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## THE JAZZ ERA



Billie Holiday backstage, 1958.

## Fillmore Was Jumping

THE NEIGHBORHOOD was jumping. Block after block of ornate but slightly worn turn-of-the-century Victorian buildings filled with all matters of fun. Everyone who was anyone could be found there, dressed to the nines, making the scene and strutting their stuff.

Locals shaking off the working week drudgery could walk past Billie Holiday as she opened the door into the Champagne Supper Club or grab a stool next to T-Bone Walker chatting at the bar of the Texas Playhouse. Continuing down the street, they might find John Coltrane, Chet Baker or Dexter Gordon hanging out at Bop City, occasionally taking the stage to jam with the regulars. Back on the sidewalk, Dinah Washington's smooth vocals floated over the neighborhood as she practiced in her Booker T. Washington Hotel room.

During the musical heyday of the Fillmore District in the 1940s and 1950s, the area known as the Harlem of the West was a swinging place where you could leave your house on Friday night and go from club to party to bar until the wee hours of Monday morning.

— FROM HARLEM OF THE WEST  
BY ELIZABETH PEPIN SILVA AND LEWIS WATTS

## THE NEW FILLMORE

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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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NEW NEIGHBORS



Tea: the new coffee

Tea is the new coffee. And helping to keep the street hip is **SAMOVAR TEA & CHAI**, newly opened at 1910 Fillmore — a prime spot handed over by Samovar’s friends at Fraiche frozen yogurt, the former occupant.

The new shop offers all stripes of tea: black, white, green, puerh, oolong and herbal — as well as chai, both hot and iced. There’s also a limited offering of food, including toasts with various toppings and matcha bowls of steamed rice, hay, shoots and other healthy items.

Tea-loving shoppers can also choose from an array of teaware and accessories, including cups, mugs and brewpots, in addition to packaged teas with provocative names such as Maiden’s Ecstasy and Iron Goddess of Mercy. Other Samovar locations are on Valencia in the Mission, at Yerba Buena Gardens and in the international terminal at SFO.

Made onsite, and known for their nuts

Just in time for the onslaught of Fillmore Jazz Festival revelers, **PHILMORE CREAMERY** opened its doors at 1840 Fillmore at the end of June. It serves up Italian-style gelato and sorbetto in a variety of flavors that co-owner Phil Malik says are changed daily to meet the tastes of its customers.

Malik and his wife Mona were founders of Fort Point Beer, but moved on to pursue their love of frozen treats. “We couldn’t figure out why we couldn’t get really good sorbetto and gelato in all of San Francisco,” he says. “And then we learned you have to make it onsite and sell it that same day. Otherwise, the texture and flavor change.”

Now they do that very thing on Fillmore at their second outpost.



The flagship store is in Berkeley, and another shop is slated for Hayes Valley. There are plans to add pies soon, but for now there are a passel of fruity sorbetto flavors to go along with the daily selection of gelato. Malik waxes rhapsodic about the hazelnut and pistachio gelato, made from nuts imported from Sicily. “We’re known for our nuts,” he says.



Shoes without a footprint

So pitched was the fervor of fans already familiar with **ROTHY’S** shoes from the brand’s online presence that a barricade and security guard had to be stationed out front for crowd control when its first brick-and-mortar store opened recently at 2448 Fillmore. The boutique’s entranceway is marked with a small illuminated sign proclaiming Rothy’s, but in deference to the ghosts of soles past, the San Francisco Boot & Shoe Repair sign that occupied the spot for 34 years still hangs out front.

Company co-founders Stephen Hawthornthwaite and Roth Martin divined the idea of producing comfortable flat shoes for women that didn’t leave a footprint on the planet. And so they fashioned shoes knitted from recycled water bottles, promising fashion-conscious comfort and durability. Three styles are offered in various colors and patterns: the flat (\$125), the point (\$145) and the loafer (\$155). If soiled, they can be given new life by machine washing, then air drying.

Customers can take home a pair in totes made of recycled canvas. When the shoes finally wear out, they can be sent to Rothy’s recycling facility to be reincarnated as yoga mats and carpet squares.





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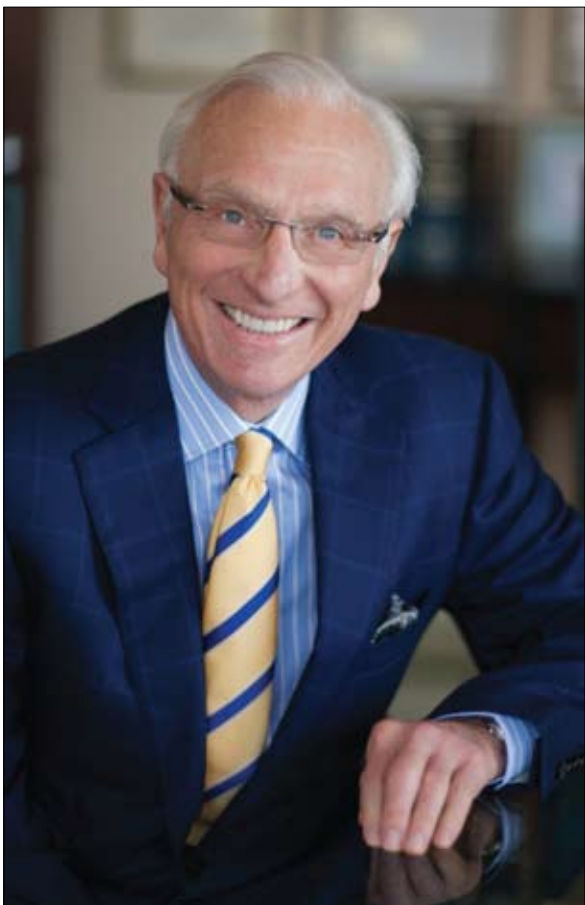
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## CRIME WATCH

### Battery, Vandalism Masonic and Page May 27, 12:29 a.m.

A driver saw a woman who was intoxicated and appeared to need help. The woman asked the man for a ride to a specific location, and he agreed to take her. She got into his car, grabbed his keys and threw them out the window. When the man attempted to stop the woman, she bit his wrist, causing two puncture wounds. Then she climbed out of the vehicle and smashed the windshield with her hands.

The man called the police, who transported him to UCSF for treatment of his bite wounds. Officers then located the woman and brought her to the station, where she was booked for battery, vandalism and resisting arrest.

### Assault, Robbery Gough and Fell June 3, 12:43 p.m.

A man pushed a woman to the sidewalk and took her purse. The woman struggled with him and managed to get her purse back, but the assailant got her wallet, which contained cash, and fled in a waiting car. The woman suffered minor injuries. The robber is still at large, and the matter is under investigation.

### Attempted Homicide With a Knife Sacramento and Van Ness June 5, 8:17 p.m.

A black woman was approached on the sidewalk by a white male, who shouted racial epithets and stabbed her without provocation. The woman took refuge in a liquor store and called for help.

A short time later, a similar unprovoked attack occurred in a nearby doughnut shop, where the same white male stabbed a black man in the back while shouting racist slurs. Officers arrived at the scene and identified the assailant; he still had the knife in his hand, and his first victim was following him. Officers took the attacker into custody. Since these were hate crimes, the Northern Station investigations team arrived to take over the investigation. Both people who were stabbed are expected to recover.

### Attempted Homicide With Knife Fillmore and Turk June 6, 6:19 p.m.

A man walking down the street got into an argument with a second individual, who then stabbed him in the neck. The man who was attacked walked to Kaiser hospital and checked himself in. When the police arrived, they saw he was in critical condition and transported him to S.F. General.

Officers viewed surveillance video of the attack and identified the two men involved and then located the suspect. The injured man is expected to recover.

### Stolen Vehicle Broderick and Grove June 8, 6:43 p.m.

Officers responded to a call about a car burglary. The car's owner flagged down the police and directed them to a man who was running away from the scene. The police chased him and placed him under arrest for vehicle theft, tampering with a vehicle and petty theft. He was then transported to county jail.

### Attempted Kidnapping Leavenworth and Turk June 10, 3 p.m.

A woman was assaulted on the street and forced into the trunk of a car. Somewhere along Van Ness, she managed to pull a lever inside the trunk and escape.

After she got out of the kidnapper's vehicle, police spotted the car and followed it across the Bay Bridge. The chase ended about 20 minutes later in Emeryville when the kidnapper's car struck a silver Chrysler, then crashed into a utility pole and burst into flames. Officers doused the flames while bystanders struggled to pull the car's occupants to safety.

The driver of the suspect's car survived but is in critical condition; a female passenger was killed in the crash. The occupant of the car that was struck was taken to the hospital to be treated for injuries, and is in fair condition. Police are still investigating the incident.

### Shooting Steiner and Eddy June 15, 7:30 p.m.

A man with a handgun entered a home in the evening, confronted the resident and shot him in the leg. The shooter, who was a man in his 20s, then fled in an unknown direction. The man who was shot was transported to the hospital with a non-life-threatening gunshot wound.

Anyone who has information about this incident is encouraged to contact the SFPD through the department's anonymous tip line: 415-575-4444, or to text TIP411 with "SFPD" at the start of the message.

### Armed Carjacking Octavia and Sutter June 25, 1:15 a.m.

Two males approached a woman who was driving a red Mazda. One asked if he could use her lighter. As the woman opened her purse to look for it, one of the men pulled out a gun, then struck her on the head and dragged her out of the car. While the woman was lying stunned and incapacitated, both men jumped into her car and sped westbound on Sutter Street. When the police arrived, the woman complained of head pain, but refused medical treatment. The matter is under investigation.



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6:30 & 8:00 am & 5:30 pm

### SATURDAY

7:40 am Rosary, 8:00 am Mass

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The church is open for prayer all day and into the early evening.

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# From XXS to 4X

By Chris Barnett

INTERNATIONAL fashion houses and up-market boutiques have flocked to Fillmore in recent years. Now a born in the U.S. of A women’s clothing concept has moved in and is tossing out old retailing rules. **MODCLOTH**, which recently took over the former **SANDRO** space at 2033 Fillmore, sells casual, formal, even bridal fashions, in every size imaginable — from XXS to 4X — at sensible prices.

Nothing is bagged or wrapped, and most items are not available for immediate purchase. What you buy is FedEx’d to you in three business days, free of charge, after you select the size that fits best. It may not be good for immediate gratification, but everything you get is brand new and has never been tried on — except for a small array of vintage goods in the back, which customers can buy and take with them. Another ModCloth specialty: one-on-one service. Sit down at a desk with manager **CAITLIN FLEMING** or another staffer and get the personal touch.

Another twist: ModCloth is owned by **WALMART**. It seems the Arkansas Goliath bought up a bunch of smart, young e-commerce merchants and are bankrolling their brick-and-mortar stores. There’s one other ModCloth in Austin, Texas. Still no “greeters,” though — so far.

**DINO GOES VINO:** After 30 years and countless pizza pies, a Fillmore institution, in recent years called **DINO & SANTINO’S**, has closed. But only for two months. The massive pizza oven is going and the recently renovated space is getting another makeover. It will re-emerge in September as **SANTINO’S VINO**, a wine bar. Owner **DINO STAVRAKIKIS** says some signature pizzas, salads and appetizers will be retained, but entrees will be jettisoned from the new menu. Another change: A wine expert is coming aboard to curate and rhapsodize about the varietal splendors in the glass.

**HEAVENLY EXPANSION:** Choice final resting places, like almost all housing in the Fillmore, gets snapped up quickly. So on its fifth anniversary, **THE COLUMBARIUM** at St. Dominic’s Church, on the heels of a sellout, is expanding — adding 72 single and 194 double occupancy niches in the Ascension Room just off the main church entrance, next to the Community Pedestal of Mary. Prices have not increased: Niches are \$4,200 to \$8,200, with no monthly maintenance fees. There’s a no-interest payment plan and a portion of the purchase price may be considered a charitable donation, according to **JUDIE DOHERTY**, a volunteer retired financial exec on the Columbarium board. Getting in is not easy. Parishioners registered for one year, who’ve volunteered and served consistently, get first consideration, followed by “associate parishioners” who’ve been registered for five years.



At the new ModCloth shop at 2033 Fillmore, shoppers can try on but not take home.

**AWWWW:** Fillmore’s **PETS UNLIMITED** is long gone, but the **SAN FRANCISCO SPCA** at Fillmore and Washington still lets the affection-starved go upstairs and cuddle — and perhaps adopt — a kitty cat. No such luck if you’re a dog lover: Cuddly, adoptable dogs are currently at the group’s Mission outpost following a dog flu epidemic. Adult cats — spayed, neutered and with their shots — can go to a new home for \$125. Kittens fetch \$175. Tempted? On July 14, there’s a Kitten Shower from 11 a.m. to 3 p.m., at which wannabe parents can get their pick of many litters. “Meowmosas” will be served.

**NEW IN THE LOWER MO:** Fillmore below Geary looks a bit bleak in places as storefronts like the abandoned **NEW CHICAGO BARBER SHOP**, **HATS OF THE FILLMORE**, **BLACK BARK** and **1300** — not to mention the **JAZZ HERITAGE CENTER** — await their next chapter. But there’s a new hotspot in the ’hood, grandly named the **FILLMORE SOCIAL CLUB**, at 1521 Eddy where **GUSSIE’S CHICKEN AND WAFFLES** once served. The fare is decidedly Korean, but Seoul-born managing chef **NICK YOON** calls it Asian fusion — Chinese, Japanese, Thai and Korean cooking. Soju cocktails by the glass or pitcher are offered, plus sake, wine and beer. Servers smile and sprint amid the oldies music, video and TV sports. It’s a high energy trip to Asia without the jet lag, owned by the same folks who brought millionaire’s bacon to the always-overflowing **SWEET MAPLE** at Sutter and Steiner.

**LAST CALL:** In honor of the jazzfest this month, **ELITE CAFE** barkeep **RICKY REYNA** has created the Fillmore Fizz, a Ramos gin fizz made with purple rum. Henry C. Ramos, inventor of the gin fizz in 1888 at the Imperial Cabinet Saloon in New Orleans, will probably be spinning in his grave. With a staff of 10 to 20 bartenders shaking the eggy cocktail, it took 12 minutes just to make a single Fizz. The Elite’s is a bit faster.

*The Beat goes on. Send newsy local items to [chris@cbarnmedia.com](mailto:chris@cbarnmedia.com) or call 415-921-5092.*

## MUNI Alert

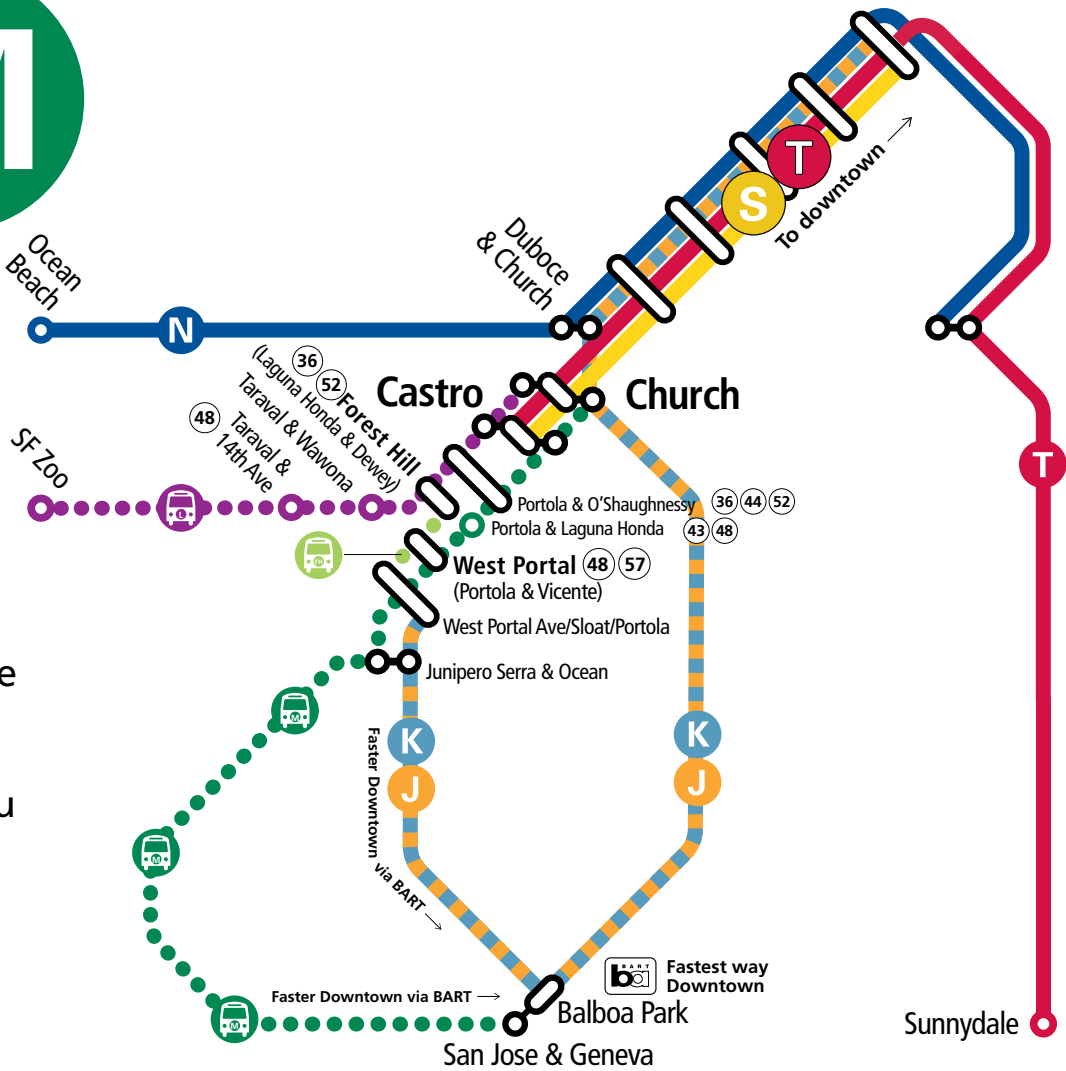


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BY FRAN MORELAND JOHNS

THE NEWS WAS as mournful as the sound of taps in the distance. When word spread that widely beloved trumpeter-composer-teacher-bandleader Dave Len Scott was decamping from the Fillmore to be near his family in Arizona, there was no joy in jazzville.

But it's true. For the first time in many years, Dave Scott will not be playing on Fillmore — nor anywhere else in San Francisco — on a regular basis.

Scott first came to San Francisco “following a girl” he'd met on a cruise ship, when he was playing trumpet in the band and she was traveling with her mother. She didn't turn out to be The One, but he and the Bay Area were a perfect match. He has been a part of the jazz scene here since the early 1990s as founder and leader of the Trumpet Supergroup and the Dave Len Scott Jazz Quartet — as well as a pianist, composer, teacher, participant in the Fillmore Jazz Festival and jazz strolls, wandering trumpet player, improv collaborator, lecturer and cheerful innovator.

After getting his degree in music education at the University of Michigan, Scott studied jazz and trumpet performance with William Pfund, former president of the International Trumpet Guild, and picked up a masters degree from the University of Colorado in 1990. In addition to working as a classical trumpeter with the San Francisco, Honolulu, Napa and Santa Rosa Symphonies and as guest soloist with the SF Sinfonietta Orchestra, he toured and recorded with Boz Scaggs, Rosemary Clooney, Michael Feinstein, the Marcus Shelby Orchestra, among others.



Dave Len Scott (with trumpet) and his quartet were a regular presence on Fillmore Street.

# A Familiar Face Is Missing

## The Dave Scott era on Fillmore has ended

In the Fillmore, he has been part of the fabric of the jazz scene.

Scott is especially fond of the years he spent developing Sunday jazz services at Calvary Presbyterian Church with associate pastor David Brown, now the senior minister at Noe Valley Presbyterian. Calvary began holding Sunday afternoon jazz services, later dubbed “Live at Five,” and went all-in to explore jazz in all its manifestations, including the spiritual.

Brown and Scott collaborated on a program featuring the music of John Coltrane. “Dave found a great saxophonist, and I put together a sermon using Coltrane as the subject,” Brown says. There were weekly services featuring historical themes such as the Harlem Renaissance and various genres of jazz-inspired music.

“I found working with Dave to be one of my most gratifying ministerial experiences,” Brown says. “Dave and I became good friends — one sermon I preached was “An Accidental Friendship” — and that will continue even across the miles.”

Those same years often found the Dave Scott Quartet or any of Scott's wide-ranging assortment of musician friends performing during the regular Sunday morning service, bringing soul, blues, gospel, jazz and even Brazilian music into the traditional worship service.

“I've been really grateful for the support of the entire pastoral staff at Calvary,” says Scott, who often arranged as many as eight new pieces every week. The Charlie Brown Christmas services, featuring a telling of the famous story along with the Dave Scott

Quartet performing Vince Guaraldi's signature music, became a classic — and Scott has promised to return for a reprise in December.

“I am so sad to lose Dave — I have played with him almost since the beginning,” says jazz vocalist Kim Nalley. “We did a program at Calvary Presbyterian Church and we also played every Monday night for years at Jazz at Pearl's and in Mendocino and a hundred other places. He is such an amazing, gentle and talented soul.”

Scott's versatility and willingness to explore music in all its directions has been a perfect fit for the Fillmore and beyond.

“He's just a valuable asset to the scene — and a wonderful musician,” says Tod Dikow, leader of the Community Jazz Orchestra, with which Scott played for years. “He can play high notes or improv, and fill dual roles.” Scott, Dikow and other leading musicians from the CJO have performed not only at the annual jazz festival, but also in trios and quartets up and down Fillmore Street during regular jazz strolls.

The musician is also something of a philosopher. “Music can bring people together,” he wrote in a First Person piece for this newspaper some years ago. “It can connect, heal, affirm. I think that is my tendency, to try to build community through music. I love jazz musicians,” he added. “They say outrageous things. They don't hold back. They'll go ahead and say what everyone else is thinking but is afraid to say.”

Dikow remembers a video compilation Scott once made of his colleagues, splicing together cameos of about 15 musicians saying “I love you, man.”

That also sums up the neighborhood's collective sentiment for Dave Len Scott.

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MICHAEL SCHWAB

# Throwback!

By JASON OLAINÉ  
ARTISTIC DIRECTOR, FILLMORE JAZZ FESTIVAL

THROWBACK IS A TERM usually used in a positive way, referring to a bygone era that conjured great memories, which is what this year’s festival means to conjure up — positive memories of a time when all seemed right with the world: the mid-1990s.

The Bay Area music scene 20-something years ago was a melting pot that no one had tasted before or since. It simmered with a seasoning so potent and spicy, so seductive and sweaty, that it influenced artists and music around the globe. The genres didn’t need to have names — although some people tried to define the music as acid jazz or hip-hop jazz or jazz fusion or jump/swing.

The important thing was that the bands and the artists had names. They became synonymous with the scene and defined who you were, what you did and when you did it. Thursdays were the new Fridays. Mondays could be a Saturday. A handful of local bands — many of which are playing this weekend — were the hottest tickets in town, the artists recognizable and famous, the music infectious and seductive.

It was a time when everyone was listening to and performing with everyone else. Retro jazz was being influenced by Latin groove music and vice versa; rappers were riffing with saxes and horns; straight ahead beboppers were playing funk at midnight. And it was all good, as they say. The nightclubs were booming and new music rooms were popping up all over town. The cats would be out all night, running into each other, jamming with and sitting in with each other, forming new bands. You’d find them at familiar spots like Cafe du Nord or the Up and Down Club. They were upstairs at the Elbo Room, in the front of Enrico’s, in the back at Bruno’s, in the loft at Club 11, or on the patio at Jupiter — even at Yoshi’s living room-like venue on Claremont Avenue that played host to the first ever T. J. Kirk show with Charlie Hunter, Will Bernard, John Schott and Scott Amendola back in ’94.

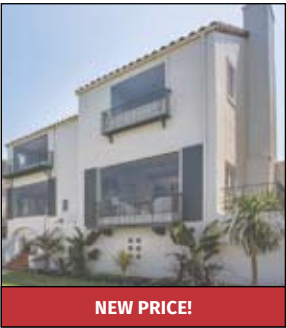
It was the heyday for the Bay Area scene. And then, it vanished. The music never died; the scene just changed. The Bay Area still swings and grooves hard to this day, filled with amazing artists. We just want to tip our hats to that moment in time, that bygone era, that window in the past that was truly special and life-changing for many, on the stage and off.

So let’s enjoy some of the best of the best of that Throwback era. Let’s welcome them back as old friends. Just don’t call ’em old.

## The City’s Best



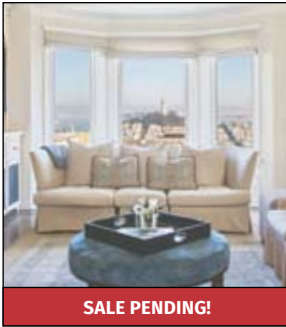
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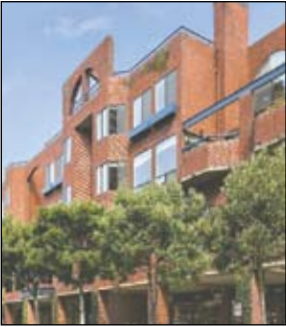
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**Exceptional Top Floor Luxury Condo.** 2BD/2BA, 1-car parking home. A+ location steps to Dolores Park, Tartine, Delfina, BiRite, and Valencia. Coveted 1-level floor plan. Bright, open home overlooks landscaped gardens.  
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CALIFORNIA STREET STAGE



**10:30 AM – NOON | LORI CARSILLO & PROJECT: PIMENTO REUNION** Lori Carsillo is a vocalist of subtlety and sophistication — and the perfect start for a Throwback-themed festival. She’s drawn rave reviews from the top jazz publications including Downbeat, Jazziz and JazzTimes, which noted: “lovely voice, superb phrasing and an impressive range.” The Bay Area native has spent more than a decade as an alter ego, Miss Lola Bombay, the savvy ingenue fronting the ’60s lounge band, Project: Pimento. You may have heard them back in the day at Bruno’s or Cafe du Nord or the Great American Music Hall, playing everything from Burt Bacharach to James Bond themes, from Henry Mancini and bossa nova to the theme from Star Trek with her bandmate and theremin player Robby Virus.

**12:30 – 2 PM | DRED SCOTT TRIO WITH SPECIAL GUEST KENNY BROOKS** You can’t have a Throwback without Dred Scott, the ubiquitous pianist and late night musical rabble-rouser, who found himself in most everyone’s band in the ’90s, including his sometimes fire-breathing, sometimes poignant, generally irreverent trio. Scott’s new album, “Dred Scott Rides Alone,” comes out on the Ropeadope label (famous for its Charlie Hunter and Philadelphia Experiment releases) and finds the leader playing all the instruments after writing all the songs. For Saturday’s show, expect some of these tunes plus pop songs reworked from the last century. Joined by Kenny Brooks, the soulful tenor saxophonist — who, like Scott, moved to New York after a long and illustrious Bay Area career — completed by Miles Wick on bass and Tim Bulkley on drums. Catch them swinging on Saturday and then catch Scott and Brooks again getting funky with Alphabet Soup to close the festival on Sunday.

**2:30 – 4 PM | PAMELA ROSE: BLUES IS A WOMAN** Longtime Bay Area vocalist Pamela Rose has a rich, bold voice and is dedicated to swinging. Her touring show, “Wild Women of Song: Great Gal Composers of the Jazz Era,” was a hit from SF Jazz and the Monterey Jazz Festival to London and beyond as she sang the songs and told the stories of the great women songwriters of American popular song. Downbeat magazine wrote about her: “Rose sings in the deftly cadenced voice of a natural storyteller, ratcheting up or coyly coddling various emotions with grace and a true understanding of lyrics.” At this year’s Fillmore Jazz Festival, she will present “Blues Is A Woman: From Ma Rainey to Bonnie Raitt.”



**4:30 – 6 PM | KIM NALLEY** Our perennial California Street Stage closer, Kim Nalley, returns to do the honors once again, bringing with her the kind of honest, emotional onstage energy that fans have grown accustomed to over the years. A singer with a 3½ octave range and the ability to belt the blues or whisper a ballad, the irrepressible Nalley always delivers a rousing, crowd-pleasing show, drawing the largest crowds of the festival. Find a spot early and thank yourself later.

SUTTER STREET STAGE

**10:30 AM – NOON | JENNA MAMMINA AND THE THROWBACKS** One artist who took the Throwback theme to heart is longtime Bay Area vocalist and Mamma Grace Records recording artist Jenna Mammina, a veteran of the Fillmore festival and a staple from ’90s clubs including Cafe du Nord, Enrico’s, Cava 555, Up and Down and Club 11. Playing songs from her past CDs as well as some performed here onstage for the first time, she’ll be backed by a stellar group that includes Troy Lampkins on bass (see him again with Jungle Biskit at 2:30 on the same stage), Robin Lewis on 7-string guitar and Paul Kemp on piano.

**12:30 – 2 PM | DOGSLYDE REUNION** Trumpeter-band leader-composer and multi-instrumentalist Clyde “the Slyde” Sutliff won’t be denied. A leading trumpeter on the scene in the ’90s, with regular gigs with his band Dogslyde, Sutliff suffered a stroke four years ago and fought his way back to health and vigor. Back and stronger than ever, Clyde’s not just a feel-good story; his music is also feel good. His original compositions from back in the day are just as unique and slammin’ years later. He’ll be joined by his original bandmates for this special Dogslyde Reunion show: Ben “Chet Bakoro” Leinbach on drums, Sharon “the Herbivore” Hirate on saxes, Joshi Marshall on tenor sax, Moises Osorip on piano, Christian Stratton on contra bass and Sutliff on trumpet and keys.



**2:30 – 4 PM | JUNGLE BISKIT REUNION** Here’s the line-up: Miles “Dog House” Perkins on acoustic bass, Troy Lampkins on six-string electric bass, Martin Reynolds, aka “HoFlow,” on the mic along with Michael Blake, with Joshi Marshall on sax and Ronnie Smith on drums. Featuring the Twin Towers of Bass, Jungle Biskit was a staple of San Francisco’s hip-hop jazz scene in the mid to late 1990s and early 2000s. Their concerts were what was happening — high-level musicianship with a conscious message and an authentic sound representing

East Bay roots: jazz meets hip hop meets a little Jimmy (Smith) and Jimi (Hendricks). We were fortunate to coax this low-end party out of retirement in 2015 and we’re lucky to have them back again this year.



**4:30 – 6 PM | BROUN FELLINIS** Closing out the first day on the Sutter Street Stage are the Broun Fellinis, the hard-driving, spiritualized energetic acoustic-electric power trio that trail-blazed and headlined the Throwback scene — and are just as busy and relevant today. David Boyce (sax, keys, vocals), Kirk Peterson (bass) and Kevin Carnes (drums, sampler) have been doing their thing for more than 25 years, having just played three shows at the SF Jazz poetry festival. If that sounds like an odd place to see a trio, you haven’t experienced their “Brounsoun” — a sonic expression inspired by ancient to future traditions of jazz, rock, funk, hardcore, Afrocentric hip hop, hub, film music and African-trance sounds.

EDDY STREET STAGE

**10:30 AM – NOON | BOBBIE WEBB** A San Franciscan since the age of five, local treasure Bobbie Webb has performed with and backed the likes of B.B. King, Charles Brown, Etta James, John Lee Hooker and many more of the greats. Since 2001, he’s been the DJ of the Tuesday Morning Blues Show from 9 to noon on local radio KPOO 89.5 FM. He’s also founder of the Blues and R&B Music Foundation, working to promote and preserve the blues.



**12:30 – 2 PM | ROJAI AND THE POCKET** Where funk meets soul and love meets grit, the powerful vocal stylings of Jairo Vargas, aka Rojai, merge elements to produce a raw soulful sound as distinct and unique as the San Francisco streets that bred him. Rojai is the leader and vocalist for the widely recognized and highly acclaimed San Francisco bands Bayonics and Starship Connection — as well as The Pocket (formerly Hot Pocket).

**2:30 – 4 PM | WILEY’S COYOTES** Northern Californian musician Eric Wiley leads Wiley’s Coyotes on piano and vocals as he and the band play reggae music with a touch of jazz. Wiley has performed at the neighborhood’s Sheba Piano Lounge on Fillmore and has worked with the likes of Martin Fierro Quartet, the Melodians, the Abyssinians, Strictly Roots, Lloyd Brown, Sister Carol, J Monque’d Blues and Mario Abny.

**4:30 – 6 PM | LLOYD GREGORY AND FRIENDS** An award-winning guitarist and composer, San Francisco-based Lloyd Gregory is a well-established musician whose style is smooth, soulful, melodic, flowing and immediately charismatic. A master of both acoustic and electric guitar, his extensive R&B roots add a distinct texture.

WASHINGTON STREET ENTERTAINMENT AREA

**NOON – 1:30 PM** Miller Creek Summer Jazz Combo  
**2:00 – 3:30 PM** Good Karma

THE BROOKLYN CIRCUS SF BLOCK PARTY

**NOON – 6 PM** DJ LINEUP

O’FARRELL STREET FOUNTAIN SWING U STAGE

**NOON – 12:30 PM** Basic swing dance lessons\*  
**12:30 – 3:00 PM** DJs by Lindy Community  
**2:45 – 3:00 PM** Lindy Jack & Jill Contest,\* must know Lindy  
**3:00 – 4:00 PM** Contests and social dancing  
**4:00 – 4:15 PM** Basic swing dance lesson\*  
**4:30 – 5:00 PM** Social dancing

\*No partner needed







# SCHEDULE

## SUNDAY | JULY 1

### CALIFORNIA STREET STAGE

**10:30 AM – NOON | CLAUDIA VILLELA** Northern California has been fortunate to have one of the most creative, adventurous and expressive singers in our midst since the mid-80s when the Rio de Janerio born and raised singer, composer, pianist and percussionist Claudia Villela moved to Santa Cruz. The critics and fellow musicians gush:



“Remarkable, beautiful, towering voice”  
— The New York Times

“She is pure music.”  
— Bela Fleck

Find out for yourself and discover one of the Bay Area’s great treasures. Featuring Claudia Villela on voice, piano and percussion; Gary Brown on bass and Celso Alberti on drums and percussion.

**12:30 – 2 PM | LEHCATS FEATURING KAREN AND NORBERT STACHEL** Tenor and soprano saxophonist — actually, a multi-woodwind master — Norbert Stachel was on the scene in multiple arenas back in our Throwback era. The versatile horn player could be found recording for everyone from Tony! Toni! Tone! to Pete Escovedo to Boz Scaggs to Tower of Power. His wife Karen, the jazz and classical flutist — LeHCats is Norbert and Karen Stachels’ last name spelled backward — has released three albums of her own. Performing original music that mixes their love of modern jazz, funk, R&B, Middle Eastern, Afro-Latin and rock, they deliver a high energy set with this all-star ensemble.



**2:30 – 4 PM | CONTEMPORARY JAZZ ORCHESTRA WITH KENNY WASHINGTON** This group is no stranger to the Fillmore Jazz Festival — or to the Fillmore jazz strolls held throughout the year. Tod Dickow’s all-star 16-piece Contemporary Jazz Orchestra is one of the top jazz big bands in the country, marked by strong soloists and tight, dynamic section playing. The band will be joined by Kenny Washington, the longtime Bay Area resident (by way of New Orleans), who is truly one of the greatest male jazz singers performing today.



**4:30 – 6 PM | LAVAY SMITH AND HER RED HOT SKILLET LICKERS** You can’t think of Cafe du Nord or Bruno’s or Enrico’s or most any club in the ’90s without conjuring memories of the sparkling and soulful singer Lavay Smith. Back then, the legendary Examiner critic Phil Elwood wrote: “First-rate vocals...magnificent arrangements...the best combo in town.” And the same might be said today, as Lavay and Her Red Hot Skillet Lickers still swing just as hard and play with the same enthusiasm that compelled Lee Hildebrand, another iconic Bay Area critic, to write: “Outstanding...the real deal...Smith and her red-hot musicians are schooled in the nuances of blues, swing and bop.”

### SUTTER STREET STAGE

**10:30 AM – NOON | JOSHI MARSHALL AND MARSHALL ARTS REUNION** Tenor saxophonist and bandleader Joshi Marshall will be a busy fellow this weekend as he leads his Marshall Arts group — plus stints with Jungle Biskit, Dogslyde and the Mo’Fessionals. Marshall is known for his big, warm sound and modern sensibilities, and his trio will feature the dynamic drummer Steve Rossi and bassist Ollie Dudek. A fixture on the mid-90s scene, they’ll be pulling out the old songbook and reprising all the old hits.



**12:30 – 2 PM | JOSH JONES LATIN ALL-STARS** Back in the day, he was everywhere, all the time — and continues to be: a drummer/percussionist known for his deep grooves and soulfulness on recordings with Bay Area luminaries Ledisi, Peter Apfelbaum, the Mo’Fessionals (another festival treat this year), Goapele, Will Bernard, Zion-I and many more, including anchoring the time capsule known as the Up & Down Club Sessions. But he’s also driven the rhythm for international jazz icons M-Base pioneer and MacArthur “genius” Steve Coleman, post-bop trumpet innovator Don Cherry, saxophonists Chico Freeman and Arthur Blythe and many others. He brings his percussion-heavy all-stars to the stage on Sunday.

**2:30 – 4 PM | MO’FESSIONALS REUNION** The funkier soul band in the Bay Area in the ’90s is getting back together especially for this gig. In 1992, it was voted Best Funk Band in both the Bay Guardian and the SF Weekly; clubgoers voted the Mo’s their Favorite Bay Area Band in 1994 and 1995 in SoCo Rocks; in 1996, it was judged the Best Unsigned Band in Northern California (DiscMakers); and in 1997 one of the 12 Best Unsigned Bands in the World (Musician Magazine). Blending soulful vocals and conscious rap with tight, slick arrangements and sparked by the need to be funky, this large ensemble is a force to be reckoned with — or encountered.

**4:30 – 6 PM | ALPHABET SOUP REUNION** The original members are back to bring the free-form jazz and improvised hip hop that made them a staple on the mid-90s scene. MC’s Chris Burger and Michael Blake join Dred Scott on piano, Kenny Brooks on sax, Jay Lane on drums, Sammy Biggers on bass and special guest Victor Little on bass. As Dred Scott predicts: “This is going to be sick. I can’t even believe how much energy will be on that stage after all these years. Old songs, new songs . . .”

### EDDY STREET STAGE

**10:30 AM – NOON | DAVE PARKER SEXTET** This hardworking Bay Area ensemble, led by Dave Parker on bass, who played for 20 years in the Berkeley Symphony, is hyperlocal—playing the Fillmore Farmers Market at Fillmore and O’Farrell the first Saturday morning of every month, and Sheba’s the first Wednesday nights. It also has a new album to its credit, “Turnaround,” released last year.



**12:30 – 2 PM | NEWBLUE SOUL JAZZ QUARTET** Ari Caprow and Steve Leeds met at Sheba Piano Lounge on Fillmore, then began playing together when they found common musical favorites. Their performances include some blues and some jazz standards, with Brazilian flavors in the mix — all very soulful.

**2:30 – 4 PM | GROOVE RIDERS** This San Francisco-based band plays a smooth blend of blues and R&B with a touch of rock and roll. Members include Michael Lee and Ron Estrada on guitar and vocals, Kirk Bowman on bass and vocals and Thatcher Nine on drums.



**4:30 – 6 PM | TERRIE ODABI** Some have proclaimed that Terrie Odabi is nothing short of West Coast blues royalty. It has also been written that she is “easily the most dynamic blues and soul woman to have emerged in the Bay Area since Etta James came out of San Francisco’s Fillmore District in the ’50s.” Only a singer with Odabi’s combination of power and finesse could hold her own amid those comparisons. What sets her apart from so many of her peers are the different shades of hurt, longing, bliss and depth she brings to the music.

### WASHINGTON STREET ENTERTAINMENT AREA

**NOON – 4:00 PM** FAZZ

### THE BROOKLYN CIRCUS SF BLOCK PARTY

**NOON – 6 PM** | DJ LINEUP

### O’FARRELL STREET FOUNTAIN SWING U STAGE

- 11AM – NOON** Swing DJs
- NOON – 12:30 PM** Basic swing dance lessons\*
- 12:30 – 6:00 PM** DJs by Lindy Community
- 2:45 – 3:00 PM** Swing Jack & Jill Contest,\* must know Swing dancing
- 3:00 – 4:00 PM** Contests and social dancing
- 4:00 – 4:15 PM** Basic salsa dance lesson\*
- 4:30 – 6:00 PM** Social dancing

*\*No partner needed*





# Headliner Got Her Start on Fillmore

**It all started for you on Fillmore Street, right?**

Yes. I was cleaning houses and I got a call from Chris Provo at Harry's. They had listened to my cassette demo that had three tunes on it: *Just Friends* (bop jazz), *Moonlight in Vermont* (ballad) and *Never Let Me Go* (R&B ballad) They needed someone to work that night — and if it worked out I could have it weekly. They had a grand piano and the gig paid \$300 for a quartet; my rent was \$200 a month.

I was cleaning a house in Marin until 5 p.m. and the gig started at 6, plus I needed to put together a band and get dressed up. I told the woman whose house I was cleaning I had to leave and she was incredulous. She said no — and that she was paying me more money and it was a sure weekly thing. I called back Chris and asked if I could start the next week instead. He said whoever played that night would have the first shot at the weekly gig and that it might not be there next week.

I told the woman I was sorry and left right away to assemble a band. I got the weekly gig and got a raise and sang at Harry's weekly for a long time. From there, Ruth Dewson hooked me up with Eddie Petrillo and I started working at the Fillmore Grill, and then later with Peter Snyderman when he brought back the Alta Plaza.

**Does Fillmore still feel like home?**

Yes, I got married at Sherith Israel, my kids go to school here and my best friends either live or work here. I go to Peet's on Fillmore, shop at Mollie Stone's, get my hair done here. I still have dreams of leasing the old Alta Plaza space and reopening it as a jazz club once my kids get older.



Kim Nalley (at left with pianist Tammy Hall) has been appearing at the Fillmore Jazz Festival since 2003 — and on Fillmore Street even longer.

**You've been a regular at the festival for ages.**

My first performance was in 2003. I was the poster girl, fresh back from living in Europe and about to reopen Jazz at Pearl's in North Beach.

**What keeps bringing you back?**

It's my favorite gig. I see everyone, even my old friends from the Harry's days. Family and friends fly into San Francisco just to see me at this festival. It's a party!

**What's on tap this year?**

This year is a '90s theme, so there are a lot of my friends from back in the day performing this year. I will be making the rounds, so don't be surprised to see me jump up on a different stage to belt a tune!

The '90s were such an exciting time in Bay Area jazz. The acid jazz, hip hop jazz and retro-swing movement were nascent. I have not made out the set list yet, but I have a few new tunes in the pipeline. My band is Tammy Hall, Kent Bryson, Michael Zisman, Barry Finnerty and Howard Wiley. And of course as usual I'll bring homemade lasagna for the after-show hang!

**You and your pianist Tammy Hall were part of a significant event on Fillmore last month at the end of longtime resident Kelly Johnson's life — how did that happen and what did it mean to you?**

Kelly told me he looked forward to my concerts at the Fillmore festival and that he was there in a front row seat every year. I said I had never seen him there — and

then when he invited me over to his place I finally understood. His living room was practically right in front of the stage!

Near the end, he asked if any of my friends wanted to play his B3 organ, since he could no longer play it properly. Wayne de la Cruz and Tammy Hall came several times. It was so much fun playing for Kelly. I knew of his music and work with the symphony, but I had no idea about all of the amazing things he did in dance and vaudeville. He was so humble and never tooted his own horn. I feel so blessed to have been a part of him ending his life the way he wanted, surrounded by music, art, family and friends. I am dedicating my Fillmore set to him. He was very special and continues to bring the people who loved him together.

# Poster Artist Has His Own Quartet

**Are you a jazz fan?**

Sure. I'm not an aficionado, but as a kid, back in southern Oklahoma, I remember hearing my dad playing cool jazz albums on the hi-fi in our living room — a lot of Ella Fitzgerald, Louis Armstrong, Sarah Vaughan, Dave Brubeck and Paul Desmond. In high school, I'll never forget being introduced to Mose Allison: "You know a young man ... ain't nothin' in this world these days." Wow.

In 1975, after graduating from art school in L.A., I moved to San Francisco and set up my apartment-studio on Telegraph Hill. The radio was always on KJAZ — "Dinner Jazz with Bob Parlocha," among others. It was quite an education for me at the time — Chet Baker, Oscar Peterson, Milt Jackson, Bill Evans, Stan Getz and Miles. I still prefer working to deep, warm instrumental tunes, like Charlie Haden. Jazz sets the right tone. Cannonball Adderley is on Pandora as we speak.

**Why a drummer this year?**

This is the fourth poster I've created for the festival. We started out with a bass player, then came a trumpeter and then a female singer at the microphone. I just felt that we needed a drummer. Now we have a band.

**A quartet of Schwab jazz banners — how did Fillmore get so lucky?**

How did I get so lucky! The festival gave me total freedom to create these bold dramatic portraits and at the



This year's poster is the fourth jazz image Michael Schwab has created for the Fillmore festival. All four now hang as banners on the street.

same time give something back to this amazing city and this neighborhood with its deep history of jazz.

**How did the different images evolve?**

My graphic style is "less is more." Bold and simple. The first portrait was the bass player — a dark, silhouette profile. The following three portraits just followed that graphic model. It's like creating music — you start out with a few sketches, then tighten things up, add a few details, move things around, add the colors to create the perfect dramatic harmonies and finally stand back and say, "OK, it's done. Print it."

**What else are you up to?**

I've been lucky to work for some amazing clients — Amtrak, Golden Gate National Parks, Levi's, Peet's Coffee and many more. Currently on my drawing table is the logo design and related graphics for WaterFX, a new water desalination company, as well as graphics for Shasta Ventures, a venture capital firm with offices on South Park and in Menlo Park. Coming up, I'll be working again with Lucy Blake on the next poster art commission for the Northern Sierra Partnership, a collaborative initiative to conserve and restore the magnificent natural landscape of the Northern Sierra Nevada. I'm jazzed.



**You're throwing us back this year to the 1990s — where were you back then?**

Well, 1993 was really the beginning of what would be my professional life in jazz. Before applying to grad school or law school I thought I should at least look for a job in “jazz,” as if jazz music had jobs to offer.

Lo and behold I found a handful of nonpaid internships in some varied aspects of the biz — public relations at KJAZ radio, the development department at Jazz in the City (now SF Jazz), editorial assistant at the *Gavin Report* — a weekly radio trade magazine in San Francisco and major music convention producer — and Yoshi's in Oakland, in PR and marketing. By late 1993 I had scored two full-timeish gigs, at *Gavin* and Yoshi's.

I was also gigging a couple of times a week with our band from U.C. Santa Cruz called 2AM (previously Jazz on the Line), since we had all migrated to the Bay Area after school. Our regular gigs were at Blondie's on Valencia and Rasselas on Divis. Being out and on the scene as both a musician and club artistic director, I was keenly aware of what was happening in the mid-1990s, booking many of these bands at Yoshi's or trying to play my own gigs at the popular clubs in town. I was here and was digging these artists that are playing this weekend back in the day.

**How did you get involved in the Fillmore Jazz Festival?**

I had just taken over booking Yoshi's San Francisco in 2009 when the Fillmore Merchants Association reached out to me and introduced me to Steven Restivo, the longtime festival producer. The thought was that perhaps we could find some synergy between the national acts we were bring-



Jason Olaine books the Fillmore festival when he's not booking Jazz at Lincoln Center.

# Spreading the Gospel of Jazz

ing to Yoshi's on Fillmore and have them participate and help grow the stature and audience for the festival. I embraced the opportunity and am grateful to the Fillmore festival for having me on board, even though I returned to New York in 2012.

**You stayed involved even after you moved to New York. How has that worked out?**

I wanted to stay connected to the Bay Area music scene. One of the cool things is I've been able to introduce some artists I've discovered in New York to the Fillmore Jazz Festival over the years (Marco Benevento, Jonah Smith, Jerome Jennings, Grace Kelly) and I've rediscovered some amazing Bay Area musicians that I've been able to bring to New York (Kim Nalley, Kenny Washington, Lavay Smith, Denise

Perrier, Calvin Keys). So it's really been a beneficial two-way street for both coasts, and fun for me to stay in touch with so many good friends. Speaking of which, this weekend is going to be so off the hook. All these bands and artists were such good friends back in the day and for them to all be playing and mixing it up together is going to be crazy.

**Still having fun working with Wynton Marsalis and Jazz at Lincoln Center?**

I am, every day. I am fortunate. I wake up and I love going to work. I don't always love my daily commute on New Jersey Transit. But I love my co-workers, I love the work, I love the challenges and the diversity of what I'm able to do, and I love my boss. He's the hardest working, most driven and sincere person I know — or

ever will know. He's so committed to his mission and the mission of Jazz at Lincoln Center that I've become that much more committed to my mission, which turns out to be pretty much the same.

My mission from way back when had always been to try and bring jazz to as many people in the world as possible — if not in volume, then in quality and in memorable experiences. Whether at a community event in college, or in my hometown of Palo Alto, or later at a jazz club show at Yoshi's, or for the Newport Jazz Festival, or making records on Verve that get released around the world, or helping a jazz band tour and bring music to people in other countries, or producing shows that get webcast around the world — it's all a part of the same mission: to bring jazz to the people.

I believe that will make the world a better place. Jazz, by its nature, is optimistic. It takes the blues and finds a way home, no matter what. You generally have to do it with other people — a band, so you have to find a way to work together — and you have to solo as well. It's not only good for you, but it also helps others see that yes, there is a light at the end of the tunnel, and it's gonna be fine.

**Some people complain there's not enough jazz at the Fillmore Jazz Festival. How do you see it?**

Really? I always thought my job was to present great straightahead jazz, instrumental and vocal, on the California Street Stage, and mix it up with jazz-informed or just good music, but not necessarily jazz, on the Sutter Street Stage, the two stages I book. So you tell me: Do we want more jazz next year? You certainly won't get any argument from me.

A large photograph of Dr. Vincent Matthews, a Black man with glasses, wearing a brown suit and a patterned tie. He is sitting on a set of stone steps in front of a grand, ornate building with many arches and windows. The lighting is warm, suggesting late afternoon or early morning. In the background, other people can be seen walking on the steps.

# FREE SPEAKER

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Looking south on Fillmore from Bush Street in 1964, a wide variety of neon signs still fronted buildings on the street, many of which would soon be torn down.

# Neon on Fillmore, Then and Now

By RANDALL ANN HOMAN

THE SIGN for the Elite Cafe, glowing again after a fire left it damaged and dark for months, is a beacon from a time when Fillmore Street was awash with neon signs announcing the street’s vibrant nightlife. Earlier this year, Jim Rizzo of Neon Works put up scaffolding and gave the Elite sign some long-needed restoration work. When he scraped back decades of paint, he uncovered a faint shadow of the former lettering. With a little sleuthing, it was easy to determine the name on the sign had advertised the Lincoln Grill from the 1930s to the 1950s. Then the business and sign changed to the Asia Grill. The third and final change came in 1981, when it became the Elite Cafe.



The D&M Liquors sign at Fillmore and Sacramento.

The fact that the Lincoln-Asia-Elite sign still exists is a minor miracle, considering how many neon signs that once dazzled visitors on Fillmore Street have now vanished. A photo from the San Francisco Public Library’s history room shows a view of Fillmore Street two blocks south of the Elite

Cafe. Chop suey signs were ubiquitous in many neighborhoods, announcing the preferred late-night meal for tourists. The Palace Cafe survived into the 1970s beside Reinert-Riley Furniture; both buildings still stand on the west side of the 1800 block of Fillmore. Dominating the foreground of the photograph is the Club Flamingo-Texas Playhouse neon vertical sign on the left, sporting classic Art Deco era letterforms. The Club Flamingo was one of a string of venues that were part of the vibrant music scene on the street. All of the signs in this photo have been lost to the dustbin of history, likely dismantled for scrap metal or removed during the redevelopment era. The neon legacy on upper Fillmore still has its bright spots. The Elite Cafe sign is kept company

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Traces of the Lincoln Grill (above) were found on the Elite Cafe's sign.

by two other historic neon signs: D&M Liquors and the enduring Clay Theatre.

The Clay Theatre neon sign has been shining near the corner of Fillmore and Clay Streets since at least the 1940s. The Clay has weathered several changes in the design of its facade and at some point acquired a vertical blade that can be seen from blocks away.

Neon is making its comeback with new signs inspired by the authentic design style of last century. People call them all neon signs, even if the tubes are sometimes filled with argon gas. Fillmore Street has a neon gem in the relatively recent Palmer's Tavern sign,



DANIEL BAHMANI

complete with a neon crown and a blue neon cocktail glass. This sign would have fit right in next to the old Club Flamingo.

The 1950s were the heyday of neon tube signage. Even mom and pop stores could afford to purchase a neon sign and see their names up in lights. The surviving signs have become iconic to individual neighborhoods, representing the gathering

places where generations of residents have met to watch movies, drink martinis, eat oysters and even park cars.

*Fillmore Street contains only a few of the many historic neon treasures all over San Francisco. Learn more at [sfneon.org](http://sfneon.org).*

DICKIE SPRITZER



AL BARNA

The vintage marquee at the Clay Theatre (above), with D&M Liquors in the distance, and the more recent sign at Palmer's (left), with a martini glass.

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2454 Bush St	2	2	0	n/a	34	6/15/2018	2,495,000	2,500,000
213 Moulton St	3	3	1	2,364	11	6/1/2018	2,495,000	2,650,000
2950 Bush St	3	3	2	2,800	13	5/16/2018	2,895,000	2,850,000
2761 Pine St	4	6	1	3,525	73	5/18/2018	4,995,000	4,700,000
2754 Octavia St	5	4	3	n/a	4	6/1/2018	5,959,000	6,200,000
2746 Buchanan St	4	4	2	4,005	11	6/12/2018	6,800,000	6,825,000
3415 Pacific Ave	4	3	2	4,000	12	5/16/2018	5,799,000	7,350,000
2760 Divisadero St	5	4	2	5,777	60	5/24/2018	8,700,000	8,700,000
3756 Jackson St	7	8	2	7,820	8	6/8/2018	11,995,000	12,000,000

Condos / Co-ops / TICs / Lofts

2211 California St #204	0	1	0	409	50	6/14/2018	499,000	475,000
1450 Post St #716	2	2	1	1,094	393	6/13/2018	695,000	500,000
333 Cherry St #B	0	1	0	385	41	6/4/2018	499,000	537,500
1963 Clay St #A	0	1	0	510	12	5/17/2018	549,000	702,500
1800 Washington St #414	0	1	1	476	11	6/7/2018	599,000	725,000
2090 Pacific Ave #206	1	1	1	n/a		6/12/2018	859,000	742,000
2701 Van Ness St #411	1	1	1	820	51	5/31/2018	865,000	829,000
2121 Laguna St #4	1	1	1	n/a	42	5/30/2018	849,000	849,000
2029 Pierce St #302	1	1	1	547	28	5/23/2018	855,000	855,000
2295 Vallejo St #105	1	1	1	765	36	6/12/2018	825,000	875,000
2185 Bush St #207	1	1	1	889	5	6/12/2018	849,000	930,000
2718 Octavia St	1	1	1	n/a	8	5/18/2018	859,000	940,000
1700 Gough St #39	1	2	1	842	20	6/15/2018	895,000	960,000
2040 Franklin St #502	1	1	1	n/a	13	5/29/2018	899,000	1,050,000
2347 Union St #2	1	1	1	n/a	10	5/22/2018	879,000	1,050,000
1551 Filbert St #3	1	2	1	n/a	15	5/16/2018	998,000	1,130,000
2945 Pacific Ave #9	1	1	1	1,032	73	6/13/2018	1,295,000	1,245,000
2878 Jackson St	2	1	0	1,360	42	6/13/2018	1,395,000	1,400,000
3124 Laguna St #A	2	1	1	n/a	12	6/13/2018	1,049,000	1,405,000
1701 Jackson St #606	2	2	1	1,116	13	6/11/2018	1,290,000	1,415,000
1877 Green St	2	1	1	n/a	5	5/23/2018	1,349,000	1,600,000
2447 Vallejo St #6	2	1	0	1,314	11	6/11/2018	1,499,000	1,650,000
1635 Lombard St	3	2	1	1,350	11	6/12/2018	1,499,000	1,715,000
2114 Divisadero St	2	2	1	1,472	47	6/14/2018	1,595,000	1,809,818
2160 Pacific Ave #4	2	2	1	1,376	15	5/16/2018	1,750,000	1,900,000
434 Laurel St	2	2	1	n/a	5	6/11/2018	1,699,000	2,000,000
2829 California St #3C	2	2	1	1,306	4	5/18/2018	1,699,000	2,000,000
1706 Vallejo St	3	2	1	2,069	27	5/17/2018	2,150,000	2,028,000
1941 Lyon St	3	2	1	n/a	11	6/1/2018	1,795,000	2,155,000
1854 Vallejo St	2	3	1	1,818	28	5/21/2018	2,349,000	2,350,000
2204 Green St	3	2	1	2,173	20	6/12/2018	2,395,000	2,435,000
2368 Greenwich St	2	2	1	n/a	13	6/5/2018	1,995,000	2,512,000
2040 Broadway #302	3	2	1	2,060	25	6/12/2018	2,595,000	2,550,000
2370 Greenwich St	3	3	1	n/a	17	6/5/2018	2,595,000	2,600,000
1859 Scott St	3	3	1	2,632	40	5/25/2018	2,990,000	2,735,000
3450 Clay St	5	4	2	3,346	38	6/8/2018	5,495,000	4,975,000
2618 Jackson St	3	3	2	2,500	53	5/23/2018	5,500,000	5,500,000
2121 Webster St PH#7	3	3	2	3,031	76	5/31/2018	9,900,000	8,501,000



\$2.5 million — but no parking

As homebuyers jockey to compete in the neighborhood’s high-priced housing market, some are willing to sacrifice traditional features to secure a home. A case in point is 2454 Bush Street (above), a pair of joined mid-block circa 1850s workers cottages hidden behind a row of Victorians that sold on June 15, a little more than a month after being listed. The two-bedroom home lacks parking, but still sold for \$2.5 million, slightly more than its original asking price.

Of the 41 single-family homes sold this year in Lower Pacific Heights, Pacific Heights, Presidio Heights and Cow Hollow, only two have not included parking. Both properties sold close to their listing price — and the least-expensive single-family home sale in the neighborhood so far this year is \$1.95 million.

Homebuyers have traditionally considered parking a standard feature rather than an amenity, but generational shifts are changing that expectation. Parking spots are still a big value-add in San Francisco, but many millennials are content to buy a home without parking and get around using Uber or Lyft.

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

14 NEW FILLMORE July 2018



BY BARBARA WYETH

EVERY TIME I walk past the corner of Fillmore and Pine, I am transported back to the Brown Bag, the stationery store that was a mainstay on the northeast corner for many years.

Back in the day, I owned a small business in North Beach, but was struggling. I met Dawn, one of Brown Bag's owners, when I was helping out on weekends at the nearby California Street Creamery. We had become friendly, and when I decided to quit my store, Dawn offered me a job at the Brown Bag.

I'd had ongoing connections with the Fillmore neighborhood since moving to San Francisco, so working at the Brown Bag seemed like a good fit. I loved its eclectic mix of practical supplies and wildly impractical baubles. It reminded me of the old-fashioned 5 & Dime in my Midwestern hometown. The place even included the smell of bacon wafting in from the Chestnut Cafe next door.

But what I loved most was the neighborhood feeling. Back in that dark, pre-Internet age, the Brown Bag offered copy services. And we could send faxes, too. The store had accounts for most of the businesses in the neighborhood: the medical offices, architects, restaurants, landscape designers, the wash and fold, Mrs. Dewson's hat shop, Leon's Barbeque, the dress shops, Pacific Heights Bar and Grill, Harry's, the gallery across the street, the bird store.

We served families and lots of school kids as well. I especially related to the girls from St. Rose Academy in their dowdy brown uniforms, having been stuck in boring navy and white during four years at my all-girls high school back in my hometown. I loved to hear their enthusiasm when talking about their school projects, and the fun, girlish scribbles and doodles they left on little scratch pads we supplied for testing pens and markers.

The store also sold expensive and very high-end fountain pens, each with its own singular way of supplying ink. All those cartridges and all those pens! One heart specialist favored pricey writing implements back in the day. He seemed to be the classic brilliant but absent-minded professor. He would hover over the glass-cased counter right by the front door and ruminate forever, it seemed, contemplating ink color and nib sizes.

Congestion at the pen case caused a traffic jam with the neighborhood moms, many with one toddler in a stroller and another child in hand. We talked about creating a store rule about leaving strollers at the door, maybe even setting up a stroller



Treasures saved from the Brown Bag, the emporium and supply store at 2000 Fillmore.

## Practical Supplies & Impractical Baubles

The beloved Brown Bag served up an eclectic mix



rack — one that could accommodate the child, too. We eventually decided against it. But the stickers! Kids loved them, pulling on them as they unrolled to the floor. Ringing them up later was a chore because each was priced differently by size, shape and vendor. No SKU electronic pricing, just a handwritten confusing chart taped up at each of the two registers.

Sheila, the Brown Bag's other owner, handled the office and art supplies; Dawn favored all the little toys and charms, cards and gift wrap. She found not only stickers, but also old German cutouts and vintage seals, the kind of ephemera that she knew from childhood. I also collected that sort of stuff and still have paper and stickers I got at the Bag and am loath to use.

The store's windows faced Fillmore Street. They weren't really display windows but we made them work, incorporating both the fun and the serious things that Brown Bag offered. Dawn knew my favorite drink and frequently coerced me into staying late to do the window display by plying me with a dry, double olive martini in a Styrofoam cup. It worked. It was like play. We managed to incorporate erasers, long-pronged push pins, ledger books and drawing pads with replica water pistols and vintage paper seals. People loved those windows.

We did have to watch our language around the Bag, though. Sheila had a sweet old shepherd mix named Greta. Most of the time, Greta slept at Sheila's feet as she sat at her desk doing paperwork. When merchandise arrived, the worker bees would price the items, then shelve them or store them in a crowded back room as necessary. When the cartons were empty, duty called. "Box! Get the box, Greta," we'd command, and she became a snarling beast, ripping the box to shreds. Once satisfied with the job, she would head back to her spot behind the counter. We would then sweep up and bag the remains for recycling. We just had to be very careful not to use the word "box" in the store unless we meant business.

There were resident cats at the store as well. Chubby Checkers, the store tabby, liked to hunt down the rabbit's feet key chains and present his trophy to us at the counter. He also liked to bat around the carefully displayed novelty erasers that would then need to be arranged again. Foundling kittens that needed homes were also frequently part of the menagerie at the Brown Bag.

Because we were at a bus stop corner, a number of interesting characters would wander into the store. One day a man walked in and announced: "I'm 52 and I need a dollah." We didn't quite follow the logic, but he got his dollar and we gently escorted him out the door.

After a lot of thought and consideration, I was lured away from the Brown Bag — not for a dollar, but for the promise of an exciting new enterprise. Another Fillmore Street business owner had a small letterpress print shop behind the old Browser Books, then located beside the Clay Theatre, and was expanding to a new shop south of Market. I'd be working with graphic designers and learning about the trade and the art of letterpress printing.

Still, my attachment to the neighborhood never left. Some years later, I found myself back nearby, working in a neighborhood that feels like a second home. When I walk down Fillmore Street, many great memories will always walk with me.

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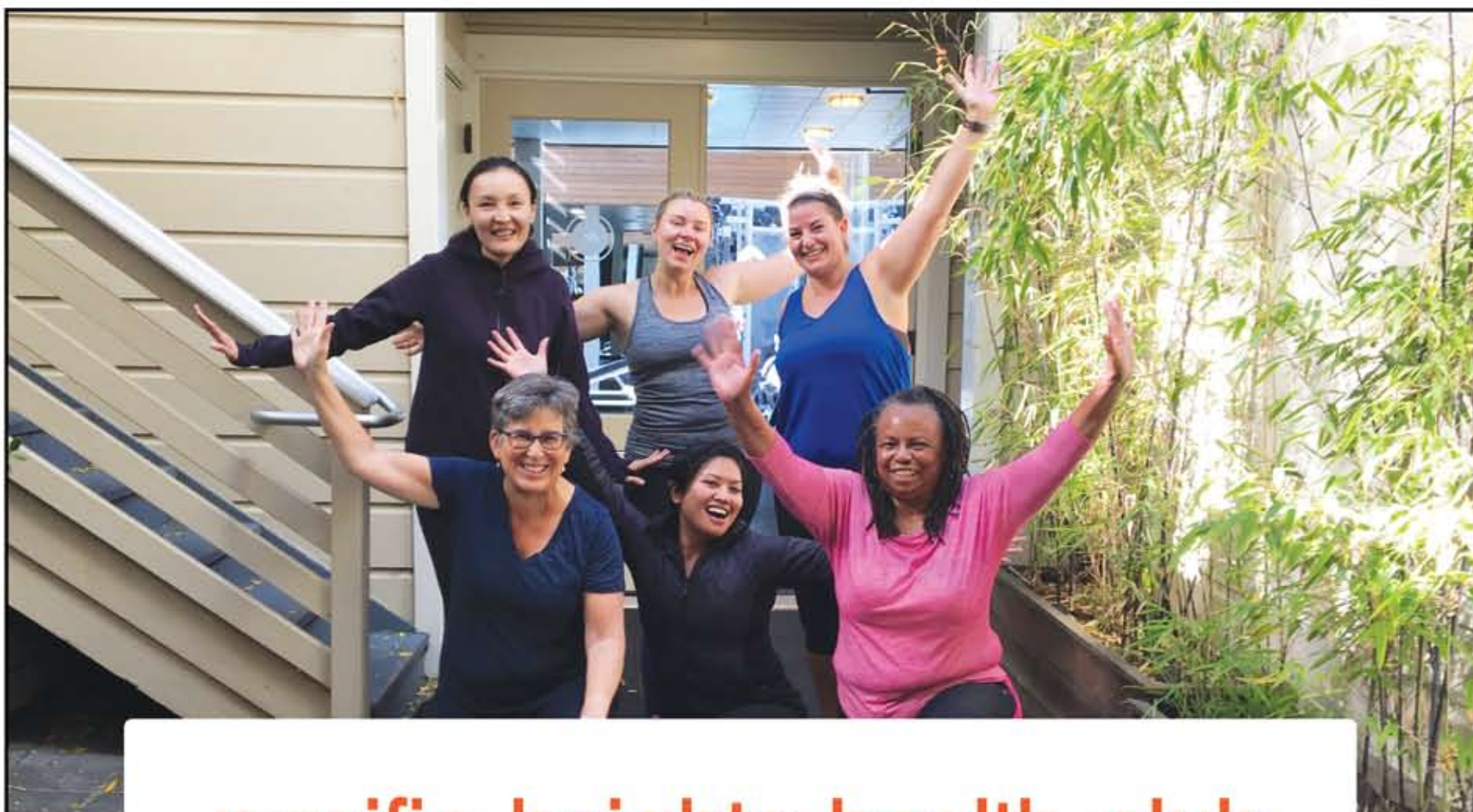


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