

HOLLY

Hi everyone. Yeah, that's really funny, because on my end I was thinking, Well, do you think the museum in Boulder Creek will want to have my book there? You know, they may not, I don't know, it's not like all the other history books in there. So that's where I lived. I lived in one of the apartments. * was wanting to ** it, so that's neat.

Anyway, so yeah, let's get started on the journey here, on the talk. I wrote this book. It took me about five years to write. Gene Carlton, who was kind of the head of the commune, about seven years ago dropped this box of books in my lap, and said, Here—I mean it was a box of photographs from holidays—and he said, “Here, why don't you write a book?” And, you know, all of a sudden I had this huge box of photos in my lap, and I went home. I went online to see if I could do any research. I called the Santa Cruz Library. Nothing. I just put it on the shelf for a couple years, didn't think about it. And then one day I said, well, maybe I could start scanning the photos, and I turned over one of the photos and I saw the photograph was by this person named Gordon Schott. And so I data searched him online and I found him up near Eureka, California, and I called him and talked to him for a while, and he was really excited and he said, “I have more photos. I have better photos than what you have.” And so Eric and I drove all the way up. He lives way out in the middle of nowhere. He's ninety-five percent sustainable. The only thing he really has to deal with are the bears, and he's got twelve-foot-high cyclone fences around his property. But there he is living out there, and he said, you know, going to Holidays was such an experience for me, I wanted to go live out on the land, and here I am. So it turns out that he was good friends with Eric's cousin, Eliot Ravin, who lives up there, so that was kind of ironic.

So I went online and I found the Hip History group, and I was like, okay, there's all these people and I contacted them, and they said, Well, you should talk to Fred McPherson. And I thought, **** I'll have to get a hold of this guy, and then one day it dawned on me: Oh, Fred McPherson! He was my biology teacher at Pacific High School. And I was like Oh my god, I can't believe it, and I went online and saw a picture of him and I'm like, Yeah, there's Fred. So I contacted him and the Hip History group, and they started giving me some more input, and then my friend Roger finally *** all the Valley Press newspapers from Scotts Valley to Santa Cruz, so I was able to access all the newspapers and get the research I needed and Roger went down there and he googled all the microchips and got all the stats and information for me. So I started putting it all together. And then five years later I have the book done.

And then there were three films done at Holidays. One by Max Hartstein and two by [Sarah Sergel]. And I was able to get in touch with people, and get in touch with Max and get these films and make a documentary. So I did that. And then Eric was also at Holidays, besides me and a lot of other people, and he played a lot of these songs at the commune. So I did a CD soundtrack of his music from the commune. So it's this kind of three-piece set. That one there. Jerry Garcia plays peddle steel on one of his tunes. So, here we go.

Okay, so Jim Warner lived in Ben Lomond, and so did his mother and father and his two brothers, and he was friends with Neal Cassady. So Neal Cassady would come through here. He would actually come right over here nextdoor to Bosco Apartments, and I would see him, I came to see him a couple times when he came through, talked to him. But Jim and Neal were friends. And one day he decided to go up to Oregon to see Ken Kesey, and they ended up in Seattle at a Catholic church, and they ended up getting this school bus. And Jim was so excited, he was like, I'm going to take the bus back down to Ben Lomond and we'll have our own bus and we'll paint it up, and so that's what he did. And so the bus rolled into Ben Lomond; it was kind of an unsightly bus, and it was parked right here at the ***. There weren't any sidewalks there then, and it was parked in front of Bosco Apartments. And at the time, Gene and Sue Carlton were living at Bosco Apartments, and they were the ones that kind of spearheaded this whole hippie movement out of Ben Lomond. Before that, the town was pretty much just a redneck town. There wasn't a lot going on with—well nothing with hippies. But the younger generation who lived here, who grew up here, whose parents lived here, who had businesses here—that's who was here. And then the Valley Press, you know, it was like, what's that bus out there? Go take pictures. So we all posed in front of the bus. That's me right in the front of the bus there. That's the hip-chick pose. So they did an article on that, and you know, we were getting some good press, we were also getting some bad press.

So then, the bus was parked out in front and two people were sitting on the bus, Jim Warner and Bob Seabird, and there was this vigilante committee started in town and they were against us, and, you know, someone threw some molotov cocktails inside the bus while those two people were sleeping in the bus. Luckily they had used Coke bottles, and Coke bottles don't explode. They just kind of rolled around, they broke one window on the bus. But the fire chief that ** took the incentive to move the bus to the Ben Lomond dump and then down to Felton to a repair place. And, you know, there was a lot of bad press coming in the paper about the hippies in Ben Lomond, which were mostly kids of the parents who lived there, I mean, you know, it wasn't anything foreign really. So Roger Murray also got—I'm going to go back there, hold on.

Q: What period is this?

This was in 1967, April of 1967. And Roger Murray, he's in the middle there, the middle of the picture there, he actually owned the bus. He had bought it from Don Laudner, and Don Laudner had bought it from Jim Warner. So now Roger owned the bus, and he was up in San Francisco, so Gene Genero, the guy on the right there, he called Roger up in the city and he said, "Hey, they towed our bus to the dump, you know. You gotta come back down here. We gotta get our bus back." So Roger came back down, and he got with his attorney, Bob Ludlow in Santa Cruz, and Bob Ludlow says, "The fire chief had no right to take your bus. He's got to give you your bus back." And **** if you sign a paper saying you'll take it out of the gallery, and Roger said, No, I don't need to do that. You have to bring my bus back, you know. So they got Roger's bus back. They repaired the fender, the light they broke, and they moved the bus to my mother's art school, and started painting it all psychedelic.

So this was my mother's art school, which is now the AA House over here on Highway 9? That's where the Bridge Mountain School for the Arts was, and that's a picture of my mom there. She started the school in Ben Laudner's name, and at first it wasn't really widely received, because it was unusual to have an art school in Ben Lomond, and it was drawing, you know, Bohemian-type people into the valley. So that wasn't ideal, but it would just get so much stuff from the community.

So that's the Bosco Apartments. Bosco Apartments had about seven units on the property there. One of them simply burned down. But over the winter of 1966, a lot of us who were hanging out at the Bosco Apartments became really close friends. And more people started coming. And so we had all kinds of friends living there, staying there, living near there, and that's when Gene Carlton decided, we've got to find a place where we can have more land, where we can grow food. We really wanted to get back to the earth and have a wonderful place where we could all be together. So a man, I can't remember his name now, offered Holiday Resort. So then Holiday Resort Cabins, which is in between Ben Lomond and Felton, and now it's called Holiday Lane, the street that goes down there, you've probably passed it before. So there were about twenty units. There were some loft units in the lodge, and there were cabins all along the river with decks that looked down on the river, and there was a lodge with an office. So, of course, right away, the *Santa Cruz Sentinel* did a three-part series on it. "Hippies Find Where It's At." So anyway, we loved this place. It was beautiful. And we had the freedom to put a big garden in. And the rent was \$20 a month for each person, and \$5 a month for food. So you can see, communal living can be inexpensive. So everybody worked really hard there to keep the commune fixed up. There was some furniture left there. And they also added to it. They fixed the roof. They started painting. Really started trying to fix the place up more, and it was in pretty good shape as it was.

So we brought the bus down to Holiday, and about that time it caught the attention of the *Santa Cruz Sentinel*. And here they say, well, the best was, "Hippies roll into Ben Lomond." Well, we didn't roll in; we were already there. Well, a lot of it was just, kind of, people were coming in daily to the commune, and we had to actually keep it to about fifty people. Comfortably, the commune could sustain about fifty people. So we were very selective about who came in. So Eric's going to sing a song from then.

[Eric sings followed by applause.]

It's really kind of good to hear those private (or positive?) feelings of what it was like to be there, a little bit.

So anyway, here's a picture of people at the commune working. Sherry was returning to roost with tarpaper for a ** operation, cleaning the gutters, and a few of the guys built a strong fire pit right in front of, on the lawn in front of the lodge, so that we could cook food on it, and people were just fixing up their cabins and cleaning up, and making them really livable. The cabins were very rustic. They weren't insulated. People started putting hot water heaters in for the showers. But they were summer cottages, really. Also, a lot of people were playing music and stuff. We'd

do art, you know, make leather purses, and weaving, and **, and leather sandals. A lot of arts and crafts started coming out, with people being there. And here's a picture of * showing her Indian bedspread dress, and there's a picture of ** showing her dress, all finished. So that's was kind of our signature, that we would buy Indian bedspreads for material and sew our clothes out of it.

And then we also had a band. We had a band called Spirit. It was not the famous Spirit band, but regardless, the band's name was Spirit, and they were the house band and they played electric music in the lodge, like on Saturday night and after dinner. So it's a picture of—yeah, they played music every day, and that's Mike and Steve Forgosi. He was the rhythm guitar player. And David Ruffus was the lead guitar player, so there's just a few of the band members there.

So Fred's going to talk a little bit about the organic garden.

Fred McPherson: So, I was not really a member of the commune per se. As Holly mentioned, I was teaching up at Pacific High School, which is a school that we built, the students and staff built up on Skyline Boulevard. It's about two miles north of the junction of Highway 9 and Skyline, and right now it's a daycare. Anyway, we were up there doing activities with high schoolers. As you probably you all know, these times were not all peaceful, and living on the land and the hippie life. It was in the midst of a terrible war in Vietnam, an escalation of bombing in Cambodia and Thailand, and people were being drafted, and it wasn't pleasant at all. So, in the midst of all this war activity, Pacific High School was started. It grew out of the **** in Palo Alto, and it was a really antiwar presence, a lot of activities of course to help kids who didn't want to get drafted, and other people who didn't want to go get involved in the, that way of life. They were up there at Pacific. And we did a number of things. We had classes that were very experiential. And some of the students decided to come down to the garden and help out. I know Holly was up there, and she would take up classes that were community oriented or fee based, and so she came down here and contributed. There were also some students that went back *** to live with the Hopi Indians for a couple of weeks, and when they went back there, they brought back some Hopi blue corn, sacred Hopi blue corn. So I know that they planted some of the blue corn here in this garden, and you could look at it as so much more (freer?) than now in the sense that people would drop by, they would participate and maybe share in the community, but they weren't really community members. And that's sort of how I was, and so I'd participate in a lot of activities and some of the music and this and that, but there was a lot of people that were, a lot of people in the community were very supportive of what was going on there. And I just want to mention this was the beginning of the organic garden here. There was an organic farm, organic garden, and it was started just about the same time that Alan Chadwick was starting the UCSC garden. It was more in the Rudolf Steiner tradition up there at UCSC, but these organic gardens were the beginnings of a real movement to have organic food in our community, which we have an abundance of right now.

Holly [in response to question]: The garden was at Holiday Resort, in a big field that, we took it for planting. Actually it had sprinkler systems already built in there. And, so, and then out of it, UC Santa Cruz started CCOF [California Certified Organic Farmers], so it really did kind of

stem out of those early beginnings of agricultural farming that, you know, people were really getting back to the earth and starting to do their own sustainable gardens, and—

[another musical Interlude]

Eric: I learned that from a hippie who arrived there in '67 and he mentioned the ***** and I had to play this song again for you all. Okay, thank you.

Holly: That was perfect... So anyway, we were growing corn and chard and tomatoes and squash and melons, and we had chickens as well. And then, the kitchen at the lodge was quite large, and there was a pantry that was even—it was really large. It had freezers in there and big refrigerators, so there was lots of room for a lot of food. There was also a dining area right off the kitchen, and then a huge living room with kind of a double fireplace, a stone river (?) fireplace and a stage. And it's all knotty pine wood, so it was a beautiful lodge. Some of the food, Roy's Market would donate food to the commune. He would come down with cantaloupe, and mostly the diet there was macrobiotic at the time. They would make all kinds of macrobiotic spreads, a lot of brown rice. But we also would have nice breakfasts with pancakes and things like that. And here you can see people eating their dinner out by the fire and the food line. I noticed looking at a lot of these photographs that nobody had any shoes on, and I think that was because they didn't really need to. The ground was very soft around Holiday down by the river there. So people just plain weren't wearing shoes anymore. [responding to a question] Oh yeah, back where you saw the planetary circle, people would hold hands before the meal and they would do one long om, a very long om, as long as you could om. And then they would have coordination meetings in the morning as well, where they would all get together and just voice their opinions and what work they were going to do for that day and then different things like that. Whether they could have live electric music or not, which, that got voted in, yeah, live electric music.

So this is kind of going back a little way. This is a photograph that Eric and I found about a year ago of Eric and I in the San Lorenzo River in 1954. We knew that our families had maybe been at this picnic at the same time, but we found this picture. So we met in 1954, and then fast forward to 1967, we met at the river again. And here's a picture, I just wanted to show you this picture of the Ben Lomond Dam, just because it's not like that now, and so I thought people would appreciate to see what the dam used to look like. And I loved swimming in the dam. The only thing that I was ever worried about were the eels. Supposedly there are eels in there and they might grab onto your leg and suck on your leg or something, I don't know. That's kinda, it was a little scary.

So Eric's going to play another song. This song is about the waterfall at Holidays. The neat thing about the waterfall was that you could go in front of it and that the water would flow over the top of your head, and you could see out, and it was a wonderful experience to go under the waterfall and sit there with the water flowing down in front of you.

[Eric sings "Like a River"]

Holly: Fred's going to talk a little bit about the river.

Fred: Well, as I mentioned earlier, I was teaching up at Pacific High School, and we had a lot of activities, and—this is about 1967 or '68, somewhere in there, that Max Harstein showed up on the scene up there at Pacific High School. He was actually the uncle of one of the kids that went there, Andy Novick. And so Max came up with this group of musicians from the Twenty-fifth Century Ensemble. I don't know if you've heard of that group—oh, okay, a few people remember. Anyway, they put on a perfect music session for all to see, and if you don't know about perfect music, it's sort of like a jam session where there are no wrong notes, and you just play whatever you want to play, whatever fits in or whatever song comes into your mind. So it's a beautiful perfect jam session and there was a lot of these, were some fine musicians that came along with him, people like Pat Makelly and Phyllis Barnes and Don McCaslin and Mike Walker. They are all part of the Twenty-fifth Century Ensemble. Ian knows some of those people. Anyway, it was a great session and I really liked it, and I said hey, this is my kind of music. And so later on, I decided to move down into Boulder Creek. And we found a place and moved in here in 1967. And I would start going over on Thursday night for the—Max would have a perfect music session every Thursday night for years and years, and great music came out of that. And also that same group of musicians would go around doing benefits for different events. Some were political, some were antiwar themed, they did a lot of these * events and slide shows, light shows, up at UCSC. There were benefits for the garden in the Whole Earth Restaurant, and we did one at Holiday, and it was a great session and it was recorded, and Max decided, and you actually filmed it, and it's part of this DVD documentary that's for sale back there. It is a great documentary of the time and the music. It will really go into the music, the perfect music, and it was called Beach Blanket Paradise. It was about landing of the space invaders here, ***** So that was a great event. So we had a lot of benefits like they had at other communities and I guess the Holiday—Holly's going to mention this—had **** and I'll let her tell that story, but as this ended, a lot of other things started. The same people that were at Holiday, and the same people that were meeting, taking part in the events there, got involved politically in some of the activities here in the valley. We became involved in the revisioning of the master plan, the general plan, in the city's politics, and then became involved with Pat Risky running for supervisor. We walked the river as part of that whole campaign, that political campaign. And later on, out of that whole activity, we formed a group called the Save the San Lorenzo River Association, and we did many good things, including—this is kind of the ironical thing about it all—when all this, and Holly will probably mention this, or maybe Eric. We'd get harassed a lot by going down to the waterfall, and they would phone the sheriff on us and the sheriff would come out. He got the *** out. And the property that ** belonged to the ** family and they would phone the police and say “Get these kids out of the river. We own the river. We have rights to the river.” So there was a lot of conflict about river rights. Who owns the river? And even to this day, there are still disagreements about that—who has access to walk down the river, who owns the river. So anyway, eventually the master planners sold the Highland property to the Santa Cruz Parks Department and their property now, with the waterfall, is all part of Highland Park ***** And at the time we made this wonderful * garden. ***** There was a guide to the riparian corridor of the river and it was meant to help educate the community about

what a beautiful resource we have right here in our own belly, our own community, and that it's been used by a lot of people. And Max Harstein actually did the cover, this artwork is done by Max, up there. And it was at the beginning of the nature trail at Highland Park. It was completed in 1968 as I remember. So it's kind of a laudable thing that people, first ***** then it was, using the river, and now it is open to the public for recreation and enjoyment and inspiration and education.

And with that, I just want to say that I think Holly's book is more than just a book about Holiday cabins and hippies. It's a book that really captures what was going on here in our community at that time. It's a glimpse into that same history, that very important **** history. So I think this * is a great historical documentary about not only the San Lorenzo Valley but the whole Santa Cruz Mountains. So thank you Holly.

Holly: Yeah, it's a coffee-table book so it's pretty large and it includes chapters on the Catalyst, the history of the Catalyst and the Hip Pocket Bookstore and The Barn in Scotts Valley, which was torn down, and the different events that were going on at the time. And the trials and tribulations of being able to keep those places open and out of the courts. So that is kind of some interesting stuff.

Okay, well, you know, at the commune, I feel like the energy at the commune was really high spiritually. When we first got to the commune, everybody who was there was so happy to be there. And in the three-part series by the *Santa Cruz Sentinel*, the part, you know, "The community strives for enlightenment." A lot of people were striving for enlightenment there, and a lot of people were meditating and really doing some inner peace work there, for themselves, and then the community there.

[Man's voice]: Yeah, this is Marcelis *** he was with Gino Valeni, a good friend up in New York, who had that song, Come on Peter, the song ***** right now. And then like Marcelis recorded with me at a space in *** a recording studio we called a New Old School Studio, he came in and played congas on *** my CD here around six months ago, Marcelis did.

Holly: He's also writing a book right now which I think will be really interesting. Okay. So anyway, The Barn in Scotts Valley was really a great place to go on the weekends, and Leon Tabore owned it, and some of the bands that played there were Big Brother and the Holding Company, before Janis Joplin and then after Janis joined them, and then also New Riders of the Purple Sage. Some of the members from new Riders of the Purple Sage played in a band called New Delhi River Band, and they were kind of the house band. And then the Spirit Band played there, and we did the light shows there, upstairs. It kind of had a floor like the floor here, this really nice floor upstairs, and they would project the light shows on the white walls and just sort of light show everywhere, with the band playing, and they would have, the San Francisco Mime Troupe would come in and some other comedy shows. So we were doing light shows there, but we were also doing light shows all around the Bay Area, at the * Theater in **, with Quicksilver Messenger Service, and then we did Steve Miller Blues Band at the Longshoreman's Hall in San Francisco, and we did light shows for The Doors down in San Jose. We did light shows for the

Jefferson Airplane both times that they came, in '66 and '67. So what we would do is we would pack up the bus with all the light show equipment with everybody in it, and we would just go to the event and set everything up and we would do the light shows for the [act]. And it was really creative working with all the fluid oils and dyes, so everybody from the commune really got into that, and we would take turns doing that, and—oh yeah, at UCSC, we did light shows up there. But the person who owned the light show equipment was Dick Smith, and he was a dentist in Scotts Valley, and he was Ken Kesey's dentist, and he was the one who created Ken Kesey's teeth that had a star with little stripes in it that he ended up losing in the Nancy's cottage cheese later on. **** But he was also my dentist and a great guy.

Yeah, so our bus, if you ever have seen the Monterey Pop Festival movie, our bus is the bus that's in the Monterey Pop Festival movie, and there's some footage of some of the people from the commune in that movie. So this is the morning after. Part of the Northern California contingency: Grateful Dead, Jefferson Airplane, that's ** and Country Joe. We all decided, so this is the Monterey Pop Fest—we're going to go do our own concert over at the Monterey College. So everybody packed up all their gear and we got in the bus and Jefferson Airplane got in the equipment van and *** got in his black hearse with the Grateful Dead and we all went over to the college and we were driving around the track at the football field, you know, going "Yay! We got out of there! We're free!" the whole thing, and so we had a concert there. Eric played and Tiny Tim played and a few different bands played, and we did a big light show there between the goal posts, and it was a great, great party. And this was the morning after. I was lucky enough to get that photograph from the *Monterey Herald*. They had that.

Man's voice: Can I say something about The Barn real quick?

Holly: Yeah.

Man's voice: Back in the day, at The Barn, Country Joe played there a lot at The Barn, and if you go and look at the front cover of their first album, *Electric Music for the Mind and the Body*—that cover is from The Barn.

Holly: Oh, the light show. Right. So that was the light show from The Barn that's on that album. Yeah.

So anyway, what happened next at the commune was, Steve Carlton had gone down to L.A. and interviewed with the *L.A. Oracle*, and told all about the commune, because there were so many people in L.A. that wanted to get back to the earth, get land, strawberry fields started. So he went down there and did an interview, and then they sent Gordon Stock, who was a student at UC, uh, Southern California [USC?]-he's the one with the arrow on the right—he came up and he's the one who did all these beautiful photographs from Holiday. But what happened was, once that *L.A. Oracle* hit the streets in November of 1967, it brought this whole new crowd of young people, runaways, to the commune. People who wanted to get a free ride, free food, free drugs, free whatever, you know, they came, and started taking over the commune. And since the cabins weren't insulated, the people who were there originally decided, you know, we're gonna move on. We're going to find ourselves houses, jobs, go to school. Oh yeah, so I was 17 years old and I

was in New York with my parents, and we were in Greenwich Village, and I went to see this little hippie store, and I saw the *L.A. Oracle* on the rack, and I picked it up and I was looking through it and there I was. There was a whole article on the Holiday hippie commune, which I also put the whole article in the book, that * was interviewed with. It's a good article. And so there was a guy standing there, I go, "This is where I live," you know, or, "This is where I'm from," and he goes, "Wow, I want to go there. That looks really neat!" Yeah, well him and a bunch other people. So all the people left the commune that were originally there, and ** those younger kids took it over, and did not take care of it and did not do much with it.

[man's voice]: Also, *****

[different man's voice]: I wasn't there at the time, but someone told me that *** people from L.A. were like, Oh! you know, peace, love, community, you know, get out of town, there's the country.

Holly: Well, somebody called me while I was writing the book, I can't remember his name, but he told me about the story of Charles Manson coming to Holiday with his entourage, and they ended up getting—he said he wanted a boat, so they gave him an oar from out of the garage hoping that he would leave, and he did. He left with the oar.

So the bus kind of broke down, and there's Roger **, he was the bus driver. Pretty much got us around anywhere and everywhere. He said that was the biggest toy he ever had, the funnest toy. There was a lot of adversity going on. *** There's Roger, the bus driver. He would take us down to the Boardwalk and drive around the Boardwalk and people were like Yay! Yay! *** Yeah, the bus broke down. It was, some kids were taking it down to—[losing train of thought as music starts up]. So, the other thing I want to say about the bus was, the bus was buried at Holiday Resort. Underground. That's where the bus now lives. Eric's going to sing now.

[Eric sings.]

Holly: Well like I said, we were in the news a lot, Santa Cruz, "A Battle Brewing Between Hippies in Ben Lomond," [audience comment] Ben Lomond hippies. This is the kind of stuff that we were having to deal with in that time period. And Gene and Sue, some redneck guys came down to the commune and shot off a gun, it went by **, and then they started beating up on Gene and luckily Mike Provo hit one of the guys over the head with an oak chair and then, you know, I mean we were trying to just be at peace. We didn't want any trouble from anyone. So there was a lot of other things going on at the same time with the Hip Pocket Bookstore ended up in the courts and the bus thing, you know, bombed by a vigilante, and—so, that's the **** hold on. Well, hmm, okay, does anyone have any questions? Yeah?

[inaudible]

Gene right now is in San Jose taking care of his hundred-year-old mother, and when I call up, he acts like he's her secretary, so, you know, but he's there. And Sue lives in Gualala with her husband, and they have a little farm there where they live, so they are still with us and doing

well, quite well. I met them, you know, 35 years after Holiday, and we went up to their property in Upland, he gave me the box of photographs. He's also interviewed in the movie from today. We got him to give an interview. Yeah.

Q: Was there any kind of a stipulation about people moving onto the land?

Holly: There was.

[inaudible]

Holly: Well, you know, pretty much when you came down to the commune, they'd, you know, check you out pretty well before they decided whether or not to accept you into the commune, because they didn't just runaways coming and taking advantage of it. They wanted people that really wanted to be part of the commune and be an integral part of making it work. So they were pretty particular about who came in.

[guitar and Eric begins singing again]

Holly: So anyway, in May of 1968, the supervisors sent in the people to inspect the Holiday cabins and found that some of the septic systems had failed, so they did red-tag some of the cottages, but some of them were still viable, so people had until November to pack up everything and leave. And after that, I think pretty much they burned the cabins to the ground. This is insane, because the cabins were in pretty good shape. They were pretty new. They were structurally sound, yeah. But—then the fire department, you know *****

Man's voice: It was almost a person buried here also. They wanted to bury the memory of the people being up here in **

Holly: Yeah, I guess once they cleared all those cabins out they had a backhoe there and they dug a great big hole and somehow, I don't know, fork-lifted it into there, into the hole, and buried it.

Man: Hey Roger, can you remember about the—all those times when you didn't like it, it was filled up ** to the top with **** or something?

[inaudible]

Holly: He never went down to the DMV and changed it.

Q (man): Do you know anything about that hippie bus that used to be parked by the Felton post office for several years?

Holly: Somebody told me there was one parked over by the toy shop. I don't know if that was the same one or not. ...

Man: ***** pails of water on the side, "No Offshore Drilling," *** smokes you know [laughter]

Holly: Oh my god, when was that?

[inaudible: 1981, 82?]

Q (woman): [inaudible]

Holly: Yeah, Big (or Bridge?) Mountain. [woman talks a little more] Uh-huh. It was pretty far up on Alba.... [inaudible] *** It burned to the ground in the '70s. But it was a beautiful big lodge with fireplaces on both ends and beautiful floors, and it was a center where you could really go and be very creative and really improve on who you were. [additional comments from woman] Oh, you're welcome. Thank you. Thank you for saying that. Yeah?

Q (another woman): [mostly inaudible] **** used to stay up here in Felton in the early fifties, and then my family took a trip down to Santa Cruz, there was this big billboard, and, ** it was near Highland Park? near the entrance of Highland Park, and [it said] ***** and I remembered that for years. Did you guys do that?

Holly: Yeah, I was into that with my friend Little Carol, and it was up there for a little while, and then it was stolen.

Woman: Oh no, I remember ***** can't remember when we drive by there and we always look for it, you know. ***We're hippies, let's go there.

Holly: Right, yeah. It was actually the old Holiday Resort sign, and we just painted over the top of it and put it back up.

Woman: ***** I was hoping to see a picture of that.

Holly: It's in there.

Woman: Is it?

Holly: Or it's in the movie.

Woman: Oh, okay.

Holly: Yeah. Yeah?

Q (man): [inaudible ***** twenty-twenty ***]

Holly: I know. I wish we could have, you know. But it seemed like it was the whole energy of that era, because even, you know, the Haight-Ashbury in 1968 started going down hill, and the whole drug thing came and changed, so it was just, it seemed like it was happening the same everywhere.

Man (Fred or Eric?): Yeah, I mean, like the ***** in the apartments around the Haight with people from all over the United States and the world, and the way they were coming, and then moving on to Telegraph Avenue in Berkeley and Haight Street in San Francisco, and they would clean out these apartments that were just vacant and the drugs (or girls?) they were running with, I mean kids were prostituting themselves to get a place to stay. And then with—one thing I really

do want to get out is ** get back to the land, that was part of why all the rad cats moved to Marin, to get ***** and speed and heroin were coming onto Haight Street, you know. When there was pot, everything was fine. But they went from Cannabis to the harder drugs, and the ***** they were all, I mean, ***** there's a big difference here, you know, and it just, the family, the Dead and all us, you know, I mean they opened at maybe 7:30, and not only did it change on Haight Street and everything. Too many people came in and, like I said, it was the wrong drugs that changed the energy there and that was the beginning of the end for Haight Street and for Holiday.

Holly: Unfortunately, yeah.

...

Eric: We'll sing some more. We'll sing you some songs.

Q [man]: I was in a hippie commune in Hawaii, ** Maui, this Portuguese man gave us a banana farm. I missed your presentation, brother. I wanted to congratulate you that you're a happily married man *** not living in sin or anything.

Eric: Do you know about the commune—if you know about the communes in Maui, do you know about the one, have you every heard of **** Camp on Kauai and the *****

Man: I lived there for a while.

Eric: Oh, you were at (Ferry?) Camp?

Man: Yeah, I met Elizabeth Taylor and Rodney, her boy. But I didn't mean to interrupt. *****

Holly [responding to a different question]: I think we got the land in April of 1967. I think we moved in, in May, and then it went for a year, about a year and a half.

Q (man): Did you buy the land?

Holly: No. We rented the land for \$500 a month. And so we needed to have a certain number of people there paying \$20 a month to get the rent to what it needed to be.

Q (man): Is the land where you lived, is it located now what we know as Highland County Park?

Holly: It's next door to there. Holiday Lane. It's no longer there. Holiday Lane is just this street that goes off of the main Highway 9 here.

Man: It's south of the park.

Holly: There's houses there now.

Man: It's a pretty high-rent district now, isn't it?

Holly: Probably, yeah.

Q (man): What happened to the Ben Lomond Dam that you talk about in the song?

Holly: Well they just recently they took the dam out.

Man: Why'd they do that?

Answer from audience: It was because they didn't get it. Because the same thing we talked about in Boulder Creek. It has to do with the fish being able to go down and spawn in the streams, so they're not allowing any jamming along the way.

Man: What did they do when the dam was there? What did the fish do?

Several voices from audience: That's a whole 'nother talk.

Q (woman): [inaudible]

Holly: You know, I don't know, but I know that that happened in about November of 1968, and I don't really know.

Woman: Was he an absentee owner?

Holly: No, he wasn't an absentee owner, but he probably went along with it, and then he probably sold the land, and made money selling the land.

Q (man): [inaudible]

Holly: My stepfather is the creator of Gumby, yeah. Art Clokey. [man, inaudible] I did Gumby's sister's voice. I did a lot of the backdrop murals in front of the books and sets, yeah.

Q (woman): [inaudible]

Holly: Oh, * he lived on for another ten years.

[Fred or Eric?]: Yeah, there's one *** Ranch, and Timothy Leary, all the people from Millbrook came to *** and ***** in about '68.

Holly: And he took some of the Holiday people with him. Yeah?

Q: Yes, I'd like to thank you first because in relating things that were happening then takes us back to a special time, and flipping through those pictures and seeing so many of those faces again was just awesome. And then remembering the bus ** outside of the highway, knowing Jim Warner, seeing pictures of Gene Genera, who unfortunately we lost, ***** Yeah, it brought tears to my eyes to just go back to that time. *** I lived right down the road from one of the fire **** and he was always cursing under his breath about those damn hippie cops over on that * and then ***** every business in down, there was a volunteer fire department, they were members. They had their own little groups, they were not into business. My dad volunteered, and as a kid I joined the supermarket *, super ***** now, so I told my friends, I'm not into it. But I went in by myself, I was told to * out because I was one of those damn hippies. And the ** was the

craziest, but eventually people started to get it and finally in the early seventies, Ben Lomond was known as the mellow hippie town, Boulder Creek were the loggers. Thank you for writing up and recording all that stuff and taking me back, and bringing back people I had long forgotten.

[Fred or Eric]: All the long five years and effort that Holly *** and two years putting it all together, and self-published. It's all—and worth all of the tears that you just communicated. That she rang a bell with you like that, it makes it all worthwhile. It brings tears to our eyes when we make a connection like that, ***** Thank you.

Holly: I enjoyed— [interrupted by applause]

Introducer: [provides more information about book and film sales, museum info, etc.....]

I want to introduce Lisa Robinson. She is our ***** director. But today I think her even more important *** Her and her husband got all this set up, worked with Holly on the site so you could see all these fantastic photos, and we're relocating the *, and she is also the museum's collection manager. So I didn't get a chance to tell you, but Robert Murphy dropped off some items to donate, so if anyone here, if any of you have some items from that era, we have a huge stack in our collection from this time period, would like to donate or would like us to scan and have copies so that you can ***** we would be honored and pleased to have that as part of our collection to preserve and have for future generations. I definitely want to thank the sponsor of this talk. We are donation based. We take no funding from the county or any type of private organization. We ** all of our funds to pay our utility bills and materials for our archive and so on, our field trips to the museum. So the sponsor for the talk was Pete Sibrinus and ***** and we really appreciate his sponsoring of this talk. So yes, thank you! [applause] So now we mentioned that after, and for those of you who read the book, you see the wealth, the breadth and depth of information in there. So the second talk that will be in February is on Holly's experience going to SLV High, and then going up to Pacific High, and the difference between the two high schools. And across the street was Janet's influence of * Pacific High School, and she will be one of the speakers with Holly. ***** As Janet says, she is a member of the South Skyline Historical Society, and Janet has written a book called *The South Skyline Story*, and we have that back there. [invitation to sign up for email notices and future museum exhibit]