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SAN FRANCISCO ■ SEPTEMBER 2018



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THERE WAS a brief time in the San Francisco art scene when artwork created on color Xerox copy machines was hot — the latest thing, *de rigueur* for experimental and accomplished artists, and novices as well. The Fillmore was at the center of the excitement.

COPY ART | PAGES 8 & 9

"BIG BUCKS" BY BARBARA WYETH



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UPFRONT



Kelly Johnson's final dance

More than 300 friends and neighbors of Fillmore fixture Kelly Johnson turned out at the Clay Theatre on August 15 for the premiere of *A Dance With Death*, a new documentary chronicling his decision to end his life earlier this year. Musicians Tammy Hall and Kim Nalley (below) sang some of the songs they'd performed at Johnson's nearby flat in the days before he died. The film screens again on September 15 at the Legacy Film Festival on Aging in Japantown. See **FILM** | PAGE 11.



THE NEW FILLMORE

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Connecting the neighborhood

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STREET TALK

Unity Church may become a pot shop

Unity Church has entered into a contract to sell its longtime home in the Victorian building at 2222 Bush Street — reportedly to a marijuana retailer — if the church can find a new location within the next year that is near mass transit lines and better-suited to its needs.

Church members voted earlier to hire a commercial real estate broker to explore the sale of the building — which is zoned for retail as part of the Fillmore neighborhood commercial district — and the purchase of a less expensive home that would be more accessible to its members.

A church leader confirmed the contract, but declined to identify the buyer. Records in the city’s new Office of Cannabis show the Vapor Room has submitted an application for a retail cannabis permit at 2222 Bush.

JUST ONE DRESS: Only a few weeks ago LILITH closed at 2029 Fillmore, and already ZURI has taken its place.

The new shop offers only one dress, made in Kenya of many different boldly patterned and brightly colored fabrics. This is the second shop for the online company — the other is on Bleeker Street in New York. An all-day opening party is set for Thursday, September 6.



THE FILLMORE BLADE: After six years of effort, the legendary Fillmore Auditorium finally unveiled its new sign in early August. It includes an apple, symbolic of the barrel of apples that greets concertgoers.

That confused a pair of recent visitors, who asked a passing local, “Where’s the Fillmore Auditorium?” When he pointed up to the new sign, one responded: “That’s not The Fillmore. That’s an Apple store.”



DICKIE SPRITZER

ALTA PLAZA REOPENS

After months of being surrounded by chain link fencing while its irrigation system was overhauled, the top side of Alta Plaza Park reopened to the public on August 31. The lawns have been replanted and new drains installed to capture water runoff. Some areas of the park are still fenced off as final details, including a new entry at Jackson

and Pierce, are completed. New plantings at the entrances are to be installed later this year.

The Friends of Alta Plaza Park will celebrate the reopening with a free continental breakfast on the plaza by the playground on Sunday, September 23, from 9 a.m. to noon. For more information, go to altaplazapark.com.

City Sues Fillmore Heritage Center Developer

CITY ATTORNEY Dennis Herrera filed suit on August 16 against developer Michael E. Johnson — who built the Fillmore Heritage Center — for more than \$6.5 million the city claims Johnson owes for a loan that helped build the complex.

“The years of excuses are over. Time’s up,” Herrera said in a statement announcing the lawsuit. “San Francisco taxpayers need to be made whole.”

For a few lively years beginning in 2007, the 50,000-square-foot space at Fillmore and Eddy housed Yoshi’s jazz club and restaurant and the 1300 on Fillmore lounge and restaurant, plus a gallery, screening room and garage. Yoshi’s closed in 2014 and briefly became The Addition, which

Johnson ran himself before it too closed. 1300 on Fillmore closed in 2017 and now operates at the airport.

The city took over the complex in 2017 when Johnson defaulted on the loan and has not yet figured out what to do with the empty commercial spaces.

“The city made this loan in good faith and has given Mr. Johnson every chance to pay back San Francisco taxpayers,” Herrera said. “San Francisco has worked with Mr. Johnson at every turn. Mr. Johnson has never held up his end of the bargain.”

At a public meeting in May 2016, Johnson told the audience that, in effect, the project had been thrust upon him. He noted that he was primarily a housing developer when local residents who wanted

an African-American in charge pressed him to take on the project.

In hindsight, he said it was a mistake for him to get involved in entertainment and restaurants. “It was a bad decision to go down that road,” he said.

After Yoshi’s on Fillmore declared bankruptcy, Johnson decided to run the club and restaurant himself. “I made another mistake,” he said. “We decided to try to resurrect it and create The Addition.”

He added: “We found out that operating that 28,000-square-foot facility was very difficult. We went six months. We couldn’t make it work. We had to close.”

Other lawsuits are said to be in the works over the commercial spaces in the center, which remain empty.



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CRIME WATCH

Burglary
Buchanan and Sutter
July 15, 5:30 p.m.

A man posing as a building’s security guard entered a woman’s apartment while she was home, telling her that he needed to “check” it. He then stole her wallet and fled. The man is thought to be around 40 years old. Police have no suspects.

Assault and Robbery
Geary and Webster
July 19, 12:05 a.m.

A man was walking to his hotel when he was tackled at the intersection by another man. The assailant stole a cell phone and wallet from the man’s pockets, then fled. The man who was robbed suffered a laceration below the eye, but refused medical treatment. The robber is described as a man of about 40. Police have no suspects at this time.

Robbery
Geary and Webster
July 20, 2:20 p.m.

A man waiting for the 38-Geary bus was approached by a man and a woman, both approximately 18 to 25 years old. The male suspect grabbed the man’s camera. The man waiting for the bus refused to give it up, and the two struggled until he was knocked to the ground. The robber took the man’s camera and cell phone, then both suspects fled east on Geary. The man who was robbed sustained minor injuries. Police are still investigating the matter.

Assault
Fillmore and O’Farrell
July 23, 5:45 a.m.

A man on the street shouted insults at another man, then walked away. The man

who had been insulted followed him and struck him in the head from behind. His injury was not life-threatening, and police transported him to a nearby hospital.

Robbery, Assault
Franklin and Hayes
July 29, 4 a.m.

A pedestrian was approached by two men who jumped him and started struggling with him. They grabbed his cell phone, and took his jacket and wallet. Both men fled the scene. The suspects were between 20 and 30 years of age. The man who was robbed had injuries that were not life-threatening. When police came, they transported him to the hospital. No arrests have been made and the matter is still under investigation.

Battery, Trespassing
Lyon and Fell
July 30, 9:36 a.m.

A store manager saw a woman enter his store and start an argument with a customer. When the manager asked her to leave, she became enraged and hit him. He called the police, who detained the suspect.

Robbery
Buchanan and Oak
July 31, 5 p.m.

A man walking down the street with a camera was approached by two men carrying knives. They demanded the man’s camera, and he handed it over. The two then fled south on foot. Both suspects were from 25 to 30 years old. They are still at large.

Robbery With Gun
Bush and Divisadero
July 31, 10:30 p.m.

A man was walking down the street

when a car stopped alongside him and two men dressed all in black and wearing black masks jumped out. When the suspects grabbed the pedestrian’s backpack, he fought back. Then one attacker brandished a handgun and demanded the backpack. Fearful for his life, the pedestrian released it.

Both assailants are described as black males, from 18 to 25 years old; the driver of the car is a Latina woman with a heavy build. All suspects are still at large.

Burglary, Outstanding Warrant
Webster and Turk
August 1, 5:33 a.m.

A passerby called the police after he saw a man break into a car. Officers arrived and ran a background check on the suspect, which revealed that he had three outstanding warrants and was on probation. The officers placed him under arrest.

Hit and Run
Geary and 2nd
August 4, 1:30 a.m.

A man who was struck by a hit-and-run driver as he crossed Geary Boulevard died of his injuries. The suspect remains at large. Police report that the driver, who was traveling east on Geary in a dark-colored four-door sedan, fled the scene immediately. The vehicle was last seen speeding south on Arguello. It is believed that the car sustained front-end damage in the collision. Police have made no arrests in this case, and anyone who has any information is encouraged to call the police department’s anonymous tip line at 415-731-2865, or text TIP411 with “SFPD” at the start of the message.

Outstanding Warrant
Turk and Parker
August 11, 7:44 p.m.

A witness called the police concerning a white male who was moving from car to car, trying to break their windows. When officers arrived they detained the man, who spontaneously stated: “I didn’t do it. I didn’t break any window.” A computer query revealed there was an outstanding warrant on the man for burglary. He was placed under arrest and booked.

Driving With Suspended License,
Possession of Prohibited Weapon
Sutter and Broderick
August 16, 9:27 p.m.

Officers stopped a vehicle that did not have current registration. The driver also stated that he didn’t have a license. After investigating, the officers found the registration on the car to be fraudulent, and a records check revealed that the driver’s license had been suspended.

Officers then searched the car prior to having it towed, and found an illegal collapsible baton hidden under a seat. The suspect was arrested and booked at county jail for possession of a prohibited weapon, false display of registration and driving with a suspended license.

Outstanding Warrant
Broderick and Fell
August 19, 12:08 p.m.

A man called 911 about an individual he had frequently seen loitering in the area and behaving in a threatening manner. The suspect was described as a white male. Responding officers learned the suspect had an active warrant for loitering and resisting arrest that had been issued by the U.C. Berkeley Police Department.

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It’s Swank No More

By Chris Barnett

CHANGE COMES SLOWLY at the intersection of California and Presidio. The Jewish Community Center, the S.F. Fire Credit Union and Ella’s, the popular breakfast spot, have shared the corner for decades. So it was a surprise when what has been the **SWANK BAR** in the Laurel Inn on the northeast corner for nearly a decade recently appeared with a new name, **LAUREATE**. It also sports a new look, a new bartender — and a convivial 4 p.m. to 6 p.m. happy hour, during which cocktails are skillfully made, generously poured and reasonably priced.

I’m no poet, but Laureate has a nice, quiet vibe. It also has a following of loyal locals who’ve been coming since its G Bar days, stayed with it through the Swank years, and like the option of curling up with friend in contemporary conversation-friendly furniture clusters, cozying up near the fireplace or sitting at the bar on comfy leather stools. Michelle Nguyen, who’s making a return appearance as an afternoon bartender after a four-year absence, warms up the place on foggy days with her smile and to-the-rim cocktails.

Because it’s small and intimate and attached to the longstanding Laurel Inn, the new Laureate retains its lingering ambiance as a cozy neighborhood bar and trysting venue. Raucous it’s not; the lone TV is mostly switched off. It’s a neighborhoody, nobody-bothers-you kind of place. Greg has been stopping by for years. “It’s not loud and crowded — it’s the perfect atmosphere for a bar,” he says. Greg favors Tanqueray gin and Angostura bitters — a “Pink Gin.” Sam is sitting at the bar, tapping out some corporate prose on her laptop, sipping a Grey Goose up with a twist and waiting for three friends, who suddenly burst in smiling. The four women retreat to the sofas and order up.

A Margarita requested straight up arrives filled with fresh lime juice, a touch of agave syrup and rimmed with spice salt, \$10. A “snack” of six golf-ball-sized meatballs soaked in barbecue sauce is a bargain at \$6. Bacon-wrapped dates and deviled eggs are also on the menu. A California chardonnay and cabernet and a Prosecco are \$7 during happy hour, while a small selection of draft beers from San Francisco’s Fort Point Brewery are priced at \$6 for a husky pour.

■
BEYOND BAGELS: The upmarket bagelry at 1520 Fillmore, **WISE SONS**, has beefed up its menu with new deli sandwiches. The revived menu, which looks and reads like Brighton Beach circa 1952, leads off with coriander and pepper-crusted pastrami smoked over hickory, or hot corned beef that’s been brined for a week with garlic. Both are piled between slabs of Wise Sons’ homebaked Jewish rye, with a pickle, for \$11.50.

Then there’s the classic Reuben: pastrami or corned beef with sauerkraut, Swiss cheese, Russian dressing, this time on toasted Jewish rye, for \$12.50. Toss in coleslaw and you have a messy but delicious Number 19 at \$12.50.

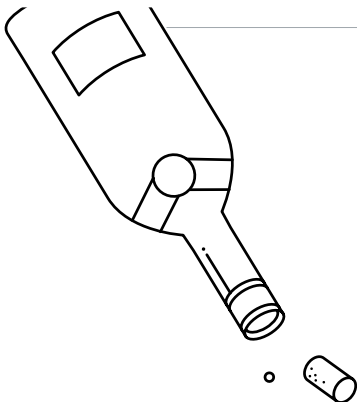
For something a bit tamer, the Club Sandwich marries smoked turkey with crispy pastrami and a “smashed” avocado for \$12.50. Oy. The Sons have wisely diversified ethnically, too. The new menu includes a Chinese chicken salad sandwich on toasted challah bread for \$13. The late, great playwright Neil Simon would be proud.

■
AN-TI-CI-PA-TION: The fall opening of **NOOSH** in the former Thai Stick space — hailed by eater.com as one of the dozen most anticipated restaurant openings in the country — is now slated for year-end. But a bit of news escaped from behind the butcher-papered windows at Pine and Fillmore. What’s described as a “fine, fast casual dining” concept will also offer home delivery of “progressive California cuisine with an eastern Mediterranean influence,” says co-owner **JOHN LITZ**, who’s still promising the prices will be reasonable.

■
A CHRISTMAS GIFT: Earlier this year the **HOTEL KABUKI** in Japantown underwent a magnificent makeover, adding a splashy new bar and a reimagined lobby. Now its new marquee restaurant, originally touted to open year-end 2017 and then first-quarter of this year, will open at Christmas. The hotel has signed a deal with **KIN KHAO**, chef at the hot Michelin-starred Thai fusion spot in the Hilton Parc 55 Hotel near Union Square.

Meanwhile, beware of a \$114-a-night lowball room rate being floated around town by Trivago, the heavily hyped hotel booking engine. Not true, says a Kabuki Hotel staffer, who puts the “target rate” at \$279 a night.

The Beat goes on. Send newsy local items to chris@cbarnmedia.com or call 415-921-5092.



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Nearing 40, La Med Still a Work of Heart

BY SHELLEY HANDLER

IN THE VERY affordable 1970s, the Fillmore was home to working artists, including photographer Edmund Shea. Best known for his collaboration with conceptual artist Bruce Conner and his book covers for neighbor and acclaimed writer Richard Brautigan, Shea's work can still be seen in the neighborhood today.

Approach La Mediterranee restaurant at 2210 Fillmore, and hanging just to the right of the door is a large framed photograph of a champagne bottle on ice, with *OPEN* splashed across it. On the reverse, the same bottle is shown upended in the ice bucket, with the message *CLOSED* directly below.

Though champagne might seem a bit upscale for this simple neighborhood spot, it reflects both Shea's quietly *bon vivant* lifestyle and owner Levon Der Bedrossian's desire for a place at once humble and indulgent. Shea moved easily between his artistic friends and San Francisco society, where his innate charm was not lost on the ladies. In its own way, La Mediterranee has the same cross-cultural ease — still, after almost 40 years, drawing a mix of creative locals and tony denizens of Pacific Heights.

Shea was a fixture at La Mediterranee's tiny bar, schmoozing with workers and customers and fueled by a steady flow of espresso. Der Bedrossian remembers Shea's high, infectious laugh and blue-eyed beam.

"You would hear that laugh across the room. He could talk with anyone, seemingly endlessly. He was a kind of neighborhood ambassador," Der Bedrossian says. "I was much more of an introvert, so I reached out to the neighborhood with my little cafe. It was both my business and my personal work of art. The first things I hung on the walls came from my apartment. This place has my sweat, my tears and my heart in it."

Shea brought me to the restaurant in its first year, 1979, and I was charmed by both the atmosphere and the food. Ever since it opened, La Med has been a staple in the ever-changing assortment of eateries that dot the Fillmore corridor. Unlike the trendy spots that come and go, it has offered mostly the same dishes for all its years.

"When I imagined the kind of cafe I wanted, I knew it needed three things: good atmosphere, good food and good prices — and with atmosphere, I include service," says Der Bedrossian. "The friendliness and skill of my servers are what create a welcoming place. I also knew I did not want to micromanage my staff. So I had to hire people that I could train and trust to run it well."

His hands-off yet nurturing style clearly works. Gustavo Villareal, a cook, started at La Med at age 16 and is now a grandfather. His general manager, Alicia Vanden Heuvel, began as a server 20 years ago. "I tell all my staff the same thing: Serve people the way you'd like to be served," Der Bedrossian says.

This lesson clearly was not lost on Arthur Bedikian, a



PHOTOGRAPHS BY SUZIE BIEHLER



La Mediterranee owner Levon Der Bedrossian (left) and the photograph by Edmund Shea that has been welcoming diners for nearly 40 years.

La Med waiter of 20 years. He greets regulars with a hug and comments on the growth spurts of children quickly becoming adults. And he chats with everyone.

On a recent Saturday night, Bedikian touched on Der Bedrossian's roots: He's Armenian, born and raised in Lebanon. Bedikian is also of Armenian descent, and a rare figure in this transient town: He was born and raised in the Sunset, and lives there still with his own family of three. In his hands, service has the feel of a magic trick, as plates appear with a swift flourish. He is an essential part of this warm environment, and the warmth is as sustaining as La Mediterranee's well-practiced fare.

On my first visit in 1979, I fell in love with the chicken *cilicia*, a three-bite version of a Moroccan *bastilla*. The filling — braised chicken and almonds flavored with cin-

namon, sugar, cumin and turmeric — is wrapped in layers of crisp, buttery phyllo dough. To my delight, this treat is still as good, if not better, than it was on my first sampling almost four decades ago. And the *torshi* — tart, bright pink beet and turnip pickles — still make an ideal accompaniment to the richness of the *cilicia* and their other phyllo-wrapped delicacies. Other comforting dishes, such as the lamb *lule* and the chicken pomegranate, hold up equally well. Swimming against the trendy tide, this is go-to food in a go-to environment, both delicious and dependable.

And it will likely endure for a good while longer. "I can see myself here for at least another five years," says Der Bedrossian, who is 67. "Beyond that, I can only hope someone, possibly on my staff, loves it as much as I do and will carry it on."



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Creating a ‘Silicon Valley of Education’

In a TEDx lecture at the University of Chicago on “The Creation of Conscious Culture Through Educational Innovation,” Michael Strong (above), founder of the neighborhood’s new Academy of Thought and Industry, discussed the need for change in educational institutions. An excerpt:

If we want to develop extraordinary human capabilities, we need to allow cool and innovative brands of human development to develop. We need to find ways to get a lot more cash and resources going into cool lifestyle programs.

So the way I see this happening is that if we could apply innovation dynamics like what happened in technology. If we could have people who are extraordinary at getting people to laugh, people who are extraordinary at mothering, people who are extraordinary at kindness, people who are insightful beyond belief. If we could create institutions where those people could transmit their skills and their practices to others and, we could have brand name institutions where ‘Jane’s Spectacular Kindness School’ could develop that reputation. And you knew when you hired somebody from that school that: Wow they were just knock-your-socks-off amazing.

Then gradually, we could create a Silicon Valley of Education, as it were. We could create a human development field where we could have extraordinary people who would dazzle us. Our children would be better and more capable, more delightful human beings than we are. And then, we would not only be dazzled by technology and innovations in the sense of our iPhones and Google and so forth, but we would be dazzled by human capacity.

An Innovative New Academy Opens

An alternative school for ‘purpose-driven teens’ welcomes its first classes of students

By Fran Moreland Johns

“TEENS ARE capable of impressive real world accomplishments,” says Michael Strong, founder of the Academy of Thought and Industry, a new private high school in the neighborhood geared to “purpose-driven teens.”

His aim is to set them free to make great accomplishments. With an impressive background of his own in innovative education and entrepreneurship, Strong has two other academies to his credit: one in Austin, Texas, and the other in New York City.

On August 27, the new school opened the doors of its stately building at the corner of Jackson and Scott Streets, which formerly housed the Sterne School. It has been totally renovated with such details as a maker’s space in a former garage, several rooms set up with large tables for Socratic discussion, a math room, several kitchens (since purpose-driven students fix their own meals and snacks) and a laboratory with gleaming new equipment that will have to compete for student attention with stunning views of San Francisco Bay and Alta Plaza Park.

Crowning it all on the top floor is what Strong describes as “our glorious library,” and he does not exaggerate. The library retains period details, plenty of shelf space and even more stunning views of the Bay, Alcatraz and points everywhere. Students have small outdoor spaces in which to contemplate the view, but their primary recreation area is Alta Plaza, just reopened across Jackson Street.

ATI’s initial student body consists of fewer than 20 teens, mostly juniors and seniors, but the school is designed to accommodate up to 60 students, and Strong anticipates adding to the enrollment as classes get underway. There is a core faculty of four, with eight additional teachers in a variety of curricula. Salaries and costs, Strong says, are comparable to other elite private schools in San Francisco.

Strong, born to an 18-year-old father and a 16-year-old mother who dropped out of high school, was accepted into Harvard University when he was 18, without his parents’ knowledge or support. He left Harvard to go to St. John’s University because he was already interested in Socratic discussion — engaging students



DICKIE SPRITZER

“I want students to take the initiative to make the world a better place, while living full and joyful lives.”

— MICHAEL STRONG
founder of the Academy of Thought and Industry

in questions and answers to stimulate critical thinking — and St. John’s great books course. After finishing first in his class, pocketing the senior essay prize and a math prize, he headed to the University of Chicago for graduate school. Chicago public schools were then still heavily influenced by philosopher-author-educator Mortimer J. Adler and University of Chicago president and later chancellor Robert Maynard Hutchins. Strong believed, along with Adler and Hutchins, that public schools needed to create more opportunities for students to think and reflect. So while working on his dissertation, he began training teachers in the Chicago public schools to lead Socratic seminars.

“Traditional teaching is so didactic,” he says. “When you introduce students to Socratic dialogue, it’s like liberating prisoners.”

The bureaucracy of public education, though, eventually prompted Strong to move to charter schools. In a career that has included creating innovative and successful middle and high schools, both public and private, from Alaska to New Mexico and Texas, training teachers and promoting Socratic dialogue along the way, Strong cites successes: statistics on graduates of his

schools and individual achievements such as the Austin student who founded a music festival before graduation.

Strong and his wife, a Senegalese entrepreneur, spend several months of each year in Senegal. “We live in a neighborhood in which I am the only white person; the children constantly want to touch my strange blond hair,” he says. The two are working to create a company that provides jobs for adults in Senegal and innovative education for young people there that is aligned with their culture.

In TEDx talks, private discussion and a blog titled “The Purpose of Education,” Strong pushes for education incorporating Socratic dialogue and enabling teens to pursue their dreams. And as to his own credentials for educating others, he says: “Most importantly, I have two grown children who are healthy, happy and well.”

As ATI welcomes its first student body, Strong says the school intends to provide a personalized education that empowers students to pursue their dreams, develop amazing projects and achieve excellence. “I want students to take the initiative to make the world a better place, while living full and joyful lives,” he says.



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Copy Art

A New Kind of Art Found a Home in the Fillmore

BY BARBARA WYETH

THERE WAS A brief time in the San Francisco art scene when artwork done on color Xerox copy machines was hot — the latest thing, *de rigueur* for experimental and accomplished artists, and for novices as well. The Fillmore was right at the center of all the excitement.

The neighborhood had a long tradition of welcoming musicians and artists. That had begun to change with redevelopment, the Geary expressway and gentrification, as Fillmore Street became an upscale shopping district for residents of Pacific Heights. Painterland, a loose collection of artists who gathered in and around 2322 Fillmore in the 1950s, was essentially over when Jay DeFeo and her behemoth painting *The Rose* moved out of the building in 1965.

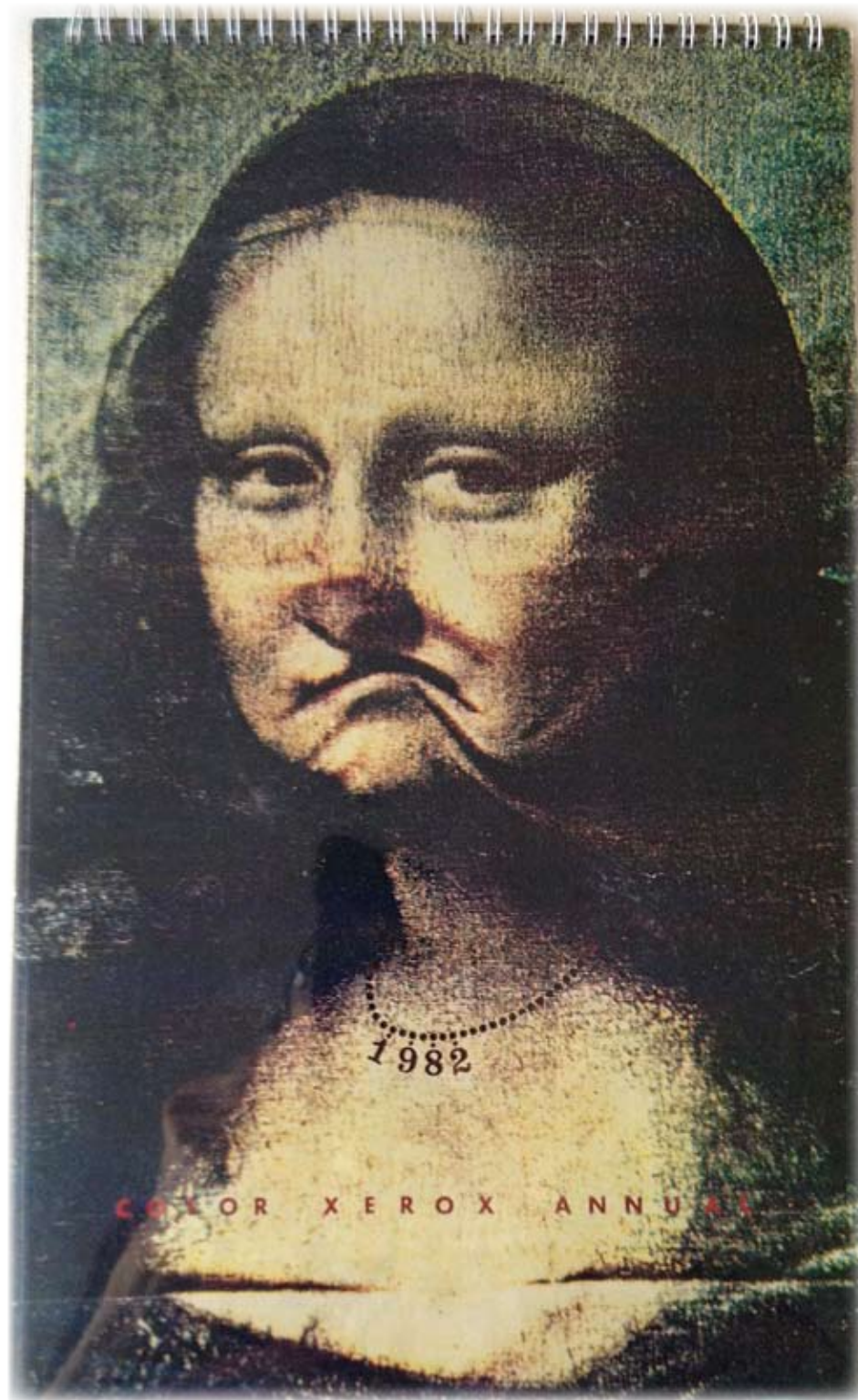
In the mid-70s, however, some remnants of that bohemian spirit remained. The street was still eclectic and diverse, with small service businesses, one-of-a-kind boutiques, art galleries and framers, Japanese sushi shops and bars with live music. It was in this milieu that Barbara Cushman, a native New Yorker, opened A Fine Hand at 2404 California Street, now home to Smitten Ice Cream. Initially, her shop offered fine writing implements and supplies for lefties — the proprietor being one — as well as handcrafted goods and fine art. Cushman had worked in ceramics and collage art and had an avid interest in all forms of artistic expression.

Copy art was just beginning to show up in alternative art spaces. Work was created by copying flat art, often collage, or by putting an object on the glass of the copy machine and producing an image. The shape of the object, the amount of light reaching the surface and the distance of the cover from the glass all affected the final image.

Cushman, ever on the lookout for the newest trends in artmaking, had one of the first exhibits of color copy art in San Francisco at A Fine Hand with a show of postcards by Loren Partridge, granddaughter of the great photographer Imogen Cunningham. In 1979, Cushman opened her Back Room Gallery with the Color Xerox Group Show, which was probably the most comprehensive exhibition of color Xerox copy art produced at the time. The variety of work was impressive, the cheap beer flowed — and the bright plastic color of the artwork was matched by an overflowing and equally colorful crowd.

Cushman soon closed her shop and gallery, but she continued her relationships with the copy artists and went on to produce her Color Xerox Annual for five years from 1980 to 1984.

The format was typically Cushmanesque: a calendar



From her shop A Fine Hand at 2404 California, Barbara Cushman launched the Color Xerox Annual she published for five years in the '80s.

with pages for 13 months, a guest artist each year, and a bonus of some kind, often a postcard by a selected artist, on the back cover. One year, the bonus was a “barf bag” from an airline. In 1984, it was a page from George Orwell’s novel of the same name.

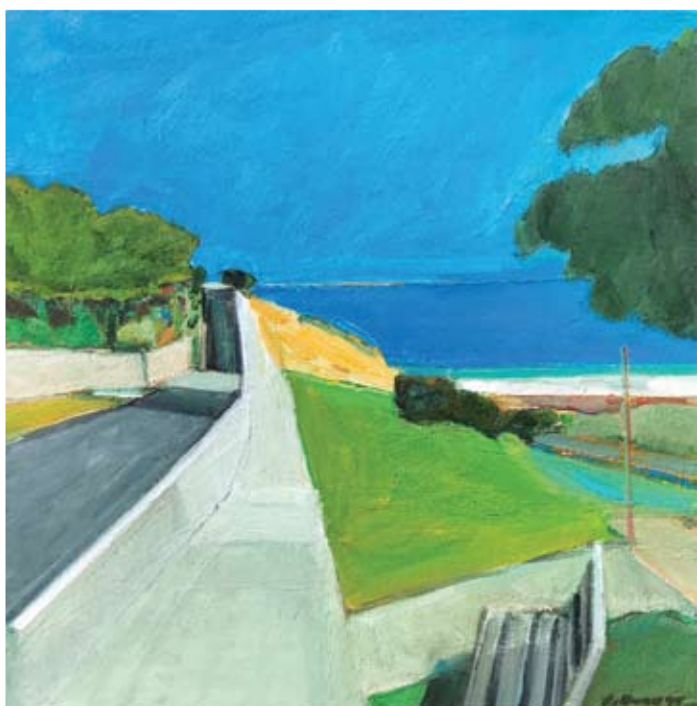
More than 100 artists were invited to participate. They were mostly from the Bay Area, but Cushman solicited artists from all over the U.S. and beyond. Because the calendars were randomly collated in an edition of 385, no two had the same combinations of artists.

Cushman died in 2014, and dealing with her astonishing collection of artwork — both her own and that of others — has been daunting. Her sister contacted the Xerox Corp. about the calendar project and the company gladly accepted one of the Color Xerox Annuals for its archives. From that donation, curators at the nearby SUNY at Brockport developed an exhibit in the fall of 2015 called the “Immovable Camera” built around the Color Xerox Annual and concentrating on

Bay Area artists and work from the 1970s and '80s.

This month, CEPA Gallery in Buffalo, New York, will present an expansive exhibition of copy art, with a major portion of the show devoted to California artists, most of them contributors to Barbara Cushman’s Color Xerox Annuals from the '80s. The exhibition, titled “Fast, Cheap & Easy: The Copy Art Revolution,” will be a broader retrospective of the medium and will include more than 100 artists from the 1960s to the present, in addition to the calendar art. It continues from September 14 through December 15.

In 1982, Hal Fischer wrote in a review in *Artweek* magazine: “In the worlds of art and photography, copy art has the status of an illegitimate offspring.” A recent exhibition at the Whitney Museum of American Art in New York, collections and archives in France and Spain, and the upcoming show in Buffalo all seem to signal that this short-lived phenomenon Cushman first championed at California and Fillmore might finally be getting its due.



HENRY VILLIERME

(1928-2013)

Bay Area Figurative

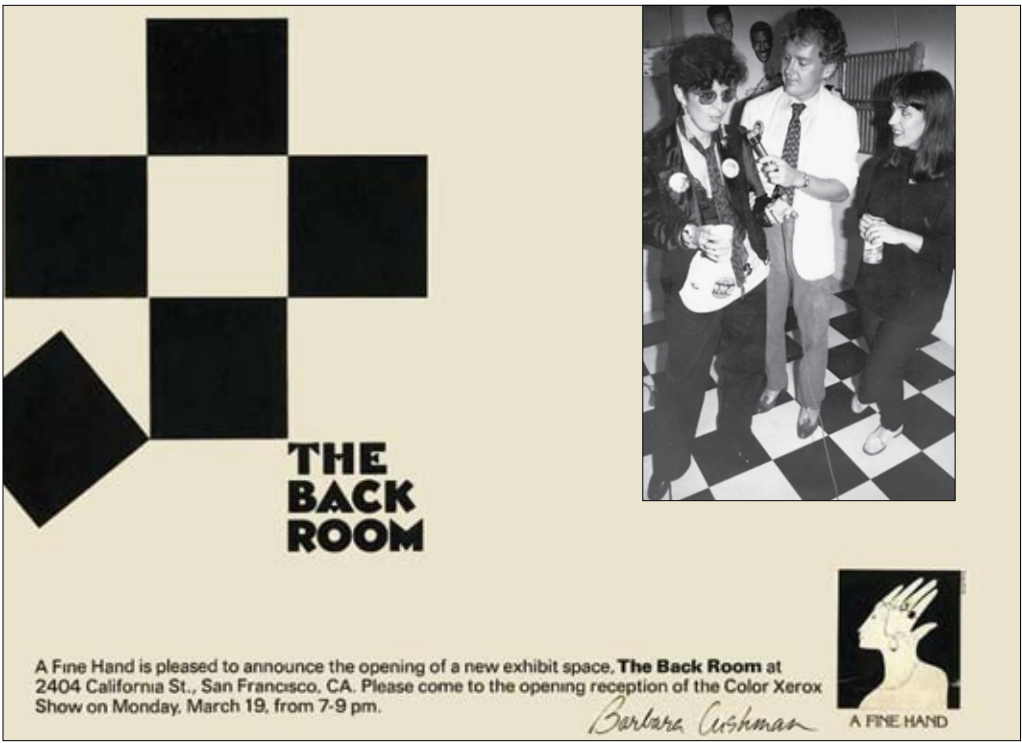
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Color Xerox art was featured at the opening in 1979 of The Back Room, an exhibition space at Fillmore and California. At top right, Barbara Cushman (left) and Barbara Wyeth (right) are interviewed.

Back When Punk Was Big and Color Xerox Was All the Rage

I MET Barbara Cushman at the North Beach Photo Art Fair in the mid-70s when she still had her shop at 2404 California, just a few steps from Fillmore. I was showing traditional and hand-tinted photographs, and we became art buddies and dear friends from then on. I don't recall seeing any copy art at that fair, but I had heard the buzz about color Xerox.

FIRST PERSON In 1978, my painter friend Diane Best and I opened the Postcard Palace in North Beach, an art postcard store based on a shop called Untitled in New York's Soho district. Best and I were both artists and avid postcard collectors, but we wanted our store to reflect more of a San Francisco spirit. And we wanted to support local artists. Punk was big, mail art was big — and color Xerox was all the rage.

Barbara Cushman was already on it. After her iconic show in 1979, she gave up retail and embarked on her

equally iconic calendar project. Meanwhile, Electro Arts, a studio and gallery for copy art, joined forces with the Postcard Palace, bringing along its color Xerox copier. We were working with artists and experimenting with all things possible on this amazing machine.

I was making images by laying actual objects on the platen of the copier. I was totally intrigued by the brilliant color, texture and detail captured by the copier. I started copying my clothing, a favorite pair of shoes and old never-worn anklets I found at a thrift store with their "Women's Work" label and tags still intact. It was my way of preserving objects that amused me, that I liked, that I knew wouldn't last forever. And it was fast — especially compared to shooting with a camera, developing, printing and then painting with oil paints, which is what I had been doing.

I was hooked.

Just framing the prints made on the copier seemed

too tame for all that plastic color and jive, so I began mounting them on foam core, then cutting out the shapes so they would "float" on the wall. Then I wanted to see those mundane things bigger, oversized, ludicrous. I began to enlarge them through a series of steps and a lot of handwork, puzzling together pieces until a pair of shoes became two or three times life size.

I've been asked to send some of these to the "Fast, Cheap & Easy" exhibition of copy art opening this month in Buffalo, New York.

Computers, digital cameras, scanners and all the associated technology very quickly changed image making forever. The ease and speed is reminiscent of the color copier, but it seems so much more refined and tame than the luscious layers of heat-fused shiny ink that we got on those color Xerox copiers the size of washing machines we wrangled back in the '80s.

— BARBARA WYETH



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Anime, Ramen & More

The Japan Film Festival returns to Japantown

By ANDREA CHASE

THE RETURN of fall brings the return of local film festivals, including the 7th annual Japan Film Festival — from September 28 to October 7 at the New People Cinema in Japantown — which has not a single film that is skippable.

A few of this year's films have already had a limited run in San Francisco. Others are local or regional premieres that will leave you wondering what took so long.

If you haven't seen Koki Shigeno's *Ramen Heads* (October 2) on the big screen, here's the chance to fix that. The rigor that ramen-master Tomita Osamu demands from himself and his staff elevates noodle-making to a fine art, and the steaming bowls of goodness are filmed with a palpable love for all that went into creating them. Be warned: You will come away craving a bowl of your own.

In addition to the romance of missed opportunities and persistence in *The Night Is Short, Walk on Girl* (October 1), other anime films in the mix include the opening night film, Naoko Yamada's *Liz and the Bluebird* (September 28), a bittersweet story of growing up and growing apart in a high school brass band, as well as Yamada's *The Silent Voice* (October 3), about a hearing-impaired school girl and the long-term impact she has on the school bully. Xiaoxing Yi, Yoshitaka Takeuchi and Haoling Li's *Flavors of Youth* (October 7) continues the noodle motif in one of the three stories in

its anthology. For even more shorts, there's DigiCon6 ASIA Awards: The Wonders of Animation Shorts (October 5), 11 short films from a pan-Asian competition.

Returning to the real-ish world, enjoy the moody suspense of Yui Kiyohara's *Our House* (October 6), with Kiyohara in attendance, and the overt horror and unexpected hilarity of Shinichiro Ueda's *One Cut of the Dead* (October 6), a genuinely original take on the zombie mythos.

Free admission as well as beautiful artwork recommend the father-daughter story behind the iconic "Thirty-Six Views of Mount Fuji" in Takao Kato's quietly moving drama *Kurara: The Dazzling Life of Hokusai's Daughter* (October 6). Admission to the concert film, *Entertainment Nippon 2018 Perfume* (October 6), featuring the electro-pop trio, is also free.

Catch co-star Kaori Momoi in person, and a kimono show in Latvia on the screen courtesy of Maris Martinsons' *Magic Kimono* (September 30); and the closing night film from Yukiko Mishima, *Dear Etranger* (October 7), about the complicated relationships in a blended family. It was recently awarded a special grand prix by the jury in the 2017 Montreal World Film Festival competition.

The 7th annual Japan Film Festival runs from September 28 to October 7 at the New People Cinema at 1746 Post in Japantown. For more information, go to JFFSF.org.



Featured on opening night of the Japan Film Festival on September 28 is Naoko Yamada's *Liz and the Bluebird*, a bittersweet anime film about growing up and growing apart.

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Adventures of Later Life at Legacy Filmfest

By SHEILA MALKIND

TWO YEARS AGO, I wrote in the brochure for the 6th annual Legacy Film Festival on Aging that I couldn't wait to be 80.

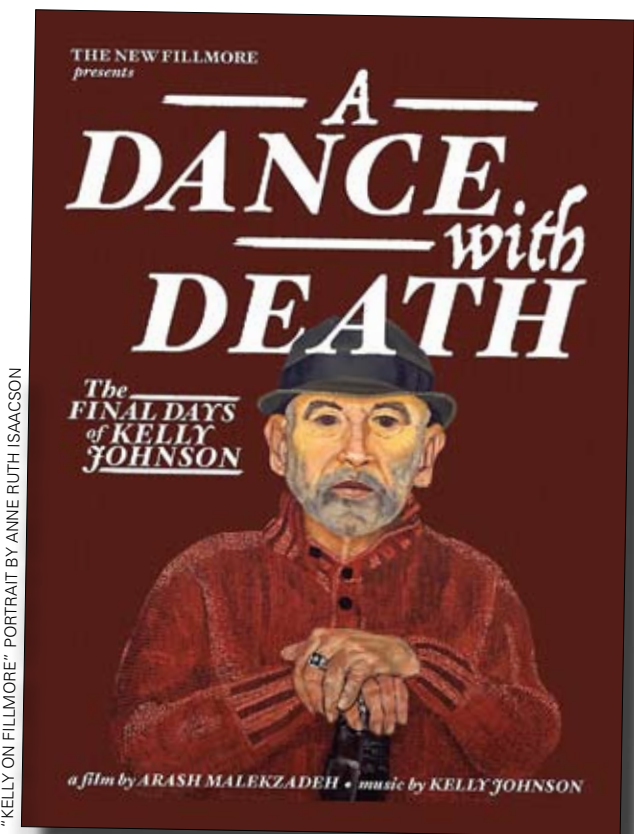
As the director and founder of the Legacy filmfest — and with more than 50 years of working in the field of aging — I was curious: Was I going to look different? Would I feel worse? Or better?

Any milestone birthday from age 30 onward seems to have a depressing, or at least thought-provoking, effect. I remember when I was younger, maybe 50, I conceived of 70 as the age that would make me old. Yet I didn't feel old at 70. So I moved the bar up to 80, which seemed to be a threshold of an increasingly older age, calling to mind increasing physical and mental limitations. I wondered how "joy" would fit in.

Now I'm 80. So far, pretty good. Eyes and hearing somewhat dimmer, name retrieval a little slower. My left hip feels a little funny. These signs didn't happen all at once; they crept up little by little. Nevertheless, I look forward to new challenges — with a certain humility, perhaps, and sometimes a look over my shoulder to see what's coming up behind me.

For many people, aging, then growing older and finally growing old is not a matter of wonder, but something to fear. Some people still advise me to remove the word "aging" from the festival name, arguing it will scare people away.

Our aim in presenting three days of films is for all of



"KELLY ON FILLMORE" PORTRAIT BY ANNE RUTH ISAACSON

The New Fillmore documentary *A Dance With Death* — chronicling longtime neighborhood resident Kelly Johnson's decision earlier this year to end his life — will screen on Saturday, September 15, at 2:30 p.m. as part of the Legacy festival's "Choices" program.

us — no matter our ages — to conceive of later life as an adventure, with its lighter and darker moments. This year's international range of dramas and documentaries are offered to educate, entertain and inspire intergenerational audiences about the issues of aging, both the challenges and the triumphs. The 17 films that make up the seven festival programs are grouped to illustrate important aspects of growing older.

FRIDAY, SEPTEMBER 14

The festival opens with "Legacy Shorts: Fresh Views of Later Life" — 90 minutes of films from Serbia, Bul-

garia and Sardinia, two of them about 100-year-olds celebrating the century mark with their families — plus two moving films from the Bay Area.

The evening program, "On the Edge," features both ice skating and icy Czech waters.

SATURDAY, SEPTEMBER 15

The "Uncaring/Caring" program includes *Like Virginia*, a documentary glimpse of the loving bond between a 37-year-old depressive female and her trusted 94-year-old friend.

"Choices" movingly explores two sides of end-of-life decisions in both documentary and fictional formats.

"Embargoed" features two films in Spanish with English subtitles, one from Mexico and the U.S., the other from a 30-something Colombian director. Both illustrate the dictionary definition: "an official ban on trade or other commercial activity with a particular country."

SUNDAY, SEPTEMBER 16

Two final programs on Sunday end the festival. "The Joys of Friendship" includes an endearing short, *Wendy's Shabbat*, and the 90-minute feature, *Abe & Phil's Last Poker Game*, featuring Paul Sorvino and Martin Landau in his final film.

The festival will conclude with "A Family Saga," featuring *A Marriage Story*, a 102-minute documentary spanning 35 years in the life of a couple with five children, including both times of harmony and a few shocking twists.

The post-film Q&A discussions led by filmmakers and experts interacting with the audience are always interesting and often profound. A bonus at this year's festival: Everyone 100 or older will be admitted free, with a valid ID.

The 8th annual Legacy Film Festival on Aging runs from September 14 to 16 at New People Cinema at 1746 Post in Japantown. For tickets and more information, go to legacyfilmfestivalonaging.org.



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LANDMARKS



PAUL DYER

A Lodge
With a View

Presidio’s newest hotel
respects its history

By BRIDGET MALEY

JUST BEFORE THE Fourth of July, the lucky first guests checked in to the Presidio Lodge, a new addition to the collection of overnight accommodations available in the Presidio of San Francisco. The stunning renovation of a former army barracks provides a unique urban park experience with world class views of the Golden Gate Bridge.

Rich in history and military tradition, the project blends a careful restoration of the exterior with clean, modern interiors incorporating some historic features. The artwork, historic photographs, found objects and even an army-issue blanket on each bed create a military theme that is not



The Presidio Lodge
and (left) its firepit.

KENTYN REYNOLDS

overbearing and even adds a bit of whimsy. The 42-room lodge has been nearly fully occupied since it opened.


The renovation was designed by Architectural Resources Group, with Laura Cook Interiors and Joyce Coyle Art Interiors, for the Presidio Trust. The lodge is overseen by Waterford Hotels and Inns.

■

Facing the Presidio’s main parade ground, the new Presidio Lodge, formerly known as Building 105, is the northernmost in a series of five identical buildings known as the Montgomery Street Barracks. This distinguished group was constructed between 1893 and 1897 using a standardized military plan: “enlisted men’s barracks with mess.” The ensemble of two company barracks defined the


western edge of the main post’s primary open space. Due to their brick construction and formal design, these buildings established a feeling of enduring permanence and military grandeur. Rising two full stories, with an attic and raised basement, the U-shaped plan buildings were built as “double” barracks, with mirrored interior plans, and are distinguished by their symmetrical composition and unifying materials.

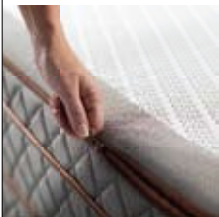
Prior to the Civil War, the military constructed few permanent barracks. After the war, as new military installations were built, more attention was given to the design and construction of large barracks located on the edge of parade grounds. The Army began constructing two-company barracks featuring a central block flanked by two




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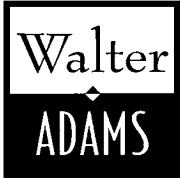
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wings, with adaptations in the architecture for local traditions and styles.

In *The Defender at the Gate*, historian Erwin Thompson noted the conditions before the building campaign:

Before work could begin a ravine running north from the base of Presidio Hill, between the row of wooden barracks and the former laundresses row, had to be filled and the laundresses row removed. Once filled in, this new land would serve as company areas for the new row of barracks and eventually a parade ground.

This collection of brick barracks included a foundation made of stones quarried at Angel Island, stone windowsills and slate and tin roofing. Inside, both buildings were divided into equal halves separated by central stairways that each served one of the two companies that inhabited the structures. The barracks provided open dormitories, lavatories, kitchens, mess halls, company offices — and, for the convenience of the soldiers, dedicated spaces for a tailor and a barber. Interior finishes included lath and plaster walls and wood flooring, with cast iron columns that created large open rooms. The original capacity was for 80 soldiers on each side of the twin barracks.

Given the harmony of the Montgomery Street Barracks, architectural historian David Gebhard considered this row “one of the city’s finest street facades.” Indeed, this grouping is often photographed and is on par with Alamo Square’s Painted Ladies as an iconic view of San Francisco. Innumerable historic images exist with these buildings as the backdrop for military reviews and parades, drills, funerals, visits of dignitaries and a range of military exercises throughout the 20th century.

■
The Montgomery Street Barracks tell the story of the evolution of military housing in the Presidio, as Army life changed from the Spanish American War in 1898 through the Vietnam War in the 1960s. The barracks served as a backdrop for many of the Presidio’s most important events.

With the completion of the Presidio Lodge, this military landmark has found a new use and a new way to tell the story of the Presidio.



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■ FLASHBACK

Life as a soldier in the Presidio, 1912-14

A soldier with a passion for photography, Clarence Tucker Beckett documented daily life in and around the Presidio during his tenure as an infantryman from 1912 to 1914. The Montgomery Street Barracks frequently appear in his varied scenes of work, leisure and everyday activities. Beckett’s images capture the spirit of life as a soldier, as opposed to more common formal portraits of complete regiments. Beckett’s remarkable collection, now held by the Presidio Trust Library, offers a glimpse of the interior spaces and living conditions of the soldiers within these brick barracks. Beckett’s photographs have been integrated into the design of the new lodge.



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2370 California St	3	2	3	3,570	70	8/7/2018	3,595,000	3,310,000
2667 Clay St	4	3	1	3,800	31	7/30/2018	4,995,000	4,400,000
2819 Buchanan St	4	3	3	n/a	14	8/13/2018	4,095,000	4,505,000
2529 Union St	3	3	2	n/a	35	7/24/2018	5,750,000	4,900,000
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3323 Clay St	6	6	2	6,505	132	7/26/2018	10,495,000	9,350,000
2209 Pacific Ave	5	5	2	6,715	1	7/16/2018	12,300,000	12,300,000

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3436 Clay St #1	1	1	0	824	61	8/1/2018	798,000	840,000
2701 Van Ness Ave #211	1	1	1	768	13	7/17/2018	728,000	865,000
2364 Pacific Ave #6	1	1	1	n/a	32	8/2/2018	825,000	870,000
2145 California St #3	1	1	1	779	20	7/26/2018	795,000	930,000
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2201 Sacramento St #304	1	1	1	1,008	11	8/1/2018	1,149,000	1,200,000
2240 Green St #3	1	1	1	1,253	84	8/2/2018	1,485,000	1,295,000
2075 Sutter St #529	2	2	1	1,120	29	7/23/2018	1,399,000	1,405,000
1701 Baker St	2	1	1	1,284	34	8/15/2018	1,145,000	1,406,000
3117 Buchanan St	2	1	1	1,037	13	7/27/2018	1,295,000	1,412,000
1840 Washington St #402	2	2	1	n/a	12	7/31/2018	1,249,000	1,435,000
2380 Union St	2	2	1	1,325	26	8/10/2018	1,495,000	1,625,000
3047 California St	2	2	2	1,510	46	8/13/2018	1,600,000	1,625,000
1847 Filbert St	2	1	1	n/a	13	8/15/2018	1,395,000	1,625,000
3918 Sacramento St	3	2	1	n/a	10	8/14/2018	1,695,000	1,700,000
1901 California St #3	3	2	1	1,976	46	8/7/2018	1,999,999	1,990,000
2102 Baker St #2100	3	2	1	1,665	5	7/24/2018	1,795,000	2,125,000
3991 Washington St	3	3	1	1,795	30	7/30/2018	2,325,000	2,265,000
2930 Washington St	3	2	2	2,042	37	7/30/2018	2,495,000	2,350,000
1970 Green St	3	2	1	2,230	43	7/18/2018	2,825,000	2,512,000
2121 Broadway #3	4	4	2	2,781	26	7/26/2018	3,195,000	3,195,000

Sold in only one day?



The recent eight-figure sale of a notable Pacific Heights mansion demonstrates a real estate practice of selling a home off the market, then reporting the change of ownership the day before the closing.

According to Multiple Listing Service data, 2209 Pacific Avenue (left) sold on July 16 for \$12.3 million, its full list price. Located just two blocks from Fillmore Street, the five-bedroom, Beaux Arts-style home was built in 1915 by noted architect Arthur Brown Jr., designer of such San Francisco landmarks as City Hall and Coit Tower. It was the most expensive single-family home sold in San Francisco since the middle of April.

But the most remarkable point about the Pacific Avenue home is how quickly it sold: in just one day. More and more often, sellers of high-priced homes want to retain their anonymity or may simply not want the inconvenience of staging the home or holding an open house. In such cases, the real estate professional will market the property privately and negotiate a deal with a deep-pocketed buyer. Once the home is set to close escrow, the agent will enter it into the MLS, thereby skewing the days on market and the list price-to-sale price ratio.

A word to the wise: There is more to the statistics than meets the eye.

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

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By Pamela Feinsilber

BEING THE San Francisco Symphony's principal timpanist is just one of the things keeping Ed Stephan busy these days. He's also head of the percussion department at Duquesne University in Pittsburgh; on the faculty at the San Francisco Conservatory of Music and at Northwestern University in Chicago; and timpanist of the Grand Teton Music Festival in Jackson Hole, Wyoming, where he's spent much of the summer.

The Pacific Heights house he calls home is being sold, so he's been looking for another place in the neighborhood.

And the symphony's new season begins this month. Stephan is particularly looking forward to the Stravinsky Festival. The orchestra, conducted by Michael Tilson Thomas, will perform the composer's *Persephone* and *The Firebird* from September 21 to 23; and his Violin Concerto, *Petrushka* and *Le Sacre du Printemps* (*The Rite of Spring*) from September 27 to 30.

Do you play the other percussion instruments, in addition to the timpani?

Yes, I play all the different instruments. But years ago, I discovered a knack for playing the timpani, those large-pitched singing drums in the back of the orchestra. A lot of people don't realize timpanists can play complex melodies and bass lines, because we have pedals that work like the slides on a trombone. We have to move them very quickly and precisely to change pitch. We're always in search of the perfect sound.

Is it true you've collected 600 mallets?
Many of us are kind of obsessive about



Timpanist Ed Stephan is looking forward to the symphony's Stravinsky Festival this month.

A Knack for the Timpani

The S.F. Symphony's Ed Stephan is also a jazz man

finding the perfect place to strike the instrument, and the perfect implement to strike it with. I know a lot of mass and custom mallet makers around the world. A very good guy makes a line of sticks I conceived of to my specifications: the Ed Stephan Signature Series.

What is it like playing timpani in a full orchestra?

Composers like Beethoven, Brahms and Tchaikovsky use the instrument as part of

the overall orchestral sonority. When Stravinsky writes for timpani, he often makes it the center of attention — not only for the listeners, but also for the other musicians in terms of rhythm and dynamics. It becomes sort of the glue. The timpanist has to be dead on, because everybody relies on the instrument so much in those moments.

Which Stravinsky piece excites you most?
Any time we have the opportunity to

play *The Rite of Spring*, we get excited. It's an iconic work for the timpani, because it's so important for a successful performance of that piece. I probably play 10 times as much in any Sibelius symphony, but then it's woven into the texture, and you're not so exposed. *The Rite of Spring* has a lot of solo notes — this one sound made by one person. Everything you play fits in between the notes all the other musicians have to play. The sounds we choose have a big impact on the sound of the orchestra overall, so it's a tremendous responsibility. If the timpanist is at all imprecise, it has massive implications.

How is the hunt for a new home in the neighborhood going?

I just signed a lease for a place in the Financial District. I'm bummed not to be returning to the Fillmore, but I'll continue to occupy the neighborhood even if I don't live there. For one thing, I'm part of a jazz quartet formed out of the orchestra, Contrabanda, and we have dates at Scopo Divino, the wine bar at California and Divisadero. The other members are the symphony's principal trumpet, Mark Inouye; principal bass, Scott Pingel; and a local jazz pianist, Adam Shulman.

Why Scopo Divino?
I love the vibe there, love the food and wine, and I got to know Tim Hayman, the owner, really well. When he heard we were forming a jazz quartet, he wanted us to play there — and the first time was a big success. He asked us to play on the first Wednesday of every month, but with our schedules, we'll get there as often as we can. We'll be back on November 7.

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On the back of the large lot is a remodeled one bedroom, one bath pool house that is wonderful for guests, or for use as a home office. There are lovely period details throughout the home, and it's no wonder. It was designed by acclaimed Sea Cliff architect Earl Bertz, and of all the houses in Sea Cliff, he chose this one to be his home, where he raised his family.

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