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***The Early History of  
UC Santa Cruz's Farm and Garden***

Interviews with

*Paul Lee*

*Phyllis Norris*

*Orin Martin*

*Dennis Tamura*

Interviewed by Maya Hagege

Edited by Randall Jarrell

Santa Cruz, California  
2003



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## Introduction

These interviews with Paul Lee, Phyllis Norris, Orin Martin, and Dennis Tamura document aspects of the early history of UCSC's Garden, now known as the Farm and Garden. Maya Hagege, a former two-year apprentice there, conducted these interviews in 2001 during her senior year at UCSC as part of an independent study oral history project for which I was her advisor.

Master gardener Alan Chadwick founded the original Garden site in 1967 on a four-acre hillside at Merrill College. There he and his student apprentices transformed this neglected acreage into a magnificent terraced garden, growing flowers, vegetables, and fruit trees. In this pioneering realization of organic gardening, Chadwick introduced French biointensive horticultural techniques including the double-digging of garden beds, enriching the soil with composting, and eliminating the use of pesticides.

He founded the Garden in a quixotic and adventuresome manner; after being invited to start a garden he simply bought a spade and started digging. Soon the word got out and students showed up to work under Chadwick's inspired direction, flourishing and chafing under his demanding regimen. According to his friends and apprentices,

Chadwick was an eccentric, difficult, and singular personality, combining the qualities of a Pied Piper and a Johnny Appleseed, a single-minded visionary.

The Garden would never have come into being without his and his students' and supporters' passion and dedication to this innovative horticultural experiment. Certainly the 1960s *Zeitgeist* influenced its origins; the hippie ethic, the back-to-the-land movement, and a general antagonism towards industrial agriculture, particularly in California, fueled Chadwick's vision. These trends converged with his own utopian philosophy of gardening and life.

His charisma, idiosyncracies, mannerisms, philosophy of gardening (derived from Rudolf Steiner), and personality had a lasting effect on those who worked with him. He was the son of a British aristocrat, and a classically trained actor, and integrated into his horticultural teaching Shakespeare, myth, poetry, spirituality, correct English speech, deportment and an expansive philosophy of life.

The late UCSC professor Page Smith wrote of him in the *Chadwick Society Newsletter*:

Everything about him was remarkable and distinctive. His physique, his height and angularity, his face, his hair, his walk. Those who fell under his spell had generally to put up with a good deal. That so many were willing to do so is the best possible testimony to the power of what he had to teach which was inseparable from the way he taught it and the person he was. Mystic, seer, creator, lover of caviar and champagne, man of

prodigious energy and prodigious fury, his life taught us that  
'nothing great is accomplished without passion.'

Chadwick established a number of gardens in California after he left UC Santa Cruz in 1972. He died at the Zen Center's Green Gulch Farm in Marin County, California in May, 1980.

From the start the Garden's existence at the young campus was problematic; it had no formal academic support and was an administrative orphan. Furthermore, Chadwick's lack of academic credentials and his unscientific approach to gardening offended many faculty. However founding Chancellor Dean E. McHenry supported his efforts, as did many campus members.

Thirty-five years later the humble Garden project has evolved into the Center for Agroecology and Sustainable Food Systems and is a respected academic program. The Farm, established in 1971 on seventeen acres on the lower campus, has become part of the burgeoning organic agriculture movement in California; organic cultivation practices are now legitimate and respected in the agricultural economy and student apprentices trained there are now agents of change throughout the country.

Paul Lee was an enthusiastic supporter of the early Garden. He was appointed an assistant professor of philosophy in 1966 and as a faculty member on the new campus brought Chadwick to UCSC. According to Hagege, Lee was struck by what he called the "institutional imposition" of developing UCSC on a "ranch landscape." The idea of creating the Garden emerged in part from an anti-institutional mentality, but since the

institution itself was young and as yet unformed, the Garden experiment took hold. It is unlikely that such an unconventional program could be mounted today.

In this oral history interview conducted at his home on February 21, 2001, Lee discusses Chadwick's unique personality, his philosophy of gardening, the production of the movie *Garden*, and the adoption of the Garden by the newly founded Environmental Studies department. He also describes the tension between the University and the Farm and Garden, which he characterizes as essentially a "physicalist/vitalist conflict." Lee left UCSC in 1972 and has been involved in the community, where he is well known for his work in behalf of the homeless in Santa Cruz. Lee has been instrumental in establishing the Chadwick Archive at Green Gulch Farm which includes his taped lectures, documents, and ephemera and the *Alan Chadwick Society Newsletter*.

In the early years of the campus, faculty wives played a significant role in campus volunteer groups and activities including the Friends of the Library, of the Arboretum, and of the Farm and Garden. Phyllis Norris, the wife of the late Kenneth Norris, a UCSC professor of natural history, became a member of the Friends of the Farm and Garden in 1973 (as well as at the Arboretum) and until the 1990s supported the apprenticeship program as president, vice-president and chairperson of programming. Hagege noted that Norris's "organizational skills made her a natural at spearheading Friends events," while her knowledge of the University's politics and programs served her well as an advocate of the Farm and Garden, especially during the 1970s when the future of the apprenticeship program seemed uncertain.

In this interview conducted at the Arboretum on February 28, 2001, Norris recounts the events and programs with which she was involved and the Farm and Garden's relationship with the campus. She provides commentary on the contributions of Louise Cain and Jane McHenry, faculty wives who had influential roles in the Friends group. She also describes the disapproval of Chadwick and his concept of "organic."

Orin Martin has been involved with the Farm and Garden apprenticeship program since its early years. He was an apprentice from 1974 to 1975 and was manager of the Student Garden Project beginning in 1977. Martin has worked as an education and student mentor since then. In his interview conducted at the Farm on January 12, 2000, he describes the history of the children's gardening projects at the Farm, the people with whom he worked, and the changes in the Farm over the years. Martin provides details about people involved there as well as changes in the Farm's landscape and the crops grown.

Hagege in her notes wrote that Dennis Tamura first became aware of the Garden when he was a UCSC student in the late sixties. He was a Chadwick apprentice at the Round Valley Garden Project at Covelo, California, from 1974 to 1977 until he returned to Santa Cruz and volunteered at both the Garden and Farm sites. He later worked as the coordinator of the apprentice program from 1978 until 1985. He is currently a partner at Blue Heron Farms, a twenty-acre organic farm in Corralitos in Santa Cruz County.

According to Hagege, Tamura is "highly respected by his peers as well as by fellow members of the organic farming community." In this interview conducted March 2, 2001

at Blue Heron Farms, Tamura offers valuable insight into the Farm and Garden's problematic presence at a UC institution and the empowering experience offered by the apprenticeship program.

These interviews were transcribed verbatim and edited for continuity, clarity, and accuracy. The volume is part of the Regional History Project's University History series of oral history volumes.

—Randall Jarrell  
November 10, 2002  
Regional History Project, McHenry Library  
University of California, Santa Cruz

*Paul Lee*





## **Personal Background**

**Hagege:** To start, please give me some biographical information.

**Lee:** My name is Paul Albert Lee, Jr. I was born in La Vida, Colorado, which colored my life because it means “the life.” So I was ready to meet the biggest vitalist I’ve ever met in Alan Chadwick. I was born September 20, 1931. Same birth date as Robin Hood. September 20, that is.

**Hagege:** Where did you grow up?

**Lee:** Milwaukee, Wisconsin.

**Hagege:** What was the year of your appointment at UCSC?

**Lee:** 1966. So I came the second year. UCSC opened in 1965. I was teaching at MIT, where I had gone from Harvard. I only had a three-year appointment at MIT so I needed a job. I found out about Santa Cruz and applied. It turned out that Kenneth Thimann, who was the master of a house at Radcliffe, where I was giving seminars, was appointed provost of Crown [College]. So I called him and I think I maybe was the first person he hired to come. But I came a year early because I needed to have a job before Crown opened. So I taught at Cowell [College] the first year.

## **The Genesis of the Garden**

**Hagege:** What were the years of your involvement with the Garden on campus?

**Lee:** From 1967 to 1972. All the way through, really. It [the Garden] was my idea. It's the only time in my life where I retroactively felt like I was kind of guided. I wasn't interested in gardening. I didn't want to garden. But I thought it was a good idea for the students. I liked the idea for a garden and Flower Power was in the air, I like to say, wafting down from the Haight-Ashbury. And we all got a whiff of that. So it seemed to me like a garden would be a good thing for this ranch landscape, because the institutional imposition was so pronounced. I thought a garden could in some sense offset the design they had for developing it. They had a fixed figure of 27,500 student enrollment. 15,000 automobiles. So in the early years, that just looked like it was haywire. So I asked the chancellor [Dean McHenry] to go for a walk to look for a possible site for a student garden project. My memory is that about fifty people came along. And we went looking for a site, and then some weeks later, [Alan] Chadwick and I.

**Hagege:** Who was in that group of fifty or so people?

**Lee:** I don't know. Just interested people. Some faculty people, and just people I got the word out to, who liked the idea and wanted to come along to look for a site. The chancellor came along.

**Hagege:** Can you tell me about that initial conversation with Donald Nicholl?

**Lee:** Yes. We shared an office together. He was a visiting professor from England. Because I was at Cowell for a year, we had a kind of provisional office, and shared it. He was an immensely spiritual person. One of the few really spiritual lights I've ever known

in academia. He was almost unique for that. A devout Roman Catholic. He had a sense that the three months he was here for that quarter, was “spiritually lacerating.” He used the phrase from Dostoevsky. From *The Brothers Karamazov*, I think. I think it’s in there. We had a long talk one afternoon where he described what a hard time he had at UCSC because he saw it as such an institutional shell. He bemoaned the notion that students would find any roots here. By which he meant any kind of influence on their spiritual lives. That had a big impact on me. He gave a talk called “The Sense of Place,” which was his way of describing how important that is for people. I was definitely influenced by that, and motivated, in part, by that, as far as a garden would be concerned.

**Hagege:** Was it in this actual conversation that the idea kind of sprung?

**Lee:** No. It’s been written up like that. But he had no interest in gardening. I never mentioned it. But it was his talk on a sense of place that I translated into a garden project.

My father was the son of an immigrant Norwegian farmer. So I had strong ties to the Norwegian immigrant farmer community where he grew up. He became a doctor. So he did everything possible to escape the farm. And he regarded that as nothing but drudgery and a kind of slavery under his father, who was fairly tyrannical. So he was glad to have been liberated from the farm. But I always kind of was sad about that, that he felt that way about it. I had a real affinity for the kind of ethnic and family roots that were in this farmland in Wisconsin. But otherwise, I didn’t do any gardening. And hadn’t. We had a summer home in northern Wisconsin and I did some gardening there,

which I really enjoyed. But that was a real short space of time, a couple of months in summer.

So it was really . . . in Rudolf Steiner's thought, the word "impulse" is extremely prominent. He talks about all these different impulses; it's almost like a technical word in Steiner's vocabulary. I would apply that to this. I had this impulse and I didn't know where it came from and I didn't know why, but I just acted on it. Sometimes that's wrong, not a good idea. The "imp" in "impulse." But in this case it turned out to be something that was anticipated without my knowing why or wherefore. I made up this story about walking across campus one day and I get this astral hit from Steiner, you know, even though he's dead, he kind of possessed me; without my knowing it, he prompted me. It was that impulse to start the Garden. Anyway, he was looking for a guy that taught philosophy and religious studies. And he wanted a new campus in California, and so the astral hit did it. And then he sent Chadwick.

**Hagege:** What did your colleagues think of this idea?

**Lee:** Nothing much. You know, it was the second year of the institution, so things were up for grabs. You had this sense of innovation, a free-spirited moment when it was possible to do things. I lived to regret that, but it was true then.

**Hagege:** To regret what now?

**Lee:** Well, I mean, I stuck my head out. Stuck my neck out. In effect they cut it off. Because I didn't have any plan, I didn't have any budget. I didn't know what, wherefore, why. I mean, let's just do a garden. How was that supposed to happen? I don't know. Let's just get on with it. So it was a real risk that I wasn't even clear I was taking. And then when the scientists at Crown started to react about organic they thought that was like a hippie plot. And they were all so chary about the hippie image of Santa Cruz that an organic garden was really more than they could bear. They thought organic meant artificial synthesis. Which they do in a lab. Where you don't need organic nature.

**Hagege:** These scientists that you're mentioning, they weren't . . . when I asked about your colleagues, they weren't your colleagues?

**Lee:** Yes. At Crown.

**Hagege:** But, so they didn't care at first.

### **Alan Chadwick**

**Lee:** Nobody even knew who Chadwick was or what he was doing. He just, when he arrived, he picked out the slope where he wanted to start the Garden. He didn't ask me. He didn't ask anybody. He went downtown the next day and bought a spade. And I drove up the next day and looked, and there he was digging. And he just dug there from then on. I like to say eighteen hours a day, seven days a week for two years before I thought, hey, this guy ought to take a weekend off. And I took him to Tassajara [Zen Mountain Center].

**Hagege:** When and how did you meet Alan Chadwick?

**Lee:** Well, Freya von Moltke came to lunch. She was visiting the campus. She was the companion of Eugen Rosenstock-Huessy, who had been Page Smith's teacher at Dartmouth; an immensely charismatic teacher who had emigrated from Germany. He was what you'd call a polymath, meaning he knew everything. He was one of the most insightful figures I've ever known. Immense influence on Page, so Page brought him here to teach. Freya was here with him. So we had them come for lunch. Freya had heard about this walk to look for a garden site. And Chadwick was coming to visit her. So she said, "I have your gardener for you." I said, "Okay, Countess." Then a couple days later here came Chadwick and I met him. I said, "Would you do our garden for us?" And he said yes. Then he went out and bought a spade.

**Hagege:** What was your relationship with him while at UCSC?

**Lee:** I was his patron. I had to do everything. I was the faculty advisor. I was the go-between. I had to smooth ruffled feathers. It was a huge strain because I was teaching college courses at Crown, philosophy courses in the division, history of consciousness, which was a graduate program. Then Chancellor McHenry asked me to start religious studies. And, you know, I was young and full of beans, so it didn't occur to me to not do any of that. I just was happy to be called upon. "Oh, to be a needed clod," is one of my favorite lines from Shakespeare.

**Hagege:** How did Chadwick go about this task of starting a garden?

**Lee:** He bought a spade and started to dig! That was it! He didn't ask for any salary. I helped him find a place to live. He got a little apartment with Mary Holmes, who was a professor of art history. I knew her well so she was willing to put him up. We eventually got him appointed so he could get a little salary. I think we paid him something like 400 bucks a month. And I started whistling students and unsuspecting dope heads, you know, you better start learning how to garden. So I was the basic recruiter for pointing people over there. And often, once they got there, they stayed. Some dropped out. They found that the most meaningful thing that they had encountered. And they learned how to work, often for the first time in their lives.

I was a real pushover as far as teaching. I never wanted to fail anybody. I don't think I ever did. I just wanted to give everybody A's, whereas Chadwick [makes slapping sound], that was like hitting the wall. And so, for that reason, he could pull qualities out of people that the soft way doesn't touch. That was a contrast between myself and Chadwick that I really appreciated. Because anyone that stood up to him, you could see how it formed their personality. It had an immense influence on them if they could meet the challenge that he posed to people.

**Hagege:** Can you tell me more about his style of teaching students?

**Lee:** He was always an annoyance to me because he always disclaimed being a teacher. I thought he protested too much. Because he talked all the time and sort of revealed mysteries, and educated, and so on. But I'm sure what he meant was he wasn't an academic. That's for sure. He was really free-spirited. So he didn't want to be branded as

an academic, or, in that sense, a teacher. He really wanted to let people discover things and lead them to it. So he was very much like that. What was unique about him was that he could reveal mysteries to you that nobody else knew about or had a clue. About the nuptial flight of the queen bee. And he'd even act it out. So all kinds of stuff like that. The layer of shellac in a seed. What that was for, and on, and on. So everything kind of sprang to life around him. The Garden became his place of such bountiful productivity and excess and all the highest quality foodstuffs. And he'd inveigh across how they could reduce the entire apple crop in America to Delicious, and it tasted like crap. Just because of its shelf life. When there were 300 varieties of apples. So that was one of the things he was really keen about. He was really the first guy to kind of extol heirloom old species, diversification, you know, twenty kinds of salads. So he was onto all that way before it caught on anywhere else.

**Hagege:** So, he was English, yes?

**Lee:** Very British.

**Hagege:** What did that mean in terms of his relationship with people and students?

**Lee:** Oh, man, are you kidding? Well, he came out of the theater. First, he was an aristocrat by birth. The family estate was called Pudleston, which sounds like a joke. But I'm convinced there was a Pudleston. He had silverware and dishes. Place settings from Pudleston. I don't think it was made up. People tended to think that Chadwick was partly Baron Munchausen because he, you know, kind of cultivated a legend about



himself. So he had this aristocratic bearing, and then he had come off the British stage. So he was a stickler of elocution. He had all these dope heads going [makes ignorant sounds], so he just was ruthless with the students about learning how to speak clearly. And he'd have students memorize, say, the Friar's speech from *Romeo and Juliet*. Which has a lot to do with medicinal herbs. And comportment. Can you stand up and square your shoulders, please? He always had a kind of balletic character to him just by the way he carried himself, and he wanted to transmit that to students as well. So he ran a kind of charm school, you know, in terms of these callow youths that would stumble in, often coming off of drugs. He'd try to whip them into shape, and show them how to behave, and act, and comport themselves, and speak. It was all part of what he was about. As well as fine cuisine. He was a superb chef. And wines. He just wanted to exude a cultured life, even though he lived in the simplest possible way, and wanted for himself nearly nothing. It was real amazing in that regard.

**Hagege:** What was the atmosphere like on this campus around this fledgling garden, in the early days?

**Lee:** Well, a lot of people took an interest in it. I kind of forgot about all that. And now that I've put together a lot of the archival materials for the Chadwick Archive, I went through all my stuff and picked out letters and documentary evidence of the Garden's beginning, and the relationship to the administration and all that detail. I was really stunned to see letters of support and appreciation, and people expressing their gratitude for the Garden, from administrators and faculty, and so on. So that was reassuring. I'd kind of forgotten about that, or hadn't paid much attention to it at the time. Part of it

was, he really stood on an economy of gift. I really learned it from him. You had to give it away. He didn't want any money for anything. So he got a kiosk, one that wasn't being used. He had it set up across the street from the Garden. Every morning students—I did it fairly often because it was such a fabulous experience—would come up to the Garden at sunrise, pick flowers, put them out in the kiosk for the whole University community to pick up to take to their offices or dorm rooms. There was never any question that it was all to be given away. So it seemed like out of that, it was all the more bountiful. Because no matter how much was given away, there was always more to give. The productivity of the space was awesome. Every week he'd set a box of the most exquisite produce at the chancellor's door. I think that was at least partly why McHenry supported him, and also the fact that McHenry's father was a farmer.

People would complain about Chadwick really being kind of the head of a cult. Organic—what's that about? He doesn't use scientific procedures. There're no fertilizers and pesticides from Monsanto to use. What is the University standing for there? And he plants by the moon? So people would beat on McHenry over that, and McHenry would say, "My father was a gardener, and he planted by the moon." You could see them just pulling their horns because . . . so McHenry was a real support, whereas he could have easily done us in. It was amazing that it wasn't snuffed out. And it's partly to McHenry's credit that it wasn't. He defended it against such criticism. We got a letter from an agriculturalist emeritus. Which I think is polite for old fart. He wrote to the vice chancellor of agricultural sciences and complained that a cult had fashioned itself, or fixed itself, on a slope here at UCSC. And that they didn't use scientific procedures, and

they should be removed immediately, because what did the University stand for? And the vice chancellor wrote back, “I appreciate and actually concur with what you say, but I think it’s a far greater learning experience for the students to watch things die because they’re not using scientific procedures than to just kick them off.” And I thought, wow. So that saved us.

**Hagege:** McHenry was a special one.

**Lee:** Yes. That was fortunate.

**Hagege:** So I’ve heard about Chadwick, read about Chadwick, this thing about him starting his life anew when he came to UCSC.

**Lee:** Yes.

**Hagege:** What was this about?

**Lee:** I don’t know. He was loose. He was free.

**Hagege:** I mean, was his life over before he got here?

**Lee:** Whatever he had been doing. But he was just looking for something to do, I think. He and Freya had met in South Africa. She had fled to South Africa when Germany fell. She had relatives in South Africa through her husband. That’s where she met Chadwick. He was then gardening at the Admiralty Gardens, I think in Capetown. He had gone to

Africa to be part of a traveling theater group. But because of apartheid he wouldn't do it. He quit. So he went into gardening, which he wanted to do anyhow. That's how they met. Then he went to estates on Long Island. I should have found out what that was all about in terms of detail, but I don't know. Then he thought that he wanted to emigrate to New Zealand, I think, or maybe Australia. And he had gone there to see. And Freya told him, you're not going to like it there. So he was on his way back, having found out that he didn't like it there, and just stopped here to see her, because she was visiting [UCSC]. She said, "You stay now and do this garden." So he said okay.

### **Rudolf Steiner's Biodynamics**

**Hagege:** Can you tell me about his philosophy on farming and gardening? What I'm thinking of specifically is this kind of spiritual relationship that he seemed to have with the land.

**Lee:** Well, Chadwick adhered to biodynamics, a system of horticultural agriculture developed by Rudolf Steiner, a clairvoyant, mystic figure at the early part of this century. I think Steiner died in 1920. He was the founder of anthroposophy, an offshoot of theosophy, which was an effort to preserve the occult stream of Western thought that was being snuffed out by science. From the point of view of the ordinary person, it looks like complete loony tunes. But Steiner was a unique figure. And if it was only that, if it had only been his esotericism, his occult interests, his clairvoyance . . . he definitely was clairvoyant, which, you know, has tended to undermine him as far as making some suspicious of him. But he was extraordinary. He was a renaissance man; he developed

eurhythmy as a dance form; he was one of the early adult education teachers for factory workers. He was an extremely sophisticated philosopher and wrote a very good history of philosophy, which I myself like a lot. He was a biblical scholar and a deeply devoted Christian. He actually started, revived, an archaic form of Christian worship and trained priests. He was an architect. He designed what he called the Goethiana. His main source of inspiration was Goethe.

At a young age, when he was maybe nineteen or so, he was already clearly a scholarly figure. He had good editing talents and was hired to edit the scientific writings of Goethe at the Weimar Archive. Goethe did a lot of work in botany and botanical studies. And that, then, struck me as the source for Steiner's work in biodynamics. He brought up his interest and his work in Goethe's botany to develop biodynamics. It's strictly organic and you have to get into the whole world-view of Steiner to understand what it's about. He was a sophisticated composter. He knew how to create the most fertile soils through composting technique. But it's all tied up, also, with astral forces and theoric forces and emanations that have to do with the fertility of soils, which nobody, ordinarily, knows what you're talking about. Because the whole cosmic connection, which he had in spades, is something that is largely cut off from us unless maybe we're interested in astrology. This esoteric tradition was largely discarded in the development of Western thought, practically in the Renaissance, after Shakespeare. Let's say during the seventeenth century. This is all suppressed. It's all regarded as superstitious magic. It all comes through Steiner.

So Chadwick must have kept quiet about it. He used it as his secret up here. He was smart enough to know that he couldn't really come on as a proponent of Steiner biodynamics. So he had the French intensive garden system as a kind of screen or shield that he could display and talk about openly. That was the production system developed around Paris for the highest quality products to supply the Paris market. I was happy to find that there's one market in Paris. They have these great open markets, in all the arrondissements, and there's one that is biodynamic, in Paris. The whole place is devoted to biodynamic production. If you're in Paris you can go there and buy food off of this system. But otherwise the entire system is French intensive. Raised beds, double digging, all that comes from the French intensive system.

And that's what he became known for here. And it was only after Earth Day, when things were kind of secured. Whoa, Earth Day! You know, we were developing the Garden for Earth Day! The reaffirmation of the integrity for organic nature, are you kidding? The Garden became a kind of symbol of what happened with Earth Day. Then he kind of relaxed a little, and started opening up a little more and talking some more about Steiner. So it was mostly the work. You let it show itself. The talking he did was basically about procedures . . . Steiner, that would have been the end of it; that would have been way too much for anybody to take, I'm quite sure. But he was very diplomatic about that. He knew better. I think I would have cautioned him if he had made an issue about it. Because people would have thought he was nuts. It was enough to plant by the moon.

**Hagege:** How is it that people sensed that he had this spiritual connection?

**Lee:** Because it was manifest. All you had to do was hang around him. Birds would come and land on his shoulder. He'd talk to doves. Those life forms exploded at his fingertips. It was a place of such abundance. A year or two after the Garden started . . . I'd go to Wisconsin every summer for three months where we had a summer home. So we always had the luxury of retreating and living there. We had family there. I remember coming back, maybe the fall of the first year, and walking up to the Garden after I got back here. It was around twilight, and I was just walking around and it was just unbelievable what he'd accomplished. Everybody got that. In a way, you still get that a little bit. The magic partly went out of it when he left, because it was very much tied to him. But it's still there. And it's amazing. Orin Martin has made such an effort to keep it going. Norman O. Brown called him a wizard. And in a way, you know, he was a wizard. He was this unique life force that blew through here just when everybody thought that most of that had been stamped out.

**Hagege:** Who was Norman O'Brown?

**Lee:** He was the most famous professor here in the early years.

**Hagege:** What did he teach?

**Lee:** Oh, himself. Really. He was basically a classics professor. But he was famous for writing a book called *Life Against Death*. And the next book was *Love's Body*. So he was sort of the guru of the 1960s. And the New Age freaks.

**Hagege:** It's been said that Chadwick infused dignity into physical work.

**Lee:** Yes.

**Hagege:** Could you please comment on that?

**Lee:** Well, because he had a classic sense of how to do it. That was the dignity of it. He wanted to show people how to become professional about horticulture, and do it the right way. What it meant to nurture things to grow. How to propagate and take care of them. He was a stickler about taking care of your tools. He brought in the bulldog tool. That was one of his great contributions. It's the tool made in England. It's guaranteed for life. It's made with Sheffield steel. And the Smith & Hawkin tool company eventually picked it up to market it. It came in through Chadwick. So it had a lot to do with his sense of professional competence, that was the dignity of it. And therefore you learned classic procedures. It was no fooling around. If you made mistakes or bad moves, you paid for it. When I gardened in Wisconsin, I always had the sense that he'd descend from on high if I inadvertently pulled up a plant or did something. I thought, Chadwick's going to just drop on my back. He had a real stern, disciplinarian consciousness, which was imposed on the Garden, so that everywhere you went there, you paid attention. You became aware. You woke up. And it was thanks to him. Or else.

**Hagege:** Or else what?

**Lee:** Be out of there. He'd flip out.



**Hagege:** What would he do? How would he flip out?

**Lee:** Well, he was nuts. You'd go [makes aggressive noise] like that, and he'd have a fit. He was neurasthenic. Which is an old-fashioned word for neurotic, or shattered nerves. It happened when he broke his back on a minesweeper. So he was badly impaired through experiences in the war. Can you imagine being on a minesweeper in the Second World War? His back always bothered him. He actually gardened, I think, to try to overcome his back trouble. You'd open the door for him to get in the car and then [screams]; it was always like that. He was so expressive and wild about his own emotions. He'd flip out whenever he felt like it. You'd just clear your throat and he would have a fit. And these fits were so dramatic and tempestuous and wild.

The first time he got mad at me was for going away for three months after the Garden started. He thought I had abandoned it. And in a way I had. When I came back that fall I went out to say hi. And he had a fit on me. It was like flicking off psychic vomit for two months. Because they were so gross. So outsized. So that was the other thing that students either stood up to, or shrunk from and vanished. They couldn't stand those kinds of temper tantrums. Because they have their effect. And we kind of got to take it like the weather. So it's sunny tomorrow. When it was sunny, it was very sunny indeed. He was as much fun and playful and great to be with as anybody you've ever known. It was a sad handicap and Freya told me about it when she said that he was coming, he'd do the Garden, but she said, "You have to know that he has a very bad temper." Little did I know then! He'd have apprentices that would say, "One more fit, man, and that's it for me!" One that was closest to him would come down here every once in a while just to

complain and to tell me he couldn't stand anymore. I'd always make this distinction between institutional process and idiosyncratic display. It worked for a while. I liked the distinction, though. Make allowances for people's personality. Good and bad. But the work is what's important.

**Hagege:** So, why did people put up with it?

**Lee:** They either did or they didn't. He probably broke a couple of people. Which is a terrible thing to do. They couldn't take it. Maybe suffered for the rest of their lives because of it. And that was the risk of encountering a guy like that, that in the good sense summoned forth from you resources and talents and strengths that you never would have dreamt you had.

**Hagege:** Are you speaking from experience there?

**Lee:** No. Me, I was just Professor Lee on the outskirts, watching all this happen. I was more an observer than a participant as far as coming under his influence. He was always real deferential with me, and treated me with a great deal of respect. Always called me Professor Lee even though we were the best of friends. And then in private he called me "Sausage," which really pissed me off. Apparently, it's kind of a term of endearment from the theater. It didn't make it any better, I thought.

## ***The Garden: Making the Movie***

**Hagege:** There was this movie made that I understand you played a part in producing, called *Garden*.

**Lee:** Yes. I got the grant for it.

**Hagege:** Can you tell me about that?

**Lee:** Yes. One of the first three apprentices, Michael [Stusser], was interested in film, and wanted to do a documentary of the Garden. So I got a grant, five grand, or something. It was a lot of money in those days. He had the money to shoot the film. So he did it. And then he went into one of the audiovisual rooms at the University to look at footage he had shot. Just coincidentally Norman O. Brown was in another studio, reading and recording his meditation on the Garden called "My Georgics," a famous poem by Virgil. And so here, Norman (we all called him Nobby), had done this meditation. It was like having one of the really big shots of the academic world writing a meditation about Chadwick's Garden and associating it with Virgil's "Georgics." Stusser hears it. It just happens to come into his studio. And he thinks it's God. So he runs around trying to find where Norman is, and is so excited, asks him if he can use it for the soundtrack. Nobby said sure. So that became the soundtrack for the film. "Consciousness is an archeological dig. Go down into the underworld. It is no deeper than a ditch. To labor, is to pray."

**Hagege:** In that he also says, "You have to dig."

**Lee:** In order to dig it! Even though he was kind of a prim guy, he was lots of fun, too.

**Hagege:** So the idea, the intent behind this movie, was to get some footage of the Garden?

**Lee:** Chadwick appears in this for maybe three seconds. He says, "I don't know. It's the way it came out." I mean, he was the most dramatic guy in the world, probably, as a gardener. You see him walk up a path. Who is that? That was Alan. And that's all there was. But there have been other documentaries of him. There's one called *Garden Song*. He's featured in that. And then I just found out yesterday. I was reminded, I knew about it but I kind of forgot about it. You know a guy by the name of Maslow? He was a real famous psychologist for a while. He was at Brandeis. Abraham Maslow. His daughter became an apprentice of Alan. She has about ten hours of interviews with Alan that's never been put out. I think we can get that for the archive. So it will be fun. You know, see what will come out. It's been a long haul to get from then to now. It's almost too late. But never too late. Never say die. It will be fun to call that stuff in and see what happens with it in terms of students like yourself who will want to do something with it. And there are 150 audio tapes of Alan's talks to get in, to copy and to make available. That's the whole Chadwick, that's the enchilada.

### **Chadwick's Departure from UCSC**

**Hagege:** What can you tell me about the evolution of the expansion of the Garden effort to include a farm?

**Lee:** Well, he wanted to do that. So he proposed a farm. And it came through. And at that time, his main apprentice was the guy that kept coming down here and finally just said, “I can’t do it anymore. I mean, he’s impossible.” So then he kind of maneuvered to get the directorship of the Farm without Alan. They split. Then finally Alan left. That’s how I remember it.

Environmental studies started as a consequence of Earth Day. It was kind of a national movement, a kind of paroxysm of awareness over the late destructive stages of industrial society. What are we going to do about it? It’s all over. Is there any way that we can restore or reaffirm organic nature, given what’s happened? Environmental studies came out of that wake-up call that Earth Day affected. So they had environmental studies here. They got in this guy named Dick Cooley who came down from Alaska.<sup>1</sup> So about the first week he was here I asked to see him, and said, “We have the Garden Project here, and Alan.” He was like, “I don’t think this is in my job description, to try to handle a nutty Englishman.” They knew it was a hot potato. All he had to do was meet Alan, and “I’m supposed to do this, too?!” So it was a kind of Mexican stand-off a little bit with environmental studies and Alan, when it should have been a real integration. The Garden has always been an unintegrated appendage to the University. So we couldn’t even get it integrated into environmental studies, as far as Alan was concerned. But the kid was real eager to play ball. So he cut his deal with environmental studies to run the Farm. And then it was a matter of kind of waiting out Alan to take a hike.

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<sup>1</sup> Richard A. Cooley was a professor of geography who founded the environmental studies department at UC Santa Cruz in 1970.

**Hagege:** What was the atmosphere like around his departure?

**Lee:** You know, when I left, nobody said shit to me. The University just wrote me a letter and said, “You’re over. It’s over for you.” Nobody called. Nobody came by to express their condolences. I was, you know, it’s history. You’re gone. Might as well die. In fact, we think you’re dead. No, it was not unlike that. Facts of life. Bureaucratic institutions as far as a state University is concerned are not all that humane.

**Hagege:** So you feel that Chadwick’s departure was similar to yours in that respect?

**Lee:** Yes. I tended to identify with him a little bit. He wound up sleeping on the floor in the chalet. I got him a bed. He didn’t have a bathroom. I built the toilet and bathing facilities for him out of my own pocket. Because I didn’t want to go through buildings and grounds and permits and all. We just did it. I had to take care of him. Toward the end he somehow wound up sleeping on the floor.

### **Saratoga and Green Gulch**

Then he went to Saratoga. From Saratoga he went to Green Gulch [Farm] in Marin County, owned by the San Francisco Zen Center.

**Hagege:** How did he end up in Saratoga?

**Lee:** Betty [Wesson] Peck must have somehow taken an interest in what he was doing here. I should really learn that story. She’s a wonderful woman. I know her from those

years, and have seen her on and off since. She invited him over, so he went. She found him a place to live, and then she got this space for him to do his garden. She was a grade school teacher but almost like a wood sprite. She was a remarkable woman with extraordinary vitality and creativity. She saw Alan as a kindred spirit, and that he could do something for the school system of Saratoga. So he did. It turned out to be an absolute joy. It was one of the greatest gardens that he ever did. It had immense charm and served the school system well. It was done behind the Odd Fellows Hall. And then years later they expanded and so it's gone. It's not there any more. But she'd be very good to interview. Because her story should be told and be part of the archive. So we'll see to it that that happens.

But then he went to Green Gulch. That was my doing because Richard Baker Roshi, who was head of the Zen Center, was my first California friend when we moved here. And a great friend. He was interested in Alan. I took Alan to the Zen Mountain Center at Tassajara for his first weekend off. And that kind of made the match. Right away he told me he would start gardening at Tassajara, grow their own food, and so on. And they were willing and able to do that. Then when the time came he went to Green Gulch and started the Farm there. That became a real kind of focal point because the Zen Center was so vibrant. They started the Greens Restaurant in San Francisco. So the garden supplied the greens. You had the green grocer in town that supplied that. I met Alice Waters of Chez Panisse for the first time when she was there. I just happened to be visiting the Bakers and she was there to discuss buying products for Chez Panisse. So that was one whole line that I'm real happy about. Alan influenced California cuisine

through her, and then everybody that she's influenced, which is considerable, right down to my nephew in Beverly Hills, Benjamin Ford, who has now got Chadwick, a restaurant on Beverly Drive. That's a huge success. So that's a real perk up.

## **The Evolution of the Farm and Garden**

**Hagege:** I have just a couple of opinion-type questions. I'm curious how you feel that the history of the way this garden got started, and this character Chadwick, how it has influenced what the Farm and Garden is trying to do today?

**Lee:** It's a real good question and it's real hard to cut the cheese on it. I'm not real sure. I'm not in a position to give you any sort of objective appraisal, but just my own sense of the issue. I've had very little to do with it all. You get this kind of reverse magnetism. When I have visited there they have been wonderfully gracious and nice to me, but you get the feeling: Oh, you? You're still alive? You want something from us? Just because you think you started all this? It's a funny kind of atmosphere because of being dismissed. And so I've always been touchy about going to look at my own project. Which isn't mine anymore.

There was this problem of who would succeed Alan. That was the most impossible act to follow. They recruited Stephen Gliessman, who had a scientific bent and wanted to demonstrate scientifically the virtues of organic agriculture. Oh, come on. You know, let's leave this one alone. But the organic movement wants to have a play in the world and wants to be looked at, so the scientific protocols are important for advancing the cause in that respect. I think Gliessman had to take the consequences for that by



betraying the Chadwick spirit, or compromising it as far as trying to scientize it. That's just what we're against! Oh no, not at an institution of higher learning that's now become a major research institution.

So, you had the imposition of the research model and the scientific model on the Chadwick model [which said] we're an example of some other way. We don't need to prove anything. Let it show itself. Why isn't it common sense? Why do you need statistics and data? Data, data, data. Well okay, I've got it. It is important to people for whom it's important. What do I have to say about it? Just because I'm not a scientist. So that was Gliessman's role. Many got kind of annoyed at him for not carrying through the Chadwick line, and the Steiner thing, that went out the window.

It became a kind of standard, organic project that was trying to make its way into the world of respectable science. So, there it is. Then they wanted to introduce the organic garden as a way of teaching science to little school kids so that they can grow up to be decent and respectable servants of industrial society in its late stages of self-destruction. (laughter) It's been real successful. They've gotten government grants and I've noticed they've got one guy and about twenty women running the show. They've worked real hard at pursuing the organic cause. So it's a matter of how do you weigh the organic cause? Chadwick was too spiritual for the world to accept.

**Hagege:** There is also this basic dilemma I want to ask your opinion on as well, of this very alternative effort being forged at a mainstream institution. I want to hear your opinion, but conflict seems to have followed it through its history.

**Lee:** Yes. So give me a little more of what you think about that, which would help me talk about it as well. Because it's interesting that you sense that, even now, thirty years later.

**Hagege:** Well, there is this sense among the students working there that they have to constantly prove that they're legit.

**Lee:** Exactly. See, that's what I meant by the Garden as an unintegrated appendage. I'd just as soon argue: don't integrate. But then the question is, well, how do you legitimize it? Is it some kind of hippie hangover? So it's a problem. In a way it is critical in the whole institution as a major research institution. And it does represent an alternative that's anathema to any self-respecting scientist. That's the big problem. Where do you get scientists who are going to affirm the integrity of organic nature when their whole mentality is indisposed to it? It's a conflict between the experimental laboratory of modern science represented by [Kenneth V.] Thimann and Chadwick Gardens represented by Chadwick. It opened up the whole show. So are physics and chemistry going to call the shots and say nothing else really counts for knowledge? This is what counts. We're the criterion, and we will honor anything that is at least implicitly mathematical. Which is to say, hard science. And it's fall off from there to a vanishing point. So you go through social studies, social sciences, to the extent they're statistical, data-gathering, and research-oriented. The humanities? Forget about it. That's just wishful thinking. If you don't believe me, all you have to do is look at the budgets. Follow the money. That gives you a sense of where the power is, and how it's organized. That's why the chancellor calls it a major research institution. It's not a university

anymore. Once she says that, she says, “Well, I mean research. By research I mean scholarly activity.” No, she doesn’t. She means experimental laboratory, grant-driven work. So here we have this funny, unintegrated appendage that anticipated Earth Day and that’s still hanging in there. And isn’t it a miracle? What a wonder to behold.

I was reading a biography of Rachel Carson. It’s the most recent one, I think. It tells a story about how Dr. Spock’s sister . . . you know Dr. Spock, the baby doctor? His sister Marjorie was a Steinerite. There’s a story in the biography about her biodynamic garden on Long Island. The authorities started spraying it with DDT because of insect problems. Mosquitoes, I suppose. Sometimes up to twelve times a day. Aerial spray. DDT. Their biodynamic garden. They called Rachel Carson. This is the beginning of *Silent Spring*. A biodynamic garden! I was so thrilled to pick up that anecdote, because it just nailed it. You go from *Silent Spring* to Earth Day. And she’s kind of the mother of the environmental movement. Coined the term “ecosystem,” and at least made it clear to everybody. Wrote an article in the *New Yorker* which catalyzed this huge national awakening. That was the big kick to me, to think that all came off of a biodynamic garden being sprayed by DDT.

Then a *New Yorker* writer, Bernard Taper, a professor of journalism at Berkeley, came through and wanted to do a profile on Alan. I thought oh, well this will do it. *Silent Spring*, *The Greening of America*, do you know that book? That appeared in the *New Yorker*, too. That was like the next episode. That was right around Earth Day. A guy by the name of Theodore Reich. It’s called *The Greening of America*. It came right after Earth Day, and it said come on, now, we really need to restore. So that had a huge following. Yes! I

thought, now Chadwick? But Taper never finished it, so it never appeared. That was too bad. But then there's my book coming. And I know it won't be good enough for the *New Yorker*, but it's good enough for me.

**Hagege:** That's exciting.

**Lee:** Yes. If I can just punch it up a little bit. I'm actually burdened by knowing too much and making it sort of my own academic pursuit. The last three years, all I've done is think about it and, this [physics/vitalist] conflict. It's like Newton versus Goethe, and Thimann versus Chadwick: how is knowledge organized, and why is it so mechanistic, deterministic, materialistic, on the science side; and then we go begging on the other side. So, I've got a lot of axe to grind.

**Hagege:** Well, thank you very much for talking to me this afternoon.

***Phyllis Norris***



## Personal Background

**Hagege:** I want to start with some biographical information.

**Norris:** My name is Phyllis Strout Norris. (Strout is my maiden name.) I arrived in Santa Cruz in 1972 with my husband [Kenneth S. Norris] and children.

**Hagege:** When and where were you born?

**Norris:** I was born June 15, 1929. I grew up in Washington D.C., a very exciting place. My father was a reporter. He covered Capitol Hill and the White House and so my world was composed of all the political scene. Because I was there during the war years it was a very exciting city.

**Hagege:** What were the years of your involvement with the Farm and Garden?

**Norris:** From 1973 to the 1990s. I finally got so involved with the Arboretum and we had changed our by-laws finally (wisely enough) to have the board. You could have two terms of service and then you had to be off for a year. It was over a long, long period of time. I think sometimes longevity is a mistake. You get to the point where you think, we've discussed that before; we've resolved that before; we've done that, why are we doing it again? I suspect there is a certain staleness that comes. You need new people all the time. But I love it. I loved the Farm and Garden and some of my very best friends in Santa Cruz were members of the board over the years.

**Hagege:** How did you first come to be introduced to the Farm and Garden?

**Norris:** We bought acreage and built a house in Bonny Doon. One day an unknown, strange woman stopped by welcoming us to Bonny Doon. She lived there. Her name was Joanna Hamburg. She had a daughter the age of one of my daughters and she was dressed in work clothes heading down to the Farm and talked a little bit about it. That was in 1972, when they were building the Amish barn and she eventually invited me to the dedication of that particular structure which, dates are imperfect, but I would say it was around the summer of 1973.

I was impressed with Joanna because her husband was a Hollywood producer and she had embraced the concept of organic farming and growing and the principles that the Farm stood for and was willing to dress casually and go down and work. That was certainly true with most of the people who were involved in the Farm. Everyone worked doing something.

### **Friends of the Farm and Garden**

Then at some point I was invited and I don't remember just how it happened, she suggested that I might come to a board meeting, which was held at the Whole Earth Restaurant. The next thing I knew I was on the board.

**Hagege:** What different ways have you been involved with the Farm and Garden over the years? In what different capacities?

**Norris:** In almost every way that you could be involved. I've served as president, vice president, and program chairman. I was on the steering committee of the building of the



Gatehouse, fundraising and so on. I was in charge of the pookamani pole celebration. Various things. I've certainly held almost every position and I was just looking at some old board minutes and they had lists of committees; I was on practically every one. It's been many, many things over the years. I think I was a guest editor of the *News and Notes* at one point, too. Maybe we all were.

**Hagege:** I remember you telling me when we spoke over the phone you also did work in the propagation area.

**Norris:** Just a lot of things. We [the Friends of the Farm and Garden] didn't do that so much. This is something that I do here more [at the Arboretum]. But we had workdays at the Farm and we would go in and dig and so on.

When the Gatehouse was being built, a lot of that work was local labor, including me painting windows with sealant and things of that sort. Before the Gatehouse was finished, when it was still the little Cook House, we decided we needed to have an open house. I sat in that amazing, little, beautiful building, the old Cook House with its canvas roof weighted down with stone and its dirt floor, waiting for an open house, waiting for visitors to come and ask for information. There was a cat then named Bear, an interesting female cat who managed to get in and out through some obscure window or under a roof crack or something.

I've written much of the signage for the Farm and the Garden. I brought a little sign with me that I made. It was a description of some interesting thing and I tacked those up all

over the Farm and the Garden so when visitors came they would know what they were looking at. I gave tours, too. It was one of those pleasurable things where I was involved with everything.

**Hagege:** You've mentioned "the board" a number of times. That's obviously the Friends of the Farm and Garden.

**Norris:** Yes, that's right.

**Hagege:** What was the purpose of the founding of the Friends of the Farm and Garden? Why did it get started?

**Norris:** Like every other support group on campus, there are multiple reasons for existing. Certainly, every support group, including the Friends of the Farm and Garden, serves to support the organization to which it belongs. And how do you support it? I would say that we really weren't a vigorous fundraising group but we did have our vinegar project, we sold aprons and t-shirts over the years, a number of things of that sort. We collected from our dues. Every year the staff would come to the board with requests for a thrasher or some fruit trees that they wanted to put in, and things of that sort. We would have money that we would turn over for those special projects.

The Farm and Garden Project was supported initially by student recreation funds and also when Dean McHenry was chancellor he was very much in favor of this. He was a member of the board for years and years. There were chancellor discretionary funds.

The Friends did just that. I can't remember what our by-laws said but I'm sure it was something about, "We support the principles of the Farm and Garden and wish to help in any way we can,"—that kind of thing.

Initially the Farm and Garden Project was under the direct support of [founding] Chancellor Dean McHenry and it had the student support money. Well, chancellors change. Discretionary funds go to other purposes. Students decide that they have other needs for their money. Initially, it was justified by the students as a form of recreation. And to go back in time, when Alan Chadwick was here, many, many students worked under his direction.

I have a student friend who is no longer a student and she said the only thing that kept her going to college during the Cambodian War and the unrest and the marching of students through lecture halls and a lot of anxiety and unrest, was the stability of the Garden. I used to see Linda, her name was Linda Jolly—at that point, she had a job at the Arboretum—and she would walk through from the Arboretum to the Farm always with music she was learning. She sang in the choir and [was] a wonderful, interesting person.

So, the evolution of the Friends supporting this particular project was certainly the way it began. It continued because of the uncertain financial state of who was going to support it. It was very tenuous. At some point early on, Louise Cain, who was a member from the beginning, and a very close friend of mine said, "No one wants to listen to cry babies. We can't go out crying to people that the world is dismal and that we're going under." And so she came up with this amazing plan of having what she called a Patron's

Program. For fifty dollars you could become a patron. What did you get in return? You got plants. Plants were distributed on a Saturday. We would send out postcards and we'd say, "Patron Distribution" and maybe list some of the plants, "These are perennials that were dug from the beds." People would come and collect their plants and maybe it was the only time I saw them, but then, you know, that fifty dollars was important. I can't tell you how many patrons there were but it was part of the membership. Otherwise our membership dues were five dollars. It didn't go very far.

**Hagege:** It's interesting that she used the word "patron." Today it seems like that's a pretty common word to use around members that join these kinds of organizations.

**Norris:** That's right. I thought it was very innovative. The interesting thing to me about Louise is the understanding that no one wants a cry baby. No one wants to support a loser. We all want to give our money to something that is growing, is vital, and is with enthusiastic people. Of course, we were enthusiastic people, but we needed money. And it was a good way; there are a lot of people who want plants and will pay for that.

We had a lot of programs going on at the Farm. It wasn't only to give away plants. Eventually that led into a discussion in the board about why we gave away these plants. Why don't we have a plant sale? So the plant sale started first, and mostly until just recently, in the spring. There's now a plant sale in the fall. A lot of hard work but again, they were good things.

Also, we had a major program about five times a year, and then we had a whole lecture series in the winter. In the fall we would have an apple-tasting event and we would involve the rare-fruit growers and the apples at the Farm. We ended up moving into a harvest festival, which was later on. The first one I was in charge of, I think the first one, we had a lot of pumpkins and we decided we'd invite people to come up and buy pumpkins and carve them and have a pumpkin-carving contest, and it was a lot of fun. But then, you worry about liability and kids cutting themselves. Well, maybe we should paint the pumpkins instead or decorate them.

Then that got involved with the winter squash festival. We dropped the pumpkin-carving contest and moved into this wonderful thing which I love. Renee Shepherd had been an instructor on campus in environmental studies and went on, of course, to start her own seed business. She came from the East coast and she couldn't understand why people in California didn't grow more winter squash. People didn't know; they knew about summer squash but what about winter squash? I expect the original seeds for the Farm came from Renee.

What I would do was to take all of these squash home and slice them into pieces, put them in the microwave or the oven, cook them, and then we actually tasted squash. We had sweet squash and mealy squash, and all the hard, storage, winter squash. That moved to having recipes for the squash and gosh, I just had boxes . . . a whole book of squash recipes which we would have next to the squash. Then we realized that people wanted those squash recipes. At some point we invited cooks to come in and we prepared food out of squash. Then we ended up pressing apples and having fresh apple

cider. It was a lot of fun. You would be surprised at how good winter squash tastes just cooked. No butter, no nutmeg.

And there was a wonderful, elderly man at some point who came in and said he had a really good recipe for Winter Hubbard, or some other squash. Well, tell me, what is it? Well, you cut the top off and scoop the insides out and you bake it and then what you do is scrape out the squash and you mix it with nutmeg and egg and some spices and you put it all back in the shell and you put in the oven again and it puffs up, I suppose from the egg, and it's so good.

Those public affairs were like all public affairs; people come and you make friends because it's fun. And we didn't charge for these. Now, we're all in more need of money and things get charged for with maybe the Friends getting a discount.

At Christmas time we would have a Christmas tea for members held at a private home. That was fun, and when we got into the vinegar-making business, we sold vinegars. A lot of people would come just to buy their vinegars. In the late winter we would have at the Farm instructions about pruning, with demonstrations out there with how to prune your fruit trees, first with a lecture and then actually going around and watching trees get pruned. Later on, a little bit in the season, there was generally a discussion, usually by Orin Martin when he came on scene, of seed catalogs and what you could grow in the spring. Then there was some kind of spring festival and an annual meeting in the summer. Then as years went on we got to interesting [things], poetry at the Garden or music, or flower arranging. We had a very active program.

Some of our winter lectures were held at the Lutheran Church. Others were held at the old Octagon Museum, which was right down next to Cooper House. Some were held in the upstairs room of the public library. We didn't have the Gatehouse then; it was too hard for people to try to get to campus. Later on, we finally replaced the Cook House with the Gatehouse, which is another story all unto itself, and had activities there.

**Hagege:** So, all those activities you mentioned—the apple tasting, the harvest fest, the pumpkin carving and painting, and winter squash, and apple cider—were activities that happened during the 1970s. How did it progress time-wise? What kind of activities might happen in the [early] 1970s versus the late 1970s, 1980s?

**Norris:** We started bottling vinegar in 1982, so we wouldn't have sold vinegars until after that. Before that we participated in the Santa Cruz County Fair. We had plant sales. The third annual plant sale was in the spring of 1984. The Gatehouse was dedicated in 1984. We were always open to visitors before and after that. Steve Kaffka, I say in my notes, was still here 1976, 1977. He must have left shortly after that. Dedication of the Farm Center was in 1976.

Pumpkin carving and squash festival—the first one was October 26, 1985. So, we had apple tasting before that, but you know the Farm was very young. We had a lot of things happening at the Garden. We would have things happening in the Chalet then.

These things that I'm telling you about were the activities of the Friends of the Farm and Garden. I think sometimes we felt a little unhappy that there wasn't more staff

participation. But Lyn Garling came on board in the 1980s at some point and she had the position of coordinator with the Friends' groups. She was a gung-ho, enthusiastic person and arranged for some grand things. We had a chicken expert at the Farm that came in and lectured us about how to keep and care for our chickens. [She] encouraged a lot of things and did participate in some things, and apprentices certainly helped with squash festivals when they were there.

The apprentice program was year-round initially and it just became too long a program for people. They had to pay for it, take a year out of their lives, so it eventually evolved to a six-month program with second-year apprentices staying on and maybe even third-year apprentices staying on.

**Hagege:** You were saying that these activities took place all over town. Where did those initial meetings take place? Where was the organizing taking place?

**Norris:** The first board meeting that I went to was at the Whole Earth Restaurant. Before that when I wasn't involved, I found some notes saying they were at different people's houses.

The activities were at the Farm or at the Garden and they were, perhaps, in the way of classes or tours. I remember a very interesting tour of the Farm concerning the different ways apples were grown, and how you prune them, and how you can actually espalier apples. It was called the cordon method of growing apples, where they were actually



tied to a fence and you pruned during the summer instead of the winter. There were kiwis there. So, we would have walks through the Farm.

[Crops were] planted early, mid-season, and late. So if there were raspberries you had the earliest raspberries, one in the mid-season, and the later ones. Apples came into harvest at different times, and so on. It was very much a true demonstration garden using organic methods.

I was shocked at some point when Jim Nelson and Orin Martin had taken over from Steve Kaffka and Jim came in with a request for money for fruit trees. And gosh, the apple orchard looked pretty full. Jim explained that there were students and apprentices there, and you can't demonstrate the growing methods and the caring for fruit trees with everything of the same age. So, you cut down something [sucks in her breath]. You cut down something? His point was that you have to have young and middle-aged and older plants going along of the various pruning methods that you used and caring for them in order to provide a good demonstration garden.

I talk about fruit trees, but then in addition, at the Garden and also at the Farm, all the beds were double-dug. That was a very exciting thing. *Sunset Magazine* wrote a long, long story about this new method of gardening. At the Garden there were cold frames that were set up; I think maybe they even put manure at the base of them at some point. They were wonderful little things set in the hillside there to encourage germination of plants to bring on a harvest earlier. There were wonderful flowers in addition to the crops. The whole point of double-digging was that you could take care of one bed

without stepping in the middle of it; you could work from either side and you double-dug and prepared the soil and added your compost so heavily so that all the plants self-mulched. But then when a crop was over you could remove it without disturbing other things. And of course, it was very important to have your herbs at either end to deflect the insects from the garden beds. The gardens still are wonderful to walk through with the lavender and the rosemary and the various things planted at one end or the other.

**Hagege:** It sounds like the Friends got as in-depth an education as the apprentices.

**Norris:** Oh, very much so. Watching various structures built. And being involved in many ways with the students who came. There was a little gazebo at the original Cook House right by the entrance. Well, it went into disarray. There were beautiful little things all set about with native bleeding hearts and a wild plum tree was there. I can't emphasize enough how really cute this little, low building was with its canvas roof and stained glass in the doors and the fireplace that the fire marshals got sort of unhappy about, and the cat.

But at some point someone decided that the Farm really needed a gazebo so it was put up there by the veggie shed. There was a lot of symbolism about it, which I no longer remember. Kathy Kreiger would probably remember because I think she was involved at that time in planning the gazebo. At that point there were roses planted around. There had been roses initially.

Orin had a wonderful place at the Garden that I always called Orin's Secret Rose Garden. It was just this secret, little, wonderful place down, back, and behind the chalet and you wandered into it. Somewhere I have a map of all the roses that were put in at that time.

There was a lot of diversity of planting in addition to the food crops. I have a student thesis that was done about designing perennial beds and how you go about it. A lot of interesting things.

Peter Scott, who is retired now, as a physicist, taught a class for several years on practical physics. What did his class consist of? Designing the solar showers. During one open house we had the solar showers going.

When the farmhouse was built, the toilets, or at least one of the toilets, was a composting toilet. How did it go? Effluence from the toilet went into a series of troughs and then eventually into a greenhouse. It was a small little greenhouse where the water was purified by water hyacinths. Eventually the whole thing came out and it was used to water something there.

There were a lot of interesting experimentations that the apprentices were certainly involved with a little bit. But this was a University class that Peter taught. He's very much in town. He could certainly tell you all about it. Lots of the material for the greenhouse at the Farm came from some [other] greenhouse, I think, that Peter found.

We had an open house every year, and one spring open house we had people who were absolutely fascinated about this wastewater treatment. Somewhere I've got signs talking about how it worked. And then the greenhouse. How did it work? We had various student projects from Peter's class about solar heaters and collectors. It was a really important thing to know, if you have bees, which there were, how to purify the wax, so there was a wax extractor. I don't remember the other projects but they were all lined up with signs on them.

### **Louise Cain**

**Hagege:** I'm curious to hear more about the Friends of the Farm and Garden because it continues today and it is still a really important group. Can you tell me a little bit about Louise Cain?

**Norris:** Louise was perhaps one of the most dynamic people I have ever met. Her husband Stanley was a professor of environmental studies. I met her early on. Both Stanley and my husband were [a part of] College Eight. We had social sessions when people sometimes discussed their work. Before Louise got here they were at the University of Michigan. She was also very interested in politics.

Louise was terribly interested in student affairs. She just loved students and wanted the best for them. She loved the whole principle of having a garden, a farm, and involved herself. Stanley, of course, was important, too. I don't mean to leave him out, but certainly Louise was the driving force. She knew every apprentice who came and remembered their names and knew all about them and corresponded with them. I'm

sure that Orin Martin was one of the young people who would stay at the house from time to time when she and Stanley were going to be gone as house sitters.

When the Farm Center was built, she would go up and have meals there. She told me a joke on herself once. She said, "I went to this lunch and it was just delicious but there was a kind of a quiche or something. It was really delicious but I looked at it and I thought, oh, too bad whoever had created it has burnt the crust because it was kind of dark. But it didn't taste burned and it was so good. And then it turned out that he had used purple potatoes and that's why it had had that dark color." She was very enthusiastic and very much a supporter of everything and was so dynamic that when the financial problems were real, and they were on-going, she was creative about starting this patrons program and getting money in.

Steve Kaffka left. Orin and Jim [Nelson] came to my husband Ken [Norris], and complained about the apprentice program. Ken hired them under the auspices of College Eight to replace Steve. But, it was all at the urging of Louise. She would come and say, "Ken, we've got to do something about this." And Stanley too, "Don't you think that College Eight could just adopt this program? It needs to have an academic home." Everyone agreed with Louise. She'd say, "You've got to do something; you've got to have a meeting." "Well, tell me what I have to say." So, Louise would write things out and hand them to Ken and there would be this meeting. It all came when there was a paper that was written justifying the College Eight transfer and Louise wrote the papers that went to the chancellor. It might have been signed by Ken or by someone else, or by Stanley but it was Louise who did that.

She remembered people. She was very dramatic. I was looking in my notebook of some of the *News and Notes* that she had written. Just wonderful things full of excitement and verve and appreciation. She would tell an amazingly good yarn in this kind of breathless way that made you hang on.

Stanley eventually retired. He came down with Alzheimer's disease, a real tragedy. He was a tall Southern-type gentleman. Louise, at some point, came to my husband Ken and said, "Stanley has to retire." At this point, Stanley was co-teaching with Ken the environmental studies field quarter class. Students would come. I think that a lot of people just never realized that Stanley had Alzheimer's in the early time because, she said, "I'm like a she-bear; I'm protecting him." But she knew everyone's name. People would come over to their house, former apprentices or someone from the dim past or students of Stanley. Louise would say to Stanley, "So-and-so is coming, and you remember he has done such and so." She'd carry on the conversation, a very gracious hostess and a very warm, amazing person. Amazing.

The Gatehouse is dedicated to her. There were kind things said about her at the [dedication]. We were all out on tables outside; the chancellor or someone was speaking. Louise was wool-gathering. She wasn't paying much attention. And she finally made this comment, "Oh, you're saying things about me. I thought people didn't do that until a person died, and I'm alive." It was some funny kind of a comment. Truthfully, there wouldn't be a Farm and Garden Project without Louise. There is no doubt in my mind about that. She would say Stanley did it, or Ken did it, or Jerry Bowden did it but, I mean, Louise did it.

### **Dean E. McHenry**

**Hagege:** Another interesting person I'd love to hear your commentary on who I have also heard has been really important to the survival of the Farm and Garden is Dean McHenry. How did he do it?

**Norris:** Dean McHenry was a remarkable person, but I have to add that sometimes Dean gets credit for things that his wife Jane was responsible for. They were the founding chancellor and his wife. The campus was smaller then. I do believe that Dean knew every student and faculty name but it was smaller; you have to realize that we had less colleges. Dean [and Jane] were very busy in the fall of the year having, as the chancellor's wives still do, receptions for faculty and new faculty. Dean was involved in every aspect of campus, which, again, was easier because the campus was small.

You would have to ask Jerry Bowden who would have been around, how it started. And you have read and I have material here about hiring Alan Chadwick. The campus just set the stage. At that point the colleges were all in trailers and the trailers were all lined out and the students needed to have some recreation. Alan Chadwick was hired to come and provide recreation. He picked that site right across from Stevenson and Merrill [Colleges]. It was a miserable, steep hillside. I understand that bulldozers and other things had been going up and down [it]. He liked it because it was south-facing and it was frost-free. That's where he proceeded to transform that miserable soil and hillside into a productive garden. And Dean loved that.

Dean grew up in Lompoc [California] and he was from a farming background. He had a vineyard up in Bonny Doon and a yard full of plants all over. And so the whole thing was something that was met with a good deal of warmth and satisfaction.

Now, he had problems. The Vietnam War was going on and there was a lot of unrest, but it turned out when Alan Chadwick left and the Farm had just barely started, that there were a lot of young people that weren't students who were just living there. I mean, this was the hippie era and the back-to-the-earth movement. Dean looked upon this benignly but it was a problem. I mean, what do you do with these non-students who were there claiming their turf? I don't really know quite how that whole thing was solved.

We had other founding faculty members like Page Smith and his wife Eloise who felt this was a wonderful project, and Roy Rydell who was not a faculty member but a neighbor of Dean McHenry's. There were lot of early, influential people who were in favor of this, and some detractors; some faculty thought this was terrible. They didn't like Alan Chadwick because he talked about planting by the phases of the moon and these mysterious old wives' tales sorts of things that [they thought] couldn't work. Dean as chancellor had discretionary funds and originally it was recreation and it was paid for by student funds. And that [the Garden being supported by discretionary and student funds] continued for quite a long time.

### **Jane McHenry**

I was starting to discuss Jane McHenry who was a member of the board for years and years and years. As I say, Dean was an amazing man but Jane was an amazing woman. I



think that they made the most wonderful team going, and I think that Jane isn't given credit, except from maybe people that knew her well. She would come regularly to all the board meetings. She finally ended up at some point being treasurer, I think. She always had the words of common sense and stability. And she would question the spending of money. At one point she gave poor old Jim Nelson a really bad time because he was going out and spraying something in the Farm with powdered sulfur, which they used in their grapes. She said, "Jim, it's explosive; it's dangerous. You shouldn't be doing that." She spoke from knowledge. She was very interested in the t-shirt project, but again questioned: "How many t-shirts; how many can you have; how much money are you going to spend for these t-shirts; how much are you going to get back?" She was a very valuable member of the board.

Dean and Jane actually gave money. They were interested in the composting toilets and in the development of the Farm Center. The original plans for the Farm Center were not only to have a center building but dormitory space there, which didn't pass through. But, Dean and Jane contributed money to that project. It was something they were personally very interested in.

**Hagege:** What else comes to mind that Jane didn't get credit for? You mentioned her real commitment.

**Norris:** She was very much her own person with her own warmth and I guess, as much as anything, the stability. I don't know that Dean was a dreamer, but, as chancellor he was involved in raising money and lots of things of that sort, and Jane was just always

there, backing him up. I can't really tell you specifically. I'd have to think about it a little bit but I thought at the time when she was involved, it's Jane who's running the show, and here we're giving Dean all this credit.

I have to tell you another thing. It has not to do with the Farm but the Arboretum because, of course, Dean was involved in the founding of the Arboretum, too. When he retired as chancellor, he and Jane came regularly once a month to sit down at the entrance and greet visitors. It was publicized; former students and other people would come to see them. They conscientiously went off on all of our training tours and tried to remember [plant names]. They had lived in South Africa so a lot of the plants were familiar to them. I was walking with Jane at some point and we were looking at these mysterious plants from South Africa or Australia and gosh, they have weird leaves and flowers and everything. The problem was, how do we remember what they are? And suddenly Jane had this streak of light, the light bulb going over her head. We were walking through some Banksia field and she said, "I know. Banksias are any plants with any weird leaves." And she was so pleased with herself. So [she had] a sense of humor, too.

### **Campus Support Groups**

**Hagege:** You mentioned earlier about other support groups that were started in the early days by a lot of the wives of University professors.

**Norris:** What do we have on campus? We have now the Dickens Society, and we have the Friends of the Library, and the various colleges have their supporters. I expect the

Farm and Garden must have been one of the earliest ones, because it started in about 1972 or 1973.

I asked Dean at some point when we organized the Arboretum Associates, “Gosh Dean, wouldn’t it be better if we had one group [at] this end of campus, the Friends of Botany or something?” Dean, in his wisdom said, “We get more money being two groups.” And it’s true. People who were Friends of the Farm and Garden were also Friends of the Arboretum. We both got our money.

The University of California as a whole has rules and regulations about support groups that have gotten tighter over the years because of some misuse of funds in the past at UCLA, not on our campus. The support groups all have in their constitutions and by-laws that they are a support group of the organization, and that any funds they collect are to go to the organization. If they disband the money is to go to the campus. Over my years of involvement, we were always looking at our constitutions to see if we were in compliance. There were a lot of concerns with the University over non-profit status. We are all non-profit at this point under the umbrella of the UCSC Foundation. We didn’t have to go through the problem that actually we explored at the Farm trying to get internal revenue non-profit status so that we could sell our aprons and our t-shirts. I remember at some point, the word came down from the development office that we couldn’t any longer talk about “membership funds” because that was a non-profit [word]. You had to talk about “donations.” It was a matter of words.

**Hagege:** I am curious how the Friends of the Farm and Garden differed from these other support groups like the Friends of the Library.

**Norris:** Well, I expect it was the first, and I would expect that all support groups are similar. Perhaps one of the differences—the board and members of the Farm and Garden worked. We built things. We did it. We would have clean-up times and we would clean up, just as the Arboretum Associates have done. When I came to the first founding meeting of the Arboretum Associates we had our meeting and then everyone went out to map a new bed where little Australian cuttings had been put in the ground. I think that was one of the appeals, that we were involved. We were loyal because we were involved. It wasn't just giving money; it was doing things. It was whatever it was we were doing: organizing lectures, having workdays. I think it was part of our annual meetings in the early, early days in the Friends of the Farm and Garden—we had plant exchanges. We did it at my house once. People had brought some weird plants that no one took and I ended up with them.

I don't know that the Friends of the Library are quite as involved in the work, although I have certainly had my own friends who were members of the Farm and Garden Board who went into Special Collections and cataloged letters from Mary Shane. Her husband had been a director of Lick Observatory. So, people volunteered but I think it was different somehow than being a Friend of the Farm and Garden.

**Hagege:** Was there a lot of intermingling or crossover between these groups? It sounds like a lot of the founders were connected socially through being a part of the campus.

**Norris:** Irene Osterbrock was on the board for years. She was our membership chairman and did everything with IBM cards. Her husband is an astronomer and was director of Lick Observatory for a time. So, she volunteered in Special Collections for that. But, it was mostly what she did as far as campus was concerned. She must have been supporting the library; she believed in that. I suspect that most of the work she did was through the Friends of the Farm and Garden rather than [with another organization]. She's a member of the Arboretum Associates but she's never served on the board.

Winnie Heron's husband [David Heron] had been the University Librarian and he went off and did other things. She was very much involved with the Farm and Garden and in all sorts of things. Debbie Smith, whose husband is Brewster Smith, was certainly one of the founding professors. She's a nurse, retired now. She was not on the board when I became a board member but had been part of the founding team of the Farm and Garden. Jerry Walters had a staff position. He was in charge of housing. He was for many years on the Farm and Garden board in various capacities, a treasurer and just an all over person. Margaret Sowers was a Friend of the Library. We used to have meetings at her [house]. She lived just down the road; it was convenient. She was for a long time, until she moved up to Palo Alto, a member of the Farm and Garden board. Bess Blodgett who has just turned ninety or so was an early member of the board. Perhaps, in many ways, these were women that Louise recruited. There was that common bond of Louise knowing everyone and encouraging people to do these things. If you are on campus there is a University's Women's Club. I was president of that for a while and program chairman. You don't see your friends unless you're working together with them. So if

you have a group of people that you like, you want to go to board meetings and you want to do things because it's recreational; it's pleasurable. It's something that brings you closer together and closer to the campus.

**Hagege:** I have heard you described as “a real mover and shaker.”

**Norris:** Gosh, I'm flattered.

**Hagege:** Why might someone say this about you?

**Norris:** I suppose [because] at the Farm and Garden I was involved in everything. I find it a little bit amazing now to think about it, all that energy. I was well-organized and kept good notes and was in charge of all sorts of things. I did a good job. When you do a good job and you are stupid enough to say yes, then you get asked to do it again. Perhaps that was why.

**Hagege:** Another way that I've heard you described is as someone who really helped to stabilize the Farm and Garden during some times at the University when its status was pretty shaky. I was wondering if we might delve into that a little bit, about shaky times, and also your role in being a stabilizer or supporter in that way.

**Norris:** I would say that wasn't me but Louise. But, I was a friend of Louise and like every other friend of Louise, did her bidding. Ken [Norris] was on the College Eight faculty when he came. Louise turned to him . . . I was not Louise's conduit to him

because she was very good about picking up the phone and saying, “Ken we need to do this and that.”

My personality is such that I . . . Well, someone described me at one point, and maybe it's an accurate description, that I'm like the oil dropped on troubled waters. I'm pragmatic. I don't rile up too easily. I can see many sides of an issue and it doesn't disturb me. I'm not a crusader in the sense that there's only one point of view. There was always if one thing doesn't work, let's try something else. And my husband was the same, and was very much a person who could bring people together and not get troubled. He would fret and worry at home about things but, very much the kind of the person who was, “There's always a way. All we have to do is find it, or look for it, or push for it.” So, this is my personality and certainly Ken's personality, but as I say, back behind it all was Louise—who used us, maybe shamefully. But I never felt used. Maybe that was the secret of Louise's skill. I worked hard. I was impressed looking through these notebooks over here. I was reading them this morning and thinking, we did an awful lot. I was program chairman. Renee Shepherd came at the beginning of the program—this was down at the Lutheran church; I have no idea what the topic was but I knew her because she had been a College Eight environmental studies instructor. She had left that position to start her seed company and she had invested all her money in this. She had this really nice catalog. And she wanted to speak to the group there at first, to say who she was.

Well you know, these are delicate things. You can't let everyone come and speak, but Renee was a member of the Friends of the Farm and Garden and I was in charge of the meeting. So, I just introduced Renee and said she had been a member of our group for a

long, long time, and was starting a new venture, and I wanted her to tell us about it, which she did. And it was a good thing. And it [Shepherd's Seeds] was, of course, a very successful venture for her. So I somehow or other was able to weave myself through some of these more delicate things.

### **Stephen Gliessman**

We had an interesting time when Steve Gliessman [came], who is a friend of mine and someone that I'm extremely fond of. College Eight took over the sponsorship of the Farm and Garden Project, before it was called agroecology or any of the things it is being called now. And the problem was to hire someone. Ken was on the interviewing committee and one of the people they interviewed was Richard Merrill. Rich, of course, is now over at Cabrillo [College]. My recollection is that Rich had been a student at UC Santa Barbara where Steve had been a student. Steve came up and interviewed and everyone liked him and he was hired for this position. He had been teaching in Mexico and he came up from there. He had been doing very interesting work studying, essentially, kitchen gardens. The interesting thing was polyculture. Problems with having great big fields of one crop is that you subject yourself to harmful insects. But if you have beans growing up the corn and a mixed polyculture thing, you end up cutting down your pest problems and having better harvests. So he came in with this message and people were very excited by him.

He had the negative side, that the students complained about, that he treated them all as peons, they said. And no one liked it. He also was enthusiastic about a lot of things and there was almost no money. One of the people on the staff, at some point, said, "Well,



he's just the 'yes' man, but there's not enough money. The funds have to be divided into smaller and smaller hunks." I remember a remarkable [staff] retreat up in Marshall Fields that Louise and I went to. We maybe were the only members of the Friends group. It must have been difficult for Steve. It was remarkable because Steve took such a beating of criticism. As much as anything because people looked around and there were quarter-time positions and half-time positions. Everyone looked at this pot of money and felt, rightly enough, that if they had all the money, they could do a really smashing job. But there wasn't enough to go around. That was a difficult time. I thought that Steve carried himself very well. It must have been terrible for him to have sat through this period of people sounding off. No one likes to hear that. He managed to get through that and to learn. Other people were hired who helped with these things.

He was certainly a teacher that people liked. They got the greenhouse built; he had graduate students who were doing interesting things. Patricia Allen was in charge of research, I guess, at that time and probably other half-time students. She said, "You can't just continue talking about polyculture; there has to be something new." So, Steve was part of the whole sequence of [how] things just evolved. As I say, he's a very good friend of mine. He taught for years with Ken. I just love Steve. I don't even want to say anything critical about him but it was a difficult time.

It was certainly a difficult time with Steve Kaffka with his dogmatic approach to doing things, which he undoubtedly got directly from Alan Chadwick, dealing with apprentices. I think it was time for Steve to go. And Orin and Jim had been—well, Jim's no longer there but Orin has been there for a long time. Wonderful people. Dennis

Tamura, who went off to do organic gardening by himself, was there at the time, in charge of the apprentice program. And [he was] warm and skillful and wonderful.

Orin, who would show people and work with people was much appreciated by apprentices. I had a young lady who lived with me who was a student on campus who was fond of Orin and what she was learning. She gardened and she ended up going off and gardening. She said, "Well, Orin [felt] there were always several ways to do things but he expected the work to be done. He was kind but firm. If you don't water plants, they die. And if you don't do certain things, you're not successful."

Jim Nelson was a little bit easier going that way. He and Kathy were either married or living together and I was very fond of Jim, tall and assured, and a good apprentice. He was in charge of the Farm at that point, the bees and all the things that were down there. I think Caitlan Bean, who lived with me, said that she thought that Orin was probably a better leader than Jim. Jim was maybe a little bit too relaxed. Orin was a very good and is an absolutely incredible teacher. I don't know if you've had the occasion to listen to Orin talk about anything. He's amazing. And not only that, but he's an excellent writer.

When Steve was here in the early days we had a young man from France, Pierre Ott, who was a specialist in soils. I wish somehow that I had taken more advantage of his expertise. Jim Nelson went up to San Francisco and worked for a while and is maybe still working in the jail garden project getting inmates to work. A very exciting project that you can read all about.

We had that fine twenty-fifth year anniversary [conference]: *Roots and Shoots*. It was the name of the summer camp, too. Inspirational talks by all sorts of people, including my neighbors, Nancy and Jim Lingerman. They knew Alan, worked with him and are now living in Bonny Doon. Good folks.

**Hagege:** There were these difficult times we started to talk about. I've read a lot in background research about some of the financial woes of the late 1970's. What was that about?

**Norris:** Well, one of the things that Friends groups do is have financial reports at every meeting. You get a run-down of how much things are costing and where the money is coming from. I think that the financial crises developed when the student money for recreation was withdrawn. I found in my notes that there was no longer going to be campus money to pay the salaries. What do you do? The solution was to have the project not under the direction of the chancellor with discretionary funds—by this time Chancellor Dean McHenry had retired—but to have it become part of College Eight. Once College Eight said that we were part of their program, then they had to go to bat for salaries and so on. But the Friends continued raising money.

There were grants that came along. Alfred Heller provided a big grant. Other people provided money. Kay Thornley was a grant writer. She wrote grants for one aspect or another. They weren't huge grants, but I do have notes or copies of letters that went off to various groups requesting funds, bigger funds. I have a letter I found in my file from Dennis Tamura when he left. The letter was addressed to me and he maybe sent letters to

me with their names on it—essentially [it was] a thank you letter to the Friends to hold in there, to have the program continue.

Once College Eight took it over then the Farm and Garden Project turned into the agroecology program and became, perhaps, more legitimized than it had been. The aura of Alan Chadwick hung over things for quite a long time. We didn't use the word "organic" because it had a bad name. You talked about "sustainable." You still talk about sustainable. We had Kenneth Thimann, who was a friend of mine and very important to the Arboretum, but he, as a die-hard botanist and physiologist and researcher, I understand, although I never talked to him about it, that he just could hardly stand the thought of Alan Chadwick.

### **Alan Chadwick**

I never knew Alan Chadwick but, Louise, in her very dramatic, sort of breathy voice would say, "Oh, Alan Chadwick, he would talk about life and death and life again and you would go home so inspired and you'd think, what in the world did he say?" He was a Shakespearian scholar. Stanley [Cain] told me once Louise got so inspired by Alan Chadwick that he had to redo the Garden and double-dig everything. So, he must have been quite a character.

**Hagege:** What else did you hear about him and that realm upon your arrival, in your getting to know the Farm and Garden. What was it that you say "hung over?"

**Norris:** I think the thing that hung over was he became a guru at a time when students needed gurus. When I came to Santa Cruz there was a strong back-to-the-earth movement. People wanted to go off in the woods and grow their own food and be sustainable. They looked at the adults with their culture of materialism and it was unsatisfactory. There was more to [life than materialism]. And Alan must have appealed. As my friend Linda Jolly said, she would have dropped out of school. She said she just wandered in one day and Alan Chadwick was doing something in the Garden. He said, "You want to weed? Start there." She didn't know she wanted to weed. She started at the top of one of these beds. The beds are all steep; the sun was warm. She got down and she hunkered her way down the length of this bed. And then she looked up to what she'd done before and the bed was clean of weeds. She just kept going. It was so peaceful and satisfying and she'd accomplished something, so she kept going back. It was a period of real need of the student body or maybe of the country. We all needed those sorts of things.

Alan, on the other hand, I'm told, was temperamental, dogmatic, stern sometimes. He was certainly his own man. As I say, I never met him. And according to Louise, very dramatic and inspiring. I think perhaps that there are the straighter people in life who are suspicious of gurus; I don't know. Certainly, the Garden Project answered a real need. You could drive up the road and down at the base of the Garden there'd be buckets of flowers. Help yourself; take them into your office; there's no charge. It was this kind of human touch that people responded to, and particularly with students living in trailers, the campus being built all around them.

**Hagege:** Coming back to what you witnessed when you first got to know the Farm and Garden. I'm curious about what kind of structure you saw there for the people that were working, the students and so on. What kind of structure had been set up for them to work under?

**Norris:** Initially, none, because initially there was Alan Chadwick. Students would just come by and he would dogmatically put them to work doing whatever needed to be done, in his own very dogmatic style. When I first went to the Farm, there was this group of non-students, young people, who were living there. They had, essentially, crashed on this Farm site. The whole thing was in its very beginnings. I think that initially we had wonderful, wonderful teepees at the Farm. People camped in the teepees. And, as I say, these were non-students. However the administration dealt with them, I suppose eventually they were told to leave.

Steve Kaffka and his wife Beth were involved. They got the initial money to buy the fruit trees partly because the Friends group started about that time; they provided money for the fruit trees and berries. There were no structures except for this absolutely, incredible, darling, little Cook House that had been put up by the students which I mentioned earlier. There was a table inside; you could fix meals. Better than camping in a tent.

### **The Apprenticeship Program**

I don't remember when the apprentice program started but it certainly started while Steve Kaffka was still there. It was probably started for two reasons: number one, because this was a university and it was a way of providing the apprentice program a

certificate of completion. But also, Steve couldn't do all that work by himself. He was dealing with both the Farm site and the Garden site, and you need people to do it. Bringing in apprentices, making them pay, presumably to cover their expenses and getting free labor from them and teaching them; that was the structure.

There were no University classes as such at that time, [not] I believe until College Eight came on the scene when there was an attempt to integrate the apprentice program and University classes. College Eight students would perhaps work along with apprentices in the summer. The initial apprentice program was, as I say, a year long. I think they had to pay some awful sum like eight hundred dollars for this but they worked terribly, terribly hard. They lived there at the Farm. It became too much for people to take time out of their lives to spend a year at the Farm. So, later it was reduced to a shorter time.

Then the Cook House was condemned by the fire marshal. There was a fundraising effort and permission to build the Farm Center building. The dormitories that were going to go there were never built, but once the Farm Center building was built, you could live in a teepee if you wanted, but at least you had a place to cook and meet and be dry. The apprentice program was such that they all took turns cooking and working. They'd work and someone was cooking breakfast and then they'd go in for breakfast and then they'd work again. When Orin and Jim became involved, they alternated between working at the Garden and working at the Farm.

Then there got to be more of a University structure with College Eight. And then, when Steve [Gliessman] came, he taught his own agroecology/sustainable agriculture classes at the Farm and used that as the laboratory; and had graduate students that came in.

One of his [Steve Gliessman's] students and his wife lived with us for a little while. He was working on something I found extremely exciting. This is the interaction between soil fungus, extending the root hairs, parasiting the root hairs of plants and providing phosphates; the whole nutritional cycle of plants. That was a very exciting program. We'd talk about microrhizal relationships. I talk about it all the time in my Arboretum tours. It's a very interesting thing. Maybe this is why polyculture worked to some extent.

There had been a series of graduate students that Steve had supervised who were doing a whole variety of things. He had graduate students from Mexico and other places. And then, of course, the apprentices would come from all over the world. There was a plan initially to have sort of a Peace Corps program where the apprentices would come in and learn organic gardening and then, go back to teach others in Africa, or wherever. That never really developed per se as a Peace Corps program, but it certainly has happened. We get reports from all over about our apprentices going off and teaching amazing things.

**Hagege:** When College Eight voted to adopt the Farm and Garden, were there any reservations by people at the Farm and Garden, or was there a knowledge that this was the way to go?



**Norris:** I think that you would have to ask Orin about that because I don't really know. I suspect, without knowing, that this was something that was greeted with enthusiasm because it was the only way possible. If it was going to survive, this is the way it had to survive. Both Stanley Cain and my husband were on the College Eight board and were faculty members in environmental studies. Jerry Bowden I think was still there then. College Eight had a very small faculty, but they had embraced this environmental studies program also. It seemed a natural that the Farm and Garden Project would fit right in.

Then, there was Louise pushing. Let's not forget Louise and her influence. Ken was certainly enthusiastic about this and thought that it was really the way to go. He had a lot of respect for Orin and Jim and for the whole project as far as its potential for the campus. It was sort of ironic at that point because UC Davis had its agriculture program and why not have one on our campus that had to do with the more sustainable, organic approach rather than the large fields of monoculture?

### **The Relationship Between the Farm and Garden and the University**

**Hagege:** What have been the advantages and disadvantages of the Farm and Garden being located at a university campus?

**Norris:** I think that universities and our campus, certainly, end up being leaders in many things, and the influence of University classes and faculty and so on, is perhaps greater than if you are working without the University. A case in point is Jim Nelson and his wife Beth who established Camp Joy. It's a wonderful place. It's organic; they've had

apprentices. They fought long and hard. They were in all the news when I came to Santa Cruz; it was a very alternative, back-to-earth sort of thing. And they've had a good response. They've had their demonstrations; they teach wreath-making.

But, I think that the advantage of the college campus is just greater. Perhaps people are respected more; maybe they have more clout. Farm and Garden/Agroecology Program alumni are working with the farmers in Watsonville. We've got a strawberry grower down below us [in Bonny Doon] and he was certainly under the influence. Dennis had a whole network of people that converted to sustainable growing. And maybe that wouldn't have happened if it had been just a private group. I think that that probably was important. Martha [Brown] could probably tell you about farmers involved and so on.

But, the experiments . . . there was this exciting thing about the coddling moth. If you spray for coddling moth and they're not crawling around, you waste your spray; it's expensive. They devised this wonderful system on our apple trees here where they put cardboard around and they would monitor these little cardboard collars. When the moths got up into that area, they were emerging from the ground, the word went out to all these farmers: you can spray now. It was important and simple. A network that originated from our Farm and Garden project. I think it has been very helpful and influential.

We had Ron Tyler, who was the UC farm advisor. I don't know if he was a member of our board but he came and talked to us. Peter Scott's class helped in developing all the

exciting things about solar energy, solar systems, solar showers and all of those things. This was before anyone was doing anything of that sort. Now in our current crisis of electricity we have gotten lots more interested in solar. Originally, there was this great big pile of beer cans stacked up outside the Farm Center building. Why were they there? People were collecting them as part of these solar collecting units. Beer cans on black vinyl!

I think that you do more being a part of UCSC. I think that the Arboretum does better being part of the campus than it would as an independent garden because people out there like to support education. They say you're doing a good thing, and they want to support you. It's a benefit not only to increasing knowledge but to students. Students are going to go out in the world and the world's going to be a better place for it. I'm sounding off.

**Hagege:** How about some of the disadvantages of being located at a university?

### **Campus Land Issues**

**Norris:** The disadvantage that the Farm managed to get through fairly well is that when you have a campus of this sort, you have squabbles with land use. For instance, Area D, which is an inclusion area, was set aside in the plans to build housing or to build non-academic things. Ten years ago when the last housing plan was scrapped, the Farm, with permission from whoever was on the planning committee, moved into four acres of that land and have been farming organically in experimental fields. Now there is this concern

that if you put houses in, that's the best place for them to do it. There's no other spot. So there are disadvantages of having your land taken away.

Jim Pepper, now retired, was a professor of planning and a member of College Eight. He was on a steering committee. At some point, there was a desire to increase the Farm by another one hundred plus acres. Back when Jim was on the campus there was some other threat. I don't remember now what it was but again, building something or taking land away. The Farm ended up having some stability because Jim Pepper was on some committee and just protected it from whatever the threat was. If you've got bare land around you it's going to be used for something else. What do you do with all this empty land? You put housing on it, or stores. So you have that uncertainty. And what do you do about it? I think what you do about it is you develop a strong support group of community people who believe in you. And you do good things, so that even if there is pressure for faculty housing, everyone says, "But look, the Farm has been using those fields for ten years and they're doing good things and there isn't any other place." I mean, it may turn into housing, I don't mean to say yay or nay about that. So, those are the disadvantages. But, I think the advantages of the influence you can have certainly balance it out.

### **The Legacy of the Garden Ethic**

**Hagege:** My last question is about the way that the Farm and Garden started with Alan Chadwick and all the rest, how residual influences of that are affecting how the Center for Agroecology and Sustainable Food Systems is doing today, both positively and negatively.

**Norris:** I think initially, before it was a center for sustainable agriculture, there was the negative affect of guruism, organic gardening, old wives tales and things of that sort. That's gone completely. People now recognize that you can't just continue using land and using land without adding to it. Alan was quoted as saying, probably incorrectly, that you can't grow a garden without growing soil. And whether he said it or not, that's true. You can't just keep using the same land without enriching it, without recycling things. For example there's the problem of methyl bromide and the chemicals that are used now to increase the strawberry yield . . . It's toxic to people. There has to be a balance. What do you do instead? Well, maybe there are other chemicals that you can use, or maybe there is another way that you can use in combination with that of cutting down the toxicity and still having a good harvest.

I think that society wants that. I think that society, as a whole doesn't like the idea of poisoning our air, our soil, our water. We are developing a different ethic. We realize there are more and more of us and we're impacting the earth in a way that didn't happen years ago and that we have to become good stewards of the earth and our environs. I really think that this is an ethical situation. We are aware now that whatever button we push here is going to have ripple effects over there. You can't just continue dumping things into the ocean or into the ground without having repercussions later on. The more we learn that, the more we have to look for creative ways of dealing with these problems, and I think that that's one of the really great things that has happened here on our campus. It's not the only place that it has happened, but it has happened here. We

learned about a lot of things that we didn't even know we had to be concerned about years ago.

Our sustainable agricultural program has been a real unique leader. I mean, you have centers all over and they cooperate together. And this is why we have the meetings in Asilomar every year: for people to get together and share their information and their knowledge. This is valuable and we would be like ostriches with our heads in the sand if we weren't aware that just by ignoring the issue it was going to go away all by itself.

**Hagege:** Is there anything else you want to add before we finish?

**Norris:** No, you've probably taxed my poor little befuddled brain . . . We've succeeded.

**Hagege:** Yes, thank you very much. I really appreciate it.

**Norris:** You're welcome.

***Orin Martin***





## **Developing Farm and Garden Programs**

**Hagege:** My first questions are about the beginning of the development of the kid's component to the Farm and the overall environmental education. As far as I know there were three parts in the beginning back in 1983: One: the camp; two: the docent program; and three: the children's garden.

**Martin:** They all dovetailed with the involvement of Janet Czarnecki and Sarah Young.

**Hagege:** Who are they?

**Martin:** You might choose to talk to them. Sarah Young was a student here who went on to get her teaching credential. She lives in Santa Cruz, I see her every once in a while in town. She was teaching in the Pajaro District for the last five or six years. Janet Czarnecki wasn't officially enrolled in the apprenticeship program but was basically an apprentice. She might have been officially enrolled; I'm not clear on that. They gave impetus to Wildlands and Watering Cans, the children's garden, and the docent program.

Before the docent program was really clearly articulated with a lead person and training, and even through that time and afterwards, people would just call the Farm Center and apprentices would volunteer to lead tours—with precious little training, I might add. If you look over time at the apprentice program, one group of people that come here was interested in interpretive environmental education. So people who were that way, in an ad hoc way, serviced tours.

One of the problems we were encountering was, as you see, that this place was so popular, it was swamping us and taking staff and apprentice time (although it was for a very good cause), away from the more primary stuff of farming and gardening. So the idea came up to develop a docent training. For a few years we would have Jenny Anderson [from the UCSC Environmental Studies Department] and Stephanie Kaza who is now a professor of environmental studies at the University of Vermont, give a class or two to the apprentices about interpretive stuff. They would generally give it to the whole group, or at least anyone that was interested. It was usually the whole group.

**Hagege:** To the apprenticeship group?

**Martin:** Yes, it was more informal, but it was less separate than it is now. There wasn't an outreach wing; there wasn't Life Lab. It made sense because there were people on the staff and in each year's group of apprentices who were either consciously interested in pursuing that, or just thought that was neat, liked kids, liked the idea of introducing them to the place here.

Sarah and Janet came along and I don't exactly remember the genesis of it. It might have come out of Sarah's senior thesis and things were much less formal here then. Patricia Allen was involved as the supervisor for the first Wildlands and Watering Cans.

Where Life Lab trailer is is where the bulk of the kid's garden was. Janet and Sarah just started devoting time to it. It gained momentum and became the kid's garden/summer program. The original program was run through Santa Cruz City Parks and Recreation

with co-sponsorship from the agroecology program. They had a fall program for after school kids. I don't remember if it was just informal or an arrangement they had made with parents of kids who were here in the summer, or word of mouth, or whether they actually set up and registered through Parks and Rec. There would be fewer kids and for a couple hours they would plant seeds or whatever was appropriate in the afternoons after school in the fall.

**Hagege:** And that was mainly Janet and Sarah?

**Martin:** Janet and Sarah were involved in the whole Garden. They were actually a really good tandem because they were real different people. Janet was very much a people person and outgoing. And Sarah, because she was being trained to be a teacher, was a little more, "What's the lesson plan?" "What's the curriculum?" Janet was a little stronger a gardener because she had learned through the apprentice program. Sarah was less involved in the training here but she was a competent gardener, no question. Whenever there were more beds to dig or more work to do than they could do, they would just holler and just like you have any different garden activity during the day, we would get three, four, or five apprentices to go down there and help—or if it was a big work day, putting in cover crop or digging all the beds in the spring—everybody would help out like a "lump."

### **Evolving Land Uses**

**Hagege:** What do you remember of it being in the Road Field, at first?

**Martin:** Oh yeah, I think that was the first summer. They had totems and such.

**Hagege:** And then it eventually got moved to where the Life Lab trailer is?

**Martin:** Yeah, or I'm not sure if it was both or what. That whole area, the East Garden, we've used variously over time. When the Farm first started it was the nursery for perennial stock, particularly herbaceous perennials, and then it evolved into a flower cutting garden for income generation. We had an arrangement in the late 1970s, early 1980s with the second-year folks where they would do entrepreneurial type things. We couldn't pay them as much money. We'd give them some ground, they'd raise some crops and sell them wholesale. It would be like winter broccoli for the seconds for income. After that it was a tree nursery for three or four years.

But now that you mention it, they were in the Road Field that first summer, I believe. I don't remember the order of it though. They would also move around. It was something I liked. They would go out and sit in the shade of the kiwis. It wasn't just, "This is the only area the kids can be in." They would go around the Farm in various ways on any given day. They would also have walks into the Pogonip and the natural environment.

**Hagege:** You started to talk about the East Garden and I want to hear about its development. I'm interested in the area where the Life Lab garden is going to be as well as surrounding areas, because I know the borders have been flexible over the years.

**Martin:** When the Farm first started the area we now call the East Garden was a perennial nursery; mostly herbaceous perennials that had been brought from the garden up above, stock that was going to plant the gardens and the borders. It is a rich finger of soil. It is a different loam than the rest of the Farm. The main problem we've had over there is because it is adjacent to the fields—there're hellacious gopher problems, ground squirrels, too.

So it served that purpose as a perennial nursery. When the stock got planted out then it moved into a primarily perennial flower-cutting garden. The whole area that is now the East Garden, Life Lab down to the Gatehouse was a very big perennial flower cutting area for income generation.

That stayed there through the mid-1970s. It was neglected 1975 through 1978. Then around 1978 when the apprentice program started again it became an entrepreneurial area for second-year [apprentices] to grow crops in the winter for sale to get the money to put in their pocket. It happened through the early 1980s, maybe 1981 or 1982. Then Big Jim Nelson [Farm manager 1977-1989] had most of that whole area in rootstocks, [and] in lined out fruit trees after they were budded and grafted . . . He used it for a period of three to five years as a tree nursery.

I was the only Garden manager for a year and a half, two years. We had everyone down here from 1988 through early 1991. We used it as an intensive market garden area. We grew tomatoes there one year; we grew potatoes there one year. We would have one crop

and it would be a major source of income generation within the context of the regular apprentice program.

In the early 1990s when John Farrell [Farm Garden manager 1993-1998] came it started to take on the flavor that you see now. It was used less intensively for a few years. Then John started putting in perennials on one side and in the summer would grow gourds on the other side, or let it fallow. There was something there that had some instructional value although it didn't look like the most intensively worked area. And that brings us to the present here.

**Hagege:** When was the Life Lab trailer put in?

**Martin:** I don't know, Robbie [Jaffe] would probably know. I'm going to guess it was the late 1980s. Unfortunately there was some bad blood, bad feelings. It wasn't so much personalities. As you can understand, apprentices viewed that as an intrusion and a loss of land. And then it wasn't desirable to have it as close to the greenhouse as it was for visual reasons but also air circulation. The main gist of the problem, I think, was that people didn't consult with other people before a decision was made and then there was all that broo-ha-ha that comes about. It's been great having Life Lab here, that's for sure.

**Hagege:** Where did the name, the "Samurai Garden" come from?

## **The Samurai Garden**

**Martin:** The area didn't really have a name and then it became the Samurai Garden. Dennis Tamura, who runs Blue Heron Farms, had worked with Alan Chadwick for four or five years in Covelo. He came and volunteered and eventually became both the apprentice program coordinator and the Farm and Garden manager. He came in 1977-78 and stayed through 1984. First he just showed up at the Garden and volunteered up there. He came everyday, brought his lunch and worked for free for about a year. Eventually, we moved him down here and got him on salary. He used to live in what we call the library now; that was his house. He would be the on-site resident advisor, mentor for all the apprentices.

He got burned out and decided to leave. Everybody was blown away because he thought he could do another year but he couldn't. The program started in April and in May he said, "Guys, I can't do it," and bailed. Everybody was pretty shell-shocked. There were a couple of apprentices whom he had taken under his wing and they viewed him as a mentor. They were real hard-working guys. It was a very tumultuous time; for a couple months it was just shaky. So they just built a little plywood platform and slept over there. Dennis had given a couple weeks notice and everyday they asked, "What do we need to do to bring this area back?" The Garden had been kind of let go. Dennis said, "Here's a plan, do this, do that." They would just kill themselves with work over there. One day he came over and said, "Oh, you guys are sleeping here? You guys are just like samurais. You're warriors." And then it stuck: "The Samurai Garden."

In the early 1990s Mark Sammonds who used to manage the Garden before John came along [Farm Garden Manager 1990-1993] was into Buddhism and Eastern stuff and thought it was a derogatory-type thing. So he changed it to the “East Garden.”

One of the guys who worked over there was Scott Pomeroy who was an apprentice in that time period and then a second-year. He lives in Kauai. He’s now the Lettuce King of Kauai. He’s got the best organic lettuce at all the farmer’s markets. He also had done a lot of training of indigenous Hawaiian people in terms of basic agricultural skills. He’s quite well established.

**Hagege:** He put in a lot of work there as well?

**Martin:** He was one of the Samurai guys. The other was Brian, I forget his last name, who is now working up in Oregon basically running a vineyard.

**Hagege:** I’ve got some other names that I’m just going to read. This is a thank you from Sarah Young’s thesis. It says, “While this paper is sometimes written in the first person, the success of the program has been the cumulative effort of many people. Kay Thornley, agroecology program coordinator has consistently provided time, energy and direction. Kima Muiretta has provided support and encouragement, lots of time on the phone and typewriter. Janet Czarnecki, co-coordinator for the past two seasons has worked long and hard to develop the tours, docent program manual and the very beautiful children’s garden. Roy Simpson and David Kahn got the original children’s garden started and the



Friends of the Farm, particularly Phyllis Norris provided the original impetus and inspiration for the program to start.” We can start at the beginning, Kaye Thornley.

### **Kaye Thornley**

**Martin:** Kay Thornley, or as we called her, “Kasie Daisy.” We wouldn’t be sitting here if it wasn’t for Kay. She was associate director or whatever her title is there. Steve Gliessman connected with her early on. Kay basically wrote the grants that got agroecology funded originally through the California Environmental License Plate Fund. She got \$300,000 or \$400,000. It basically set the program up so that the salaries could be here and things like that. She was also one of the founding members of Molino Creek [Farms] and at one time she was married to Thomas [Wittman]. So you can talk to him about Kay.

She is one of the more amazing people on the planet. I guess she was a returning student, older, in her thirties. She was one of those people that just had the knack for writing grants. She didn’t have any training, I don’t think. It was always a joke, “Gimme a case of Diet Pepsi or Diet Coke,” (whatever she drank), “and a carton of cigarettes and lock me in a dark, dingy room for a week, and I’ll get you a grant for whatever you want.” And she could do it. She had very good people management skills. That was actually a good (not literally) marriage between her and Steve, because Steve either wasn’t able to devote the time or sometimes didn’t have the best skills in that regard. Kay administrated in that way. If people had good ideas she was supportive as she was to Janet and Sarah.

Who else do you have there?

## Staff and Students

**Hagege:** Let's see. Kima.

**Martin:** Kima. Kima [Muiretta] was in the same role that Barbara [Maximovich] is in now, assistant to the director. The University regards them as secretaries but they do everything. Kima was around for ages. In fact, she moved off to Australia for four or five years but she's moved back. She's working somewhere else on campus. So, if you needed something done, Kima was the person. You needed a P.O.; you needed a little approval here or there—Kima was your go-to person. She was really very supportive of all the operations here.

**Hagege:** And then there's Roy Simpson and David Kahn.

**Martin:** I kind of vaguely remember the name Roy. I suspect he was a student or something; he wasn't an apprentice. David Kahn was another, again at this time, he was never actually an apprentice but he was around here for two or three years. He even lived at the Garden, in the greenhouse for a year. He was a student here in environmental studies. He did his senior thesis at the Garden on herbaceous borders. He was very bright and very energetic and very supportive of lots of things and had the energy to say, "Yeah, you need ten beds dug. Come on, let's go and dig 'em." He wasn't officially an apprentice but basically he went through being an apprentice in the second year by virtue of hanging around. He did live one school year at the Garden while he was doing his senior thesis.

**Hagege:** Unauthorized, I imagine.

**Martin:** No, it was authorized. Kevin Lowth did it. There's been a couple people that have done it in the past. No, it was above the board. At one time we had as many as eight people living up there. Some of the structures aren't there any more. If we were to have it now the fire marshall and Bob Bailey would get freaked out, but at the time it was known and above the board. It was only just three years ago that we stopped having people live up there.

### **Friends and Supporters**

**Hagege:** How about Phyllis Norris?

**Martin:** Phyllis Norris, you can go talk to her at the Arboretum. She is a presence there; she works there, she's on the board. For an extended period of time in the late 1970s and 1980s she was the president of the Friends of the Farm and Garden. She's the wife of Ken Norris, who just recently past away, a professor of environmental studies, a [well-known] marine mammal researcher and natural historian.

In that generation the wives of professors did support-type things. That's how the Friends of the Farm and Garden, the Friends of the Library came about. They were very highly educated but they didn't have professions; they were from another generation. So they did that kind of public service stuff via the University and in town. There were times when she really helped us . . . So she was around and supportive in that role. She would come and help propagate and do stuff like that, too; just a real mover and shaker

and connected with the University because of her husband and such. She was very good with helping us deal with the administration over time, she and Louise Cain, as advocates, and helping us strategize. Until Steve [Gliessman] came in 1983, we didn't have any administrative home or structure here. There was no hierarchy, which was good in some respects but it made it difficult for us to interact and deal within the University. Big Jim Nelson and I would go to the environmental studies board meetings occasionally once every month or two to check in with them. They would say, how's it going guys, how's money? Oh, we'll see if we can get you some. How are things going? Oh, pretty good. That was our connection to hierarchy here. Peter Scott, Ken and Phyllis Norris, Dick Cooley, Stanley Cain, Jim [E.] Pepper, and Ray[mond F.] Dasmann, too were just supportive. But Phyllis and Louise Cain and a few other principals really helped get the apprentice program reinstated in the mid-1970s, and keep it around at times when the University was looking askance at it. They were huge supporters.

**Hagege:** So, I've got written down a number of different areas that I wanted to have you comment on.

### **The Gatehouse**

**Martin:** You have to have to remember that this is my revisionist version of how I remember. I'm not saying that it's one hundred percent true.

**Hagege:** The Gatehouse Entrance, the Gatehouse too, but the entrance in particular. When was it built?

**Martin:** It involves talking about the Gatehouse. Originally, the Gatehouse was the only structure on the Farm when it started in 1972. It was called the Cook House then. It had either a mortar or loose rock wall up to about hip height, then post and beam, an old army tent canvas as the roof, a big old cast iron cook stove for cooking and heat, and some picnic tables—that was it. If you wanted to have a class you had it in there. That was the only building on the site. The entrance and the gate were there. It was like rock steps, sort of like the Garden entrance by Stevenson [College]. When people started working there that was one of the things that they did first was create that step entrance and the Cook House. That was a project that with the very kind monetary offerings shared between the apprentice program and the Friends, in the early 1980s, when we rebuilt it into the building that it is now. This guy Mike (I forget his last name), was a husband of a woman whose sister had been in the apprentice program; he was a carpenter. He was the head guy and people on the staff and the apprentice program worked on building it, making it into a real building as it is now. In the early years it was the all-purpose cookhouse, classroom, meeting place. And the entrance was kind of funky, wood railings. I don't know if they're still around but there was this woman who was in the apprentice program the year I was here. She painted the paintings that are on the outside door of the Chalet, that kind of Bavarian style. She painted a Garden Project and Farm Project sign that used to hang (I don't know if it's been lost or not), kind of a quaint, cute entrance.

**Hagege:** The entrance was designed by the folks who were working on it?

**Martin:** Yeah. The border, the plantings out in front of the patio, that was done by Jody Garcia-Sticks, an ex-apprentice, a landscape architect now and she was on the Friend's board for a few years—that's been there since the early 1990s. In the early 1970s apprentices just created the gate. The particulars have been updated, just like the Gatehouse has.

### **Orchards and Trees**

**Hagege:** What can you tell me about the citrus orchard? It makes this pretty line seen from a map.

**Martin:** A student named Frannie [Frances] Core ended up working here for two years. Frannie and a guy Kent Royale did their senior thesis on the design and construction of the Farm greenhouse. They literally threw their sleeping bags down there and built it up around them for a better part of a year working on it mostly by themselves. Frannie became assistant Farm manager to Big Jim Nelson just because he was interested. He went on to have Santa Cruz Farms, which was a big farm in the area. He has since moved out of the area and out of the profession. He and Big Jim Nelson put up the kiwi trellis in the winter of 1982-83. They put in the citrus and the avocados that are there. But the thing is that most of the varieties are not those that ripen on the coast. A lot of the mandarins and such are suited for inland. Initially they were well cared for but they've never been very productive, not that they didn't produce fruit but they didn't produce sweet fruit because they were poorly selected varieties. Every two or three years you have the "David Beller" syndrome; they spend a lot of hard work and sweat to try and bring them [the trees] along. Then they get neglected in between. The idea was to have a

citrus orchard, which I think we still need. If they did that where the strawberries are—a kitchen citrus area, that would be really nice. Unfortunately, they selected varieties that were not suitable to ripen in Santa Cruz by and large. This was in the winter of 1982-83.

**Hagege:** I've always been curious about the pineapple guava around the Farm because they are so difficult to propagate but there're so many of them here. Where did they come from?

**Martin:** Well, then you look in the nursery trade and they're like four bucks a gallon. My joke about pineapple guava is that there are probably ten minutes a year where the cuttings strike roots easily. We just haven't found that ten minutes. It might be one of those things where the use of synthetic rooting hormones would get them to root. But we're not allowed to use those. The pineapple guavas were put in early on in the first few years that the Farm was here, 1972 through 1975. They were propagated from seed. It's not difficult to propagate them from seed. It is difficult to propagate them from cuttings. That was before there were clones, really high quality cultivars like there are now of pineapple guavas. So, you'll notice there is some variation; some are better than others. The initial ones, the big ones, by the Life Lab area and by the greenhouse, were put in early on. The ones in the nutrition garden were put in a little later.

**Hagege:** How about the walnut trees?

**Martin:** I'm sure Big Jim Nelson put them in. He put in the walnuts by the barn there. Either that or Steve Kaffka who was here before. After Chadwick left he was the original

Farm Manager, 1972 through 1977. One of the two of them put them in. At any rate, they are almost thirty years old. They're just starting to really get going.

**Hagege:** And then there are some plum trees, I think?

**Martin:** In that row there is a nectarine and a plum and a few other stone fruits. They went in around the time that the citrus did, 1982, 1983. There's a really nice white-meated nectarine in that row that is really juicy.

**Hagege:** That's good to know; we shouldn't take it out.

**Martin:** My feeling about down there is, with the exception of the walnut and one of the avocados which are big, striking and highly productive, all the rest of those trees could go away. We have other samples or we could replant them elsewhere, because it would just open it up with enough space for the kid's garden or the Life Lab garden. And again my bias is if they use a little more space there they'll encroach a little less on the East Garden. To me, the walnut and the bearing avocado are the two most important specimens down there. If there are ways to leave the white-meated nectarine, that would be cool. But it wouldn't be the end of the world if it went away.

**Hagege:** There're a number of perennial plantings along that back fence. And there's a blackberry back there.

**Martin:** The border between the field and the East Garden, above the Gatehouse . . . originally, the Samurai guys had a little funky flower border there and a fellow named



Mark Sammonds who was Farm Garden manager before John Farrell in the early 1990s, he put it in as a mix of exotic shrubs, vines. Not a native border, there are some natives in there but towards dryland type stuff, or easy to manage type stuff. It just got whacked by frost a couple times in 1990 and again last year. Some of the more frost-sensitive things have either died or been severely set back. It hasn't been cared for in five or six years. It's overgrown with brambles, like you say. Even now we use it for propagating material for the plant sale; there are some nice specimens in there.

**Hagege:** What can you tell me about the Life Lab field and how the soil is different?

**Martin:** It's not very good. It's never been very good. That's always been thin soil there.

**Hagege:** It's funny because it's right directly across that little road.

**Martin:** I don't know if it's because of scraping or mechanical alteration. I don't really remember. I will say this: it's been further degraded in the 1990s. I was looking yesterday. I came up in the rain. The water bars that run across that road, one goes right out at the bottom and there's always gully erosion there. It just washes what little soil is there away. The bottom eight to fifteen-foot circle, there's a little depression, it's thinner soil, in fact subsoil is exposed on the surface. Some of that is because the water bar empties there. But it's never been a very fertile field. There were attempts to farm it and improve it just as the fields in the early years and it just wasn't happening. There wasn't enough of a foothold to build on with machine, field scale inputs. Big Jim Nelson investigated a little bit and put in some wine grapes in about 1980, but that was before

we had a deer fence around the Farm so they just got ravaged by the deer. There was some thought that that might be a good microclimate to produce wine grapes—not great, but good. In the last decade it's mostly been managed with low input, low fertility type things. Every once in a while we'll grow pumpkins or we'll grow dried flowers there. Most recently it has been winter cover crop and summer fallow. That's pretty much the history of that.

**Hagege:** The area right behind the Life Lab trailer was a waste treatment thing at one time. What's that all about?

**Martin:** The alley between the greenhouse . . . when the Farm first started—and it's still there—we poured some sunken below the ground level, concrete forms and had cold frames before the greenhouse was there. There were glass sash things that were pulled back and forth.

**Hagege:** That's what those square structures are?

### **Other Garden Projects**

**Martin:** Yes, cold frames. And then we built the greenhouse. We didn't need or use the cold frames that much. We had a phase here in the late 1970s through the mid 1980s where we got designated as a zone for appropriate technology. We had all kinds of stuff; there was a Savonius windmill. If you look at the old pictures of the Farm Center, there were twenty-five different solar dryers and panels. There was a project with frogs that some environmental studies student was doing; I don't remember the details of it. And

there was some project to recycle water, a gray water system. They poured a cement pond like the duck pond over by the persimmons. It was an ill-conceived project, and one of the problems we often have with student projects is there's no follow-through, so it was just there and we had to do something to it. I think we just ended up putting duff in it and filling it in.

In the 1990s we were pressed for space before we had this new hoop house for propagation space so we would grow plants out there. Then John Farrell made a temporary hoop house and now we've got the new one. Last winter the temporary hoop house blew up on the roof of the Life Lab trailer and we just never went back in there to the alley. Until this last year it was filled with literally a thousand, 1500 gallons [pots]. It was valuable space for us for generating income for the plant sale. It's a harsh growing environment in there because of all the reflection off the trailer, the greenhouse, the hoop house, the glare. It's an area where the plants that are all sensitive don't thrive. We have problems with it in summer. Anyhow, that's the history of that area.

**Hagege:** Designated by whom, out of curiosity, [as a zone] for appropriate technology?

**Martin:** By the University. I forget what the term was they had. It meant that all the general planning rules were somewhat waived and we could do these types of alternative things. At that time in the late 1970s when Jerry Brown was governor, every year he would have a set of grants that you could apply for, anywhere from five hundred up to a couple thousand dollars, to do demonstrations of alternative technologies in association with an institution. So we would apply and get money, students would

apply. Campus planners were a little alarmed so somehow they were able to get this designation off so that we were able to do that. I forget what the actual term they used was. It has since gone away. For a while there we were able to do all kind of stuff, to build the solar showers. Now that would cost us a lot of money and you would have to go through six months of campus planning, environmental impact reports, and this and that. All that was waived.

There you go. The past as I remember it. . .

**Hagege:** Thank you Orin.

***Dennis Tamura***



**Hagege:** Today we're going to be talking about your involvement with the Farm and Garden. To begin, I want to get some brief biographical information. When were you born?

**Tamura:** 1946.

**Hagege:** Where did you grow up?

**Tamura:** Pasadena. Southern California.

**Hagege:** What were the years of your involvement with the Farm and Garden?

### **The Garden at Merrill College**

**Tamura:** I think it was something like 1979 to 1985. There was a year, or so, that I was volunteering, when I first got back from Covelo. Then I got involved in the apprentice program after they started it again because there was a period there when there was no apprentice program. And I'm pretty sure it was 1979. I came down from Covelo in 1977. I think in 1978 I might have poked around the Garden up there at Merrill and finally got to know Orin. Because at that point, I think it was just Orin really taking care of the Garden. And the Garden was still in the same design framework as when they had the last apprentice program. In the upper part of the main Garden, there was a big semi-circular thing. The beds weren't there.

I can't remember if it was because of the apprentice program, or I think it was before that, Orin decided to renovate the Garden into the form that it was previously, having all

the beds going up and down the slope. So we started digging beds. I think that he had one or two helpers on an occasional basis, but it wasn't very formal. Obviously, there was way more work than he could ever try to accomplish and finish. So I put more and more time in. And at one point, the Friends of the Farm and Garden allocated me some money. I forget how long that continued.

### **The Apprenticeship Program**

At some point, the College Eight provost, who I believe was Ken Norris—either Ken Norris or Ray Dasmann or Jim Pepper, one of the three—suggested that Orin and Jim Nelson restart the apprentice program. I think that was in 1979, 1980, or 1981. I forget even how they advertised it. They just started getting people to come. I think there were ten or twelve people the first year. The initial year the program was a year long and about a thousand dollars with fees. People were not technically allowed to stay there, although there were a few people that did sleep in the Gatehouse, which used to be called the Cook House, which used to be called the Zendo. I think Jim and Kathy Kreiger were staying at the cabin, which is next to the Farm Center, but it used to be down where the agroecology office is now. So, there were people staying there. Luckily, the officials basically looked the other way. There must have been about two or three people who were staying there in exchange for maintaining the place at that point.

In the mid-1970s, I believe, Steve Kaffka ran a couple of apprentice programs. I think three, actually. There was a period where they either lost funding, or he left, or whatever. In 1977, 1978 or something like that, there was no apprentice program. So Jim and Orin were hired to be caretakers of both places. I think that's what it was.



## Alan Chadwick and Covelo

**Hagege:** I've got some questions about before you got to the Farm and Garden, about Covelo. When and how did you first meet Alan Chadwick?

**Tamura:** I first heard about him, very interestingly enough. Let's see, I had started at UC around 1967 or 1966. And then I quit and came back around 1970, and I happened to go to his lectures. Just before he left, he gave a series of around ten lectures, which covered all sorts of things. You couldn't help but be around UC and hear rumors of his existence, usually the sort of more flamboyant, erratic kind of things. But also some of his perceptions and ability to instill people to do a lot of work. And also, physically, the Garden was there. And it would be hard not to be somewhat impressed by it, even if you didn't know the first thing about gardening.

I did go to a couple of the lectures. It was one of those things where you just weren't quite sure what he was really saying, but you couldn't help but be inspired or intrigued by the whole thing, because of his language and his presentation. It was very intense. He was a very intense kind of performer on one level. But also, you had to really listen to his inflection and syntax, because he would make up things, but you knew exactly what he was saying in some metaphorical way. It just appealed to me.

So anyway, I didn't finish listening to all the lecture series. But it always stuck with me. In about 1974, I had moved out to Branciforte Drive and had a little garden. It was kind of a confluence of things for me in terms of being interested in gardening, and also studying martial arts. Somehow I found out that he had started this project in northern

California. And so it rekindled this thing. At one point I was fairly serious about studying aikido and I was thinking of going to Japan to study. I don't know if I would have gone, but I think the thing that really intrigued me was the opportunity to work with somebody like that, whether it was a master of aikido or Chadwick, who was this kind of figure that had that aura about him.

So I went to visit. It's what, about a six-hour drive to Covelo. I was introduced to a couple of people. The place was in chaos; people had left. It was kind of typical of people that worked around Alan. And I never really even talked to him, at that point. I saw what they were doing. I don't exactly know, maybe I was ready to try something. So I more or less just decided to go.

I think I went in there in 1974. That was the second group that was there. There were about ten or twelve of us. I was there for about three years. At one point we had about thirty people that came one year. It was a huge amount of work. I mean, thank God I was in pretty good shape, physically. I didn't really mind it too much. It was obviously a way too intense of an existence to be something that you could do for a long time. Even though, it's kind of like a community encompassing environment, partly because you're working with these people so hard, and you're trying to achieve these somewhat non-achievable horticultural things.

Chadwick was there, and he was very demanding, and sometimes it seemed like he was totally chaotic, crazy, and nutty. But he also had that way about him that (if you came with the right attitude), which had to do more or less with not being too egocentric. You

know what I mean? I wouldn't say it's one of those true master-apprentice type relationships, but you had to let go of a certain amount of how you thought the world should be. For me it was okay, because I was more into that kind of approach anyway.

My group was pretty intact for the whole year. And then the second year there was a bunch of people. After a while, people started drifting away. I don't know if there was necessarily one thing, but basically I think it was just too much to make as a permanent lifestyle. So it was natural that people would wander away . . . But also, I think he was one of those people that the real part that was the best for him was the creation of these, in this instance, horticultural art pieces. And those things, while being magnificent if you could ever achieve them, were relatively unachievable in the time that [was available] because he was a very classically impatient, artistic, creative person of the theater. So, even though we worked like crazy for years, we were halfway from doing certain big projects. And it was like, "Well okay, I'll move on and do something else because you guys are going to be on this for a while."

Like I say, a bunch of people started to leave; a new group came. And then, at a certain point, I think he gave up on that area and was interested in moving to . . . well, one place was in Napa, but it didn't really pan out. He ended up in Virginia. Then he got cancer. Then he came back to Green Gulch, at the Zen Center. And then, I think it was 1980, he passed away.

**Hagege:** Was Covelo run on a rotational basis, a little bit like the way the Farm is now?

**Tamura:** Yeah, the idea was that a group would come. And then, after one year, they would become the directors or managers for the next generation of people. They could translate how to dig a bed, how to do this, how to make compost. But it never quite worked out that way. There were a very few of us, and myself not included, who had had [not] that much experience in horticulture, much less botanical names or anything like that. We started from the very bottom. Zero. It was kind of hard to expect us to turn around and be a teacher. To me, it was the same dilemma that I faced when we were here at the Farm and Garden, I mean, for myself, not so much for Jim and Orin.

The one thing that was a benefit, I think, in some ways to accelerate a person's learning was this factor, I guess you'd almost call it intimidation, by being around Alan. Because he's this guy that's lurking around, sometimes intentionally and sometimes not. But you're always wondering, well okay, what did I do wrong? Or what's next? What's going to cause the next explosion? But it's not dissimilar from, say, for instance, studying martial arts, where if you practice well, in the sense that you put yourself, even if it's imaginatively, in a situation where you could be physically threatened, you would learn things more quickly. So yeah, we learned stuff fast. But it was wearing on your general existence. So it was always an uncomfortable feeling to have to turn around and explain something to somebody else, even if you felt like you knew it, and to do it in a very articulate way, which is one of the things he also tried to instill in people: focusing on how to talk.

He had this whole other thing that was interesting. He was trained as a theatrical person in England; he used to give us classes in diction and how to pronounce things, or to

pronounce things more carefully. You know, most people just sort of [slurred, grunting speech]. And so that was different. And you're trying to do all these things. During the day, while you're working like crazy, you're trying to remember these things like Shakespeare sonnets, or you're trying to repeat them and enunciate very clearly. And it's like, what? People that grew up like me in southern California are going, what the hell? What are we doing here? But it was good because people rarely have the chance to do that kind of thing, albeit a temporary thing, of course. But it jogs you. It's like traveling in another country. You see the very same situation in another country and they do things differently and they look at the same thing differently. You think well, they're crazy. But no, that's just the way they look at things. The perspectives are relatively what they are. So you go, oh yeah! It was not for everybody. It's just like the Farm and Garden; it's not for everybody. Some people really love it. Some people probably think, that wasn't all that great; it was kind of a waste of time.

**Hagege:** What was your personal relationship like with Alan Chadwick at Covelo?

**Tamura:** Well, I don't know. I didn't really have that much personal interaction. There weren't that many people that really talked to him just casually, partly because he was probably sixty-three or sixty-four years old and most of us were in our thirties, or less, in our twenties. And so the disparity in age alone was something that was a problem. There's just not that much common ground. Plus, his background was so different than most everybody's anyway. I don't think he actually went to normal public school. He was sent off to do all of these apprenticeships in Europe, because his family was very wealthy. At an early age he was sent off to do studies in horticulture. He worked with a

well-known flower grower, a vegetable grower, someone who did livestock. And also, he did all this stuff that had to do with classical education, studying instruments like violin, piano, singing, ballet. So he was really almost like a nineteenth century person. And here we are, we're like American middle class kids. We're going, okay. You could talk about certain things, of course. I think it was a big dilemma, because he really got lonely on that level—just to talk with somebody.

Personally, I think we got along pretty well, partly because I just liked to do physical things. And he appreciated that, because he had big ideas about what we needed to accomplish. And so myself and a few other people, that's what we preferred to do. So that's what we did. He had casual interests in sports and stuff. So, we could chat a little bit about that sort of thing. But I wouldn't call it a normal kind of thing. Very few people that were his students, I think, ever got to that level. Maybe Steve Kaffka, for a while, in the early days. But then, inevitably, there was some sort of explosion or something.

And even some people that were closer to being his peers, like Page [Smith] and Paul Lee, and this woman, Eva Fosselius that I talked to you about, who was a librarian. And people that were in Covelo—Richard Wilson was the landowner there. He had some common ground with Alan because his family was a fairly well-to-do family and had some of the accoutrements of wealth, I suppose. He had a really nice wine cabinet up there. Of course, Alan really liked wine.

But it was difficult. The question has always been, I guess you almost had to say, how much in control he was. Because if you allow him the title of being a master in a genius

sense, then people of that caliber are allowed a certain amount of leeway in terms of their behavior, as opposed to just straight eccentricity or idiosyncrasies. How do you judge a person like that? Because, sometimes you would think, well, this is really crazy. What are we doing? But, from now, it's almost like, well, so what? We did it. Of course it went off this way when we should have been going that way. But okay, people do that in their lives all the time. You think you're definitely on the right track and you charge after it and that's good. You made a choice and focused on it. And then, okay, oh yeah, that was stupid, I should have done this. That's okay. He didn't scar people . . . well, I wouldn't say he didn't scar people, but it wasn't a permanent thing. He singed people, which, maybe people need to be singed at certain times. They just don't know that their ego's too big or their ego needs some modifying, or they need to change their perspective a little.

But like I say, some people probably ended up hating him, in some ways. And some people never forget anything about it. When was it, 1992? They had a big conference, a Farm and Garden kind of thing.<sup>1</sup> They had a panel of people who I think were all at the early Garden in the 1960s. They had endless stories. Endless. This is after thirty years. So you have to think, it made a huge impression. Huge. And if you were around him, you could understand how that was possible. It would be a very indelible experience.

**Hagege:** Do you have some of those kinds of stories?

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<sup>1</sup> Tamura is referring to the Farm and Garden's twenty-fifty anniversary symposium, "Roots and Shoots."

**Tamura:** Well, some. I can remember all sorts of things. I can remember a lot of the stuff at the Farm and Garden, too. I think it has to do with being allowed to work in an inspired environment. Obviously, when Chadwick was there, it was even more electric. People were working together hard. Maybe they didn't really achieve anything in the normal sense of being productive, or exotic, or magnificent, or whatever. But I think cumulatively, yeah, it was pretty neat. The early days, when I was up there, it was kind of like rebuilding it because . . . it wasn't neglect, so much, it was just lack of labor. We had to renovate things, I guess you'd say.

**Hagege:** What was your motivation for going to learn to garden at this time in your life? What was going on in your life and in the world around you that prompted you to do this gardening thing? Or was it Alan's personality that drew you?

**Tamura:** Well, it was all of that. Certainly, the opportunity to work with a person like that. Whether you take the model of a Buddhist priest, or a martial arts teacher, or a severe music teacher, any discipline that you knew had a certain kind of technique, albeit strict, or whatever. Just very structured, basically highly disciplinary and outright difficult at some points. I mean, that's okay. For me, I was expecting it to be that way, just on the level of him as a person. For me personally, it was the next evolution, I suppose, in terms of combining a physical thing with a spiritual thing, as well as trying to formulate some kind of feel for the whole ecological, environmental aspects that were starting to be much more prominent in those days. Like I say, I had fumbled around gardening, just on my own. I guess you assimilate some sort of message from doing these things on a physical level. Granted, you can get a few carrots or some lettuce, but it's like well,



there's something here but I don't know what it is. So, for me, it was a logical jump, even though I wasn't quite sure where it was going to lead me. I think it was just one of those fortuitous things that happened to be, advertised—Alan Chadwick, who used to be blah, blah, blah is over here in this remote, north Mendocino County place. That's where he was.

It was a really difficult kind of place, horticulturally speaking, to try to do some of the things that he was trying to achieve. But again, it made it more compressed, things could go wrong quickly if you weren't paying attention all the time. So it would be the equivalent of living, say, in Maine, or something where weather-wise you could have all kinds of weather any given day.

To a certain degree it would be an extension of, like martial arts training to me. Not in the sense of the actual martial art, but in the training of doing things in a repetitive way, physically being there and concentrating on it, that it becomes a way of life for a while. And just to see how that really affects the way you perceive and understand things. Does it make a change or not? You can learn another vocabulary and you measure it up against what and how you saw things in the past. I don't think I really had any idea where it was leading, but I had to try it and see. So that's how I did it. I was there.

### **Returning to UCSC**

**Hagege:** So, eventually, you made your way back down to the UCSC Farm and Garden, with the prompting to continue this?

**Tamura:** Well, yeah. Alan had good friends still. Some of the faculty members that were there when he was there, who he had a reasonable relationship with, were still there. But he hadn't been in touch with them or with the Garden ever since he left. I told him I was coming back here and I would see what was happening. When I was a student here, I didn't really pay much attention to the Garden other than to see it. Oh yeah, there it is. Or, what's that guy doing up there?

So, after a while I just started to nose around just to see what was going on, because I didn't know Orin at that time, just to see if he needed some help, because I didn't want to intrude, or whatever. So I slowly did little bits and pieces of things to help him out or give him a break because he was commuting from Bonny Doon; he was running the whole thing by himself. And then we just started talking and saying well, let's see, what do you think about all these things? So we tried to renovate the whole thing. The same thing with the Farm, too. They just didn't really know quite what to do with it at that point. The apprentice program had stopped for whatever reason. I don't know if it was a personality thing with Steve Kaffka, or they just said that we don't have the money, or whatever.

They [Orin Martin and Jim Nelson] were both taking care of each place. I was going back and forth between the two—primarily at the Garden, because Jim had more people at the Farm; people were staying there. I was just helping Orin. We just started doing things. And then at some point, I forget who, one of those provosts brought up the idea of starting an apprentice program again. I think partly because they really had to try to justify the existence of those two salaries. So they said well, look, you've got the facilities,

albeit they need some work. You should think about doing these programs again. So that's what they did. It was pretty crude for a couple of years there because it was like, well, we didn't know exactly what to do. Obviously we needed help. But it was not the same thing as charging somebody to be a student.

**Hagege:** So just to get a detail clear—did you leave Covelo at the same time that Chadwick left?

**Tamura:** No, he was still there. I left in 1977, I think. I think he was there another couple of years. It seemed like 1979. One summer he spent in Napa Valley, exploring this one property, which is up on the side of the hill there. I think it was the Land Trust of Napa Valley that had this property that he was thinking of renovating into a project. And that didn't really happen. So then he ended up in Virginia. It seems to me he was there most of 1980, and then he came back to Green Gulch. At that point he was very sick. So he came back. I may be off by a year or so.

**Hagege:** Why, exactly, did you decide to change sites yourself?

**Tamura:** From Covelo to Santa Cruz? Well, my girlfriend at the time was wanting to return to finish her degree, so we wanted to come back. And also, I had a place to live in Santa Cruz, because I had lived there before. And it was time for me to leave Covelo, I guess. A whole new group of people came and I thought, okay, they're here; there's going to be somebody to help out. A lot of my group of people had already left. So we came back to Santa Cruz.

**Hagege:** You'd been down at the Garden for a while and the College Eight provost got you hired as a staff person, is that right?

**Tamura:** Yeah. That took a little time to do. For a while, the Friends of the Farm and Garden were giving me some money just to help a little bit. I forget the mechanism for getting me hired as a staff person, how they justified it. Maybe it was because we had the apprentice program, maybe that's how it was. I don't remember that part. I was really only half time, technically. But it was more just to get the thing going.

### **Funding Difficulties**

The first year we must have had about ten or fifteen people. It was difficult because a lot of people didn't live there. So even though the housing prices weren't as high as they are now in Santa Cruz, it still was expensive to not be working, to be up there, pay a thousand dollars [tuition]. I think it was the next year we switched it to a half a year for five hundred dollars, or something like that. It seemed more reasonable. And actually, I think they agreed to allow people to stay there in teepees; they resurrected that whole idea—teepees and tents. That went on for a few years.

The subsequent victories and defeats were . . . every year was a little struggle to get funding. It didn't—it still really doesn't—have a real place at the University. It's not an academic program. Certainly when we were in it, it was definitely not an academic program. And it didn't really have a sponsoring agency like it does now, the agroecology office, or the division. So that's where the Friends of the Farm and Garden came in—they were the ones who carried the ball to the chancellor, basically, and said look, these guys

need some money. I think it was Robert Sinsheimer (he was the chancellor), he had some discretionary funds that they doled out for the Farm and Garden. I don't know if the College Eight provost's office had some funds that they gave out. They certainly helped out by having some of the staff secretarial people do some of the bookwork.

Janey Scardina, the bursar, used to do the books. I'm sure she didn't get paid for it, either. So she was great. But a lot of people pitched in to help us out. We were sort of the orphans of the whole thing. "Oh, those guys, what do you want now?" (laughter) So, it sort of limped along there and every year was kind of like, well okay, you can expect a certain number of apprentices, but that wasn't going to cover the cost of anything.

### **The Farm and Garden's Status at the University**

There were always these threats of well, we should get rid of this program because it doesn't have a basis in the University. But then, at some point, Steve Gliessman got hired, which really solidified the whole program. There were problems associated with it as well. But over all, I think, probably the Farm and Garden wouldn't be there if the agroecology department hadn't been created. He gave it, at least, a place, a physical place. Even though Farm and Garden and agroecology had a certain amount of tension over the years. I don't know what it's like now, but I think it's probably a lot better. I forget when he came, it was 1981 or 1982.

**Hagege:** It's interesting because I know that officially, the Farm and Garden had some sort of academic adoption by the environmental studies department in 1976. But it

sounds like it wasn't really until the agroecology program got started that that seemed self-evident.

**Tamura:** Yeah, I don't know if they had an official adoption, because the apprentice program was run through UC Extension. They administered it, in a way. I think we gave them the money and they issued us the diplomas. College Eight—I don't exactly know—or environmental studies, or whatever. There were always a few of the professors who were really involved in the idea of it. I mean, they might have not have participated in the day-to-day activities, but they saw a certain value in it, like Ken Norris, Jim Pepper, Ray Dasmann. I think they all took turns being provosts [of College Eight] at one point or another. They all pitched in and did what they could, at least as far as speaking up for us. There were a lot of professors who said, "What are those guys doing down there?" Ken would say, "Well, look, they're doing good work. People really enjoy this program and they learn a lot." I think because we were so far out of their sight, it was easier to exist. As long as we really didn't make a huge mistake like have a fire, or somebody getting really badly hurt, or something like that. Thank God that didn't happen.

There was a period there where there was a big interest in appropriate technology at College Eight. And some of the people actually built the greenhouse that's at the Farm. They had this wastewater system, and kids [students] coming down and doing experiments. So, slowly, bits and pieces, it got to be a little bit more acceptable at the University. But I don't think it really got to be significant until agroecology came. Even then, it didn't really quite fit into what they were trying to do, because they were much more oriented toward field research and semi-controlled experiments. The Farm and

Garden was basically a horticultural program, which they don't have that kind of thing over there. They would say, well, that should be at the junior college.

**Hagege:** I understand there was a time when you and others were trying to reduce tuition fees?

**Tamura:** We reduced it to five hundred dollars, I think that was where we started. That was only fair. When I was working with Chadwick, it was free. Well, it wasn't free. You had to work your butt off. But his idea was, if you wanted to learn, as well as participate, then you shouldn't be charged for anything. In fact, you should probably be paid. But he didn't have any money, either. So we tried to make it reasonable, especially after they allowed people to live there.

In the early years, it was still a lot of rebuilding of the gardens, at both places. So it didn't seem quite right to expect them to be essentially working. Obviously, you can learn a lot by doing some hard work. To me, that was the most important part of it. There was a limit to that. And the reality was, it wasn't as educational as it could have been, or maybe should have been, or certainly as it is now. Partly because we just didn't have the experience to do that kind of program. I don't know if I could speak for all the people that were there, but I don't think they were that interested in the technical, cellular biology of the plant kind-of-thing. It was more, let's go do this project. Let's go build the arbor. Let's go build this herbaceous border. Or let's go get some vegetables. But that changed.

That's how the evolution of both places went in my mind. [It] was physically renovating the places, getting them into some sort of condition. And then, if you were going to have a program, then you better think more seriously about it being a regular program in the traditional sense, not just let's go work like crazy and do these things. Yeah, we could produce a lot of things, but you had to be careful because the public perception is all-crucial, especially when you're in a tenuous state to begin with. You had to acknowledge the possibility of problems. Not that we were on pins and needles about it, but still, it seemed smart to be. Now it's not that big of a deal, I don't think. But in those days, it was a little bit tricky.

**Hagege:** What was the evidence that came down to you that the Farm and Garden were in a tenuous position?

**Tamura:** Well, first of all, every year the funding was always a question. The public perception was, I wouldn't say like a hippie garden, but you had the tepees out there, which caused a certain kind of visual reaction, whether or not it was real. Part of it is a self-induced problem, which is that because people are there all the time, working together, and are basically an unintentional community, they're very protective and cliquish, in a way, which I think still exists. Right? I mean, you couldn't help it, because you just do everything together, for better or worse. (laughter)

And we were separated. For instance, there was no intermingling with the regular student population. A lot of times, they [students] were either too busy, or they weren't all that interested in even going to the gardens anyway, except for very few people. So it



was this isolated thing. And the people that were there, they couldn't help but be possessive about the gardens, even though you could say well, look, you've got to be more friendly or more open. Not that people were consciously antagonistic, but it's like, this really belongs to the University; this is not your garden. That feeling probably still exists, which, like I say, you couldn't help but feel that way if you spent hours digging these beds or making these trellises and somebody comes in and just hammers it in the interest of curiosity. So it was a weird sort of dilemma that stayed with us. It still exists, I mean, you can't expect it to be any different.

I think the perception of being on the verge of not being funded was always there for a long time—rightfully so. What purpose does it serve? What's its function in the University? Not to say that it doesn't have a lot of value, but at the University, whose stated purpose is such and such in this society—to do research and further whatever level of knowledge. So you think, well, yeah, it's true. Because we were a very practical, applied kind of program. When you thought about it—well, it's still amazing to me—it was amazing that it has existed as long as the University, really. Because he [Chadwick] started the Garden at Merrill in 1967, one year after the University started. And it's still there. And Orin is still there.

**Hagege:** You mentioned a lot of the work involved physically renovating things. What kinds of things happened, land use changes, construction of buildings and such?

**Tamura:** Well, for the Garden up there, like I say, we re-dug all those beds in the upper part to be kind of like it was when Chadwick was there. There was a lot of cleanup, there

was a lot of brush down there, in the back, behind the cabin there. They built that area by the greenhouse there, that covered area, although I don't remember if it's still there now. There were a lot of things to make it easier and more efficient. And the same at the Farm. Because the Farm was bigger, there was a lot of work that needed to be done, renovate the orchards. Jim had taken care of it pretty well. But, there was only a certain amount that he could do, because we didn't have any tractors. Well, we had one little tractor, which wasn't that useful. So there was a lot of stuff that had to be done by hand. And we didn't have any money, really, to do capital expenditures as far as buildings or remodeling the Farm Center, for instance. I think they finally did do that, when they made a code kitchen. But it was just a scraping by kind of deal.

### **The Cart: Selling Farm Produce**

But just getting the basic Garden and the Farm, for instance, back into some kind of order and planting things on time. I don't even think we sold anything in those days. Well, we did after a while. But initially, it was like well, what are we going to do with all this stuff, other than eat what we could eat. So they started up the Cart. Even when I was there, it was a very minimal thing. Now it's a big part of their marketing program. It's always hard to tell how much is too much of that, as far as going there as an apprentice; of having to spend a certain number of hours per day to market. I don't know what it is at this point. But from what it sounds like, they have to produce a lot of money just to pay for the overhead, which, to a certain degree, certainly is a valuable education in terms of what goes into actually having a successful business. There's that. But I don't know what it's like, if it gets to be too much, or it's okay. I haven't talked to too many

apprentices lately so I don't know what they think. But I'm sure, in fact I know, that it is a much better structured program than when we were there.

**Hagege:** Were you around when the Farm Center went up?

**Tamura:** No, I think that was in 1975. Somebody gave them the money to do that.

### **Living at the Farm**

When we were there we never had that many people, maybe fifteen, twenty people at a time, which was different. People that were living there were required, all of a sudden, to cook for everybody. First of all, a lot of people had never cooked in their lives. And second, they'd never cooked for twenty people at a time and three meals a day. So it was an interesting experience for a lot of people, I think. Some people took to it and other people just hated it . . . I wouldn't say hated it; they tolerated it. But, fortunately, we didn't have, at least when I was there, any major problems, food diseases. They did have one after I left, I know. That was an instigating factor for them to put more money into the kitchen, to get it up to code. We didn't have electricity or anything like that. So, yeah, it was kind of a bare bones thing, which was okay. It was almost like a pioneer-type thing. But now, they have so many people, that you can't afford to do it that way, because it's just too crowded. In fact, I don't know how they do it. Because it's just inconceivable to me that they have that many people all the time. But they do it, so, that's great.

**Hagege:** There is this whole residential aspect of the apprenticeship right now, which was, I think, somewhat tenuous all that time as well. What, in your opinion, is the value of having apprentices live on the Farm?

**Tamura:** Well, it's the ideal complement to what you're doing, I think. Because you get into a rhythm in a very deep way, if you're there connected to that sort of activity. By and large, they're doing stuff that's much more in time sequence with natural elements. You're digging beds by hand . . . I mean, hopefully, they're still doing it this way. They're digging beds by hand and you're following a season, spring to the more expansive part of the season. You're watching all of these things grow at their own pace, not some computer-generated thing.

But for whatever part of a person's life that they can afford to do that, I think is really crucial because it makes them stop and watch things. Otherwise, if you're just on the racing track, it's difficult to get a feel for anything even as simple as growing a carrot, or growing lettuce. It's not like you need to become a gardener or farmer. But I think it's important to experience that kind of thing.

It helps to be there, because even things like waking up and watching the sun come up, or watching the sun go down every day. Even though it's not like a conscious thing, it's there. I think it gets into your system to the point where it also helps; to me, it's like the evolution of your intuitive sense. It's not like a conscious thing. It's there; it goes along with all of these things. And again, not so much to ultimately be even doing the same kind of things in horticulture, but to have that as part of—even if you have a career in

high tech—it's something that I think is very crucial to have at some point. It's like going hiking or backpacking or something like that. It's something that is very tangible.

Plus, if they don't live there it's going to be incredibly expensive, probably prohibitively expensive for a lot of people. You can imagine trying to live in Santa Cruz and pay [tuition]. I don't know what it is now. It's like a couple thousand dollars, right?

**Hagege:** Three thousand dollars to participate in the apprentice program.

**Tamura:** Well, you can hike that up to about seven thousand, five thousand . . . I don't know what it would be . . . to live downtown and to go up there every day. But, it's a potential reality, obviously, if the University clamps down on this, and says, I'm sorry, you can't do this anymore. And then it will be a dilemma. I don't know what they would do at that point. They can't lower the fees. So, are they going to have the same kind of program? Is it valuable enough to people to spend seven thousand dollars for six months to do that kind of work and to learn that kind of thing? I'm sure, to a certain degree, there will be a lot of people that will still be interested. But there will be a certain number of people that will say probably not, because it's just too hard. Money comes into anything at some point. It would be unfortunate if they couldn't stay there because to really get the full flavor of the whole experience, it's really important.

The social part is just as crucial to me, in a lot of ways, as is the horticultural knowledge. You have to look at the metaphor of the Garden, which involves everything, not only the Garden, not only the living there, but the cooking, the cleaning up, all that stuff, your

whole experience there. That was the Garden, for better or worse. If you had a good time, then probably there were a lot of important things that happened. And like I say, for some people, it's not for them. But the people that got a lot out of it probably enjoyed it because it exposed them to a lot of different things that you just would not otherwise have a chance to experience.

I wouldn't say it's totally different from college or the dorms, but I think it is, in the sense, that at certain times you're working on certain things that are common to everybody. Let's go dig these beds. It's a slow, slow process. But it's a tangible thing. It's just a little thing, but I think it's important. That's what I always thought. A lot of people have said the same thing. They can't put their finger on it, but it was the whole process of being there that . . . granted, there were times that they didn't want to be there, but, overall, once it's done, they have good memories of it. It would be hard to imagine living in town and doing the apprentice program without [living on the Farm].

**Hagege:** I understand there were some students living at the Farm and Garden at different times. Where would they live?

**Tamura:** Well, all over. Some places you can't even imagine. They've lived underneath the Chalet, at the Garden. They've lived in the Chalet; they've partitioned it off. I don't know what it looks like now. They've lived in the greenhouse up there. At the Farm, they lived in what is now the Gatehouse. It used to be called the zendo. It didn't even have walls, really; it was just rocks holding down a canvas roof. People used to sleep down there. They used to sleep in the barn, of course. One summer I slept in the barn, both

barns, for that matter, in the loft part. And then there was a back room down there. They slept down there, and in the other barn, that tall white one.

Then, when they had the teepees, people could sleep out there because usually the weather was okay. They had the outdoor shower and stuff. Thank God that nobody got really sick. Again, you think, that's great. But then you think, well wait a minute, this is at the University of California. How did they get away with it? Because it's just not a normal thing. So, I think at any other campus you probably wouldn't have been able to do it. But because UCSC had a lot of land, and we were out of sight it worked. And also, the attitudes were a little bit more lenient; they weren't quite as structured. It started out to be a much more open university. There's a precedent for allowing eccentric behavior. Because we were out there. We were definitely on the eccentric fringe.

**Hagege:** Was there an emphasis on community among the apprentices coming from the staff side or from the apprentices themselves?

**Tamura:** I don't think it was a big emphasis. It happened just by the nature of how the day-to-day activities were going on. Different years had different levels of inter-relationships among the apprentices. Some years the groups were closer than others, which is natural. There were certain times when there was a lot of tension, too. So no, it wasn't a conscious thing.

There were times when it got to be a problem because everybody lived at the Farm, and they spent most of their time there, eating, sleeping. So, there were times when it was

difficult to be on a schedule because they preferred being at the Farm. That's like hit and miss. But again, it was a natural thing because you spent all your time with everybody down there, and did things together at night and stuff. So I don't know what it's like anymore. I think they just rotate everybody in a structured way.

Overall, I would say the first group that we had was much more individualistic and was much more scattered. Partly because, I guess, people didn't live there. Some people did live there, but other people didn't. The second group was much more cohesive. Because, just the fact that everybody was living at the Farm cooking together, and all that kind of sharing.

It's an important thing to learn how to function in what is, essentially, an unintentional community, especially now. I don't know exactly how they do it, since there's so many more people. It wouldn't be surprising to hear that some people just don't get along with each other; that's normal. Once it got to a certain size, I'm sure there's no one on the staff that could facilitate something like that. For instance, Orin. He was always at the Garden. So he wasn't even involved in a lot of these discussions and stuff at certain times. After a while Jim moved off and he was down in Santa Cruz. That one summer I lived up there, I hung out with people a lot. Yeah, it's inevitable, and it's got its good parts, I think primarily good parts, as long as everybody gets along, and then there're inevitably some difficulties, which wouldn't be surprising, either.

**Hagege:** Orin told me that you lived in what's now the library, is that true?



**Tamura:** It used to be down where the agroecology office was. I lived there for a while when it was down there, and then they moved it to where it is now. I lived there for a little while. That's just before I left, I think. It was a gift, I don't know if it was from Page Smith, or who, but somebody gave them money to buy those two things. That's exactly the same as what they call the Chalet in the Garden, log cabin kind of deal. So they put one down there [at the Farm] as well. I lived down there and before that, Jim and Kathy Kreiger lived there.

### **The Issue of Diversity**

**Hagege:** During my time as a second year apprentice at the Farm, the issues of race and diversity really came to the forefront in a big way. There was concern that the program needed to focus on attracting more apprentices that represented the racial diversity that's out there and tailor some of the aspects of the program to deal with the changing apprentices. I'm curious whether there's a history of this concern, or this kind of thing that's happened in the past.

**Tamura:** All during the time I was there, I would say that they were predominantly middle-class white kids, essentially. I guess it was the last year I was there, there were two women who had been in the Peace Corps in Africa, and they both had African husbands who ended up coming and staying at the Farm and Garden for a while. Other than that, I don't really believe we had any other ethnic groups. There were a few after I left. It never was an issue. The bigger issue at that point was do we have enough women relative to men? But that was ultimately never an issue for us, because it just equaled itself out.

At that point, in the 1980s, I can't say there was no interest in doing what we were doing, but gardening was such an odd thing to be interested in for a lot of ethnic minority people. Either they were more involved in political things, or more straightforward, traditional roles of career orientation. We were still almost like a back-to-the-land, ecologically-oriented thing, which wasn't necessarily bad. It was just that it was more of the focal point for a certain part of the population at that point.

I don't know how they address the situation now. They can certainly advertise. Have they turned people down? There's Cathy Sneed up there, she's doing a lot of work. She must know a lot of people. She probably would encourage people to come, but I would suspect that they're probably not interested in doing it. I don't know.

The ramifications of learning the French intensive system are really great in terms of development work. John Jeavons is still doing that kind of work now after I don't know how many years. You've got to hand it to him. It's been like thirty years. I think he's still going overseas and giving talks about how to be more productive.

### **The Farm and Development Work**

I don't have much of a feel for the current state of development work, Peace Corps, OxFam, all those people that are doing agricultural development. I don't know what level they're talking about. I suspect it's not doing stuff by hand, which is a passé thing, in their minds. They're probably talking about, you know, export agriculture or some offshoot of the Green Revolution kind of thing, which may work or may not. This kind of work is so fundamental and basic almost to be reactionary to a lot of agencies. But the

reality is a lot of people have maybe one hectare of land, at the most. Not that they're going to dig it all by hand, but they could certainly learn some of the techniques to be more productive. That's out of their radarscope.

Then there's the inner city stuff like Michael Abelman, the guy in Santa Barbara. He went down to somewhere in Watts in Los Angeles, I think, and tracted up some city block of bare ground and was starting a community garden project down there, under the auspices of some agency. They're still doing that kind of thing. There're a lot of community gardens in the city, San Francisco, still. They're pretty well attended.

It would be interesting to see what the current group of apprentices' ideas are as far as why they are there and what they expect to use this stuff for. I would suspect that most of them are trying to use it as a way to figure out how to have a business, to transform it into some sort of livelihood, whether it's actually to do the gardening part, growing, or to figure out how to grow something that they can reproduce in another form, like jam or some gourmet product. I know couple of them have gone off to do CSAs, [Community Supported Agriculture] or a couple of flower gardens, or some of them have gone out to do some homesteading, too, but that's a tough way to do it.

So, actually, I don't know anything about that—your original question. It was never a question that came to us. It was something that wasn't that much in the air as far as should we take this person or that. Part of it was because we didn't have that big of a pool of people. It was like, if you wanted to come, just show up in April. It wasn't like we had to reject a whole lot of people. Now, they have to be much more selective. The

political climate's a lot different now, probably, than it was then. It's the dilemma of being successful, I guess you'd have to say.

### **The Spiritual Rewards of Praxis**

**Hagege:** I understand that apprentices would often come looking for you when they had some personal dilemma, when they were questioning their lives. I was wondering why people might have been attracted to you to help them work out their dilemmas.

**Tamura:** Well, if no other reason than probably I was older than most of them, except for maybe a few. And also, it was just the context that I had, as far as the Garden. It took a while but I got to the point where I could have a feel for my expanded version of what the Garden was, like I was saying before. Initially it was like, the Garden, there it is, right there, all those beds. Well, no. After a while, the Garden is all of us, as well as that. And not only is it us, it's also all this food that we're trying to make. And all this other stuff. I think it's true for anything that people do in a very prolonged, serious, focused way. After a while, you begin to see all that many more inter-relationships. So then it just becomes expanded, by nature.

I have become more and more interested in the biodynamic approach. It has to do with a really expanded version of what the Garden would be. It's kind of like the concept of fertility. Okay, in the literal sense, fertility is NPK [nitrogen, phosphorus, potassium], on a basic level. After a while, you begin to see that the effort of the humans in the farming system is fertility too. The muscle power. The sweat. Or even, when you get to it, the imagination, to be able to see how to run it even as a business, on a functional level. But

also how to make it progress as an organism. For us, it includes us, of course, and the land, but also the business as well as all the workers. So it coincides with the anthroposophical people's idea of community. It's everything, basically. Everything. It takes a while to be able to make those connections in a good way. To me it's not an intellectual drawing the line from this, to that, to that. It has to do with more of an intuitive sense of the connections and being in a real way.

Working with Chadwick was a difficult situation because he had the ability to make you feel really high, kind of inspired, and the next minute just stomp on you because you're just a piece of dirt and you're so stupid. How can you be so callous? You stepped on that plant and you killed it, or whatever. If you haven't been exposed to that sort of thing, you go up and down; you don't feel very comfortable. And second, you think that it's the end of the world because you just don't have the perspective of having gone through it and realizing well, just because somebody called me a jerk doesn't mean that I'm a jerk. I know I'm better than that.

It's a stage for younger people to go through—and I went through it, too—where you don't have the long-term perspective, in my instance, this chaotic behavior that Chadwick was subjecting me to. But also, like at the Farm and Garden, when people were having problems. They go, oh, I can't do this, I can't do that, or this person's causing me all this grief. Or, they're just too lazy or undisciplined. Just go and do it. In an hour, you won't even think about it. Or, in the worst cases it's like you have to, again, try to get a feel for, I guess you'd say the metaphor of compost, which is you throw all your bad shit in there, like your bad feelings, your worst memories. You have to confront all

these bad things that you can't deal with. Put it in there, and you have to face them. You have to just go back and face them. And ultimately, it turns into something good. It's like compost. You throw all your bad weeds and all the noxious stuff, and, like Chadwick used to say, all the worst aspects of humanity, in there, and if it works out, it will turn into something that's beneficial. You're released from all that: I was such a jerk, why did I do that, or why did they do this to me?

But it's hard to look at it from that point of view when all you can do is hit it face on. You go, oh no, I've got to go do that? But if you're able to look at it from a different context then, which doesn't necessarily modify it, at least over time it can make it easier to deal with. The one good thing about the Garden, is that it's a natural thing. It has a real pace. It's very steady. So, human behavior can bounce off that like crazy. But it's just going boop, boop, boop, so after a while, it just absorbs it. It's like a plant. It takes in bad air and gives you back oxygen. It was a good place. I mean, we had some crazy people there and some great people, too. It's just a natural reflection of whatever part of the population is around.

It's a great place to do all of that, in addition to all the other things we've been talking about as far as being allowed to work in an inspired environment. Sometimes it is and sometimes it's not; it's drudgery. But in those moments where it feels inspiring and you get excited about things, it's great. It's just a great backdrop for people to develop. Chadwick's big thing was: it's the Garden that makes the gardener. It's the reverse. When you think about cultivating yourself, as well as the ground, then it's true. You may say to yourself, oh sure. But the more you think about it, it's like oh yeah, right. At first

it's just on the physical level, like you're trying to dig this bed, you think, no way I'm going to dig five hundred feet, or whatever it is. No way I'm going to tilth this bed. But slowly you do it. Partly you can do it because by repeating it you get stronger, physically, and your will power to get there gets a little bit better. Now instead of thinking no way I can do it, you say well, I might be able to get there. And then you're like, of course I'm going to get there. Then your abilities to do the Garden get better because your perceptions are better, your knowledge. It's a slow process, but you have to do it. It's like learning the guitar. You've got to learn to play A, B, C, or whatever. You can't pick it up and start playing.

It's the kind of thing that you lose sight of when you're growing up, I think. It took me a long time to figure that out. It's like, technique! No way! Who needs technique? But the ironic thing is that the techniques actually are liberating in the end, because it gives you a structure and once you can master those things, then you're free to explore the things that you're trying to do, like music or the garden. Especially now, where things are so accelerated, people say, "I don't have time for technique, man; I want to get over there! Don't tie me down!" It's like well okay, but you'll see. It's almost like when you don't have your own structure internally, yourself, you can't be as productive, I don't think. Infrastructure, or some kind of discipline. That's why I was a failure when I was at the University. I couldn't discipline myself to do the things I needed to do, like study. UC is very open, as far as take these classes, blah, blah, blah, and then, before you know it, of course, the quarter's over and you think, I didn't do shit. It was impossible for me to

function there. I guess that's why it was good to be working with Chadwick because he had a structure for everything, indelible structure.

### **Farm and Garden Staff**

**Hagege:** I'm curious about your role as a staff person. What was that structure like for you? What were some of your responsibilities?

**Tamura:** It was kind of vague. The major roles were Orin at the Garden and Jim [Nelson] at the Farm and I was a floater when I first started out. I was a nursery technician or some title like that. Then at a point where we decided to do the apprentice program, I became the apprentice program coordinator, because they had to have a title for me. I didn't have any business being that, other than I was the only one there that would answer letters or do whatever. But I had no training as far as teacher education. But that was okay for the first few years because we were so busy trying to get things going again, physically, on the Farm itself.

Early on, we tried to set up classes and get some people to give talks and things like that, but it wasn't very organized. To a certain degree, I'm not so sure that the people there in the early days were that interested in formal instruction as they have now. But when we started to get more people, it became obvious that the three of us didn't have the training to carry out the next evolutionary step of the program. Jim was really good because he's one of these people with a photographic memory and he was very good with science and soils and that kind of thing. And Orin was good with the plants and stuff, but it was



more of an experiential knowledge. It wasn't very theoretical, which was okay for a while.

### **The Educational Program**

But it was easy to see that if the thing was going to progress, we needed another level altogether; if you wanted a program, you better have professional people. It was still being squeezed for money and longevity as far as funding; the future was still vague, even when Steve [Gliessman] was there. At a certain point, I was getting burned out anyway. So, I suggested that they should start looking for someone with a degree who was capable of creating a program, structuring the lectures and classroom-type lessons that people were starting to need because they wanted them. We couldn't do it, as far as I could tell.

I think we were getting to the point where there was a certain amount that the three of us could do, and after that, we couldn't do, because we were so physically involved in doing the day-to-day stuff that you didn't have time. At that point, Gliessman was there and they more or less left it up to us to figure out what to do. So, I said, well, look, you should look for somebody else, because this is not going to get anywhere.

They hired Lyn Garling. She was great. I think she pretty much set it up in the form it is now as far as the lecture series. I think all the marketing stuff for the actual gardening part is different now than it was then. But, she went a long ways to forming the basic framework for the education part of it. So, it was good.

**Hagege:** You actually left kind of suddenly. Is that right?

**Tamura:** Well, I wouldn't say suddenly. I mean, I was around for a while. I think I left before they got Lyn, although I remember interviewing her. I don't know why she couldn't come right away. Maybe it was because they couldn't get the position through the personnel department. I forget what was happening. I think I just said well okay, I'm going.

**Hagege:** Well, you mentioned starting to feel burnt out.

**Tamura:** Yeah. Also, it was like we weren't quite keeping up our promise to the apprentices. There was, I wouldn't say regret, but it felt like we were not giving them what they deserved. Not that by leaving it would help. But maybe it would provoke them to get this person here on board because it was something that they could just put off. They eventually did get Lyn Garling and that was good.

At that point, it was almost like Jim and Orin couldn't devote that much time to the development of the program. They were great doing what they were doing, but their experience was strictly limited because they just didn't have the training to add an educational component to it. So they got Lyn. That was what she was focused on and she did it. Agroecology developed alongside of it and had complementary and dis-complementary episodes, I'm sure.

## Reflections on the Apprenticeship Program

**Hagege:** I'm interested in what you feel are some of the real strengths as well as some of the real weaknesses of the Farm and Garden apprenticeship program. So, starting with the strengths.

**Tamura:** Well, I've probably alluded to a lot of the most important ones, at least to me, which had to do with the development of the person, in whatever way. It's not necessarily specific, other than to the person. Partly because that's the way I looked at the Garden, like I said before, in a more metaphorical way, the process that a person goes through in being there, on whatever level of effort and interest and seriousness they take and put into it. It's just like anything, like education. All the factors, like the social part, the actual gardening part, the educational part, and the community part. It was a pretty strong influence on a lot of people in some way. I don't know what way it ended up to be. But like I said, it's really a crucial thing for people to do at some time, whether or not they become gardeners or farmers or whatever in their life. It's just some little seed of something that's real. What they do with it is obviously up to them.

Obviously, every year is going to be different. I don't know exactly what it's like up there now. But as long as that thing happens, whether it's a consciously alluded to goal, or does it happen because it has always happened to people that have this interaction with a natural element like a garden, I don't know. It's hard to say what it's like now, because it is a lot different because there's such a big emphasis on marketing [among other things], but, on the other hand, there's a lot more value to the educational, intellectual part. You learn a lot of valuable stuff. For some people, it might even get in the way.

Because some people are much more physically oriented, like, me, for instance. You'd be busy going off doing all these crazy things, physical labor, or activities and projects and you'd get to the same point through this avenue as opposed to some people who can sit there and read the books and learn all this about horticulture and learn all this inter-connection stuff and they get there, too.

I think the biggest thing is that it's there and as long as people do some kind of gardening, I would assume that the same thing happens. Again, it's not for everybody. Some people would probably say they didn't like it. But there will definitely be people that get some important things out of it. That's all you can ask for, I think. There're always things to criticize about anything. There are always good things that people overlook. As long as it's there and people are willing to undertake that whole process, I mean, the *whole* process, then I still think it's got to be a valuable thing, whether they learn not a thing about horticulture. To some people, I don't think that's the point. In a way, it's like a person doing that project like when I went to work with Chadwick. It's an interesting idea and there's a lot of stuff I don't know what the hell's going to happen. I'm going to feel bad at sometimes; I'm going to feel good sometimes. I'm going to do it because it's important for me to do at this time in my life. I think that's really the most important thing. If you learn all this great stuff along the way, all the better. Something practical.

**Hagege:** Could you talk to me about the apprenticeship model specifically at UCSC?

**Tamura:** I don't even know what the official definition is of an apprenticeship program. Normally it connotes some sort of (I hate to use this word), master-apprentice relationship. Somebody in authority that is different than what you would call a teacher-student thing. Right? So it connotes some almost moral aspect, which, of course, we didn't have. It was nothing like that at all. It's always been called the apprenticeship program. So I guess maybe apprenticeships mean something else. It means that you're paying to do something that in other places you'd get paid to do.

You put the concept of Garden up there as the teacher, which ultimately, it is, if all these social things or political things or community things don't get in the way. It's hard to explain that to someone at the beginning. What are you talking about? What garden? You mean, *that* garden there? I don't get it. But it's the kind of thing that you have to do, and then you understand it. You don't understand it at first. You understand it later. Maybe a lot later. Maybe not even next year. Five years. There's stuff that I began to understand from my time in Covelo way after the fact.

I don't know if you've ever read anything about biodynamic agriculture. The book that Rudolf Steiner wrote, *Agriculture*, is very obtuse, or very opaque. As you're reading the words you think, oh, okay. But I'm beginning to realize that it's the thing that you intellectually try like crazy to get a handle on. Then you just go and live your life. In my case, I'm farming. Then you go back and read it again. Then, if you get a glimmer of some other part of that definition of those things that you read previously, you think, oh yeah, I get a clearer idea of what he's trying to say, albeit very vague. I mean, basically, everything is metaphorical, because you have to learn how to think in a different way,

whether it's through intuition or your imagination. It's the opposite of linear: this word means this, that word means that, so in that sense it's true, therefore that means this. But no, that's not what he's talking about. He's talking about some sort of feeling kind of definition of agriculture.

Maybe it's not that important to allude to some of these things. I know in the past there was a period where they really put the Chadwick influence into the closet, which, in a certain sense, I can understand, because they wanted it to be a legitimate program. There's a certain amount of nervousness about alluding to spiritual matters or the non-empirical. That's okay. But I would think that the things that are most important to people after they leave, have to do exactly with those things. It's a very individual kind of thing. I know for Olivia Boyce-Abel, the Farm and Garden manager in the 1980s, that was her big thing. I think it was a little bit too much. Her main emphasis was on the spiritual connection with all these things and it kind of made people nervous. I think it's much better if people work into that kind of larger perspective on their own, at their own speed, because you don't want to force it on people, or make them adopt a perspective that's not real by just pounding all these words and saying, well this is spiritual—"Oh yeah, I get it"—when it's not real. So, people that evolve to that point will evolve on their own time. That's fine.

Maybe it's not important to instill that perspective in people. It would be hard to do now, I would think, because you've got so many people. I don't know what it's like there when it's thirty people. It seems difficult. But, maybe people get to it themselves, amongst each other, through relationships and stuff. I think it's a natural evolution,

actually, for people to get to when they either do this kind of work or maybe just in their own lives. I don't know. That would be my impression.

### **Farm and Garden Relationship with UCSC**

**Hagege:** I'm curious about the advantages and disadvantages of the Farm and Garden being located at a UC institution.

**Tamura:** The disadvantages? Well, I think, it's hard to say from now. What used to be a disadvantage, now that I've got a longer-term perspective, I can see it as an advantage, in the sense that because there was this lurking entity which no one quite knew what it was going to do, as far as cutting off funding, or telling it [the Farm and Garden] to close down this or that facility. At the time, it felt antagonistic. But now, it seems it was good, partly because it worked out, of course. But it gave a structure, it just hemmed in our behavior, I guess you'd say. That's where we were. The University was there. We were going to fight to survive. But at the same time, because it was a big institution, there was always the possibility of them helping us. Because the University has got a certain amount of inertia, maybe it would be difficult to dislodge us.

What if it [the Farm and Garden] existed out in the open somewhere? Then some of the same problems would exist, of course, as far as supporting itself. It seems like it would take a lot more momentum. And granted, the direction might have gone a different way, but at the same time, it would have probably taken different people to make that happen. You'd have to have a bigger set of personalities with more vision, maybe not on the level of Chadwick, but someone who was probably a leader, a charismatic kind of

person to do that. It would be difficult to do that somewhere out in the open, at least the way it exists now. It's difficult to imagine.

There was a period where there were a lot of places like that, like Occidental [Arts and Ecology Center], the Farallones Institute. Green Gulch [Farm] is still there, but it's structured within the Zen Center. And the Saratoga Community Garden. There were a number of places, but it just took a lot more human effort to do. Because we had the University structure, I think it ultimately was probably helpful to us.

At the same time, there was this huge pool of people that were very supportive. The Friends were the crucial people, at least when I was there. They obviously knew the right people, because they were married to them. Or they certainly were good friends with so and so, or that chancellor, or this provost, or whatever.

I don't think there necessarily has to be a dilemma between the University and the apprenticeship program. To a certain degree, I can see that it would be a real powerful thing, but how, I'm not quite sure. I keep thinking that the agroecology people could create this program, but it's hard to say what that would be. I used to think that Steve [Gliessman] would do it, but I know that he's not going to do it because he's just not that kind of person. Maybe they're incompatible because of the nature of what the apprentice program is doing, and what the agroecology people [are doing]. It's still the same dilemma of the University and the Farm and Garden. The University's stated purpose in society is a certain thing. The Farm and Garden is doing another thing, which is different.



There're definitely places to coexist in a very positive way, whether it's the nurturing of some kind of development type work or agroecology, which is really close to doing that synthesis. In the past, Steve's gotten a bunch of his students from Latin American countries and helped them advance their degrees in academic disciplines that would be equivalent to what people do in the real world: gardening, or farming, or whatever, just to survive, in terms of polyculture, whatever you want to call it. But it's very restrained because it's just the academic approach. It's not the practical, how do I translate that into actual things that people can eat and live on. There's a big jump there. So far there's not that much interest in it, I think. Unless somebody comes along with a bunch of money, saying, I think we could make that and that work together. You would think that they would be totally compatible. I think they are in some ways. But it would take somebody with a certain amount of vision to do that. Somebody will come along, because they're there. They've got the structures, and they've got the people. They can take it and go.

I think there would be a lot of interest in other countries. It's like you were saying about the diversity thing. There's a lot of people that just want to learn some basic stuff. They don't care about doing research as far as if polycultures are more productive than monocultures. Well, yeah, of course they are. First of all, we don't have any choice anyway. We've got to use this ground to produce all our family's food. Very practical.

I can't imagine that they would disband the Farm and Garden, for instance. That's inconceivable to me. I don't know what the justification would be, other than they just wipe out the whole agroecology program, which, I suppose, is a conceivable thing given the University these days. It's just a line item on the budget. They say, well, we could

save three million dollars if we just take out this whole department. But even then, I would think that the Farm and Garden would still exist. Who knows?

It seemed like one year we were almost at that level. We said, well, we'll just run it ourselves. That's when we were still with UC Extension. They said just pay us the money; we'll give you a diploma. As long as you can get the University to agree to allow you guys to be over there. So we said okay. We were that far out of the radar. As long as we didn't cause a problem, they just never really paid any attention to us. Like I say, that was a benefit, in some ways.

### **Past, Present and Future**

**Hagege:** My last question is about pulling together the beginning and current times. You were around at UCSC when the early Garden was starting. What do you think of those beginnings—this character Alan Chadwick, all the students that were involved—how do you think that beginning affects what the larger umbrella organization, the Center for Agroecology & Sustainable Food Systems, is attempting to do today? So, merging the very interesting beginnings with the current thrust of the Center for Agroecology.

**Tamura:** I'm not quite sure what they're doing as far as the Center. You're talking about thirty-five, almost thirty-six years since Chadwick first got there. You're also talking about a whole evolution of society and generations. It was before you were born, right? 1967?

**Hagege:** The start of the Garden? Yeah, ten years before.

**Tamura:** There're a lot of things that happen over time. Like I was saying, before there was a certain period where people, the University as well as even the Farm and Garden, wanted to disavow his time there. Some of it was deserved, I think, because he was really obnoxious at some points. Still, for the people that were there working with him and have had a chance to work with him at other places, there was a certain value.

I guess you'd have to look for a recurring, central entity, which I still think is the Garden, however you define it. It obviously changes with every apprentice group, as well as even during the early days when Chadwick started the Garden at Merrill. After he left, Orin, Jim, me, Lyn, and now Ann [Lindsey]. It's all different in some ways, but it's still the same in some ways. I guess that's what you'd have to say is the crucial thing. That would be the thread that connects all those different periods.

My assumption is that the lesson that individuals learn still has got to be somewhat similar. That would be my hope anyway. I would think it's almost a natural thing, like we were talking about before, as far as students experiencing the Garden on their own level. This is all metaphorical, of course. They get what they get on a very basic level: humans and nature, or will and inertia. All these basic, fundamental things that everybody has to go through, whether it's at the Farm and Garden or just in their daily lives.

The agroecology program at this point is in the University context with an academic perspective. The program can empower a person from Mexico for instance, to go back and teach these things to their students and they can start to tie these things together in

some way that changes their perspective. I keep thinking that they might not use the concept of “garden” but the “ecosystem, “meta-ecosystem.” Then I suppose, it’s no different. It’s like the physical Garden is not that important, in some ways. What the Garden represents in its best evolution is a mental construct. They can allude to it and give somebody a way to see other things in a different way that would eventually allow them to go off and evolve their own development. Then, I think it’s the same kind of thing. Then they have other parts of agroecology like the kid’s garden; that’s very direct. It’s the epitome of it, in a sense.

I think it would be much more fundamentally powerful if they required students at the University to do some physical work. But, I don’t think they’re going to do it. First of all, they don’t have time. The students would say, I’m not going to pay this money so I can go and physically dig in a garden. I think it would be very helpful. It would seem logical that that would be an ideal thing. But, I think it would take an academic person to make that happen but I don’t think it’s going to, right now anyway. Just to round out people and confront them with certain things they probably won’t like initially, but in the long run would benefit from.

I haven’t really been keeping up with, what’s it called? The Center for Sustainable Food Systems?

**Hagege:** The Center for Agroecology and Sustainable Food Systems.

**Tamura:** I don't know what the "sustainable food systems" entails. Of course, the other side to the Farm and Garden is the very practical, hands-on kind of thing. I don't know exactly how their curriculum is set up but I'm sure it's much more basic, broad-based stuff. And, do they spend a lot of time in the Garden, or not?

**Hagege:** During the beginning of the apprenticeship there's a lot of class, but then there's a lot of gardening. It depends who you talk to.

**Tamura:** It's not enough for some people; it's too much for others, probably. It's a good place for every kind of person to confront certain things. You either face things that you think, I don't want to do, or, I can't do anymore. You either push through them or you just stop there. You may have to confront that resistance level somewhere else in your life. The people who push through overcome some simple things . . . Once you've done it, you've done it. It's a mental resistance, as well as a physical one; it's gone. And then next time it's easier. You become able to do more, theoretically. So, you push yourself a little bit more.

When I was with Chadwick, of course, I pushed myself like crazy. If you consciously thought about it you would say, no way I'm going to do that. But, you do it partly because he demanded it, and partly because you're inspired to do it, because he'd got this idea of an herbaceous border that's 300 feet long. "You go, we'd better start digging now!" You don't think about, does this make sense? No; let's start digging. But once you do that kind of thing, you expand yourself. You feel like, yeah that's not such a big obstacle. What's everybody worried about? It goes to that question about people coming

and saying I'm having problems doing this. It's like, why? It's not even an obstacle. It's because you've just never gotten to the other side of it. You just haven't lived long enough. It's not that you're naïve or young. You just haven't had an opportunity to get to the other side of this suffering. It's because it's not really suffering. If you look back, it's just a bump in the road. There are way bigger obstacles up here that are much more difficult to deal with, I guarantee it. Just plow through it.

I'm sure you get some of that stuff when you have the apprentice program. Right? How many people did you have in your group? Thirty? Forty?

**Hagege:** Thirty-nine.

**Tamura:** And how many people ended up staying?

**Hagege:** Thirty-seven.

**Tamura:** Wow, that's pretty good.

**Hagege:** Well, that's all I've got. Thanks so much for sitting through it and talking with me.

**Tamura:** I can't vouch for the fact that it's all true, but that's what I remember.

**Hagege:** That's all I ask. Is there anything else you want to add?

**Tamura:** No, I can't really think of anything that I'm sure Orin could fill in, or whoever is still around. There're a lot of people that have been connected to the Farm and Garden that are still around, I guarantee you. A huge amount are still in the community. There're also other characters, like Paul [Lee]. He'll talk for two days, but he's got some great stories and he's got some pretty good perspectives, and some not very nice things to say, probably, about the Farm and Garden. There's Eva Fosselius and all those folks, too.

There're an endless supply of anecdotes and stories. There should be after thirty-five years from the people that worked with Alan anyway. At that reunion they had folks up there [speaking] that were there from the very beginning. They had totally crystal clear memories of it. It was that strong. That was associated with him [Chadwick]. You couldn't help but be overwhelmed, I guess you'd say.

It would be interesting to see how past apprentices of other groups view it. The people that had a great time obviously have great memories. But, also the people that maybe didn't have such a great time, and see what they thought. They might say, I didn't really like all this social stuff, or it was too much of this or that; it wasn't enough of that, or it was disappointing. That's to be expected. It's hard for me to imagine even having thirty people do all this at once, just the logistics of it. I guess if you say your group didn't kill each other, that says something pretty good (laughing). People are still in touch with each other?

**Hagege:** Some folks . . . Well, thanks again. This has been great.





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