HAIGHT STREET VOICE

YEAR 9 #26 "HYPER-LOCAL WITH A GLOBAL PERSPECTIVE" SUMMER 2026 SUBSCRIBE



HAIGHT STREET ART CENTER PRESENTS

FOREVER GRATEFUL

TWO EXHIBITIONS, ONE COMMUNITY
IN CELEBRATION OF THE

GRATEFUL DEAD



HAIGHT STREET ART CENTER
JULY 3 - SEPT 20

GOLDEN GATE PARK
SEPT 5 - OCT 25

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Neal Cassady behind the wheel of his 1949 Hudson Commodore.

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LETTER FROM THE EDITOR



Hangin' with original Merry Prankster, George Walker, at the Counterculture Museum, May 2026.

"Everything is change. Without change we wouldn't be alive." -- Original Merry Prankster, George Walker

As this Summer edition of *Haight Street Voice* gets born tonight, June 21, 2026, it's a real thing that America turns 250 years old in just a few days. And Jerry Garcia would've turned 84 on August 1 (explaining that cover y'all just looked at ...)

Anyhoo, I'm finalizing these editorial pages right now on the night of the longest day of the year. And believe me — indeed it was a looooong one. Yes, this edition of *Haight Street Voice* is getting born on Summer Solstice, but this day that also happens to be original Merry Prankster George "Hardly Visible" Walker's birthday!

George's radiant vibes and wise words are all up in this thing — I hadn't even met the man when I realized he was the main story. But then I was lucky enough to hear him spinning his wonderful yarns. Read all about it herein ...

In other news, my trusted deputy editor, dear friend, couldn't be here for production on this edition as she's busy healing. So. I'm on my own on this one.

You're gonna find mistakes, typos, things that stick out. I'm sure of it. No matter the typos and goofs you find, *Haight Street Voice* is still doin' her thing very much due to all of all you alls! Shoutout to all the: Readers. Listeners. Watchers. Travelers. Lost ones. Found ones. Advertisers (= Supporters). Good souls. Soul searchers. Weirdos. Kind folks. You know who you are.

Happy Birthday America. Happy Birthday Jerry Garcia. Happy Birthdays all around. Glad you got born, dear reader. Grateful you're here. Life is to be lived. Share the love, the wisdom, the kindness. Keep doing the work ...



Linda Kelly, Editor-in-Chief

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Forever Grateful: in the Haight & GG Park

"My family is pleased to know that the Haight Street Art Center will be featuring a Grateful Dead exhibition this summer. What originated here in the '60s and the resulting cultural shift felt across the world will never be forgotten. There's nowhere like San Francisco and there's nothing like the Grateful Dead!" -- Trixie Garcia



Haight Street Art Center announces **Forever Grateful, a two-part exhibition series honoring the enduring legacy of the Grateful Dead** — and marking the organization's 10th anniversary.

The first exhibition, **Forever Grateful, opens July 3, 2026, at Haight Street Art Center**. Spanning both floors of the Center, the collection-driven exhibition brings together more than 400 works — paintings, original lithographs, pen and ink drawings, photographs, vinyl records, instruments, and rare ephemera — chronicling the band's journey from 1965 to 1995. Curated by Ben Marks, with advisors Dennis McNally and Susana Millman, is among the most comprehensive presentations of Grateful Dead visual culture ever assembled.



The second exhibition, **Forever Grateful, Golden Gate Park at the Hall of Flowers opens September 5, 2026.** As part of the second Forever Grateful exhibition, Third Rail Projects, the award-winning New York immersive performance company, will create moments of experiential performance that animate parts of the exhibition. Together with a team of local artists, Third Rail Projects adds

Two Landmark Exhibitions ... All Summer Long!

psychedelic and performance-driven experiences to the exhibition, during which visitors will encounter performers at various points throughout their journey, from dance parades to intimate exchanges. Anchored by **Ken Kesey and the Merry Pranksters' legendary Furthur bus** and Jerry Garcia's BMW, the exhibition encourages opportunities to share, reflect, and enjoy the kaleidoscopic, transformative energy of the Deadhead community.



Forever Grateful goes beyond visual art to showcase the Grateful Dead's legendary sound innovations, highlighted by a working 1:4 scale model of the band's iconic **Wall of Sound.**

Combined, these exhibitions offer the Bay Area — and visitors from around the world — two distinct and complementary ways of experiencing the music, the art, and the community the Grateful Dead made possible. [Text compiled by Linda Kelly from HSAC press release].

[Images: (L to R): Original "Can You Pass the Acid Test" flyer; Further bus; Envelope art Linda Kelly created for mail-in ticket request - the exhibit will have a variety on display; Bertha; Europe 1990 Dead tour poster.]

Come watch HSV's exclusive video walk-thru of the Forever Grateful exhibit mid-installation with HSAC's Kelly Harris. Follow the QR code. Grateful!



love

Merry Prankster George Walker: Waves. Wit. Wisdom.

by Linda Kelly

Original Merry Prankster George "Hardly Visible" Walker drove the FURTHUR bus across America along with Ken Kesey, Neal Cassady, Ken Babbs, and a handful of other Pranksters back in 1964. Upon their return, they held a 3-day experience called the Trips Festival at the Longshoremen's Hall at Fisherman's Wharf in SF in 1966. The following is excerpted from George's wonderfully energized remarks at the Counterculture Museum on May 30, 2026 (where I had the immense joy and honor of meeting him) just after a screening of the Trips Festival, *a film by Eric Christensen (2007).*



The thing that is constant throughout the film, what people spoke about, is change. It changed everybody. And it went beyond the people who were [at the Trips Festival]. Change is the essence of everything. In fact, it is ubiquitous with existence. Anything that stops changing literally stops existing.

Kesey used to say when confronted about all of this, the way that we changed the society, was that good or bad, and all these conversations — Ken always said, "You know, we get a lot more credit and a lot more blame than we deserve." He said, "You know, we didn't really make it happen, all this stuff that happened."

He said it's like waves, all this change, Everything happens in waves. Literally everything at every level. All of the energy in the universe is in wave form at every level. And at the level of not just physical change but societal change. Ken said that a great wave happened in the '60s and we were just there. We were present, and we were able to ride the wave like surfers.

When Ken started taking these drugs with the government experiments, it was like he was tossed in the water and learned to swim. And he came around to all of us and started saying, "Hey! Try this!" He would throw us in the water and we'd learn to swim! So we were all in the water when this wave finally approached the shore. The '60s was a time when a rogue wave suddenly focused, all of the social waves that had been building since world wars and all of this stuff happening. And the invention of television, the evolution of all the electronic stuff — this was all happening, all of these levels of change, they all converged in the '60s. It was a time of ENORMOUS surf! (Laughter) Enormous possibility of change. And we were just there with our psychic surfboards, "Oh wow! Here comes a big one!" And we rode that. Then we showed people, "Wow! Look at how you can ride this! This is not something like we saw last year or 10 years ago. This is a new thing and it's more powerful than anything we've ever experienced."

So we were just there at the right time with just enough preparation. We had learned to surf enough that when the waves hit we were able to ride them and we were able to show other people how.

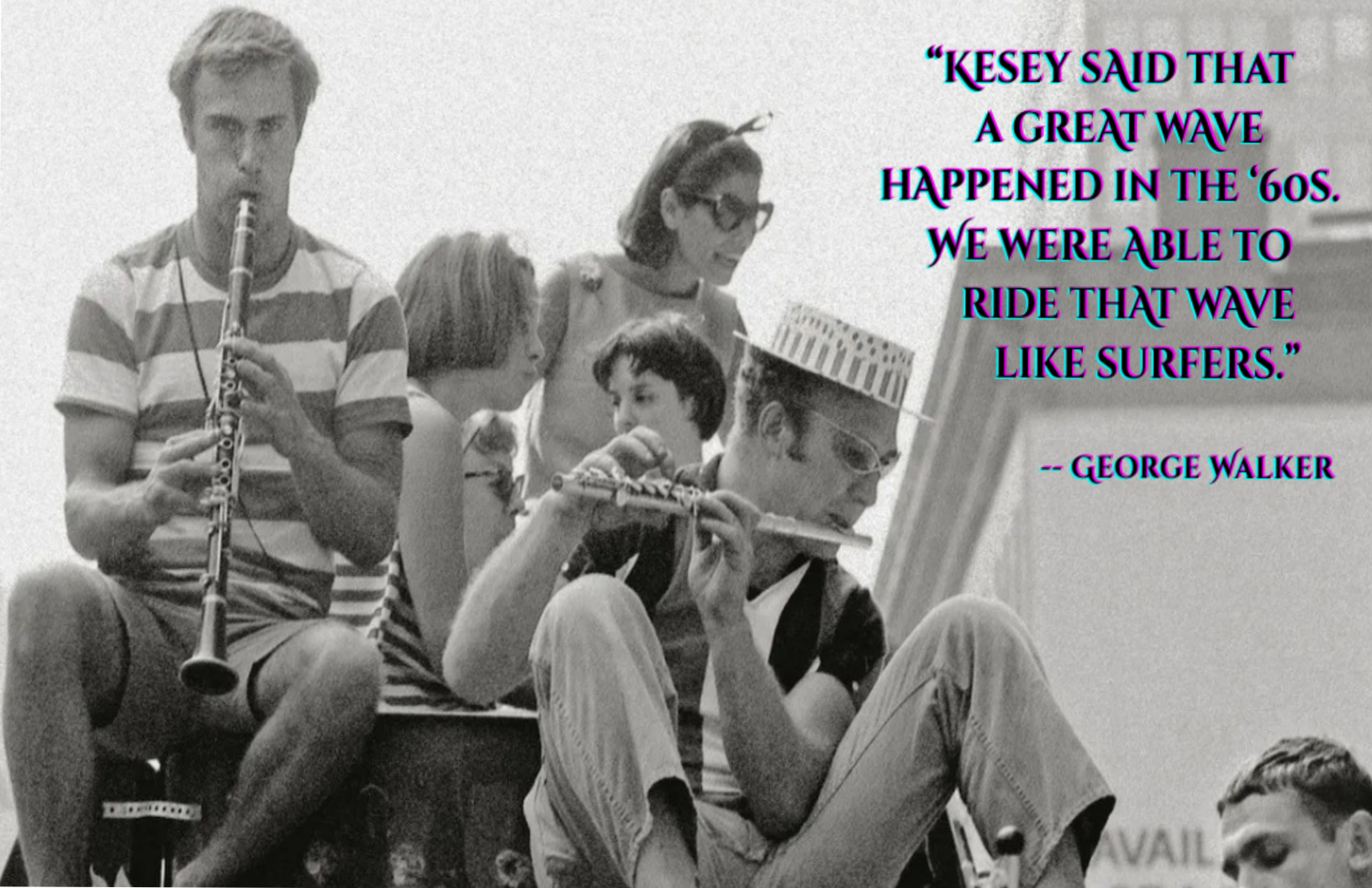
We got a lot of credit, but we were just like all these other people. In this film, you see a lot of people who were ready to ride the wave. They knew how to experience stuff in a new way and how to live life in a new way.

What we're doing now in the world is not sustainable. Humanity's ways of dealing with the world are not sustainable. We're not just living on the Earth. We're eating it. We're consuming our Home. It's like … one time Mike Hagen rented a house and got cold in the winter and so he chopped up the floor to throw it in the fireplace to stay warm for one night. That's a perfect metaphor for humanity today.

How do we fix that? We need to evolve individually and as a species. We need to evolve away from a greed-driven society. People selfishly trying to "Get more for me! More experience! More money! More stuff! More cars! More clothes! More food! More everything!" We have

Con't on page 8 --->

Opposite page: George Walker (clarinet) and Ken Kesey (flute) on the bus. Photo courtesy of George Walker. This page: Prankster hood ornament wavin' the flag on the Further bus.

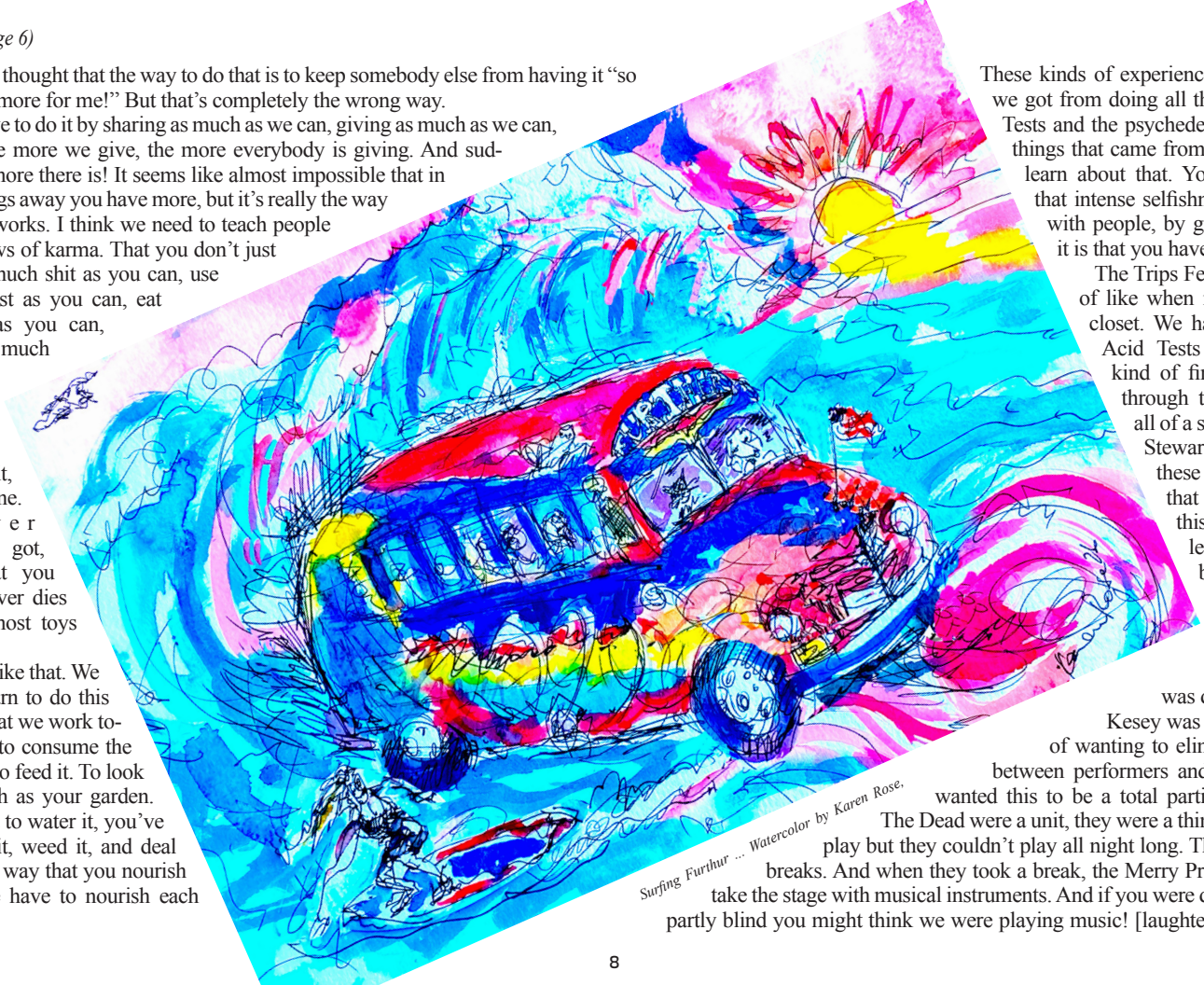

"KESEY SAID THAT
A GREAT WAVE
HAPPENED IN THE '60S.
WE WERE ABLE TO
RIDE THAT WAVE
LIKE SURFERS."
-- GEORGE WALKER

(Con't from page 6)

mistakenly thought that the way to do that is to keep somebody else from having it "so there'll be more for me!" But that's completely the wrong way.

We have to do it by sharing as much as we can, giving as much as we can, because the more we give, the more everybody is giving. And suddenly the more there is! It seems like almost impossible that in giving things away you have more, but it's really the way the world works. I think we need to teach people the true laws of karma. That you don't just gather as much shit as you can, use it up as fast as you can, eat as much as you can, gather as much wealth as you can, and then you die and that's it, you're done. However much you got, that's what you did. Whoever dies with the most toys wins.

It ain't like that. We have to learn to do this in a way that we work together not to consume the planet but to feed it. To look at the Earth as your garden. You've got to water it, you've got to till it, weed it, and deal with it in a way that you nourish it. And we have to nourish each other.



Surfing Furthur ... Watercolor by Karen Rose,

These kinds of experiences that we that we got from doing all this — the Acid Tests and the psychedelics and all the things that came from it, you start to learn about that. You start to lose that intense selfishness by sharing with people, by giving whatever it is that you have.

The Trips Festival was kind of like when it broke out of closet. We had done a few Acid Tests but we were kind of finding our way through this thing. And all of a sudden Ken and Stewart Brand and all these other people that participated in this decide, "Well, let's do this on a bigger scale." And suddenly it was out there and everybody was doing it.

Kesey was very conscious of wanting to eliminate that line between performers and audience. He wanted this to be a total participatory thing. The Dead were a unit, they were a thing. They would play but they couldn't play all night long. They had to take breaks. And when they took a break, the Merry Pranksters would take the stage with musical instruments. And if you were deaf and maybe partly blind you might think we were playing music! [laughter] I maintained

(Con't from previous page)

that we were possibly the worst band ever. Kesey used to say, "I would rather play music with the worst band in the world than go and listen to the best band in the world." And he also proved it. [laughter]



When we were playing, if somebody wanted to come up out of the audience and walk up on the stage and grab an instrument and start playing, that was fine. Or just come up and do anything, not even playing music. They could just come up on the the stage and just start doing whatever they felt like doing. And Kesey encouraged that. Sometimes it was weird and sometimes it was really cool.

This is what Kesey wanted people to do: to come and just do what you feel like doing without the thing of ego and judgement. It was a way of getting free of judgement. Because that's what is one of our biggest hangups: being judged for what we do because somebody else thinks we should do it differently.

In case you hadn't noticed, we're in another time of great potential, of great change. The 2020s are a time of another huge set of social waves. The level of involvement that people have is growing. People are realizing there's stuff going on. "Hold it! Wait! Stop! We're on a runaway train and the bridge is out at the bottom of the hill. We've gotta change direction!" We're seeing a time of tremendous potential. It's happening now and it hasn't peaked. It's gonna continue to happen. There are bigger waves coming. More of them will happen and things are not going to be the same. If we pay attention — those of us who've experienced these kind of mind-opening and possibility-illuminating experiences — it's on us to speak up, to act. If we do this right, we can surf this wave when it comes and we can all end up standing on the beach in the sun.

Come watch George at his epic talk at the Counterculture Museum We love you, George! Thank you for continuing the work!

love

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Jay Lane & Wally Ingram:

BY LIN

David Nelson (New Riders of the Purple Sage) celebrated his 83rd birthday recently up at Hopmonk Tavern in Novato. It was a stellar afternoon of music. The icing on the cake? I got to hang out with my old pal, drummer extraordinaire Wally Ingram (Jackson Brown, David Lindley, Sheryl Crow + more) and the incomparable Jay Lane (Wolf Bros, Dead & Co, Primus + more) who've been the beat behind David for a few years now..

HSV: Tell me about the beginnings of your drumming.

Wally Ingram: I was lucky enough that my mother was a drummer and her older brother was a drummer. So she grew up in a household of music. When I was about 5, I started hitting stuff, pots and pans and shit. She was like, "Stop hitting my furniture. Here!" She gave me a board and her drumsticks and showed me a traditional grip and a couple cadences. That's what got me going.



Jay Lane [Photo by Susana Mill

HSV: Jay, when's the first time you banged a drum?

Jay Lane: I had the pots and pans thing going too, and my mom saw that I needed something else to hit. The parent that has the tolerance for the drums, man! My mom was a professor of early childhood education, so she was really good when I was little. But when I got too big for that and she didn't know what to do, she said, "Get that boy a drum set!" And thank god she did!

HSV: Fast forward. Here we are in 2026. The world is nuts. Bobby's passed on to the great beyond. When you're playing the drums now, it's gotta have even more relevance, like we really gotta keep this thing going.

JL: For me, I felt like I had to question if I even wanted to play music any more. So much of my identity was wrapped up in my man there. It took me a minute. I'm coming around now. Yes, I totally agree with you. I feel the need to continue this, the music.

WI: The tribes want to gather. When you get together and you hear real musicians playing, there's something really therapeutic about it. It really wants — and needs — to keep going.

HSV: Wally, you have a daughter, Lydia. Is she into the Dead?

WI: Every once in a while I hear her playlist and some Dead tune will pop up. I'm like, "You really like Althea." We have some new chickens and one of them is named Althea!

Keeping the Beat Alive

NDA KELLY

HSV: Jay, do you have a kid?

JL: I have two daughters. They're both artists.

HSV: Shoutout to the kids. We're not getting any younger. Wavy Gravy's gettin' older. Everybody's getting older.



Wally Ingram[Photo by Bob Minkin]

WI: He's my hero! My "hippie mom" Lisa Law, a photographer, helped run Woodstock, she'd tell Lydia about Camp Winnarainbow and for years she was like, "When can I go to Camp Winnarainbow?" She ended up getting into circus arts and aerials. Camp WInnarainbow is a fertile environment for creative, alternative — every kind of kid.

HSV: What was your first Dead show?

WI: Madison, Wisconsin. I must've been 19. A bunch of my roommates said, "We're going to the Dead!" We did acid. I was the designated driver in my pickup truck with 8 or 10 guys. It was a cold night at the Dane County Coliseum, where I saw so many shows in my life. We come out of the show and there's these big, big puffy snowflakes. There was no snow earlier but everything was now covered in snow. It was a magical night.

JL: I didn't go see the Dead until after I got the gig with Bob Weir. I grew up in SF, all my friends were into Earth Wind & Fire, Parliament, Tower of Power. The only Deadheads I ever saw were the scraggly lookin' bastards winding up for the Warfield shows to see the Jerry Band. It just wasn't my scene. Then when I got the gig with Bob I was like, "Man, get me some tickets!" So I went with my one buddy who knew all about it: "First thing we're gonna do is take the tickets and trade 'em for weed in the lot. Then we'll use the passes to get into the show." We did that, but we didn't have any seats. We were just walking around and finally left. Bobby invited me again: "Hey we're playing Shoreline on Sunday." My friend and I got there 7pm and the shit was over, man! I didn't know Sunday shows started early!

HSV: What would you like to say to the Haight community?

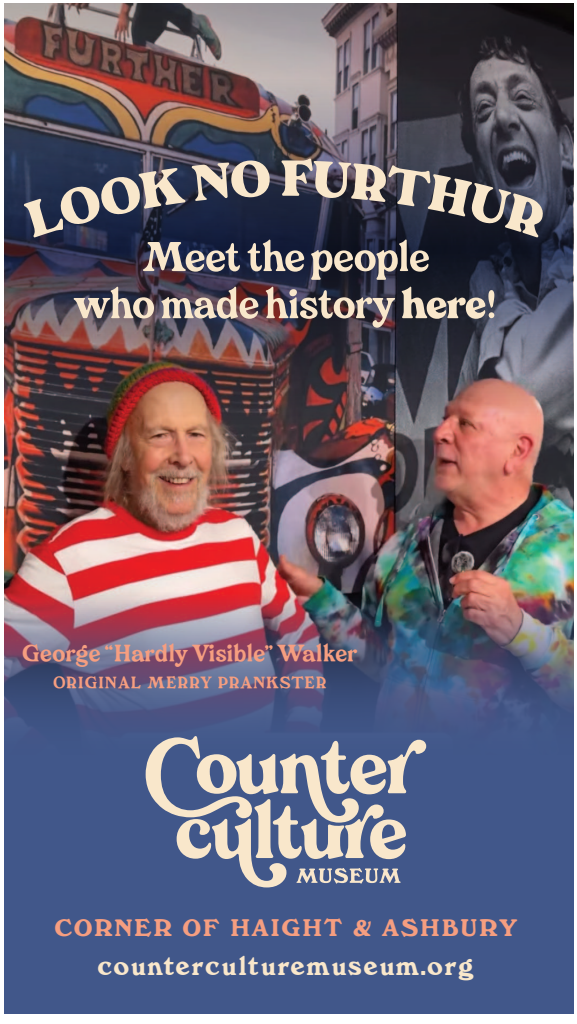
JL: Pick up your trash.

WI: Respect your street. Respect life and live life to its fullest.

Come hang with Jay, Wally, and me in this video at Hopmonk. Dig!

love





Haight-Ashbury Holistic Astrology

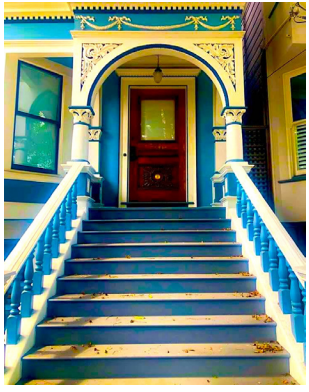


BY MICHAEL SOLLAZZO

Hello, Haight-Ashbury!

Does it feel like we're in transition? Moving from one thing quickly to the next? That's always true on some level, even if change feels more rapid at times. And while this topic might be huge, it doesn't need to be heavy.

So, to honor this feeling (instead of running away from it and hiding under covers), we're going to playfully explore some transitional spaces in a chart. :-)



From the "Postcard Project" by Linda Kelly

The Ascendent in your birth chart is the sign rising on the eastern horizon when you were born, and it is one of the classical "big three" in Astrology (the others being the Sun and Moon). It is often associated with how one presents themselves to the world or the lens through which one's energies are focused.

In this sense, the Ascendant is the threshold or transitional space between your inner and outer self. How do you see yourself? How do others see you? Exploring the Ascendant can give some insights into these questions.

Another place to explore transitions is the Moon's Nodes, which are where the Sun and Moon cross each other's paths and where eclipses can occur. One interpretation for the South Node is that it shows the information you are bringing with you into this life (or your "comfort zone"), while the North Node might represent some of your goals for this lifetime…but no pressure! Side quests are allowed. ;-)

If you want to get deep into the weeds (obvious joke is obvious), you can look at transits in a chart, which show where planets in their current positions are in relation to where they were at birth.

However you play in these spaces, it may be helpful to see them as influences instead of programs… "My Saturn Return made me do it!" probably won't fly as an excuse, but knowing what energies are influencing you might help you make more informed decisions in these transitional times.

Sending love to the Haight,

Michael

Email Michael (hello@michaelsollazzo.com) with questions or to schedule a reading.

love

Further Outside of Time



BY STEVE HEILIG

Kathmandu had been the terminus of the overland "hippie trail" from Europe since that late 1960s, and stragglers from that time were still around, such as a Scandinavian guy I met on a hilltop with awe-inspiring vistas who never paused in hitting his hashish chillum and said he'd been there "eternally." There was, and I think still is, a Freak Street in Kathmandu -- the Himalayan Haight? -- and our Haight neighborhood itself has multiple Himalayan/Tibetan shops and food, seemingly thriving against the shifting tastes of time.



A deep discussion amidst the grandeur.

Though the mountains themselves are timeless, nowadays Nepal is a different place in many ways. Since I left from my last visit there has been severe political upheaval for decades. Some of the royal family were slaughtered in their palace by one of their own. Most recently, just last year, there was a youth revolt to take over the government of this poorest of nations. They have a daunting uphill struggle against corruption, deforestation, climate change, pollution - the "polycrises" of our era. Rivers are rising as glaciers melt. Squatters are displaced both by water and soldiers. Alas there is much more pollution and still far too much disease and early death. The superb and inspiring Seva Foundation soldiers on in many ways fighting at least one challenge they can and do remedy, blindness, supported by a broad range of supporters including the late lamented Bob Weir of the Grateful Dead.

Culturally, modernization is a mixed blessing. So is tourism, bringing not only much-needed income but negative factors like the grotesque sex tourism by western men that has long afflicted other Asian nations. As for trekking, the internet has reached into many remote high areas, as have roads and commercial tours, with all that entails, good and less so. Facebook groups allow for trekkers to share info and there's even a Bob Marley Hotel in one of the highest towns on the Annapurna route. Tourists bike over the passes, where before only feet trod. Personally I wouldn't welcome lots of this -- being fully cut off from the outside world and self-reliant was a prime aspect of my treks. In fact it was crucial to the experience and the memory.

It might sound elitist to say, but travel no longer has any attraction for me. But then, I was fortunate to be able to get out and far away before the modern world crowded in most everywhere, plus I somehow settled in one of the best neighborhoods in one of the best cities anywhere: the fabled Haight. That's just my dumb luck, but I'll take it. And as the late poet Allen Ginsberg held: "Well, while I'm here I'll do the work — and what's the work? To ease the pain of living. Everything else, drunken dumbshow."

Follow the QR code to read about Steve's whole trip ...

love



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Further on Haight

BY KENNA LINDSAY



Kenna: We're here with "Z" from Further on Haight Street. You're one of the newer shops on Haight. Welcome! Could you tell us about yourself and your store?

Z: We just opened! I started the business out of my school bus, like going to Dead and Company shows. I was living in my school bus in SF when I opened the shop.

K: Maybe that answers my next question. How did you arrive at the name Further?

Z: We named it after the Furthur bus that was Ken Kesey and Neal Cassady, the Merry Pranksters rode across the country, and then they came back to the Bay Area and did acid tests, and that kind of birthed a lot of the hippie culture and Grateful Dead culture that are rooted in this neighborhood.





K: What is your favorite thing about being a merchant here on Haight Street?

Z: The community is so good here. It feels like it's one of the last vestiges of the old San Francisco. Seeing the city change so much over the recent years. Haight Street seems like it's, it still has this community that goes all the way back to the '60s. Just being part of it is really special, because, being a Deadhead, there's always a strong connection with the Haight-Ashbury.

K: Do you have a favorite thing about SF?

Z: Probably just the physical beauty of it. Just driving anywhere, it's so gorgeous. It's the most gorgeous city in America. The water, the hills, the mountains, the color of the houses, everything. It's just so physically beautiful.

K: Why did you get into the type of merchandise you sell? You make tie-dye, and it looks like beautiful appliqué collages. Tell us about your work,

Z: I learned the tie-dye from Deadheads on Dead tour. That really inspired me. I branched off and started adding appliqué patches that I also learned on Dead tour. Then I took the appliqué patches and put them on sweatshirts and jackets, also canvas patches. Also, we are inspired by Japanese brands like Kapital, so Japanese-style stitching and patchwork. Kapital was inspired by American hippie culture, too. I figured we could make something, by Deadheads for Deadheads, keep it in the community, with higher-end quality and fashion sensibility.

K: Favorite place to eat on Haight?

Z: Papa's Kitchen. Mm. Yeah, they're good. I think they're the best restaurant on Haight.

K: Favorite store in the neighborhood?

Z: As a streetwear guy, I really love True. I also like Love on Haight.. They have the best tie-dye. I love their owner, Sunny. She's been really awesome and supportive. So those two are my favorite.

Go further with the story of Further! Follow the QR code to read the full interview with our buddy, Z!

love

THE BIRTH OF THE FURTHUR FESTIVAL

BY DAVID ABERDEEN

In the summer of 1996, the Furthur Festival was born. Named after the legendary bus that carried many a head off to Never Ever Land, it was headlined by Bobby Weir and Mickey Hart's solo projects, along with Hot Tuna, Los Lobos, and others.

When it was announced that Veneta, Oregon would be one of the stops, my friends and I decided it was time for a road trip. After all, Veneta was in Ken Kesey's proverbial backyard and the site of what is widely regarded as one of the peak Grateful Dead shows in history (as documented on the excellent Sunshine Daydream release).



The day the Further Festival got born.

We arrived early on the day of the show and I decided to fully open myself up to the experience, if you know what I mean. We staked out a spot fairly close to the stage, spread out our blanket, and relaxed. A while later, I sensed some commotion behind me. I stood up and turned around to see a vehicle driving up the field to my left.

Holy cow, it appeared to be Furthur, THE BUS ITSELF. I looked at my friends to make sure they saw it too. It came to a halt about 10 feet away from us and out popped Ken Kesey dressed as Uncle Sam, or, as he called himself, Uncle Sambo. Now my mind was totally blown. It set the tone for a truly magical day, a day that still sings in my heart 30 years later.



Uncle Sambo aka Ken Kesey
Photo by Bob Minkin

love





SPORTS DESK

BY CYNTHIA JOHNSTON



GonzoFest ~ July 16-19, 2026.

Listen up, Sports Fans. You've got two weeks to get to New York. Dr. Hunter S. Thompson's New York City, to be exact. Get on it immediately if not sooner and meet me and GonzoFest Producer Margaret Harrell at Sheridan Square in the Village, Friday, July 17, 2026.

Who is Margaret Harrell and what is GonzoFest? First of all, she is the person whose Village apartment Thompson went to when he arrived in town to promote his new book HELLS ANGELS – The Strange and Terrible Saga of the Outlaw Motorcycle Gangs.



I almost forgot. That book, and Thompson's column in the SAN FRANCISCO EXAMINER decades later, inflicted upon me a Hells Angels jones that sent me lurking Frisco's back alleys in search of said outlaws for my own disreputable purposes.

But never mind all that now. Today it's about Margaret Harrell, who will guide us, along with Judy Clancy and a few well-chosen special guests, on that tour. They will have stories. I expect Judy will shed some light on what possessed one of her late husband John Clancy's roommates to call Clancy "insane" in a story featuring HST....

"We begin the Walking Tour," Margaret says, "just 7 minutes from …where Hunter lived with John Clancy and Gene McGarr, two lifelong friends of his. And 'characters' in their own right." McGarr must have been quite the character indeed, to be mentioned in the same breath as Clancy and Thompson. Want the juicy details? Get your ass to GonzoFest.

GonzoFest began in Louisville, Kentucky in 2010 "to honor Thompson's literary legacy and the lasting mark he made on American journalism, culture, and politics." I only heard about it a couple months ago, thanks to my friend Brian Hassett, who appears on one of the panels, Hunter & the Beat Generation.

There's also a panel on Hunter and the Bay Area. The Good Doctor left some big footprints on the Streets of SF – like they say, big shoes, big footprints – and for that we are Forever Grateful. We could, however, take it just a bit Further … and bring GonzoFest to The City next year.

While this year's focus is on Hunter's political writing, the wide-ranging schedule blew my mind. I'm going to try to do all of it, especially the HOWL Happenings. It starts on Thursday, July 16, with a 6:00 pm opening and reception. Check it out. Better yet, show up and represent the home team. www.GonzoFest.net

Want more Sports Desk? Dive into the QR code and head on over to the archives. Hang on to your hat!

love



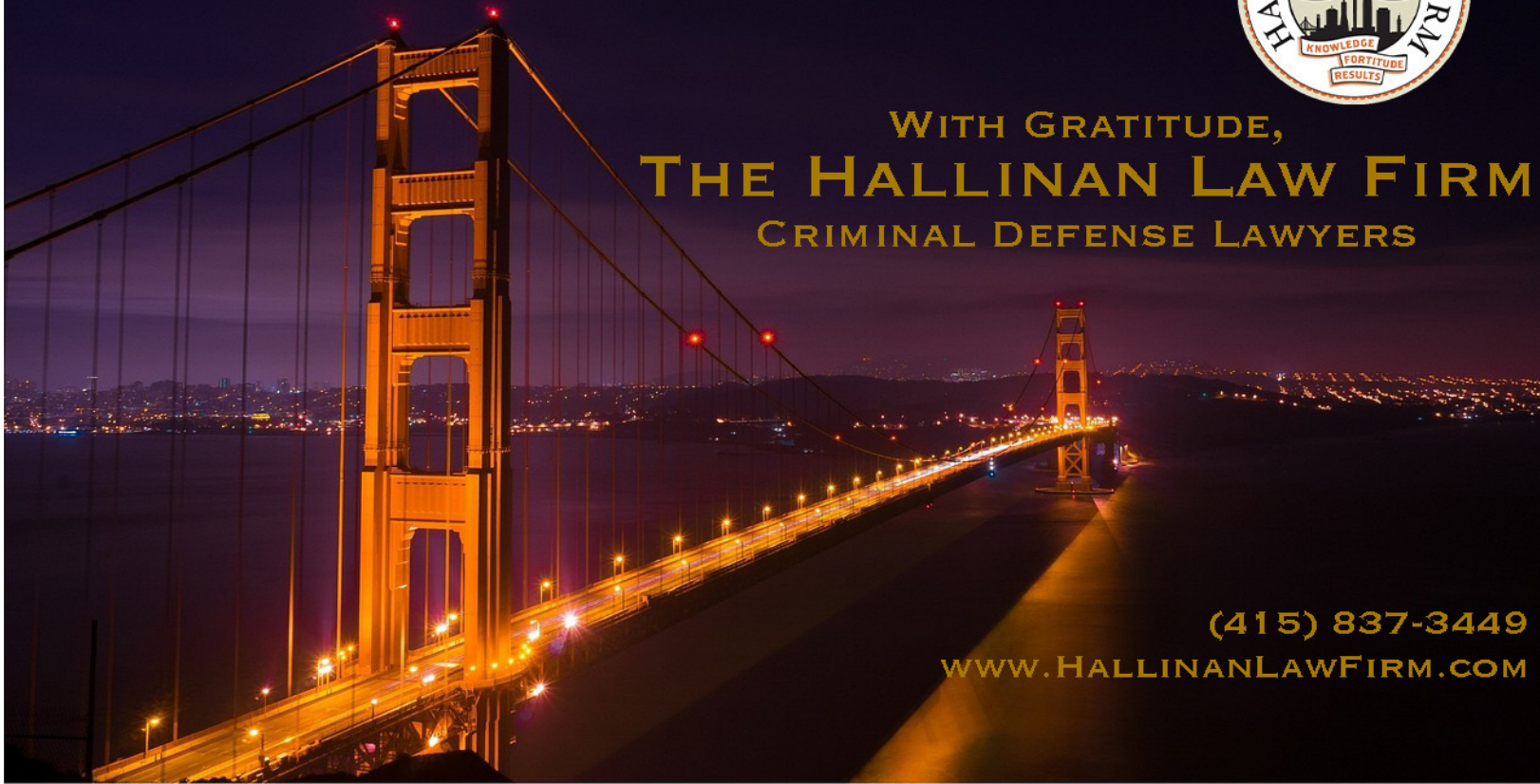
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