think his writing is very likable and in such a readable style. He tells a good tale.

I seem to have spawned not only some damn good cooks and front-ofhouse guys and girls, but also some damn good writers; Chester Hastings comes to mind, and Mark Fantino, and now along comes Christopher Bruno. Should I become an agent?

CARLO MIDDIONE CHEF-OWNER OF VIVANDE

DEAR MR. BRUNO:

It was wonderful to read your article in the New Fillmore on the dearly departed Vivande. As if I didn't miss that perfect tratt enough as it is! But your first-person experience there contributed greatly to the wonder of it all, and how marvelous for you to have been part of it.

I recall you, and some of the others as well. I did not know Mr. Middione personally, but he always had a warm, welcoming smile for

I first lived in the neighborhood well before Vivande came on the scene. starting in 1968, when my then-toddler regularly tore through Alta Plaza Park, as we lived on Washington right at Steiner. Much later, in the early '90s, we lived farther out on Washington in Presidio Heights, but Fillmore remained a destination venue.

In between, a 17-year stint in Burlingame didn't keep us from regular lunches, and the occasional dinner, at Vivande Porta Via. Our favorite was the fried oysters with a thinly cut pasta with pesto. Ditto the sugo. (I could not find the old menu online,

Often the "porta via" option was too difficult to resist, so I would bring home the excellent pollo mattone - big disappointment if the chickens were all gone! — and some side

My late husband and I loved the Opera Plaza restaurant as well.

So, grazie mille for your heartfelt reminiscence.

JEANNIE KAUFMAN

HE NEW FILLMO

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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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■ STREET TALK

Coming: shoes from recycled water bottles

It seems fitting that the former shoe repair shop at 2448 Fillmore is being reborn as a shoe store. But while it will offer ballet flats, as many other shops do, ROTHY'S won't be like the rest. Its flats are made in China from recycled plastic water bottles.

"Look good in your Rothy's and feel good about your Rothy's," boasts the online company, which is building its first brick-and-mortar store. What are being called "among the most politically correct shoes" are machine washable and can also be recycled. You can see more now at rothys.com, or visit their new store in mid-April, if all goes well.

WINE WITH VERVE: A block south, the former **GIMME SHOES** shop at 2358 Fillmore — in recent months a series of pop-ups — now has its city approvals to be transformed into VERVE, a wine store also offering tastings and other events. It's just waiting on the liquor license from the state to begin construction. Verve already has a similar shop in Manhattan's Tribeca neighborhood, where it offers "a curated selection of global greatest hits."



NEW CONSTRUCTION: A new retail space, with offices above, is in the works just off Fillmore at 2455 Sacramento Street, in what is now a parking lot.

NEIGHBORHOOD NEWS

Thai Stick Corner Gets a New Owner

A founder of Lazy Bear plans a still-unnamed breakfast, lunch and dinner spot

By Chris Barnett

NDING MONTHS of rumors and speculation, new owners have con-I firmed they are taking over the former Thai Stick — once the site of the legendary Pacific Heights Bar and Grill, and before that a hippie plant store — on the choice corner of Fillmore and Pine.

Three partners — one of them John Litz, co-owner and co-creator of the Michelin two-star Lazy Bear in the Mission — have signed a lease and hired an architect for the space at 2001 Fillmore and hope to open their new restaurant in the fall.

Litz, a neighborhood resident who has built and sold successful restaurants in Chicago and Mexico, managed rock bands and musical venues, turned around the money-losing House of Blues in San Diego and quietly made the star-crossed Yoshi's on Fillmore temporarily profitable before it went bust, isn't giving away many details about the plans for the new spot.

"All I can say is that we will be casual fine dining - very good, delicious food with quick, friendly service," he says. "And we'll be open for breakfast, lunch, dinner and late night."

Litz says his two chef-partners, who have no involvement in Lazy Bear, have cooked in Michelin-starred restaurants locally and abroad. "If I told you their names, it would likely give away the concept, and while it's 99.9 percent fully baked, we're just not ready at this moment to disclose it," he says.

He doesn't see a massive restructuring



The forlorn Thai Stick finally found a buyer.

of the interior, but promises a redesign is coming. The long bar will remain in its present spot. "We want to take advantage of the great corner location, the big windows and the natural sunlight," Litz says. "We will probably add outdoor seating."

He contends that whatever the restaurant is called or offers on its menu, the heart of the place will be hospitality.

"Hospitality is the most critical feature in a restaurant today," Litz says. "You have to have great food — that's a given. If you have decent food and excellent service, people will come back. But if you have fantastic food and the service is rude or indifferent, people won't go back — and they'll spread the word."

He adds: "It's all about the human connection. Being genuine. Being real."

Litz says he thinks the neighborhood and its discerning, well-traveled locals have been waiting for the kind of restaurant and bar he plans to create.

"We feel confident our interpretation of get a bill."

fine dining will appeal to both Gen Z and food-savvy folks who've dined around the globe," he says. "It has to be exciting and different, yet feel comfortable for every-

But based on his track record, it's clear he's not afraid of shaking things up. Litz seems to have an uncanny knack of being in the right place at the right time. In 2014, he was flying home from the South by Southwest festival in Austin, Texas, when he struck up a conversation with his seatmate, Derek Dukes, who was employee No. 6 at Yahoo. By the end of the flight, Dukes said: "Man, you know a lot about food and music. Let's talk some more."

Dukes introduced him to a lawyerturned-chef named David Barzelay and the trio, Litz says, brought "a lot of weird ideas together to disrupt — ah, create change in the fine dining game. Fine dining to us isn't how to fold a napkin or unfurl a white

That partnership and their brainstorming became the hot dining concept called Lazy Bear, where the main ingredients, he says, are "food, socializing and learning," not necessarily in that order. At Lazy Bear, you buy a ticket in advance as if you're going to a rock concert. The average tab for 15-plus courses is \$280 per person.

Asked if his so-far unnamed new culinary creation on Fillmore will be a similar pay-upfront triple-digit dining experience, Litz says: "No, no, not at all. Menu items will range from \$8 to \$20. And you will





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CRIME WATCH

Assault Franklin and Turk January 14, 9:21 a.m.

A store clerk reported to the police that a man had purchased a single item and left, returning 20 minutes later. This time he grabbed her neck and choked her, without any apparent provocation. Other customers in the store came to her defense and got the man to release her. The suspect then fled, taking refuge in a building near Franklin and Eddy.

When officers arrived, witnesses pointed out the store clerk's attacker, who was sitting on the stairs of a neighboring building. The suspect was taken to county jail on suspicion of aggravated assault.

Robbery, Stabbing Fillmore and Eddy January 14, 11 a.m.

A man walking down Fillmore Street was approached from behind by another man who demanded his property while wielding a knife. As the first man was handing the robber his wallet, the suspect struck him with the knife. The assailant fled on foot. Police arrived and transported the injured man to the hospital.

Possession of Prohibited Weapon Broderick and McAllister January 28, 10:09 p.m.

A man reported to police that two individuals were sleeping in his alley and blocking the entrance to his doorway. When the officers arrived, they saw a dark metallic object on the ground between the sleeping men, which they believed to be a weapon similar to metal knuckles. The police then instructed both men to leave the alley. They arrested the man who was in possession of the metal knuckles. The other individual had an outstanding warrant for a misdemeanor offense. Officers transported him to be booked and released the first man at the scene.

Shots Fired Eddy and Scott February 1, 1:48 a.m.

In the early morning hours, a man walked up behind an individual who was getting into his car, shouted at him and pulled out a gun. The suspect then fired several shots. The man drove off, then pulled over in a place that seemed safe and called the police. He was not struck, but the gunfire damaged his vehicle. The suspect is a man approximately 20 to 25 years old. The matter is still under investigation.

Attempted Murder, **Reckless Evading, Burglary** Pierce and Hayes February 1, 11:57 a.m.

Undercover police were observing the area, alerted that a gang of car burglars were regularly breaking into vehicles around Alamo Square. While officers watched, a black Infinity sedan with three people inside pulled up alongside a car. Two individuals wearing gray hooded sweatshirts jumped out. Ten seconds later, one returned to the sedan and climbed into the back seat. A second suspect was tackled by a plainclothes policeman patrolling on a bicycle; both were directly behind the getaway vehicle. The driver then threw the car into reverse, speeding backward for roughly 20 feet before accelerating forward, running down both the officer and the burglars' accomplice.

A second officer ran up alongside the suspects' vehicle as it was moving in reverse and pounded on the back window to get the driver's attention. He drew his gun, aimed it at the driver but did not fire, since police are not permitted to shoot at moving

After reviewing the video, police described the incident as a "clear and deliberate assault" in which the driver used his vehicle as a weapon, intending to run down

After the driver fled with one accomplice, he was involved in a collision at Haight and Buchanan Streets. All three suspects were taken into custody. They were booked on attempted murder, assault with a deadly weapon, second-degree burglary, reckless evading, hit-and-run causing injury and conspiracy. In addition, the sedan's driver had a suspended license. The individuals who were hit by the car were taken to the hospital and both are expected to recover.

Aggravated Assault Lake and 6th February 2, 6:30 p.m.

Two men standing on Lake Street were approached by five men they did not know. One pointed a black handgun at one man's chest and muttered something. All five then began to hit him in the face and chest with their fists. The second man was also threatened with a handgun to his chest, but was not physically attacked.

The suspects fled into Mountain Lake Park. Both men who had been approached told the officers they would be unable to identify the suspects.

The man who was beaten suffered a broken nose and bruised ribs. The perpetrators did not manage to steal any property. All five men are still at large. The suspects were described as three black males, from 22 to 23 years old, and two Asian men of roughly the same age.

Cell Phone Robbery Gough and Grove February 3, 2:40 a.m.

Two men approached a lone man standing near the corner of Gough and Grove, brandished a knife at him and demanded his cell phone. After the man complied, the two suspects fled on foot. The man who had been robbed called the police, who located the robbers by tracking his phone.

Aggravated Assault Geary and 3rd February 8, 12:25 a.m.

Officers received a call about an assault. When they arrived, they found a man whose face was covered in blood. He told the police that a man had burst out of nowhere and started hitting him in the face. Officers noted that his description of the incident was somewhat vague, and suspected he was under the influence of alcohol. A witness told the police that he had seen two men punching the victim and it appeared as though he fell to the ground and lost consciousness. Several officers searched the area but could not find the suspects.

The man who had been attacked was transported to St. Mary's Hospital and later released with superficial injuries. Both suspects are still at large. The witness described one suspect as a Latino male approximately 20 to 30 years old, but was unable to provide a description of the second suspect.

Attempted Robbery With a Knife Masonic and Geary February 10, 7:23 p.m.

A man entered Trader Joe's and put several bottles of wine in a shopping basket. He then started to leave the store, passing all the registers. Security officers spotted him and set out in pursuit. When they confronted the man, he pulled an 8-inch black knife from a sheath concealed in his waistband. According to witnesses, the shoplifter did not attempt to stab anyone; he just held the knife upright in his right hand. He walked several feet farther, then dropped the basket containing the wine and fled. The suspect, described as a black male approximately 40 to 50 years old, is still at large.

FILLMORE BEAT

A New Top Cop

By Chris Barnett

HE NEW commanding officer at SFPD's Northern Station, CAPT. JOSEPH ENGLER, is a fifth-generation San Franciscan and a fourth-generation cop who has known the neighborhood since day one. He was born at Presbyterian Hospital on Webster, now California Pacific Medical Center. His first job was as a business banker at Wells Fargo. And today, after 25 years on the force, he's at the helm of the 140-person Northern Station, policing an area with the second highest felony crime

rate in the city.



Northern Station Capt. Joe Engler

Engler has jumped right in. He says he's been meeting with two or three community groups a day. "I love the level of engagement that our community brings with it," he says. Huge concern: car break-ins. D.A. George Gascon asked City Hall for \$1 million to staff a team to crack down on auto burglaries and beef up arrests of serial offenders. Engler says his marching orders are: "Be out of the cars, on the block, visible, talking to folks, solving the little problems on the spot, not driving by them."

His policing philosophy is more than a show of force. "We have an excellent undercover unit at Northern," Engler says. "We know where the public cameras are. Now we want to know where the privately owned and maintained cameras are. We'll use facial recognition technology and if

we can read license plates, we can identify people, do stops on vehicles, work criminals coming into the city."

Engler's aiming to form a local coalition of residents, private individuals, merchants and other local businesspeople to step up, get involved and communicate. "We need to get everyone involved in the solution," he says. "We've got some real pros here at the station and they're really committed. I'm just joining the fight."

LOCATION, LOCATION: It looks like the facade from a vintage Alfred Hitchcock thriller, but the 107-year-old **PRESTON APARTMENTS**, at 2402 California Street near Fillmore, may be the toughest-to-score residential rental in the 'hood. Vacancies are never posted for the 50 small studios and one-bedrooms, which fetch \$2,150 and \$2,500 monthly for new tenants. Residents tip friends about availabilities. There's no gym, no rooftop garden, no yoga room, no parking — and no unsolved murders or torrid affairs that manager **DEB DORAN** can document. Just a cool Parisian-styled birdcage elevator and loyal tenants who hardly ever leave.

SPINNER: Founder **HARRY DENTON** danced on his bar 30 years ago to baptize it. Now, from 9 p.m. to last call on Fridays and Saturdays, **HARRY'S BAR** has a DJ lighting up a sound system and there's dancing in the aisles. The crowd is a bit older, mellower, friendlier and not the high-octane "yuppie meet market" of years past. Where have all the yuppies gone? Co-owner **RICK HOWARD** says live music will be returning to Harry's in the coming months.

AU REVOIR, SANDRO: The sleek Fillmore outpost of the chic French boutique at 2033 Fillmore is gone. **SANDRO** was part of the initial wave of international chain stores that flooded onto Fillmore a few years ago when an enterprising young L.A. real estate agent spotted a loophole in San Francisco's "formula retail" regulations. Like several other Fillmore fashion outposts, which have not drawn big crowds, the lease was not renewed. Sandro's fashions are sold downtown at Saks and Bloomingdale's. Now, can a new cosmetics company be far behind?

SIGHT 'EM: Fiery, outspoken **METALLICA** drummer **LARS ULRICH** — for many years a neighborhood resident — and a friend dashed into **LA MEDITERRANEE** recently to pick up all-vegan Middle Eastern plates. The restaurant's tattooed servers kept their usual cool; no autographs were sought.

The Beat goes on. Send sightings and newsy local items to chris@cbarnmedia.com.





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NEIGHBORHOOD NEWSPAPERS THREATENED!

San Francisco's network of neighborhood newspapers is threatened by Trump's tariff on the major suppliers of newsprint. The Commerce Department slapped an overall tariff of 6.53%, beginning February on newsprint, but it's "pretty much a guarantee" that the U.S. will impose preliminary countervailing duties of 15 to 25% adding as much as 50% to the cost of our newspapers, according to *Forbes Magazine*.

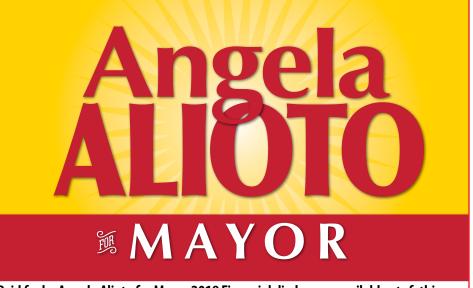
In a letter to Commerce Secretary Wilbur Ross, both Democratic and Republican Representatives urged denial of the tariff on Canadian newsprint which "could accelerate the decline for an entire industry and may put small-market newspapers out of business."

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SCHOOLS



Drew School's urban campus has been at the corner of California and Broderick for more than a century. Between classes, students hang out in the courtyard.

Real Life Learning

Drew School's wide-ranging curriculum teaches students to have an impact on the community

By Fran Moreland Johns

beyond the classroom, it becomes real,"

says David Frankenberg, who aims to make learning real for every student at the Drew School campus at 2901 California Street.

Now settled into his second year as Head of School, Frankenberg brings an international background to the job that underlies his passion for extending learning beyond the schoolroom.

His parents, Jewish citizens of Germany, emigrated to Argentina — which had an open immigration policy at the time — during the turbulent

years leading up to World War II. Frankenberg was born in the Netherlands, where his father's job first took the family, but he grew up speaking Spanish in Argentina. He finished high school in Hong Kong before coming to the U.S. to attend Wesleyan University. His educational career includes several years of teaching and administration in Argentina, followed by 15 years in independent schools in the U.S. as a teacher, dean of students, debate coach and department head. Along the way he earned a masters in educational leadership from Harvard University.

Frankenberg, his wife and two young children were especially happy their move to the Bay Area brought them near his sister and her family, who had already settled here.

"I like San Francisco," Frankenberg says. "It just agrees with me in some way."

Drew's wide-ranging curriculum also agrees with him. Experiential electives range from "American Power and the News" to "Endangered California" to "Identity Studies" and "Yoga and Mindfulness." There's also a global awareness curriculum, senior projects and summer travel programs to extend learning beyond the classroom walls.

DEALL Week — Drew Education for Active Lifelong Learning — is a time when students make connections between what they're learning and how it applies in the real world by heading out for adventures and community service in the Bay Area, or on international trips to study ecology or culture.

"It's a way of becoming social entrepreneurs



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"Drew is committed to offering the opportunity to develop a personal moral compass."

- DAVID FRANKENBERG, Head of School (right)



— having an impact on the community," Frankenberg says.

He cites two favorite examples: One student had a passion for designing video games. After an urban studies class about housing problems, he found a vacant lot in Oakland and designed a housing project for the site. He later made a presentation to a group of housing activists. Another student recently did a high-level internship on jet propulsion and found himself explaining calculus to a group of aerospace engineers.

"280 Day: Awareness into Action" brings the outside community into the classrooms. A wide assortment of speakers and workshop leaders offers sessions on a

long list of issues, and students create their own day with classes of their choice. It's possible to walk the halls on 280 Day and find students working with community volunteers, talking about modern day sex education, sand art or human trafficking, while others are out in the sunshine taking a cram course on urban gardening.

Drew's annual Writers Festival brings together contemporary published writers with aspiring writers among the student

San Francisco author and teacher Donna Levin — whose most recent novel about a mother, her autistic son and a murder, There's More Than One Way Home, received

critical acclaim — has affirmative words for her high school alma mater: "Drew was the place where I first learned to love to learn, for the sake of learning alone," she says.

Perennial best-selling author Anne Lamott says: "I had the most incredible three years at Drew, graduating in 1971. My classes had between three and about 15 kids — bright, unique teenagers. Some of us, like me, were unusually artistic and sensitive, and maybe a bit odd in my case, and hadn't felt at home before Drew. Drew spritzed us back to intellectual life."

Lamott, whose wise and witty writing often draws from her own personal struggles, says she had found a 2000-student public school in Marin difficult emotionally and "always felt that Drew fished me out and saved me."

With a current student body of 280 freshmen, sophomores, juniors and seniors, Drew School has been part of the community since it was established at the corner of California and Broderick in 1911, three years after its founding by Bay Area educator John Sheehan Drew.

"First and foremost, we value the individual voice and individual discovery," says Frankenberg. "Drew is committed to offering the opportunity for a kid to develop a personal moral compass, to creating an educational program that resists the facile notion of success."

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Morning Prayer: 7:15 am (weekdays); 8:00 am (Saturday)

Evening Prayer: 5:00 pm (daily)

Adoration of the Blessed Sacrament:

First Fridays: 2:00 & 9:00 pm (Sign-up required)

Sunday Masses:

5:30 pm Vigil Mass (Saturday), 7:30 am Quiet Mass, 9:30 am Family Mass, 11:30 am Solemn Choral Mass

1:30 pm St. Jude Pilgrim Mass in Spanish, 5:30 pm Mass with Contemporary music, 9:00 pm Mass by candlelight

Stations of the Cross

ENT 2018

every Friday in Lent at 12:15 pm & 7:30 pm

HOLY WEEK

Palm Sunday, March 25

5:30 pm Vigil Mass (Saturday, March 24) 7:30 am Quiet Mass

9:30 am Family Mass. N.B. Procession with donkey; meet at 9:15 am at the Lourdes Grotto and process to the front of the church 11:30 am Solemn Choral Mass

> 1:30 pm St Jude Pilgrim Mass in Spanish 5:30 pm Mass with Contemporary music 9:00 pm Mass by candlelight

THE SACRED TRIDUUM

Holy Thursday, March 29

7:30 am Tenebrae 7:30 pm Mass of the Lord's Supper

Good Friday, March 30

7:30 am Tenebrae 12:15 pm Stations of the Cross 12:30 – 3:00 pm Confessions

1:00 pm The Celebration of the Passion of the Lord (A simple version with read Passion Gospel)

7:30 pm The Celebration of the Passion of the Lord (A solemn version with chanted Passion Gospel)

Holy Saturday, March 31

8:00 am Tenebrae; 8:00 pm The Easter Vigil No confessions this day

EASTER SUNDAY, April 1

7:30 am Mass with Easter Hymns 9:30 am Family Mass 11:30 am Solemn Choral Mass 1:30 pm St Jude Pilgrim Mass in Spanish 5:30 pm Mass with Contemporary music No Mass at 9:00 pm today. No confessions this day.

www.stdominics.org

FOOD & DRINK

New Show Was Shot in the Fillmore

By Joanne Weir

F YOU'VE BEEN Wondering why huge vans, a film crew and lots of big video cameras and other equipment were recently cruising around the neighborhood, it's because they were filming 26 new shows for public television here in my $\frac{\omega}{2}$ home kitchen.

My 10th KQED-presented cooking series — this one titled Joanne Weir's Plates & Places — will be premiering this month on Mondays at 1 p.m.

A decided diversion from the format of my previous shows, this series is largely shot on location in Italy, Greece, Morocco and on a river ship traveling on the Rhine from Amsterdam to Basel, Switzerland.

Plates & Places invites viewers to walk with me in the vinevards of Valpolicella, roast lamb in an outdoor wood-fired oven on an island in Greece, cruise via riverboat through Alsace, get up close and personal with farmers, growers and artisans, hear new languages and enjoy breathtaking scenes of North Africa, Venice and a gorgeous Greek island, to name a few of the places we visit.

In this new series you'll travel virtually to discover the culinary magic



Plates & Places' is Joanne Weir's 10th public television series and was filmed partly in her home kitchen.

in far-off lands. But it's back home in my neighborhood studio kitchen that the real magic happens. That's where the exotic ingredients — including harissa, preserved lemon, ras el hanout and orange blossom oil — are demystified. Viewers also get hands-on instruction using easy to grasp techniques to help incorporate these flavors into their everyday lives.

Imagine being transported to Morocco, following the early morning journey of an earthenware tangia pot full of ingredients as it travels by bicycle to the basements of the public bathhouses of Marrakech. There, the pots are nestled in the embers of fires used to heat the baths and slowly cooked for hours — resulting in an extraordinarily flavorful and irresistible

Moroccan stew. This early morning tradition, typically undertaken only by Moroccan men, will import flavors of cumin, turmeric, saffron and preserved lemon to your senses as you learn about the history of this humble dish on Plates & Places. Later in that same show, you will learn how to recreate this delectable dish at home.

Another show leads viewers to a rice farm in Italy to unlock the secrets of creating the perfect risotto with local carnaroli heirloom rice; then in my home kitchen, you'll learn the secrets of making the perfect risotto.

On the island of Kea, 45 minutes by ferry from Athens, you'll learn to master chewy almond cookies — as well as the

art of cooking lamb — with a Greek food historian and chef using techniques passed down in her family for generations.

I love to travel the globe, discovering the spirit, culture and history that food and wine imbue. In fact, every May and October, I rent villas in countries like Greece, Italy, Morocco, Provence and Spain and take groups to spend a week with me cooking, tasting wine and exploring the region.

The magic of this new series is sharing these recipes with my viewers and experiencing travel through taste buds in a way that feels like you've just stepped into a new world — all without ever leaving your own kitchen.

Thank you for making our 35th annual Dinner à la Heart a success!







Ben Sockolov, Jenn Sockolov, Susan Snyder, Steve Sockolov Will Sockolov and Brooke Sockolov



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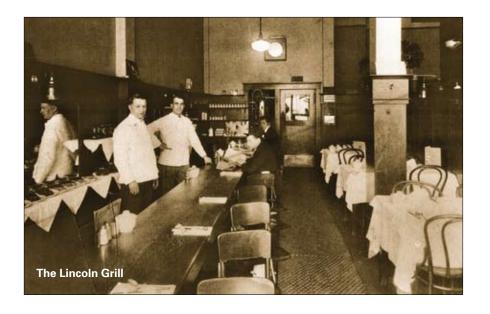
Melanie and Stephen Baron **Charles Chocolates**

8 **NEW FILLMORE** March 2018



■ FLASHBACK

Before the Elite, It Was the Asia Cafe



ND BEFORE IT WAS THE ASIA CAFE, IT WAS THE LINCOLN GRILL. The building at 2049 Fillmore that now houses the Elite Cafe was built in 1932 in exuberant Jazz Age style, with no shortage of Art Deco detailing, as the home of the Lincoln Grill, which had first opened across the street in 1928.

The neon sign out front originally announced the Lincoln Grill. Then, in the 1950s, the name — and the marquee — were changed to the Asia Cafe. When serial restaurateur Sam DuVall beat out fast-rising chef Jeremiah Tower for the space and created the Elite Cafe in 1981, the sign was reworked and reworded again.

Peter Snyderman took over the Elite Cafe in 2005 and had the neon sign refurbished, but kept the interior largely as it had been since it was built.

Snyderman in 2016 passed the Elite on to current owner Andy Chen, who made it modern, removing the historic Deco fixtures and painting the woodwork shades of black and battleship gray. Exterior details also were cloaked under a coat of black paint, but the vintage neon sign remained a brilliant beacon of Fillmore Street.

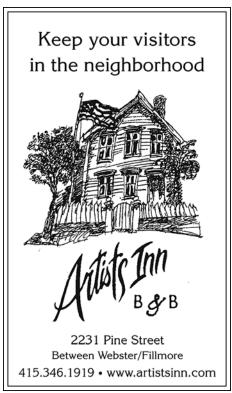
Then one morning last February the sign caught fire. Flames shot out of the top, and the sign went dark for almost a year.

Now, at last, it again lights up the night sky.

No photographs of the marquee have surfaced from the days it announced the Asia Cafe or the Lincoln Grill. There is one known photograph, at left, taken inside the Lincoln Grill. And recently, neighborhood graphic designer Gretchen Barley found a brochure she produced for an Idaho potato company that features a photograph taken inside the Asia Cafe. It is reprinted above.

"We were looking for a location that was a little bit old fashioned," she recalled. "The people who ran the Asia Cafe were agreeable."

Still no one has come up with photographs of the sign when it fronted the Lincoln Grill or the Asia Cafe. But once again it has been rewired, repainted and re-lit, proudly proclaiming the Elite Cafe.





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MUSIC

NE OF THE enduring musical careers of Fillmore's jazz era ended on February 5 when pianist and vocalist Frank Jackson died at age 92 of complications of the flu.

He was playing almost until the very end. His last gig was on January 25 at Pier 23, with Al Obidinski on bass and Vince Lateano on drums. Jackson started sneezing on the way home, and within a few days had a cold that kept getting worse. On February 4, he was admitted to the V.A. Hospital in Palo Alto and diagnosed with the flu. He died the next day.

"He was so full of life, wonderful memories and compassion for all," said his wife and No. 1 fan Kathy Jackson in announcing his death. "His talent and repertoire were unparalleled."

Texas. He moved with his family — his parents, four older siblings and two nephews — from Texas to San Francisco in 1942 and rented a house in the Fillmore that had previously been occupied by a Japanese family interned during World War II.

Jackson began playing in neighborhood clubs while he was still a teenager. When he returned in 1946 from two years in the Army, he found himself in the center of the exploding Fillmore jazz scene. With his own groups and as a sideman, sometimes backing visiting stars such as T-Bone Walker, Ruth Brown and Lionel Hampton, he played all the Fillmore joints. They included Vout City — which soon became the after-hours club Jimbo's Bop City, where Jackson was in the house band — as well as the Blue Mirror, Club Alabam, Jack's Tavern and the lounge at the Booker T. Washington Hotel.

"The Fillmore, when we came here, was open to everybody," Jackson told Lewis Watts and Elizabeth Pepin Silva in an oral history for their book, *Harlem of the West*. "Downtown, there were some problems. You'd get an uncomfortable feeling. I could see what my parents had to go through in Texas."

From those experiences, Jackson developed the philosophy he would follow all his life: "I found that bitterness doesn't help you. You still have to live your life."

RACE DIDN'T SEEM to matter so much in the Fillmore.

"The Fillmore wasn't just black music," Jackson said. "Musicians here intermingled and worked together. They'd put a band together, and it had nothing to do with race, creed or color. It had to do with how a musician played."

Jackson shared stories in Harlem of the



Frank Jackson at the piano with his combo at an unknown Fillmore club in the '50s.

Icon of the 'Mo

Farewell to Frank Jackson, who jazzed up Fillmore for seven decades

West about jazz greats he'd played with and heard in the dozens of jazz joints on and near Fillmore.

"The first place Billie Holiday sang in the Fillmore was the Champagne Supper Club," he said. "It was probably the mid-1950s. She also appeared at a downtown club called The Say When, on Bush. I was in their house band at the time, so I got to hear her every night. She was pretty sick by then, so they would help her up on the stage, and she'd sit on a stool and sing like she was 20 years old. Boy, it was amazing."

The Club Flamingo at 1836 Fillmore
— also known as the Texas Playhouse

— was another place Jackson remembered fondly.

"The Playhouse was popular, and most of the time you couldn't get in. It was beautiful — elegant, but small," Jackson recalled. "There were often crowds standing outside. One afternoon I stood there talking to Louis Armstrong. He was outside smoking, taking a break from working downtown."

The Primalon Ballroom was at 1223 Fillmore.

"The Primalon was fun," Jackson said. A lot of times they would have famous big bands — Lionel Hampton, Basie. Man, it was great. I was always hanging around the bandstand."

aut Bop City was the place where everybody went.

"Frank Foster had just got out of the Army when he first came to Bop City," Jackson said. "I met him that first night. He came in with an old-fashioned suitcase horn. The case was heavier than the horn! I was playing with Pony Poindexter that morning. Dexter Gordon was also on the set. If Pony saw a horn player come in, he'd call him up to play, and they'd always play something really fast and give the new guy a workout.

"So when Pony saw Frank come in, he said, 'Come on, soldier boy, come up.' Frank came up, took his horn out and Pony called 'Cherokee.' They played the first chorus, and before anybody else could play, Frank was already playing the solo and played about three or four choruses. Nobody knew him, but it just woke the place up. He really burned it up. Pony was a little bit embarrassed because it was supposed to be a head-cutting session, and it backfired on him."

One night Bird walked in.

"Then there was Charlie Parker, who took jazz up a notch — from jazz to bebop," Jackson said. "The Bop City musicians were blown away by him, and so was the audience."

Jackson played at Bop City six nights a week and did that for about seven years.

"You never knew who was going to come in," he said. "One night — well, it was really one morning — [John] Coltrane was there. He was a young man, and he was doing something different from everybody else. He didn't feel like he was anything phenomenal. He was just a horn player. But he was quite a horn player."

Prentually Many Musicians went elsewhere to advance their music and their careers, and the redevelopment wiped out what was left of the Fillmore jazz scene. But Frank Jackson stayed local — and kept playing.

He became a favorite of jazz vocalist and club owner Kim Nalley, who got her own start decades later singing at Harry's Bar on Fillmore.

"We first bonded over obscure Nat King Cole tunes," Nalley told the *Chronicle* in 2015 as she and Jackson prepared to perform together to celebrate his 90th birthday. "There was a song ("If You Can't Smile and Say Yes") — 'Baby, let bygones be bygones 'cause men are scarcer than nylons' — and he would do it for me."

Frank Jackson was the first local musician to play at the new Yoshi's jazz club on Fillmore, appearing only a few days after it opened in November 2007.

A musical celebration of his life is being planned for the spring.



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".Mom!"

the pianist says with some concern as he launches into their favorite song, "Somewhere Over the Rainbow," and a photographer begins to click away. "You can't cry on camera."

Though not usually with a photographer in tow, composer David Conte frequently drops by the Carlisle, the retirement community at 1450 Post, to visit his mother, Carlisle resident Nancy Conte. He often plays her favorite classics or show tunes on his way to work at the San Francisco Conservatory of Music, where he is a professor of composition and head of the composition department. Other Carlisle residents are treated to regular impromptu mini-concerts.

Performing and composing are nothing new for David Conte. At 7, he and a friend wrote songs and gave concerts in their suburban Cleveland neighborhood. Music education in the public schools was at its zenith, and his father played the trumpet. By 8, he had started piano lessons, and by the time he reached 13, he knew music would be his life. At 19, he moved to Paris for three years, where he became one of the last pupils of world-renowned teacher Nadia Boulanger.

Conte, the eldest of his mother's three children, has composed more than 100 published works, including six operas and works for orchestra, chamber groups and chorus. His work has drawn critical praise, and aspiring composers arrive at the conservatory to study with him.

But to Nancy Conte — herself a former choral conductor and an encyclopedia of musical texts and tunes — he's still the son she started driving to piano lessons back in Ohio when he was 8 years old. "It was a lot of schlepping around for a lot of years," she says. Her son smiles as he launches into a Schubert sonata and says: "Don't you think I owe her?" — Fran Moreland Johns

When he's in town, composer **David Conte** stops by several times a week to see his mother - and often plays miniconcerts for her and her lucky neighbors.

PHOTOGRAPH BY FRANK WING

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North End Police Station brought the formal architecture of the Civic Center and the Pan-Pacific Exposition into the neighborhood.

A Post-Quake Police Station With a Past — and a Future

By Bridget Maley

HE ORIGINAL North End Police Station was located on Washington Street near Polk. It burned, as did several other police stations and the Hall of Justice, during the earthquake and fire in 1906.

A May 1908 bond issue funded a new Hall of Justice and police headquarters and the replacement of burned out neighborhood stations. The temporary North End Station was housed at 3118 Fillmore, near Pixley Street.

North End Station was to serve both the immediate north side neighborhoods and the nearby Panama-Pacific International Exposition that rose in what is now the Marina — financed, promoted and designed to celebrate both the opening of the Panama Canal and the rebirth of the city. A site was selected that was conveniently located near the exposition grounds on the south side of Greenwich between Pierce and Scott Streets, nestled along a residential street.

The building was conceived and designed by Alfred I. Coffey, a native San Franciscan, during his service from 1910 to 1912 as city architect. His firm had a strong reputation for designing schools, hospitals and other public buildings. Coffey's short tenure as city architect meant the construction of the North End Station was overseen

by his successors John Reid Jr., Frederick Meyer and John Galen Howard, who had been appointed to focus on redesigning the Civic Center. Reid guided the city's many post-earthquake school projects.

The neighborhood police stations of the 1910s brought the formal architecture of the Civic Center and the Pan-Pacific Exposition into the city's residential neighborhoods. The Richmond, Park, Potrero, Ingleside and Harbor stations were included in this campaign.

The North End Police Station was described in a January 12, 1913, *Chronicle* article, which noted:

"The building, which is in course of construction, has a handsomer exterior than is usually looked for at a police station. The design is in the Italian Renaissance style, with low red tile roofs and wide spreading cornices, supported on hand-carved wood brackets. The brick walls are covered with a rough-cast cement and the openings and details are brought out in colored brick and ornamental tiles and marbles. Two ornamental iron lamps are placed on each side of the main entrance and additional light will be furnished by four ornamental light standards set on the coping walls, which will surround the lawn and terrace."

The station had quite a colorful history. In the early 1920s, in what could be straight

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Online Budget Townhall Meeting

03/07/2018, 6-7 PM Stream live on sfmta.com/budget

Board of Directors Meetings

03/06/2018, 1 PM 03/20/2018, 1 PM City Hall, Room 400 1 Dr. Carlton B. Goodlett Place



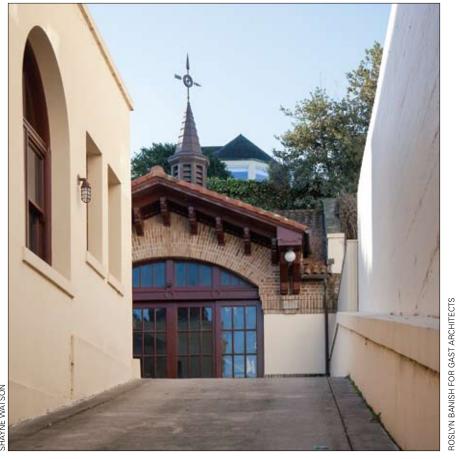
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Both North End station and its garage in the rear have been converted to private use, while retaining some features from its past.

out of a Hollywood script, a Chronicle headline screamed: "Police Scandal Breaks in McDonough Liquor Case." The ensuing story detailed the tension between two North End Police Station officers and the liquor distribution ring that was reportedly circling around the station. Prohibition brought many challenges to the police department, including ensuring their own officers were not caught up in liquor smuggling schemes. The McDonough case pitted officer against officer, with one officer's son testifying against the McDonough brothers, who were on trial for bootlegging

In 1940, it was deemed infeasible to add

a second floor to the underused station, and the building was essentially mothballed. Then on July 19, 1941, the Chronicle reported that the building was to be used as the local headquarters for the Civilian Defense Organization. The article detailed the building's selection: "Following a survey of available city buildings for the work, the old police station was selected by Charles Farris, personal representative of New York's Mayor LaGuardia, national defense director."

After World War II, the North End Police Station was converted into the Police Juvenile Bureau, focusing on incidents involving the city's youth. The building retained this use for some years, and was also used by the Police Activities League, but was essentially abandoned by the 1980s.

In the mid 1990s, the city finally deacquisitioned the property, and the Planning Commission approved a conditional use permit to convert both the station and its matching garage to private use. The building was also designated then as a city landmark.

Taking a creative approach to the adaptive reuse of the historic station, the current owners hired San Francisco architect David Gast to guide the project. Accommodating

both a residence and the owner's art studio, the reuse included maintaining a number of features unique to the police station such as the prisoner cell, water fountain, skylight in a main room, marble features of the restroom, the rotating garage mechanism to turn cars around, the North End Police Station sign above the entry — and the magnificent light fixtures on both sides of the entrance.

The building has been lovingly maintained. Its presence in the neighborhood is a reminder of both the 1915 exposition and the city's extensive rebuilding efforts after the 1906 earthquake and



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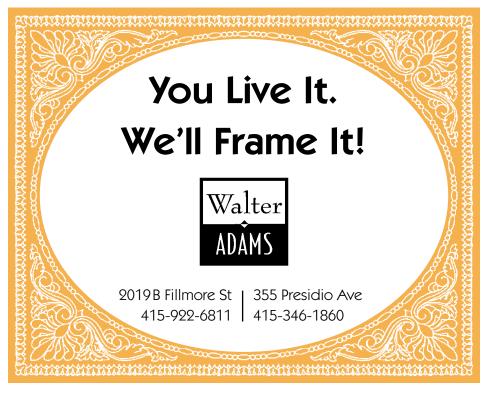
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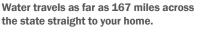




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Single Family Homes	BR	ВА	PK	Sq ft	Days	Date	Asking	Sale
2688 Bush St	4	1	0	2,340	1	1/18/2018	1,950,000	1,950,000
2209 Sutter St	3	3	2	1,920	64	2/13/2018	2,770,000	2,770,000
2614 Sacramento St	4	4	1	3,670	3	1/31/2018	3,460,000	2,992,500
46 Wilmot St	4	3	2	2,693	90	1/19/2018	3,695,000	3,398,000
1785 Broadway	6	5	3	3,647	168	1/16/2018	3,895,000	3,700,000
3218 Buchanan St	3	3	2	2,827	42	1/19/2018	4,400,000	4,200,000
0 1 10 1710 11								
Condos / Co-ops / TICs / L		_				0/0/0040		
1450 Post St #909	1	2	1	883	225	2/8/2018	650,000	451,000
2230 Pacific Ave #204	1	1	1	785	38	2/2/2018	899,000	925,000
2655 Bush St #111	1	1	1	980	181	2/8/2018	1,050,000	975,000
1998 Broadway #1203	1	1	1	817	17	2/6/2018	899,000	975,000
2121 Laguna St #36	2	2	1	n/a	102	1/22/2018	998,000	1,015,000
2701 Van Ness Ave #702	1	1	1	793	13	2/15/2018	979,000	1,076,000
2299 Sacramento St #8	2	1	1	1,380	28	2/13/2018	1,049,000	1,115,000
2655 Bush St #317	2	2	1	1,080	127	1/29/2017	1,350,000	1,300,000
2420 Geary Blvd #4C	2	2	1	1,484	13	1/26/2018	1,179,000	1,400,000
1998 Pacific Ave #305	2	2	1	1,020	12	2/8/2018	1,348,000	1,650,000
2060 Union St #7	2	1	1	1,495	14	1/16/2018	1,595,000	1,651,000
2665 Sacramento St	4	1	0	1,627	6	2/9/2018	1,495,000	1,700,000
1726 Lyon St	2	1	1	1,550	38	1/29/2017	1,395,000	1,725,000
2133 Vallejo St	2	2	1	1,365	34	1/17/2018	1,850,000	1,825,000
2186A Vallejo St	2	2	1	1,232	7	2/9/2018	1,795,000	2,005,000
2724 Baker St	3	2	1	n/a	71	2/8/2018	2,250,000	2,175,000
3975 Clay St	5	2	1	2,660	77	1/31/2018	2,695,000	2,395,000
2300 Divisadero St	3	2	2	2,450	11	1/31/2018	3,200,000	3,050,000
2190 Broadway #7W	2	3	1	3,200	21	2/12/2018	4,249,990	4,350,000
2100 Green St #800	2	2	1	3,122	101	1/25/2018	5,150,000	4,800,000



Houses old (2209 Sutter, above) and new (46 Wilmot, below) sold at or below asking price.



In the new year, the price is right

While the number of midwinter home sales in the neighborhood did not vary greatly from the beginning of last year to this year's start, there was one pattern worth noting.

There were 26 sales of single family homes and condominiums in Cow Hollow, Lower Pacific Heights, Pacific Heights and Presidio Heights during the month from mid-January to mid-February, compared to 20 during the same period in 2017. The pace of sales was also very similar: This year, those properties took an average of 58 days to sell, just one day faster than last year.

However, single family homesellers in the neighborhood seem to be taking a more realistic perspective when pricing their homes in 2018. Of the six single family homes that sold at the beginning of this year, none commanded a premium. All sold at the original price or for a

Still, this remains a competitive real estate market, with nearly half of all properties — homes and condos — selling for more than their original prices. Buyer enthusiasm is also evident from open house traffic, which was bustling in the first two months of the year.

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



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By Andrea Chase

HE FRENCH FILM Back to Burgundy, slated to open March 23 at the Vogue Theater, captures why a prodigal son finds it so hard to walk away from his family's vineyard when he returns after 10 years — and a lifetime — away.

We are first introduced to the magic that Jean (Pio Marmaï) finds in the rhythms of seasonal life at the family vineyard in Burgundy. In the first of many lyrical montages, filmmaker Cédric Klapisch shows the progression of days and seasons where, as Jean says, nothing stays the same. At least that was the case when he was a boy. As Jean grows, though, he finds the rural setting stifling and longs to see the wider world. But when his father falls ill, he returns to the family business from his new home in Australia, all but a stranger to his brother, Jérémie (François Civil), who is now married with a baby, and to his sister, Juliette (Ana Girardot), also home again after ending a complicated relationship.

There's little time for catching up. The harvest, which has its own mystical timetable, must begin soon, and the three are forced to put their emotions on hold as they determine the best day to start the harvest — a process that will dredge up memories good and bad, even as it introduces us to the art and science of winemaking.

Those repressed emotions are a gateway to flashbacks of a family centered around transmuting grapes into wine. As children, the siblings were lined up and blindfolded as their father fed them morsels of food to broaden their palates. He then lined them up again, without blindfolds, and coaxed



A melodrama of familial friction unfolds as three siblings take over the family vineyard.

Nothing Stays the Same

Winemaking as a metaphor to explore family dynamics

them gently but firmly to taste the family's wine and distinguish the layers of aroma and flavor in each vintage. The scene is potent, rich in detail for both the sensual experience and for the bonding it provokes — not only between the siblings, but also among them and other winemakers who came before them.

For all the high-tech equipment and laboratory assistance in determining peak sugar and Ph balance, the deciding factors are the way a freshly picked grape pops between their fingers and how differently grapes from the same vines taste. The dis-

cussion among the three falls just short of argument about what day to harvest — a debate shaded by their underlying tensions that includes deciding what kind of wine they want to produce that year.

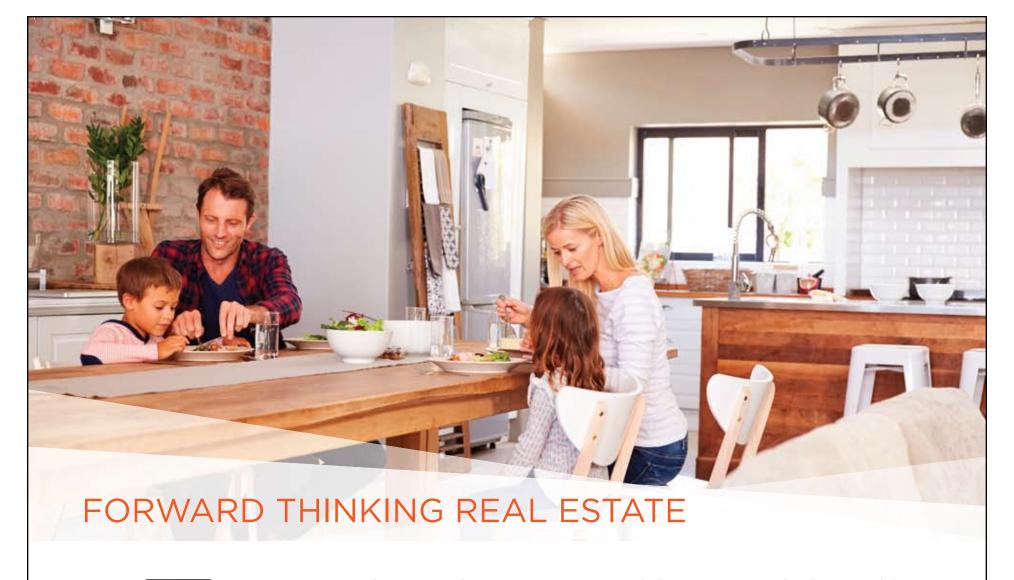
Klapisch has chosen a delicious metaphor in which to explore family dynamics, as well as the push and pull between wanting to be part of a tradition and the desire to make a unique place in the world. The seasons that melted into one another so magically as young Jean gazed out his window become hard work for him as a man—complicated by seasonal workers with

little invested in the harvest, the demands of young families at odds with the time required to produce a wine worthy of the winery's traditions and tax laws that make selling an attractive option.

Still, the film reminds us subtly of the attraction of making wine. Witness a scene of the vineyard, green and full of ripe grapes glowing in the sun, interrupted as each sibling in turn pops up, a grape in hand, lost in the concentration of analyzing the crop and the reverie of being one with sky, sun and vine. And look at the three of them later among the vats, tasting the wine as it ages, waxing philosophical about its progress and trying to determine their future on this land and in this life.

The melodrama of familial friction finds no villains, nor the simple answers that would relegate *Back to Burgundy* to a mere travelogue, beautiful as the cinematography may be. The vineyard setting is specific, and it may incidentally instill a new or greater admiration and respect for the winemaking process. But this is a more universal tale of families in a world where new opportunities vie with the comfort of the familiar.

THIS JUST IN: The second annual Bigfoot Bonanza Weekend on March 10 and 11 has been moved from the Balboa to the Vogue. Run by the amazing Kai Wada Roath, it features movies, documentaries and in-person Bigfoot hunters. (There are more than you might think in the Bay Area.) It's the only event of its kind in the world and it's not just for believers. Bigfoot weekend is fun, informative and presented by a consummate showman.





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