

HAIGHT STREET VOICE



YEAR 6 #21

"HYPER-LOCAL WITH A GLOBAL PERSPECTIVE"

FALL 2024

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SEASON OF THE WITCH

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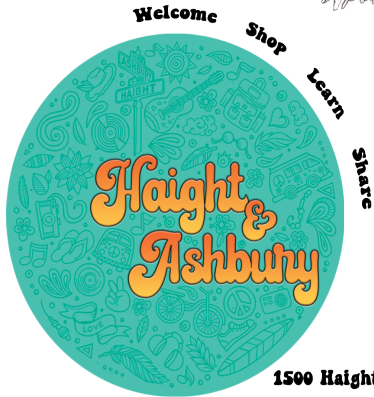
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LETTER FROM THE EDITOR



Panhandle Panorama by Linda Kelly

Welcome to the Fall 2024 edition of *Haight Street Voice*, “Season of the Witch” coming to you from the very day of the Vernal Equinox. These words got born in the wee hours of night. Seems I experienced equal light of day into night into day again for this edition. Ah deadline!

A beautiful moment to reflect, say goodbye to one season and open up to the new energies of Autumn. A heartfelt tip of the hat to the divine feminine as nature leans into a kaleidoscope of new textures and the shift in energy that Fall so gloriously casts.

Gracing the cover of this edition (ever grateful to you, Chuck Sperry!) is a goddess named “Elysia” whose origins mean “realm of the dead” and “blissful” -- quite fitting for the upcoming Samhain and Dia de los Muertos celebrations rolling through in a few weeks.

In this edition, we bring attention to local music, art, psychedelic explorations, global healing -- and heartfelt good vibes in these sometimes hard to navigate times.

Season of the Witch Salutations,



Linda Kelly, Editor-in-Chief



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BRINGING MUSIC BACK TO THE HAIGHT

The grand opening of Sound Minds on Haight on September 14 was a huge success, packed with like-minded friends and neighbors who are over the moon about having music back in the neighborhood again. Owner Nicholas DeAnda was kind enough to take me on a walkthrough of the joint – and man, it’s beautiful! His wife Crystal put her mad interior design skills to work! I can’t wait to play some blues on that old upright piano in the groovy back room upstairs!

Nicholas: Hello everybody! I live down the street and I’ve been teaching in the neighborhood for a while out of my apartment. I’m so excited, honored, and privileged to have this space to share with you guys and continue teaching music in the neighborhood. All ages, all instrument types, all levels. I’m stoked to see everybody, and hear what everybody sounds like! There’s a lot of music in this neighborhood, in the City, that I get to hear firsthand. I’m so excited!

I’m one of 7 siblings. I was born in Seattle, and 10 months later my family moved to Madrid, Spain randomly. I lived there for about 8 years in the ‘90s and that’s when I started playing music. I took piano lessons at 3 years old. My siblings all took lessons, but I was the only one that would play and make noise and just make things up and just figure it out. I’m mostly self taught, honestly. I went to college at SF State – I’m a Gator!

HSV: Woot, Gators! Shoutout to Ben Fong-Torres!

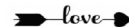
N: There was a really cool program called “World Music: Modern Musicianship” and it wasn’t jazz or classical, it was all of those types of musicians that fall in between. So it was really cool because I got to rub shoulders with musicians from around the world. I got to study and listen to music from around the world. I play over 20 instruments, and anything I don’t know how to play I can learn quickly, and teach it too.

At school, I originally went for Urban Studies and City Planning. I really like architecture. But halfway through I had a change of heart. I switched to music because I knew that it really made me happy. No matter what, music makes me happy. I didn’t know what would happen for me musically but I knew if I committed to it 100 percent and took it super seriously, something would happen for me. I just had full faith and hope in music alone. And god just kind of put things in front of my path that showed me I was really good at teaching music. And then I noticed how good it made me feel. And then I saw how well



I was treated, not just monetarily but by people. People take me seriously as a musician, and that’s something that’s been really hard for me in my life. But it’s been really cool, it’s been super rewarding. I never thought just committing myself to music would lead (gesturing to the whole room) to this!

Follow the QR code and learn more about Sound Minds -- a very special new spot in the neighborhood! Dig!



SGT SPLENDOR: KEEPIN' MUSIC REAL -- AND FUN!

Since the '90s, Eric McFadden's been rocking the SF music scene. Add Kate Vargas to the mix and the groove gets even groovier. Meet Sgt Splendor!

HSV: Y'all are hot off the heels of playing the Haight Ashbury Street Fair. Tell me about that!

KV: I'd never even been to the HASF before! I'm still feeling the buzz of it. It felt like I was in another time. To be a part of it after 45 years! I could feel in that street the energy from its past. It felt magical.

EM: It was one of my favorite shows in a long time because SF of course is so important to me and a big part of my life. It's been a long time since I did the HASF, so to do it with Sgt. Splendor was just amazing.

KV: One thing about being at the Fair ... I hear a lot from Eric about SF in the '90s. The community that existed got kind of lost a bit. They all were figuring it out in the SF music scene. But at the HASF on Sunday it felt like it was there.

EM: It's great to still have the relationships and all that from the '90s, the bands and the people.

HSV: What does "Season of the Witch" mean to you?

KV: What does a witch do? It's about taking your own power, isn't it? I think we have a lot more power than we realize just within ourselves. Sometimes we need the reminder.

EM: It's easy to forget that we possess so much power because there are a lot of forces that may try to convince you otherwise. I think some people just succumb to the idea that they are powerless when they're not.



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

EM: The word "community" itself is crucial. That's how people thrive is by coming together. It's crucial that we start making it fashionable to listen to each other again and have conversations because if we lose that completely then we don't have a chance.

We need to get back to that. Everyone wants to be understood and everyone wants to be listened to. So let's just try that.

KV: Right now in SF we see how it's being portrayed in the media, and it's just cuckoo-bananas. The HASF proved to me how much there is still something here in SF. It felt like I was at a family reunion. The arts are so important right now. We continue to show up, even when we don't want to.

HSV: You think I want to be pulling this magazine outta my arse right now? (laughter)

KV: You're doing your part to keep this community! Art is what makes us human.

HSV: The secret is I have no idea what I'm doing so I ask everybody else what they're doing.

KV: Nobody knows what they're doing!

EM: We're all just trying to figure it out as we go.

KV: But isn't it better to figure it out together?

QR code to our fun video hang with Kate and Eric. See y'all at Sgt Splendor's gig at Hardly Strictly Bluegrass on October 4!



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CHUCK SPERRY: THE HAIGHT'S ROCK POSTER ARTIST EXTRAORDINAIRE

by Linda Kelly

Artist Chuck Sperry (whose "Elysia" graces the cover of this edition of HSV) has lived in Haight-Ashbury over 20 years, where he's made his own style of psychedelic rock poster designs for a mindblowingly long list of legendary bands. Here's just a glimpse into Chuck's epic journey.

Chuck Sperry: In 1989, I moved to SF because New York was a combination of very heavy and very expensive. In SF, I started work on an underground newspaper called *Filth Weekly Weird News* as the art editor. I worked at Comic Relief comic book store on Haight in the early 1990s. Nancy Langhofer, my lovely life-partner, was the store supervisor. We had such a blast at that store! She sort of let me run a *Filth Magazine* editorial office from the front counter cash register, as long as I sort of worked too.

Robert Crumb came in to shop with Spain Rodriguez. I asked him to contribute to *Filth*. He hates that sort of thing! But Spain whispered, "Robert, these guys are cool. You should!" Crumb grimaced and said, "Oh alright. I'll look at your... *Filth*." He came back about 40 minutes later and handed me his sketchbook and said, "Which one of these do you want?" When I chose a bunch of drawings with post-it bookmarks, he asked, "Where's the



copy machine?" I directed him to the pharmacy across the street and gave him a handful of dimes. When Crumb returned, he said, "You know I'm doing this because you guys are a bunch of pathetic losers, and you will never succeed." It was

like he was welcoming me to the club!

I've done about 15 posters for The Fillmore: Hot Tuna, Chris Cornell, Los Lobos, Flogging Molly, Gov't Mule, Pennywise, and Circle Jerks.

When we met in 1994, Ron Donovan and I each had a poster or two under our belt. In the Spring of 1996, Ron and I formed The Firehouse Kustom Rockart Company. Our original studio was a firehouse with a pole and fire truck in it. Operating a print shop and having the time of our lives at Station 4, an abandoned SF Fire Department fire station in Potrero Hill, allowed me to grow exponentially as an artist.

HSV: What does "Elysia" mean to you?

CS: "Elysia" is a riff on the Greek word for heaven. I like to imagine her as the embodiment of the utopian ideals at the heart of Haight-Ashbury, the



socio-political experiment that started in our neighborhood in the mid-1960s and continues loudly and proudly to the present day.

HSV: What inspired you to do the goddess series?

CS: In 2006 I was invited to Athens, Greece, to be featured solo at an international countercultural art festival called Babel Festival. I arrived a week early, spent time alone around the ancient capital and was drawn quite forcefully to the sanctuary of the muses on the Pnyx. I made an offering there. Soon the muses infused my imagination.

HSV: Season of the Witch What does that mean to you?

CS: At first blush, I think of October, but on a deeper level, and there is a very deep level here, the Season of the Witch means that women are at the very center of society and political change. Especially today. Especially in the 2024 election. But politics and elections are the superficial aspects of a deeper struggle. The roots of human community are in matriarchy. In ancient times matriarchal power was overthrown. There is an epic age-old struggle throughout the world: when will women be acknowledged in their power.

Season of the Witch communicates a sense that we are in an era when all hell breaks loose, and the hen comes home to roost. Goddesses are the natural powers, and witches are tuned sages who call upon these powers. I channel the images of these elemental powers into my art.

HSV: You've got a retrospective exhibit coming up in October here in SF. How does that feel?

CS: I've had an incredible decade. I have had the good fortune to self-publish four art books. My poster archive book *Color x Color*, in its third printing, is being sold at SF's de Young Museum and Legion of



Chuck Sperry by Shaun Roberts

Honor. I love that the San Francisco museums support my art!

I have lived in the same apartment on the Panhandle for 34 years with my brilliant wife Nancy Langhofer, the love of my life. My dreams are very much coming true! Being institutionally recognized here on home turf is a recent turn of events. My heart is very warmed. The Haight Street Art Center is welcoming me home with this massive exhibition. I'm thrilled! I feel honored to exhibit my art at the HSAC. I love the work it is engaged in. I am impressed by the spirit of the Art Center team and vision of Executive Director Kelly Harris.

HSV: Living in the Haight all these years, do you think the light that lit the '60s is still shining?

CS: The light still shines in the Haight, you better believe it! There's a spirit that wraps Haight-Ashbury like a sweet fog. The Haight Ashbury Street Fair was excellent this year, a cool celebration of the best of SF's bright spirit. Eric McFadden rocked the house! We go way back. Moonalice was great!

HSV: This magazine is "hyper local with a global perspective": What would you like to say to the Haight community -- and communities everywhere?

CS: Take courage. The truth will out. Beautiful justice is stronger than the tyrannical forces of injustice. Hold on to common decency. Be calm. This ugly era shall pass, and humanity will rise higher and brighter.

And please don't forget to dance in the meantime.

Do yourself a favor! QR code it over to the full-length version of HSV's interview with Chuck. See you at his retrospective exhibit at the Haight Street Art Center! Runs Oct 18 - Nov 24!

—love—



BRINGING THE “MORAL PROPERTY OF WOMEN” TO AMERICAN WOMEN TOO

by Steve Heilig

PART 1

Once upon a time I was an international drug smuggler. But please let me explain.

One foggy afternoon in the late 1980s I was sitting in the dungeon-like old medical library at UCSF, listlessly leafing through medical journals, procrastinating studying or other work. A brief news article jumped out at me, noting that brilliant European scientists had developed a pill that triggered abortions in early pregnancy, and that the medication, then called RU486, had already been shown to be both safe and effective. I recall feeling a surge of some kind of excited energy, along the lines of: This Changes Everything.

Before coming to the Haight and UCSF I'd done graduate work in public health down at UCLA, and never forgot a senior medical professor taking us students on a little tour of the hospital there. He walked us into a big hospital room and quietly said “Back in the 1960s, before Roe v. Wade legalized abortion, this was a ward for women suffering from the effects of illegal abortions. There were dozens of beds, almost always full. Many died. Blood had to be mopped from the floors. It reminded me of my time as a medic in wartime. But when abortion was legalized, the ward emptied out and was converted to other uses.” We just stood there quietly. He didn't need to say more.

Later, my mentor and friend Dr. David E. Smith of Haight-Ashbury Free Clinic fame told me of watching a young mother die of an illegal abortion while he was training at San Francisco General Hospital in the 1960s, a tragedy he never forgot. By the 1980s abortion had been legal for over a decade but was still very controversial, to the point where clinics and doctors were protested, attacked, even murdered. So the new pills meant it would be much harder to target those committed to serving women, plus, wouldn't almost every woman with an unwanted early pregnancy rather take a few pills than otherwise?

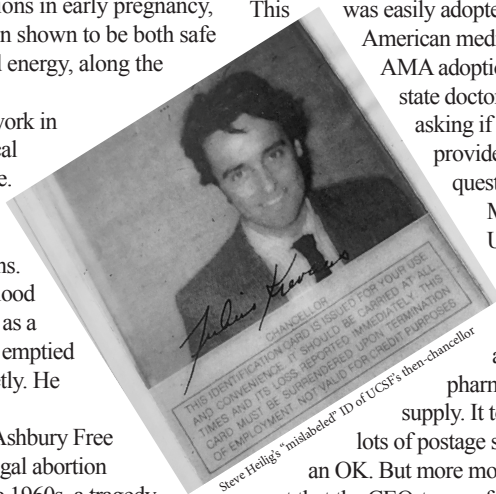
But the news of RU486 got out, and then-President George H.W. Bush vowed they would never be allowed in America, and banned it in 1989. That's when I, and

others around the country as it turned out, thought: We'll see about THAT. And I embarked on a sort of crusade. First, I wrote articles about the new meds in the UCSF paper, and a review about the pills in the Journal of the American Medical Association. Then, with some veteran physicians at the San Francisco Medical Society where I also worked -- some of whom also recalled the pre-Roe horrors -- I drafted a policy statement urging that RU486 be made available in the USA.

This was easily adopted not only in SF but soon also by the California and American medical associations, which was very encouraging. The AMA adoption was even national news. I could then utilize the state doctors' list to send a brief survey to California OB/GYNs, asking if they favored bringing RU486 here and if they'd provide it to patients. The strong majority said yes to both questions and the published survey was again big news.

Meanwhile, a few of us drew up a research protocol for UCSF to test the pills, as even though it was already shown to work safely we knew US-based research would be needed for it to be approved here. Our proposal was approved but we still needed the actual pills, so we wrote to the French researchers and pharmaceutical company with our proposal, requesting a supply. It took some time -- this was still pre-internet, involving lots of postage stamps - but eventually we were excited to receive an OK. But more months past and the French sort of went silent. It turned out that the CEO-types of the European companies controlling these pills were very wary of getting involved in the American abortion debate in any way. We even heard some of them may have been personally threatened, which was all too believable. So it seemed we might be at a stalemate, even tough the French minister of health had called RU-486 “the moral property of women.”

PART 2 of Steve's journey through history's undefined territory is a QR code away. Super honored and excited to announce that Steve will be a featured columnist in every edition of HSV moving forward. Welcome aboard, Steve!



HAIGHT ASHBURY PSYCHEDELIC CENTER

“To fathom hell or soar to the angelic, just take a pinch of psychedelic.”

— Sir Humphrey Osmond, who coined the term “psychedelic”

THE PHIL LEE INSTITUTE & PSYCHEDELIC RESEARCH

By Dr. David E. Smith, Founder of the Haight Ashbury Free Clinic, 1967

This month I had the privilege of speaking at the UCSF Philip R. Lee Institute for Health Policy Studies. When Phil was chancellor at UCSF, he was influential on Steve Heilig and me. Beginning in 1969, Haight Ashbury had turned violent with speed, and Phil was very supportive of our clinic, believing in our message that healthcare is a right not a privilege.

The institute has flourished, dealing with numerous health policy issues, including innovative strategies in the treatment of opiate addiction. But I was pleasantly surprised to learn that they were also involved in psilocybin research in the treatment of anorexia nervosa, led by Dr. Marissa Raymond-Fletch. Marissa is also affiliated with Translational Psychedelic Research (TrPR) Program aka “Tripper Center.” This is an innovative application



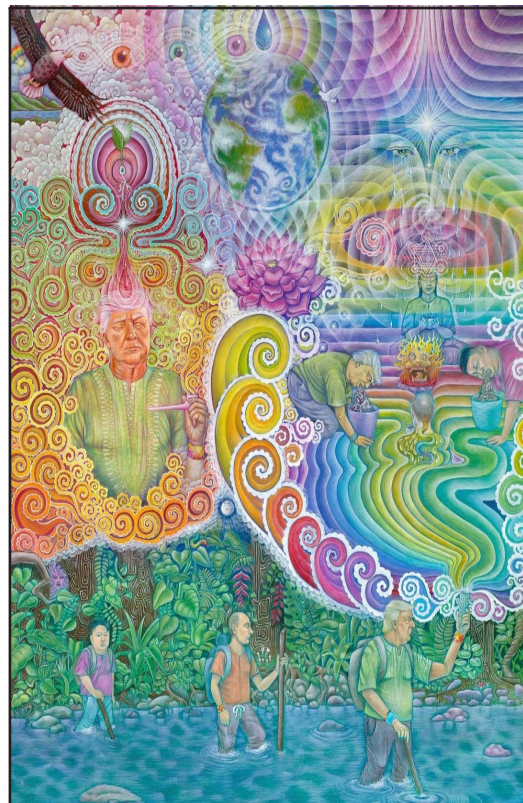
of psilocybin for severe anorexia nervosa seen in young people with significant mortality rates. She has found in such disorders that the patients have significant dysfunction in the serotonin system.

The classical psychedelic is serotonergic in nature, and she is applying this innovative therapy, primarily on adolescent women. She needs special approval for psilocybin assignment for such disorders in that age group. I had a fascinating conversation with her on the mechanisms of action on just such disorders. She described anorexia disorders as characterized by cognitive rigidity and the psychedelics acting through this serotonin system have

a snow globe effect, opening up new channels of thinking: The brain shifts from constricted consciousness to expanded consciousness under the influence of psychedelics. We are seeing new therapeutic avenues from this for functional behaviors such as anorexia nervosa.

I hope to review future psychedelic research development coming from the Institute and UCSF in future issues of the *Haight Street Voice* to keep the psychedelic community informed.

Experience more Haight Ashbury Psychedelic Center articles by following the QR code. Have a good trip!



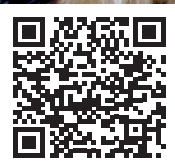
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A DELMAR STREET DREAM ...

I've been in love with this beautiful old home on Delmar for years -- especially the cool carriage house in back with the French windows. I've always thought, "Wouldn't it be cool to have a writing studio up there." One day while I was working at Welcome Haight & Ashbury a good-vibed woman came in. She said she'd just moved into the neighborhood. The conversation led to me showing her a photo of this place I adore. She said, "Wait! I just bought that building!" Meet Nancy, our new neighbor who's got some fantastic plans in the works for the community.

Nancy: I'm a carpenter for a design/build company in the City. But outside I'm an artist, a sculptor. This back area where we're standing is the carriage house where I will build a nonprofit arts organization. Hoping to have workshops — an incubator space for lectures from artists and builders because I want those two to meld together. Some teaching, an acknowledgement on transferrable skills within contemporary art and building trades. It's been a dream to actually have a studio space for myself in general. I used to be a professor at UC Davis, I also taught at UC Berkeley, but I wanted to kind of bridge out of the university setting and create my own thing. We're working on getting a 501-3c status hopefully this year.

HSV: Where do you hail from?

NS: Tennessee. I grew up there but I moved everywhere else! My husband and I traveled a lot. When

we found this spot we were like, "You know what? We miss SF!" Tennessee is great because I have my family there, but it's missing community and all that. This feels like Mr. Rogers Neighborhood.

HSV: I call it Mr. Rogers Neighborhood on psychedelics!

NS: That's a good one! Or Sesame Street! It's been about 6 months and I feel like I know almost everyone on this street now!

(We climb up a ladder to upper floor)

HSV: Oh my god! We're in the carriage house! We're in the place I love! How old is this building?

NS: The house in front on Waller Street is 1894 or 1893. But it looks like this carriage house was built, don't quote me on this, for horses (laughs)? Maybe Masonic had some sort of horse thing or something? You know that famous

black and white video on Market with the cable car and the horses going by? This could be around that era.

HSV: I bet it is. That's amazing. So there must be ghosts of horse vibes in here!

NS: Do I hear a neigh? (laughter)

HSV: You hear a "yay"!

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

NS: Keep an open mind. Wherever you're at now, is always a stepping stone for where you want to be.

Follow the QR code, meet Nancy, and have a look at this magical space she's dreaming up!



WELCOME TO THE NEIGHBORHOOD: HAMU STUDIO!



by Kenna M. Lindsay

This month Linda and I stopped into one of the fabulous new additions on the 1600 block of Haight Street: Hamu Studio -- right next door to other wonderful newcomers to Haight: Sound Minds Music School and Fun on Haight!

I was so excited when this spot opened because I love photo strips. I have a collection above where I write, and I've seen similar memories at my friends' houses. I'm fascinated with how a photobooth can create a magic circle where it's safe to be silly with your friends and save it on paper to conjure a little joy later on pin boards and refrigerators.

Savannah (owner and operator) was kind enough to chat with us about her business before we made memories in the photobooth.

KL: The name Hamu Studio is so cute, does Hamu stand for anything?

S: Thank you! It's kind of an abbreviation of hamster. I went with this name because it sounds cute, but there's no deep meaning behind it.

KL: Are you from SF originally or if not what brought you here/ how long have you been in SF?

S: I grew up in the Peninsula, but in recent years I've been living and working in SF.

KL: Why open in this neighborhood?



S: I like the vibe. I've also met lots of friendly and interesting people. Neighbors have stopped by to say hi, and I've met a few artists in just the past few weeks. I had been looking for a suitable space for months and happened to meet up with a friend here. She's a tour guide and gave me a mini tour of the neighborhood, and I really liked it!

KL: What about photobooths made you want to create a space for others to enjoy them?

S: I like that it's a fun, inexpensive group activity. Photobooths are also so versatile and can come in all kinds of styles. I liked the idea of customizing a space to my liking.

KL: What's a favorite moment you've had with a customer since opening?

S: I like hearing people say the space, props, photos are cute and hear them laugh uncontrollably with their friends.

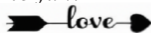
KL: What pro tips do you have for getting the perfect photo strip alone or with friends?

S: I think it's a good idea to plan your poses and what props you'll use for each photo.

KL: Anything else you want to share with our readers?

S: I've been thinking about potentially organizing events and doing collaborations. If you're an artist or brand interested in working together, please reach out!

*Learn more about Hamu Studios!
Follow the QR code to fun!*



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Haight-Ashbury Holistic Astrology

by
Michael Sollazzo



Hello, Haight-Ashbury!

Are you familiar with Lilith?

In some mythologies, Lilith was the first wife of Adam, and they were created at the same time. However, when faced with the choice of being subservient to her husband or leaving the paradise of Eden, Lilith defiantly chose the latter.

Nowadays, Lilith is seen by some as a symbol of empowerment, sexuality, self-determinism, unyielding conviction, nocturnal magics, shadow work, and feminine strength (to name just a few perspectives).

So what is Lilith in astrology?

While there is an asteroid named Lilith between Mars and Jupiter, Lilith generally refers to the Dark Moon Lilith (aka Black Moon Lilith). This point is either the second focus of the Earth-Moon orbit or the Moon's apogee, both of which give the same degree of the Zodiac.

Like Lilith in mythology, Dark Moon Lilith in one's chart is not easily defined... as if she's still rejecting anyone putting her in a cage, gilded or not.



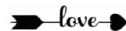
Lilith, woodcut by Ernst Barlach, c. 1922

The best way perhaps to understand this aspect is to track her influence in your chart... the cycle is just under 9 years long, so your "Lilith Returns" would be around ages 9, 18, 26.5, 35, 44, 53, 62, 71, 79.5, etc.

During these periods, are you more prone to reject control (especially from male figures)? Do you experience sexual awakenings? Are you drawn to confront the shadows or explore your own power? Or maybe you are challenged by strong women?

Though exploring Lilith in your chart may be difficult, it can also be very empowering.

To schedule an astrology reading or spiritual counseling, please email hello@michaelsollazzo.com or visit www.michaelsollazzo.com



SPORTS DESK

by
Cynthia Johnston

Taylor Swift endorsed Kamala Harris for President. She added “Childless Cat Lady” to her signature. Inquiring minds want to know what it means.

In social media-land, it apparently means women no longer need to care about men’s opinion of them. At least, not men like Republican VP candidate, J.D. Vance, who said that America was being run by “a bunch of childless cat ladies who are miserable at their own lives and the choices that they’ve made and so they want to make the rest of the country miserable, too.” Childless Cat Ladies the world over laughed and meowed loud and proud.

But it may also signal a tectonic cultural shift – one that’s been a long time coming. And by long time, I mean eons – all the way back to ancient Egypt, and beyond. Take Adam’s first wife, Lilith. When informed she would be less than equal to Adam, she hit the road. Bolted from the Garden of Eden. Replaced by Eve, the good girl.

Then there’s Sekhmet, rage-filled ancient Egyptian goddess of war. With the head of a lioness and the body of a woman, you could call her the ultimate cat lady. And as a “self-creating goddess,” she may well embody Carl Jung’s concept of individuation on a super-powerful divine feminine scale



Ana S Epstein, Medium



(within all of us, regardless of gender.) In today’s world, where money equals power, Taylor Swift, a self-made billionaire, embodies much the same. “For a woman to use her will and creativity for her own benefit,” says author Normandi Ellis, “is frightening for some men.”

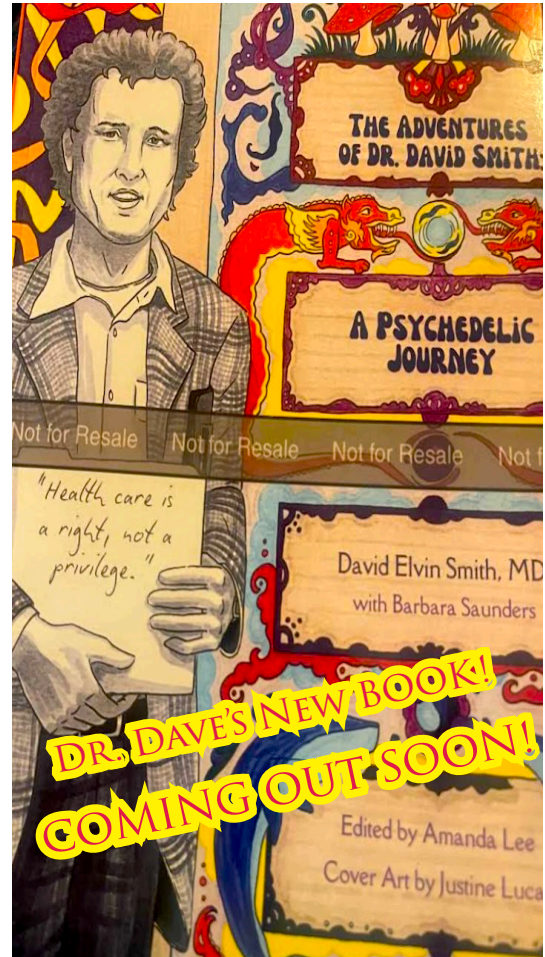
Men exactly like J.D. Vance. Meow! Hiss!

Sekhmet also represents potent feminine sexuality, which no doubt scared some of the menfolk back in the day. The Book of Revelation called her the Great Harlot, Mother of Harlots and of Abominations of the Earth. In other words, bad girls.

Ms. Ellis believes that the rage of Sekhmet is a form of “thwarted energy.... Because women are taught to repress anger and turn it inwards, it builds up – and eventually, that energy must be released.” Rawrrr! “Sekhmet is transformative power, and we can use her energy in a positive way by learning how to release and express it appropriately.” Like at the ballot box. Like, on November 5, 2024, we can join Tay-Tay in voting for Kamala.

For us elders of the tribe, “Sekhmet as the crone rules menopause,” says Ellis. Which is “a powerful time of self-creation and self-government that could produce visions and create magic.”

Check out Cynthia’s badass website:
www.mywayisthehighway.com



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