



“The ‘60s were a portal to an inner-dimensional multi universe, and possibly a door to parallel worlds. We were explorers of inner space.”

--Stanley Mouse

Without art, we would be lost. Expressing and sharing the internal workings of our Self is and always has been a cathartic experience both for the creator and the viewer. Through creativity we connect with humanity.

In this edition, it is our heartfelt intention and our absolute privilege to share with you a taste of the brilliance pouring forth from these creative gypsies, these passionate explorers, these soul-seeking pirates.

We had to whittle down much of the content herein -- writings truncated, images excluded, interviews spliced -- to make things fit due to limited space. We invite you to dive deep into our Facebook page for the full experience, the aesthetic massage. The colorful creations from all our mighty contributors are not to be missed.

With that said, we'll spare precious space now and let the artists shine, telling their own stories, sharing their own visions. We at HSV are eternally grateful and honored to have these spectacular souls in these few if not joyfully packed pages.

“Everything you can imagine is real.”

--Pablo Picasso

KEEPING ART ALIVE



Self portrait: Stanley Mouse in front of his “Bertha”

Take it away, Stanley ...

“Being a psychedelic ranger, the big lesson from the Summer of Love was to not live by the dictates of a confused society, but to live by what spontaneously springs from your own spiritual nature.

We rejected the robot way of life dealt to us in the ‘50s and behaved like the noble beings that we really were. No longer marching to the beat of an authoritarian state but dancing to the rocking beat coming out of our inner original being. In that free state, we were not afraid of anything or anyone. We had found our primal origins. Anything could be achieved. We changed the face of advertising. We returned to organic food. We found Love, the basis of all religion, and showed the world how to party doing good rather than war and destruction.

I could tell you stories on how fun the Summer of Love was. Doing psychedelics and watching the molecules move in a rock, or how you could talk to animals or trees and transfer thoughts from mind to mind. Or I could tell you negative stories about bad drugs or being pushed out of my studio by the Diggers or how Bill Graham commercialized the scene or how we got dubbed ‘hippies’.

[con't on page 3 ...]

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STANLEY MOUSE: LIVING IN PARALLEL WORLDS

[...*Mouse*, *con't* from page 1] "Instead, I will tell you about the more important result of the Summer of Love. How it changed the society and is still changing it today worldwide. How the commercial art world was never the same after the posters of the '60s. The psychedelic experience was a short cut to God. Exploring other dimensions, multi dimensions. Inner space. The door to the sub-consciousness. Things got sorted out. You could get higher by meditating than on drugs. We thought about organic gardening. Foods without pesticides that caused sickness.

Sharing with your brothers and sisters. Taking care of them. Celebrating life instead of making war. Money wasn't that important.

We danced a whole lot to some of the best bands in the history of music. Yes, there were bad scenes and bad trips -- but overall a *Renaissance*.

A second coming that no one noticed.

* * *



Everybody asks, "Were you on acid when you did these posters and album covers?" It goes much deeper than that. It was a whole movement based on higher consciousness, or altered consciousness. The art reflected

that movement. If I was on psychedelics when I was drawing or inking posters, the pencil would probably melt into the paper. Actually, Victor Moscoso said that! You need a clear mind to do poster or album cover art. It's a complex medium. A great deal of planning and measurement goes into it. Working with Alton Kelley was one of my life's greatest experiences. He was a lefty and I was right-handed, so we could sit at the drawing board and work on the same piece like a

four-handed monster. Together we produced some of the most cosmic and funny art known to mankind. Haha!"

Read more of Stanley's stories: <https://www.facebook.com/HaightStreetVoice/>



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REMEMBERING THE ORACLE: ANN COHEN

Sipping espresso at Caffè Trieste in North Beach, we recently had a chat with sweet Ann Cohen (Oracle founder Allen Cohen's widow) reminiscing about a newspaper that inspired positive change in the Haight -- and far beyond.

Ann Cohen: In the '60s, we didn't think of money first. We didn't have to. Rents were cheap. And with everybody living together, so much creativity happened.

Allen was a poet. He came to SF from Brooklyn around 1963. The Beats weren't over but we weren't getting the Kerouacs anymore. It had changed. Allen was down at City Lights and ran into a friend from Brooklyn, Steve Walzer, who said, "Hey, I'm living in the Haight. Why don't you come live with me?" That's how it all began.

While exploring the Haight, Allen had a dream about a newspaper. He was flying over the world, looking down, and everyone was reading this newspaper full of colors. He said, "Everybody had their rainbow consciousness." Soon after, it was decided we needed to have

pow-wows to help end the war.

HSV: Seems when the *Oracle* was going on, everyone was taking care of each other -- musicians, artists ... that community.

AC: People would come into the *Oracle* office and leave a little bit of themselves -- a drawing, a poem, whatever. Things weren't signed because

we didn't care, going back to the money thing and not caring about it then. You had the conservative people needing to keep things linear, and the *Oracle* was all of a sudden not linear at all. Somebody once said to Allen, "Jesus is my hero. Who's your hero?" And Allen said, "I am my own hero." After the *Oracle*, writers and artists would still call on Allen. He helped people all the way until he died.

"Visions, quests and solutions", that was the philosophy of the *Oracle* -- to

envision the way you want things to be.

Read Ann's full interview: <https://www.facebook.com/HaightStreetVoice/>



Congratulations to the Haight-Ashbury Community for keeping the spirit of the Summer of Love.

Brian Rohan and Michael Stepanian founded the Haight-Ashbury Legal Association 50 years ago with support from Bill Graham.

We represented the Haight -Ashbury Street Community during the Summer of Love.

Nobody went to jail.



April 1967, art Mark DeVries and Hetty McGee.
photo Paul Kagan.

HAIGHT STREET ART CENTER: CREATING & EDUCATING

We spoke with founder Peter McQuaid about this amazing FREE new psychedelic art space/studio at 215 Haight @ Laguna. All we can we say is: Go!

Peter McQuaid: HSAC is here to help the artist. This is where art is celebrated, where good art can be made, and fine printing can take place at a time when it's getting scarce. We let the art be controlled by the artist. "Here's your space, there's your wall, make it, put it up on the wall and sell it." Rather than taking 50+ percent of the money like most galleries, we take way less than that. The artists retain the value of their art that's been lost to others for a long, long time. That means artists can do great art, like Chris Shaw and Chuck Sperry, and make screen prints at a greatly reduced cost. The long-term goal is to level the playing field.

HSV: Do you have to have notoriety to come in and print?

PM: No, it has to be inclusive. We want to encourage all sorts of folks that have yet to discover their talent. When Stanley Mouse came in here, he participated and actually printed a

few of his own pieces. In Sebastopol, he does weekly drawing groups where people take turns being the model and drawing one another. We want him to do the same stuff here. Talk about a community-building opportunity! We want to

give the people that live here a chance to overlap their interest with actually being involved. So many people have come in here not knowing what it was and said, "You know, this is really exciting. Can I come and volunteer?" The more people that participate like that, it only benefits the artists and the community.

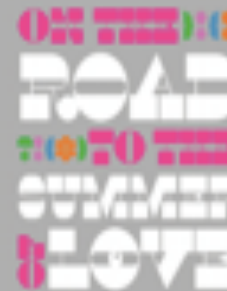
HSV: What would you like to say to the readers of HSV?

PM: When we first came to this location, they had all these murals that had to come down. It was eerie how they represented the forces behind what we're doing. It has to do with public art, how art attracts people, connects people, forms community. The murals indicated that this was a good place for us to be -- and we're happy to be here!

Read more about HSAC: <https://www.facebook.com/HaightStreetVoice/>



Photo by David S. Phillips, 1967. Photo by Frank Sinatra.



On view at the California Historical Society



What is Little Bears?

Little Bears is a music class that offers fun and engaging group classes to children ages 4 months to 5 years, using real instruments and catchy songs to get you and your Little Bears rockin' & rollin'.

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SUSANA MILLMAN: CAPTURING TIME, SHARING EXPERIENCES



Susana Millman's book, Alive With the Dead, features poignant images from her many years with the Grateful Dead. Here she talks about photography, life and what art itself means to her personally.

Susana Millman: Art has to do with sharing experiences. My photography is equal parts social and artistic. I started through travel. I had a clothing import/export business, traveled a bunch in Asia and South America. The temples and people were so exotic to my western eyes I wanted to share them, so I picked up a camera. I was in my early 40s. I got aboard the bus late -- the art bus, the Dead bus. But I did get on, so that's the main thing! During these 9 months my book's been out, by far the best part has been meeting people, associating the name

with the face, hanging out.

HSV: How long did the book take you?

SM: Probably 2 years or 25, years. [laughs]

HSV: In your time with the Dead, what wisdom was imparted to you?

SM: "Once in awhile you can get shown the light in the strangest of places if you look at it right". Always be present, which very much coincides with the Dead's improvisatory style. Jerry was one of the most present human beings I've ever met.

HSV: How do you feel about SF today?

SM: I'm worried we've lost our soul to technology. There are still soulful people abounding, but there's also a strong greed undercurrent here with all the developing. I'm an old hippie and I believe love and kindness are the answer. We have to start with ourselves, radiate that out to the larger community and have that build upon itself. Art elevates us. It makes people realize their own potential, and elevates the discourse to a higher and more beautiful level. As artists, we have such a wide palette to play with today. Incorporating stuff from the past and moving it into the future is a wonderful thing. I have to say, I'm honored to be in a publication with Stanley Mouse -- thanks for including me!

Susana will be at the Park Branch Library 9.27, 6-9pm See you there!

To read Susana's full story, scan this QR code with your Smart Phone.



JOHN HELL: KEEPING COMMUNITY ALIVE, ONE SHOW AT A TIME

Our friend John Hell? Brilliant DJ at Radio Valencia and history teacher extraordinaire. Since he does have a strong gift of gab, we'll let him tell his own dang story. We're rollin', John!

John Hell: I always wanted to be a radio DJ. When I was 5, I used to have a tape recorder I would put up to a speaker to play the song, then I would do the announcing. It was so much fun.
HSV: Seems like we've got a lot of crap radio out there today.

JH: If you've listened to my show, you've heard me say that a million times: fucking bastards. Radio is an art form. Every week I'm given a 2-hour empty canvas that I get to paint with the sounds I choose to tell a story. Some shows are amazing, some shows are shit. My goal with Radio Valencia is to have it be community-based.

HSV: What does "community radio" mean to you?

JH: It's about being a voice in an area that none of the other radio stations are covering. We talk about homeless issues, merchants, we bring in locals to talk about things going on in the area. I brought in local members of the Board of Supervisors, members of the school board, union people, activists -- let's talk about what's going on.

HSV: What would you like to say to San Francisco -- and beyond?

JH: Artists can't afford it anymore. The City's

always had that battle: art and capitalism. These people who are coming out here now? I call them, and you can quote me on this: "The Digi-douche-oisie" -- they don't know shit about our culture, and they don't care about it.

HSV: How do we make it better?

JH: Pay attention to our neighbors. Say hello to people, be inclusive, engage with each other -- and get off your damned devices! We've got to be our best selves. It's hard to survive, but there are still great artists doing great art.

Tune into John's show every Monday 8-10pm.



Hang out with Mr. Hell, here: scan this QR code with your Smart Phone.



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HAIGHT STREET VOICE

ODDBALL FILMS' STEPHEN PARR: IN THE BUSINESS OF MEMORY

Stephen Parr is the man behind the curtain at Oddball Films, a 3-story 6000 sq. ft. archive in the Mission with nearly 50,000 films. After the summer screening of The Holy Haight -- a film that "reframes the concept of the '60s" -- we contacted this curious curator of culture.

Haight Street Voice:
What was the driving force that turned you on to film?

Stephen Parr: I always had a sense of visual iconography and the '60s were an explosion of art, music, dance culture, and all those things together. People were bending and twisting various mediums. I decided many years ago that to create my own work, I was going to create my own archive.

The creation of images is fundamental to our culture and the memory of images is also fundamental. It's important to be able to do both, to have a sense of how the creative process works and follow your own direction. At the same time, remember the images that are critical in your thinking. It's important to have a historical sensibility

because things are cyclical, cultures are cyclical. People tend to want to focus on one thing that they remember. Most artists are famous for one thing: when you think of Warhol, you think of a soup can; when you think of Picasso, you think of Guernica. What's important is to have a sense of

cultural memory. And while you're creating, understand that you're part of the cultural memory, you're part of the cultural history, you're part of -- for lack of a better phrase -- global consciousness.

HSV: How do you feel about so many artists not being able to afford rent here anymore?

SP: That's just the way things are from time to time. There's always people making art -- one area pops up when another area is in decline. If

people value technology over aesthetic, over culture, then that's the way the culture is going to be.

www.oddballfilms.com

To read the full-length story, scan this QR code with your Smart Phone.



TUNNEL VISIONARY: DAN GOTTWALD

This summer's interactive art-music-light installation "B" at the Conservatory Tunnel in GG Park, brings a creative dose to this sometimes foreboding structure. We recently spoke with artist Dan Gottwald, who was honored to work on "B" with Ben Davis -- one of the masterminds behind the Bay Bridge lights.

Haight Street Voice: What resonates for you as an artist in San Francisco?

Dan Gottwald: SF has been a hub for experimental music and art. People get freaky here and I really appreciate it. It's a place to try things out with a willing group of participants.

HSV: What brings people into your art?

DG: I begin with the visual. It's how people engage with anything: we see a thing, we

get interested in it, touching a thing, listening to a thing, understanding it, how it functions.

I'm fed up with the disconnect between a work of art and the understanding of it as a physical thing. I understand why you shouldn't touch art for preservation reasons, but that's my natural inclination. People want to be able to get close to a thing. I wanted people to feel free touch the work I did. The



Don in front of "B", GG Park. photo: Paige Saez

natural progression was to start making things that made sound. You've got a drum, you hit it, it's going to make sound. With musical instruments, it's a matter of also giving people something beyond the visual and even the physical action, but they're now performing. They've accessed something creative. You're never unaffected by sound. Your body is technically one big ear, and that's something I just love to capitalize on. It's a poem in and of itself.

HSV: What would you like to say to everyone?

DG: We're all in the same band, we're all part of this creative experiment called life and if we don't stop to take an active part in including everybody, we're losing out.

Jump in, get weird, get creative. We're not fixing anything by doing the same old thing, so let's do something together.

"B" runs every Friday thru October 20, free!

www.dangottwald.com

To read the full interview, scan this QR code with your Smart Phone.



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STRAIGHT OUTTA ART SCHOOL BY PAMELA HOLM



When I met Cork Marcheschi in 1989, I was unhappily living in San Jose. He laughed and said “You’re in the wrong place, your currency means nothing here.” A few months later my four-year-old daughter and I moved into his house in San Francisco, where we lived for the next seven years.

I began working with him in his studio, building sculptures for public arts sites and private collections all over the world. Our dinner table was filled with artists, musicians, photographers, filmmakers. Everyone was someone, doing something. I listened to them tell stories of rejection and reinvention, and learned that being an artist was hard and took backbone.

At the time I was both ambitious and

directionless, bouncing from one uninspired medium to another. At 30, I began writing. I submitted essays and got published. Essays turned into manuscripts. I received a two-book contract. My first book, *Objects of Desire*, came out in 1998. The second book was cancelled by the publisher two weeks before the pub date. A few years later I wrote a memoir, *The Toaster Broke So We Got Married*, then a novel, *The Night Garden* -- which were published by MacAdam Cage. This past year, I produced *Lovesick: The Cat Allergy Musical*, a play I wrote 10 years ago.

Over the years, my writing research has catapulted me into scene after scene, which has most often turned into life instead of books. Researching a pirate radio station led to five years of radio shows at Pirate Cat Radio; My husband and I moved to India and I was swallowed up into the sparkling chaos; Back in SF, I joined the Extra Action Marching Band, a blur of fur bikinis, bruises and rehearsals. All of these add up to some of the best memories of my life -- none of which I’ve written about, yet.

Today I’m still living the life that has bled into art, and doing the art that has become my life, and spending my currency where it has value.

Check out Pamela’s website: wildeastimports.com.

Explore Pam’s full story, here:
[https://www.facebook.com/
HaightStreetVoice/](https://www.facebook.com/HaightStreetVoice/)



ADVENTURES WITH COYOTE AND GREAT SPIRIT BY DON JOHNSON

Coyote swallowed the juice and pulp of the sweet grape he'd been chewing as he read the newspaper. "Great Spirit, I see here there's been another bombing by those crazy terrorists: 27 people got killed -- including women and children. How come there's so much anger and hatred in the world?"

"Coyote, everybody has a word for it. We call it terrorism. The bombers call it justice. Psychologists call it projection."

"Projection? What's that? Like what projects movies, you mean?"

"Projection, Coyote, is that act or process of seeing your values and worth as the same values and worth of others -- projecting your own work into them, in other words."

"I don't get it. How do you project with bombs?"

"You don't. You project with your head, and what you project is what you know. If you're born poor, like billions of people -- if you live a life of deprivation and hunger -- if you see your relatives and friends all dying of malnutrition and preventable diseases, then

you just naturally feel big resentment against people who're eating well and living comfortably."

"So that makes it okay to kill women and children?"

"Exactly. If the bomber's life is worth nothing, projection tells him everybody's life is worth nothing. The anger you see, Coyote, is the anger of deprivation, and the hatred is the hatred of hopelessness."

(Letter from Coyote to Great Spirit after working apart for a while in a companion universe): Dear Great Spirit: As you know, a species creates itself. No one, not even the smallest of the small, has to give a microsecond of thought to it. We've all been programmed, womb and egg. We all do what we

can, while we can, to sustain, perpetuate and improve our species, because, in your wisdom you made life beget life so that life can beget life. So thanks and keep riding down the trail, universe to universe, making everything work perfectly well without you.

Your pal,
(signed) Coyote



Art: Bud Johnson

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STREET PERSON SPOTLIGHT: LITTLE EDDIE

Often when we see Little Eddie on Haight Street, he has so many drawings tucked under his arms he can barely hold them all.

His work is intricate, playful and brutally honest, alive with the energy of a San Francisco, of what this City was and is about -- creativity, a sense of humor, a sense of self -- at the core of which is LOVE -- with a large heaping of sarcasm].

Here's what Little Eddie had to share with us. We love you Eddie!

“A brief story about myself and my artwork: I call them “projects” because I don’t think an artist is defined by how much money he or she makes, but by how many people we touch with our artwork (projects). True artists make art for the sake of art.

I am in books, magazines, and on TV. If you wish, please google “KQED, Little Eddie interview”. I am also on an album, The Paper Stars’ CD, *Under The Sun*. I wrote “1000 Dreams”.

I am currently In The Window Of The Hospitality House’s Gallery at 1009 Market Street at 6th.

I am a native San Franciscan from Candlestick Cove. When our phone number started with “JUnipher”, older people in SF would trip on that.

Anyway, a true artist is doing art for the sake of art, and somehow it’s all introspective art.

Thank you!

-- Little Eddie”

