

# HAIGHT STREET VOICE



YEAR 8 #24

"HYPER-LOCAL WITH A GLOBAL PERSPECTIVE"

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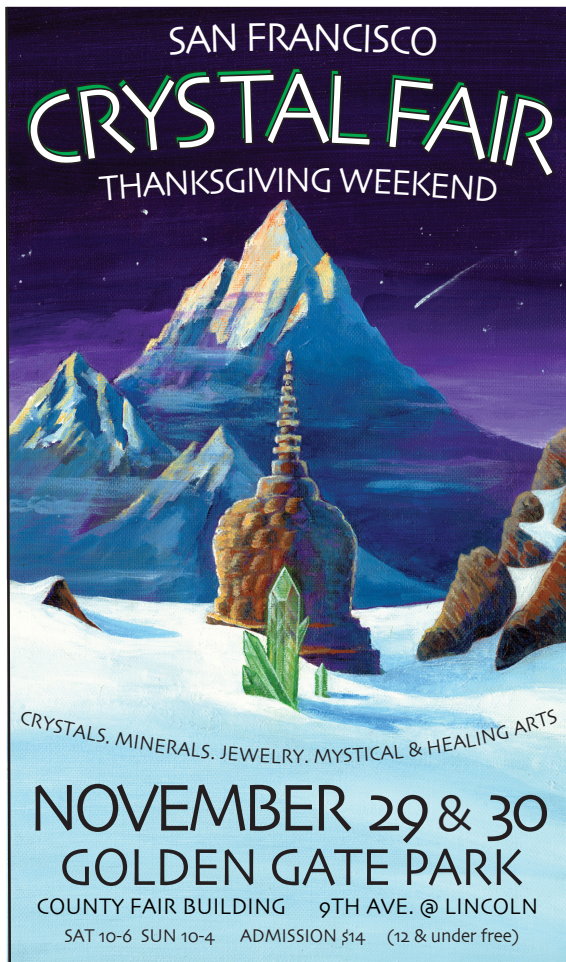
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# LETTER FROM THE EDITOR



*Haight Street Bend. Buena Vista panorama head trip by Linda Kelly*

This edition of *Haight Street Voice* demonstrates (albeit completely unintentionally) the “hyper” in “hyper-local with a global perspective.”

Treasures are everywhere here in the Haight. You just gotta poke around. It’s all there if you choose to look past politicians throwing stones and what mainstream news is throwing at us. Fear sells.

Magic will walk right up to your stoop, or make itself known just around the corner, like a dog called Pumpkin or a toucan named Jerry. And hallelujah for the ever-present healing energy of Golden Gate Park. This community is becoming more and more a haven, a place to nourish and inspire connection. Just yesterday (as I write this) I was elated to see my old pal Eric McFadden and bandmate Kate Vargas backing up Joan Baez at the NO KINGS rally in SF.

The walls are coming down, folks -- the good and the bad. But in their wake, deep bonds are blossoming between folks that only a few years ago would’ve seemed impossible, or as if you’ve got your head in the clouds. Well, I like my head in the clouds.

There are good people in the world, and we deserve to find one another. Float above the bullshit with your art, your words, your music, your love, your kindness.

Don’t let the bastards (and bitches) get you down.

These bonds between us pioneering pirates is the way through this crap. Hang with the wild ones, the ones who aren’t afraid to let their freak flag fly and speak their truth. The Haight-Ashbury is the bubble inside the bubble inside the bubble. Let’s keep this thing floating free and beautiful.

*Linda Kelly, Editor-in-Chief*



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# THROUGH THE DECADES: HAIGHT STAYS GREAT



BY STEVE HEILIG

## Part 1

Every neighborhood evolves, at varying speeds and to varying degrees, and The Haight is no different -- other than being unique. When you're in the midst of it, it can be hard to discern just what's going on. Having accidentally been lodged here for over four decades, I figured I'd attempt a whirlwind tour through time. Here's my subjective recall - your results may vary....

*1970s: First Fearful Impressions:* I was a clueless Southern California beach kid, but one with a subscription to Rolling Stone. So I was fascinated by the whole Haight-Ashbury hippie mythology. At 17 years old, on a solo bicycle trip down the entire California coast, I veered slightly off course to see Haight Street. Riding along, I was semi-shocked at how rundown, boarded up, and even threatening it seemed. Stevie Wonder's fantastic new album *Innervisions* was blasting out of a storefront but there seemed little "Higher Ground" here, with bodies on the sidewalks and those standing just glaring at me. Clearly the post-Summer of Love collapse was still in effect. I didn't stop once and kept on moving. But the next year, friends and I came to see The Dead's "retirement" (hah) shows at Winterland, and I was again enthralled. A few years yet later, I'd drive in my 1969 red VW van over to the city from UC Berkeley but the Haight still held little attraction and North Beach was much better.

*1980s: The Comeback:* It was maybe destined for me to move here. The street seemed to be slowly coming back. I rented a couch on Clayton just above Waller and prowled around. Gus had opened his first market and took pity on me, assuming I was homeless when I gathered day-old baguettes from Bakers of Paris next door to feed the arboretum geese, and offered me a job sweeping out front. Movies at the Red Vic were cheap and the brewers yeast popcorn so tasty one didn't mind

the rotting couches. The I-Beam had so many great cheap live shows one didn't have to leave the "hood. Rock and Bowl was a unique and nefarious late night scene. McDonald's was a greasy scene. There were parties that felt like something out of the new hit film *Blue Velvet*. The Persian Aub Zam Zam martinis were \$1.75 if Bruno let you have one. I retailed some pot from the back room at Achilles Heel to make ends meet. There was a purple blues club with a purple Rolls Royce always parked out front. Liquid Experience sold cheap booze and the Pall Mall Grill was still "The Home of the Love Burger" and a true dive bar. Late one night a bunch of us ran through the N Judah tunnel all the way to Duboce Park (idiots). Somebody burnt down Thrifty at Cole in a protest against chain stores, and/or in a labor dispute, depending on who's talking, and almost took out the whole block, or worse. The Other Cafe up on Cole was a center of comedy and coke legend. There were some fading bookshops and other cool businesses but my main hangout became Recycled Records. Cha Cha Cha opened in a small slot at the other end of the street and Haight St. had a destination restaurant. The Nightbreak bar had live tunes down there too. Rockin' Robin's bar was retro. In 1989 Oliver Stone filmed his *Doors* movie and only had to cover The Gap sign at Haight & Ashbury to keep the 60s authenticity. The Haight Street Fairs got bigger and wilder. But AIDS was hitting and some of the most fun locals were tragically soon gone. The fabled Haight-Ashbury Free Clinic



*Willie Nelson Mandela Mays at Love on Haight*

not only treated as many and as well as possible, but eventually got into needle exchange harm reduction. It's offshoot Rock Medicine continued helping those who had overindulged at concerts stay out of hospitals, jails, and bad head spaces. I gave Jerry Garcia a band-aid, and he paid me with a Garcia tie.

*Follow the QR code to Part 2 for more of Steve's stories and reflections about being a longtime resident and admirer of the Haight-Ashbury.*



# CREATIVITY. CHAOS. COMMUNITY.

BY LINDA KELLY

**Haight Street Voice:** I got ahold of you because I was walking up Ashbury and saw those badass birds out there and I thought I got to find out who this guy is.

**Todd Kurnat:** We live on the other side of the Panhandle and frequent Haight Street often to shop at Haight Street Market, Amoeba Records. Being an artist and a muralist, I'm always looking at walls, and when a new one goes up, especially a construction wall with brand-new plywood, I have a hard time not following up. I'm going to call the number on the site. And I met a very nice gentleman, Lars, on the other end of the phone. I pitched that I'd love to paint the wall, and if he couldn't donate it'd just be a gift to the neighborhood.

**HSV:** You have work in Lower Haight too.

**TK:** I have three down there. On Fillmore, behind Cafe International, there's a toucan there called Jerry, Jerry the toucan.

**HSV:** In honor of Jerry Garcia?

**TK:** Yep. I painted it over the weekend of the 60th anniversary [of the Grateful Dead.] Beautification of a neighborhood is a group effort. It takes a village, and that toucan was a mix of Lower Haight Merchants Association who commissioned me, and Cafe International. They wanted something colorful so I used as many colors as I had in my bucket.

**HSV:** Lord knows Jerry was a colorful guy!

I read that you're inspired by "nature and chaos"?

**TK:** My favorite artist is Mother Nature. Things can appear very chaotic, but if you look closer, they're meant

to be there. Chaos can be a transitional time. One of the most powerful places to be is sitting with a blank canvas and then creating something out of nothing. I absolutely love it.

**HSV:** When you're out painting, it must be such a good feeling to turn people on who are walking by.

**TK:** Absolutely. From kids standing there staring in awe to people across the street hollering, "Hey, I love that, man!" Since I've done this mural, amazing things have happened: I got to meet you, I met Pam across the

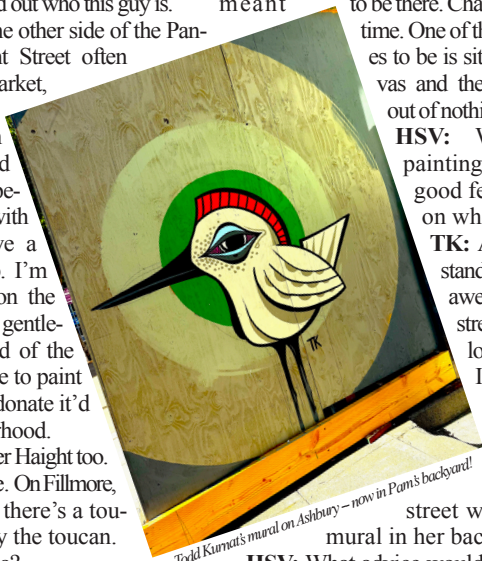
street who wants to put the

mural in her backyard.

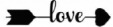
**HSV:** What advice would you give artists who want to bring their work into public spaces?

**TK:** If you see something you want, go get it. Push past your fear. Look what can happen: I had no idea a few weeks ago when I was painting these birds that I would meet Linda Kelly and be in this beautiful house full of history!

*Come hang with Todd and me at Haight Street Voice Radio via the QR code!*



*Todd Kurnat's mural on Ashbury - now in Pam's backyard!*



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# THE DELUXE RETURNS TO THE HAIGHT!

BY LINDA KELLY

*“The community is driving this restoration into reality. As a local musician and longtime Haight resident, it’s an incredible honor to do something this important to so many, to bring it back to daily life.” — Christian Beaulieu, co-owner; The Deluxe*

[Excerpted from Christian’s hang at Haight Street Voice Radio, September 2025]

**Haight Street Voice:** Christian Beaulieu. Welcome!

**Christian Beaulieu:** Thank you for having me! It’s an honor to be on your program, it’s an honor to be in this building, and to be part of this community. It’s insane.

I had worked at The Deluxe before and saw firsthand the positive aspect of it being the breathing thing that it was, and then had to go through the crushing defeat of all of that. Then I had to bartend around town and hear people still talking about it years later. I thought, “Wow, this is not just a hole in the Haight-Ashbury, it’s a hole in the heart of the City.”

**HSV:** Is the music going to be pretty much jazz mostly, or are you going to broaden it out?

**CB:** The history of the room is ... it’s an iconic room. We’re definitely going to honor the swing era, jazz, blues. But yeah, we definitely want to add to it. The calendar is going to feel familiar, but we’re also in the Haight-Ashbury and there’s a lot of pull, a lot of artistic desire, that the room has never addressed yet. I’m friends with a large amount of the old guard of musicians and they’re another reason that this is even happening in the first place.

Shoutout to any musicians who have the Deluxe in their heart over the years and built the place altogether, thank you! Because without you, it wouldn’t be iconic. It’s the music that brought the people together.

**HSV:** You’re a musician. You said that guitar case over there has a sticker on it that’s your band?

**CB:** Yeah! That was fun: you walk into a historic building in the Haight-Ashbury that you’ve never been in and the first thing you see is your band sticker on a guitar case! That was psychedelic! That was a head spinner! The band was Triclops, an active band from 2006 to around 2010. Very loud, crazy, psychedelic punk rock, prog-rock hybrid.

**HSV:** No Means No kind of stuff? Or Jesus Lizard?

**CB:** We played with both those bands!

**HSV:** Do you have an idea when The Deluxe might open?

**CB:** I’ve been saying that it’s either a Christmas miracle or a New Year’s resolution.

**HSV:** What would you like to say to the Haight community and communities all over the world?

**CB:** To the Haight-Ashbury: I love you. I’ve been lucky to be a part of this community since I got here in the ‘90s and literally the very first place I opened my eyes to in the Haight-Ashbury was the building that I’m living in now. I saw the skyline. I walked to get a burger at Martin Mack’s. To the community (hand over heart) on a personal level, thank you for helping me create myself as an artist and giving me an open mind and influencing me with — to bor-

row your phrase — a global perspective. And to the community itself: Thank you for helping us open The Deluxe. For the smallest club, it takes an entire village. To have all of the love and all of the support and all of the energy in our corner ... it’s mind-blowing.

*Come on in via the QR code to Haight Street Voice Radio studios in the SF Heritage’s historic Doolan-Larson building at the corner of Haight-Ashbury and hang with Christian and me. We had a blast. See you at The Deluxe!*



*Co-owners Jay Bordeleau (L) and Christian Beaulieu (R) in the bare bones of The Deluxe. September 2025.*

# WELCOME TO THE ‘HOOD: THE GREEN HERON

BY LINDA KELLY

**Haight Street Voice:** Hobson’s Choice was a place that we all knew, like Cheers. It really was. So, it must be really exciting to be reactivating that space.

**Connor Frederick:** A hundred percent! And we’re not touching the bones. We’re trying to bring it back to what it was like and polish it up. For instance, we just refinished the floors and it looks like a brand-new building!

**Wes Wakeford:** Can’t think of a better location in the whole City! At the end of the day, it’s the windows here looking out on Haight.

**HSV:** You said it’s “extreme people watching”. I love that!

**WW:** I’ve been killing time over at the Gold Cane, meeting a bunch of the crew around here.

**HSV:** (NY accent) Shoutout to Richie McCallister!

**WW:** Yeah! What a generous guy. Nothing like a free lunch over at the Gold Cane!

**HSV:** Speaking of food and bars, I love the fact that people can bring food from other venues into your bar. That’s a cool neighborhoodly thing to do.

**CF:** Y’all handle the food, we’ll handle the booze!

**HSV:** Tell me about the drink menu.

**WW:** We’re gonna stick to the basics, about six house cocktails plus the classics. We have a background in wine and beer. We’ll have craft beers on draft, domestics in bottles.

**CF:** What we don’t want to do is come to the neighborhood and tell the neighborhood what they want. We understand it’s a unique miasma here on Haight Street. We don’t want to shake it up too much. We know people have lived here a long time and this is just a great place to go at the end of the day and just sit back, relax, and walk home.

**HSV:** Shoutout to Chris Dickerson (previous owner). We love ya Chris. Miss ya.

**WW:** Chris was getting out of the business and they needed someone to come in and hold it because you can’t bring in liquor licenses to Haight Street.

**HSV:** So they let you in because you had the reputation of having a license in the past?

**WW:** I think they picked us on the basis that we’d already opened two bars in three years. We certainly weren’t the most loaded people coming in. We’re doing a lot of the work ourselves and with friends.

I want to share my connection with this neighborhood: When I moved here [from Oklahoma] in 2002, I rented a room at Cole and Hayes. I was completely unfamiliar with the City. I didn’t know which bars to go to. Hobson’s Choice was my first bar! The Haight Street Fair was right around that same time too. It was pretty life-changing. I wanted to live the rest of my life here.

**HSV:** Welcome to the weirdness!

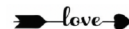
**CF:** We’re so happy to be in this neighborhood and to breathe new life back into this place and give it what it deserves.

**WW:** The reception that we’ve already gotten is amazing. I’ve never seen such a tight-knit

place. I think it’s a testament to how people have been living here for decades because it’s such a special place and they just don’t want to leave.

This community warms your heart. It helps distract you from all the other stuff that’s going on. The best you can do in a tumultuous world is be close to people you love. For us, this is an amazing opportunity to be part of a new family. And like I said, everybody here in the Haight was just immediately so cool and welcoming.

*Come on in (via the QR code) to Haight Street Voice Radio and watch the full conversation with Wade and Connor to learn more about The Green Heron -- aimed for a late October 2025 opening! See you there!*



*Owners of The Green Heron, Wes Wakeford (L) and Connor Frederick (R), refurbish the old Hobson’s Choice.*

# 1950s-1960s HAIGHT-ASHBURY: A LOCAL ARTIST'S MUSE

BY LINDA KELLY

*Eddie Wade and I met a few years ago. I often sit on my stoop working here in the neighborhood, and she walked by with her little dog Pumpkin. We spoke of her late husband Michael, a lovely man who grew up in the Haight in the '50s and lived at 1438 Page Street for 46 years. Eddie mentioned his grandmother: local watercolor artist Marjorie Beryll Stevens, and I was smitten with her pioneering life story. Here's a glimpse — along with the enchanting story of Eddie and Michael — as Eddie was so kind to share.*

Marjorie Beryll Stevens was born in Terre Haute, Indiana, in 1902. She moved to San Francisco in 1926. After studying to be a chiropractor, she established a successful practice at 1550 Haight Street. In the 1940s she studied watercolor painting with George Post and Dong Kingman. By the 1950s she was painting on a regular basis and exhibiting her work professionally. Throughout her career, she received many awards for her paintings of Victorian houses. She also produced still lifes and landscapes, painted both on location and in her studio. Her solo exhibitions included the DeYoung Museum (1955) and the Frye Museum in Seattle (1960).

**Eddie Wade:** Michael lived his life in the Haight. He was proud of being from here. He would rollerskate down Masonic as a kid with one of his pals from around the block. He was somewhat rebellious, shall we say. When he wanted to escape from home, he went out a back window or hopped a fence. He also hopped roofs in the Haight. He liked to go from one to the other, exit, and be on his way.

**Haight Street Voice:** Sounds like the Bowery Boys in New York.

**EW:** A little bit! He would also ride the bus and take his fishing gear to the wharf and

spend the day down there by himself. He was only 10!

**HSV:** Wow, sounds like Huck Finn in San Francisco ...

**EW:** He was very independent. Then in 1968, the world came to him, so he didn't have to escape quite as much. He could stay put and enjoy.



"Pink House, Lower Haight" by Marjorie Beryll Stevens, 1960s

**HSV:** In 1966 he was 18 here in the Haight. Imagine that.

**EW:** He talked about 1966 as being the magical year when it was genuinely utopian and hadn't changed yet. He had a lot of fond memories about that year specifically.

**HSV:** I love the fact that you and Michael met because of the flute.

**EW:** My parents were music majors at Columbia, and so all 6 of us children got started on an instrument. I had chosen clarinet but my mom said, "You want to play flute" probably thinking it sounds better when you're a beginner. She was a church soloist and she wanted a backup. I wasn't very good so I thought, "I need some help here."

Back in the day there was Byron Hoyt, a big warehouse for sheet music, now long out of business because the sheet music industry

is like that. It was a big warehouse where you could get anything you wanted. One fateful day, I was browsing for flute music. Michael worked there but wasn't there when I walked in. I picked up one little business card. It was very simple. Just his name, a little engraving of a flute, and a phone number. I called it up and the rest is history. I knocked on the same door in 1980 to take flute lessons with Michael where I moved in as his wife in 2016.

**HSV:** From 1980 to 2016? That is fate. Fate in the Haight!

**EW:** There's another interesting coincidence: His mother was musical as well: she and my mom were actually both music students at SF State. We know that they overlapped in school because my mom saved a music program from 1941, and Michael's mother's name was in it too!

What Michael and I had from the beginning was a deep level of trust. I trusted him as a teacher, he felt that, and trusted me back. And when we said our vows in 2003, that was what he highlighted in particular: "Edie and I always had this trust and friendship." When we finally got romantic in 1999, he gave me a book on friendship, not romance. He was a sweet man.



*Edie & Michael on Haight Street, 2015*

**HSV:** Yes he was. I met him many times here on Page Street, out on walks.

**EW:** A lot of people around the Haight got to know him. People remember him so well because he was present for people. In other words, there was nothing going on, he was not ready to get back to his phone. He was a Luddite that way, he barely used his phone. He gave you his absolute full attention and you could feel it. That was who he was.

**HSV:** Tell me about his grandmother Marjorie.

**EW:** She had a shop at 1550 Haight Street starting in the 1940s and was a chiropractor. Her painting studio was up above, so when she wasn't in the chiropractic office, she could retire to her painting studio.

When I first moved in with Michael, I didn't see the whole collection of her paintings because he had them on his back porch — which leaked! There were all these paintings under blankets and tarps. I was kind of peeking at them for a few years because living together was somewhat new and I didn't want to get too involved.

**HSV:** Let me stop you there real quick. You were an archeologist when you started out, so it's interesting that you were digging around these artifacts!

**EW:** (laughs) Michael had cataloged them all during his lifetime. I have about 60 framed and another 120 not framed. It's a bit overwhelming.

**HSV:** Let's get to you. You lived in Morocco in the '70s. As an archeologist! That's just fascinating to me!

**EW:** I studied anthropology and archeology as an undergraduate, and a bit as a graduate student. My advisor knew somebody who had a dig on the north coast of Morocco. There were all these New Yorkers and there was me from California because I was invited along. I went there for two field seasons: one in '77 and one in '78, first as a student and then as a staff member. But I was more hooked on the living, breathing Moroccans on the dig. Morocco, particularly in the '70s, felt like a really different country. I had traveled in Europe a lot, and Morocco was just a world apart.

**HSV:** Let's fast forward to 2025. You've lived in the neighborhood since 2016. How do you feel about the Haight right now?

**EW:** I love it for the personal sense of community, the warmth of various business owners up and down the street. I haven't met all of them but shops that I go into a lot, I know them, they know me, and it's just really nice. I look forward to seeing them. They've been so kind.

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

**EW:** This community built itself with one hello at a time. It's a lovely sense of community that builds itself in really incremental ways. My lesson is: reach out!

**HSV:** Yes! I love this quote from you: "Michael was rich in music, in love, and in what matters." I think that harkens back to what you just said about reaching out.

**EW:** Connecting. Saying hello and really being present for that person. Whoever you're in front of, just be with them in that moment.



*Marjorie painting in Golden Gate Park, 1950s*

*Images contributed by Edie Wade. Inquire about Marjorie's watercolors: the one gracing the cover of this edition of HSV, and the one seen here on the left -- and many more! edie.wade@icloud.com*





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# SOCKSHOP BRINGS FUN TO FASHION

BY KENNA LINDSAY



*Recently I ran into Lauren Legakis, who runs SockShop on Haight. We chatted socks, holidays, and creativity ...*

**Kenna:** How did you get into selling socks?

**Lauren:** I started selling socks and shoes part-time at the Santa Cruz location of SockShop and Shoe Company. I was 19 and a college student at UCSC. The SockShop is an institution in Santa Cruz, opened by Ellen and Eric Gil in 1988.

**K:** Do you have a favorite Haight memory?

**L:** It was so fun when Patton Oswalt came into the shop with his wife. He was incredibly kind and funny and he bought a ton of socks, working closely with our buyer Konner to pick the perfect pairs.

**K:** Do you have a type of sock you recommend for everyone or maybe you find yourself giving it as a gift often?

**L:** My favorite new gift for my friends, or my son's preschool teachers, is to pair Baggu socks with one of their reusable shopping bags. They're cool, offer great prints and quality, and are an SF-based brand!

**K:** Being a mama and owning a shop on Haight, what qualities of the Haight do you hope inspire her?

**L:** I love being a mom and owning my own business. I get to raise these little city kids with a wonderful community they'll grow up knowing and loving. They come to the shop with me often and meet happy people from all over the world. It also gives me a really unique opportunity to have my kids see me do work that I love and that they get to be a part of. I hope they take from the culture of the Haight, as well as my amazing staff, that

celebrating their unique spirit is beautiful, no matter what that looks like!

**K:** What goes into putting one of your fun, whimsical window displays together?

**L:** We have amazingly creative employees who create our displays, from concept to execution. Right now a long-term employee named Sophie does the window displays. She's great at it!

**K:** Are any of your staff local Haight artists who would like to be highlighted as part of the creative Haight community?

**L:** Our amazing display wizard, Sophie, is lil\_soffty on instagram.

**K:** Do you have any favorite art in the neighborhood?

**L:** I love the psychedelic colorful building that Love on Haight is in! It's the epitome of Haight Street.

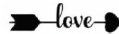
**K:** After someone visits SockShop, where is somewhere you think they shouldn't miss in the neighborhood?

**L:** The Venn diagram of sock people and book people is basically a circle, so I would recommend they go to Booksmith across the street!

**K:** What do you want to see more of on Haight Street?

**L:** I love that our merchant community is getting into planning events for the whole street, like Haight Street Daydreams. I want to keep that energy going!

*Follow the QR code for Kenna's full conversation with Lauren!*



*Owner Lauren & her kids.*



[haightstreetvoice.com/radio](https://haightstreetvoice.com/radio)



# NEIGHBOR WRITES A CHILDREN'S BOOK

BY LINDA KELLY

*Charlotte, a Buena Vista neighbor, power walks by my place here in the Haight often. We wave, say hello, and sometimes chat. She told me that her husband of 56 years, David Iverson, recently penned a children's book, A Walk with Grandpa. They came by my stoop to share their story.*

**Haight Street Voice:** David, you were an elementary school teacher for 35 years?

**David Iverson:** I was a 6th grade teacher in the Oak Grove School District in San Jose from 1971 to 2006. To keep them engaged and motivated is a challenge. Kids get bored, so if you can get them interested and excited, it makes an incredible difference in how they focus in class.

**HSV:** Did you both grow up in California?

**DI:** Charlotte is from Colorado. I'm from Seattle. My dad transferred and we moved to San Jose when I was 15 in 1958.

**HSV:** So you were here in the Bay Area for the whole hippie thing. The Vietnam War was going on ...

**DI:** When you turned 18, you had to register for the selective service. I passed the physical and knew I would probably have to go to Vietnam. I signed up

for the California National Guard and spent 6 years there.

**HSV:** Do you miss teaching now?

**DI:** When you really see that you're making a difference with a kid, the feeling is just huge.

**HSV:** How do you like living in the Haight?

**DI:** We feel so lucky to have found this neighborhood. The people who live here are just amazing. You can feel it.

**Charlotte Iverson:** We enjoy people who are younger than we are. It's fun. I

would prefer to live in an active community versus something that was for our age.

**HSV:** How did your book come about, David?

**DI:** I go for a walk every day. I was thinking about imagination. There's a quote: "The most powerful thing on earth is the human imagination." I started taking notes, like: what are

those little blue reflectors on the sidewalks? At night when there's a fire and the fire department is looking for a hydrant, well, bingo! There it is. Somebody had to think of that.

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

**DI:** It's always a good time to do the right thing.

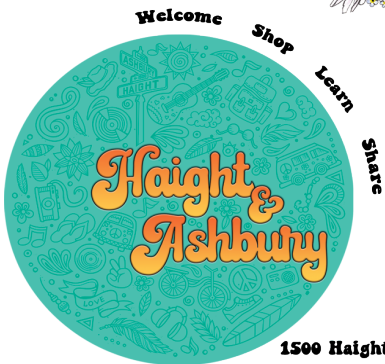


Local Author David Iverson -- on my stoop!

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# HAIGHT-ASHBURY HOLISTIC ASTROLOGY

BY MICHAEL SOLLAZZO



Hello, Haight-Ashbury!

Before we dive into some astrological tidbits, let's talk about the concept of "matching".

One way to describe "matching" is when you take on the vibe of something else. You might have done this with emotions, like when you match friends who are feeling good or down and start to feel the same. Matching can also happen when you resonate along with a fun, funky, and creative neighborhood such as the Haight.

So as we talk about some astrological energies that the whole neighborhood might be experiencing these next few months, it's an opportunity to see where you might like to match and play along. :-)

If you're checking in with your path in life, November 5-6 and December 3 find the Moon transiting Haight-Ashbury's True Node in the 12th House. These can be opportunities to check in with your intuition and see if you're on target, especially with how you feel about whether you're aligning to your spiritual goals.

The Haight is also experiencing its second Saturn Return. What foundations are you putting in place for this next phase of your life? What patterns are no longer serving?

We should probably also mention that the Haight's 59th "birthday" is January 14, 2026 (as we celebrate the January 14, 1967 Human Be-In as the birth of the neighborhood). This annual sun conjunct sun celebration is a time to let your light shine and show the current version of yourself to the world.

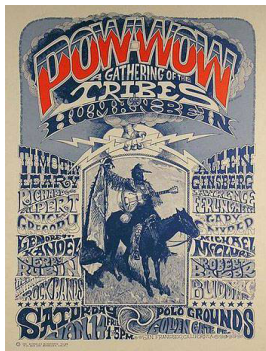
You might also find as you navigate your life that you don't always want to match your neighborhood or friends (or maybe even your current mood), and you can always play with "unmatching"...aligning to a different vibe/emotion/energy or just being in a space that's your own.

At the Human Be-In in 1967, Timothy Leary shared the phrase, "Turn on, tune in, drop out". Tuning in might be similar to matching. Tuning out might be unmatching. And turning on? Well, that sounds like a fun topic for next time, as it will be near Valentine's Day, after all! ;-)

Sending love to the Haight!

-- Michael

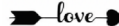
*Feel free to email me (hello@michaelsollazzo.com) with questions or to schedule a reading.*



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# PALPITATIONS FROM THE UNDERGROUND

BY JAMES DEAN BOLDMAN



Despite reports in the mainstream press that the Summer of Love had crashed and burned in the wake of the Manson murders and then Altamont, when I got to the Haight in 1976 it wasn't the Summer of Love anymore, but it was full of young artists and musicians and there were still plenty of hippies around.

The youth movement in the Haight Ashbury in the late 1960s was, without question, one of the most impactful countercultures in American history. It contributed to the ending of a war, cemented the ideals of freedom of expression and the questioning of authority, provided a foundation for future activism in areas like environmentalism and feminism, and encouraged young people to believe in their ability to change the world. And as the heat dissipated from a decade of rapid changes in the wake of the Summer of Love, a new counterculture called Punk began to emerge.

It was a perfect alignment of the planets. The neighborhood had been through a period of rebirth; it was still affordable and there was a new scene starting to overlap all things hippie. It was like a solar eclipse of two distinct countercultures coexisting in that time and place in a neighborhood full of collaborative young artists, all burning with a passion dipped in rebellion and driven by a D.I.Y aesthetic that comes naturally when there is no money, and I was in for *all* of it.

I had fallen in with a commune of hippies on my first day and as I began to be immersed in their world, meeting artists, actors and other myriad characters that were associated with their scene, I was also meeting people out on the street. Soon enough I came back to the hippies with a friend in tow. He was a punk rock drummer, needing both a place to live and some kind of job. I knew the hippies would take him in, providing both. Darren and I became fast friends, sharing an apartment in their run-down building. Soon he would become the drummer for the Dead Kennedys, and I would become the manager of a little comedy club, but in the meantime, the hippies gave us work, kept us stoned, and fed us. And I became exposed to the punk subculture through Darren.

The Haight, with its eclectic mix of record stores, tattoo parlors, dive bars, and

vintage clothing shops, was a magnet for young artists, musicians, and anyone seeking to stave off the creeping malaise that was settling in, a growing corporate influence that, like a python consuming a rat, threatened to swallow the counterculture whole.

And though they seemed diametrically opposed, there were many similarities between them. While the hippies preferred a laid back, peace, love and brotherhood approach, the punks adopted a raw, unfiltered, take-no-prisoners ethic steeped in political fury. The high idealism of the Summer of Love may have given way to the more confrontational punk subculture, but both were born of the same mistrust of authority and shared the DNA of the Beat era.

The art, literature and music of the Beats paved the way and opened the door for the two counterculture movements that followed. There is a deep connection between the art and music of all countercultures. If not for Woody Guthrie and Pete Seeger, there wouldn't have been a Bob Dylan, without Burroughs, Kerouac and Rimbaud there would be no Doors or Patti Smith, and if not for Frank Zappa, Abbie Hoffman and Jerry Rubin, how likely would Jello Biafra or Henry Rollins exist?

Without the surrealist and Dadaist artists, Ernst and Duchamp, there would be no Crumb, Kelley or Mouse and without them, there could never have been a Winston Smith, whose subversive collage album art set the tone of graphic anarchy that influenced untold thousands of punk show flyers.

A new era was evolving. And though I didn't consider myself either a punk or a hippie, I considered myself counterculture. But there couldn't be a counterculture without artists and musicians. They are the ones who provide the soundtrack and point the way.

The Haight still exudes an unmistakable authenticity, giving off an indefinable sensory overload that gives the street its distinct personality. It is a place where you still feel the pulse of the underground, from a time when the energy was raw and unfiltered and individuality and gritty rebellion thrived. If you are fortunate enough to live in the Haight, consider doing whatever you can to support young artists. Rent them that room or give them a job to help ensure that they can still live here. Think of it as an investment.



# AMOEBEA MUSIC'S 35<sup>TH</sup> ANNIVERSARY

BY AUDRA WOLFMANN

On Saturday, November 15, Amoeba Music celebrates its 35th birthday with an all-day party!

The first Amoeba store location opened in 1990 on Berkeley's Telegraph Avenue, with Amoeba SF on Haight Street following as the first satellite in 1997. Amoeba Hollywood launched in 2001. It didn't take long for Amoeba Music to become known worldwide as the largest independent music store with the most diverse and affordable selection of new and used movies, vinyl, CDs, posters, and books found anywhere.

Whether you visit one of Amoeba's three locations to see your favorite band play a live in-store show or to ask for a recommendation from one of their knowledgeable staff members, you are getting an experience you just can't get anywhere else. The stores are packed with the stuff dreams are made of, acting as a cultural oasis for many for

those visiting from around the globe.

Come celebrate Amoeba Music's 35th anniversary at Amoeba SF on Haight Street and be transported back in time with a DJ set from Amoeba's own Gabuchan at 5pm, featuring the music from the year of our birth – 1990!

Get a free limited edition Amoeba anniversary poster designed by Kii Arens with purchases over \$50 as well as a swag bag with purchase, only while supplies last. Get a free raffle ticket for a chance to win fab prizes during our DJ set.

And as if that wasn't enough, there will be a fresh supply of used vinyl in the new arrivals section, because vinyl is the reason for the season at Amoeba.

**AMOEBEA MUSIC**  
35<sup>TH</sup> ANNIVERSARY PARTY

**35**

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# SPORTS DESK

BY CYNTHIA JOHNSTON



## WHY SPORTS DESK?

I'm not the biggest sports fan in the world, although Go 'Niners! In truth, I'm not so much a fan of sports as a fan of sports fans. Maybe it's the anthropologist in me, with a lifelong attraction to cultures and subcultures.

Maybe it's the lingo. Because it's sports writers and sports talk that actually blow my skirt up. The subject is limited. There's a game. Somebody wins and somebody loses. What happens in between is where the magic happens. Which of course brings us to the Good Doctor Hunter S. Thompson.

Whether at his first writing gig, as sports editor of The Command Courier at Eglin Air Force Base in Florida, or under his own name at ROLLING STONE, or later as Raoul Duke, or later still at ESPN, HST occupied the Sports Desk. I'm a big fan, so I stole the fucking title, OK? Let's just get that out of the way now.

I'm not trying to write like him. I'm not that stupid or deluded. I do honor him, as best I can, by quoting him when appropriate; by keeping his memory front and center. I also make an effort to be accurate about the important stuff. And I do use his device of

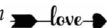
starting with a quote, so there's that. But I make no mention of Fear & Loathing, at least not as a couple. I'm not particularly interested in guns, although I do believe in keeping a can of whoop-ass handy. I left alcohol behind over forty-five years ago, hence, I'm alive. I smoke weed every day and have for over fifty years. Harder drugs are, shall we say, situational. So

much for the gonzo lifestyle. That's not where it's at for me, anyway. It's all about the words.

Sometimes just one word can do the trick. I was across the kitchen with my hands in soapy water when one guy on the TV says, "They won ugly," and the other guy says, "Yeah, but it was a pretty ugly." I love that shit.

So Sports Desk is my official title. I've used it for years, actually, as my portable territorial imperative: Don't bother to give me a title, I come with my own. There is literally nothing else you could call me that I would like better. Or that guarantees a grin. And seriously, isn't that what we're in it for? I certainly aim to get one out of you every now and then. Selah!

Check out Cynthia's badass website:  
[www.mywayisthehighway.com](http://www.mywayisthehighway.com)



Cynthia Johnston, Counterculture Museum on Haight

# KEEP THE VOICE OF THE HAIGHT ALIVE

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**Haight Street Voice** founder and editor, Linda Kelly, has poured her heart into nurturing the spirit of this iconic neighborhood for nearly 10 years. What started as a grassroots magazine has become a living chronicle of the Haight: a place where artists, activists, and everyday neighbors carry forward the radical compassion and creative courage that made this district legendary.

Now, as the cost of producing independent media climbs and our City's creative spaces shrink, **Haight Street Voice** needs your help to keep documenting stories that matter. Every donation keeps the presses running, the microphones on, the artwork speaking, and the stories flowing. Your donation ensures that **Haight Street Voice** remains a space to document and defend the neighborhood's unique culture — exemplified by the people who live it and love it.



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