

The Revolution Starts At Home

COMMUNE

20th ANNIVERSARY RESTORATION

A documentary feature film by Jonathan Berman

78 Minutes, Color. Stereo, 16 x 9 aspect ratio

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COMMUNE

Credits

First Run Features Presents

Commune

Featuring PETER COYOTE

with MICHEAL TIERRA, ELSA MARLEY

and THE PEOPLE OF BLACK BEAR RANCH

Producer/Director JONATHAN BERMAN

Editors MICHAEL TAYLOR

MARISA SIMPSON

Directors of Photography ALAN DEUTSCH

TAMAS BOJTOR

Co-Producer CHRISTIAN ETTINGER

Composer ELLIOTT SHARP

The song “Mountains Laughing” is performed by The Lilies, written by Elliott Sharp

Commune is a sponsored project of the NY Foundation for the Arts.

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COMMUNE

Short Synopsis

In 1968, a group of American dissidents move to the remote woods of Northern California to create a new, utopian society. They struggle with surviving the winter, an invading cult, and their wildly varying ideas of what utopia might really be.

Longer Synopsis

During the radical fervor of the early 1970s, utopian communities dotted the American landscape. They aimed to reshape the world with "free love" and common property, and they excited controversy and fear amongst citizens across the country. Though the idea of communes is now often relegated to a naïve past, the film discovers a successful and lasting, if controversial, legacy at the influential Black Bear Ranch, in Siskiyou County, California.

Premised on the idea of "Free Land for Free People," and financed by the largesse of Hollywood rock stars, the founders of Black Bear bought land deep in the wilderness and raised a rough-hewn homestead. Over the years, hundreds would join the community, and life would be complicated by conflicts about the role of women, child-rearing, proper communalist behavior, the FBI, and most traumatically, a child-snatching cult. With archival footage from the early days, and the present-day views of Black Bear members and their offspring, "Commune" is a revealing look at how our most basic choices about family, work, and the nature of our relationships send powerful and lasting shock waves through the fabric of society. Featuring herbalist Michael Tierra, who is credited with rediscovering echinacea; internationally renowned painter Elsa Marley; and actor Peter Coyote.

2025 Directors Note

With the very real modern struggles of Trump's America, people are seeking solutions of every kind to an increasing authoritarianism. As feminist activist Carol Hanisch wrote in 1969, "the personal is political," and nothing is more personal than how we live and the who, what, and where of the place we call home.

We present a new, up-resed version of the first modern documentary to deal with communal living and cults, subjects which have skyrocketed in popularity over the past years. In our modern high-tech world, where an Amazon delivery is moments away and there's less need to leave our dwellings, we face a plague of loneliness. Is coming together the cure? Or perhaps, as Sartre wrote "hell is—other people!"

COMMUNE

Story

Elsa Marley paints Chinese-inspired art on large canvases in her Oakland, California studio, preparing for the Venice Biennale but talking about the mid 1960's: "There was a sense of community in the Haight, it was a flowering of some kind." In 1968, while on a camping trip with her husband Richard in Northern California, they pass a sign -- "Big Sky Realty." Attracted by the name, Elsa cries: "Stop the car!" They meet a realtor, who pulls out a file that says: "Black Bear Ranch, for sale 300 acres, \$22,000." "This is it -- the place we can turn into an artists' colony!" *Richard Marley*, Elsa's ex-husband, is a superintendent fixing a pipe in an Oakland building, and he talks about the political intentions he had for Black Bear Ranch. The Brooklyn-born, Depression-era dockworker was older than his wife and friends, and, he thought, a bit wiser. He wanted "these middle-class brats to learn how to work," believing that the group must be self-sufficient to face "the revolution that was surely coming." Acupuncturist and author *Harriet Beinfield* has her own reasons for the move: "My friends were being assassinated in the city by the police. I had to go underground, and it seemed there might be no place further underground than Black Bear." The FBI, convinced that Black Bear had dangerous intentions, accumulate a 600-page file on their activities.

Elsa creates a slogan for Black Bear that sums up their anarchistic *raison d'être*: "Free Land for Free People!" The motley group takes their vision to Los Angeles, where they use unconventional methods to raise money for the down payment on the ranch. Actor and activist *Peter Coyote* explains: "We thought the old idea of theater as a one-way experience as cowardly -- we were looking to be engaged in a new and constant dialogue with other people so that roles of living and theater could be very fluid." While in L.A., the group's unorthodox style convinces movie stars and musicians to "fund the revolution that we are living, and you are profiting from." Fueled by money from the Doors, the Monkees, and Antonioni, the group buys the Black Bear Ranch.

Each of the people who arrive at Black Bear has a different reason for showing up. For some, it is a place to counteract the pressures of their 1950 childhood and create a peaceful tribe that would lead by example. For others it was excitement; working at a gas station, one man quit on the spot, and hopped in a pickup truck filled with hippies headed to the commune. For many of the working-class men who showed up, it was a matter of life and death -- they were to be inducted into the U.S. Army for Vietnam, and Black Bear was their getaway.

The new (and rapidly growing) rural family quickly faces a fierce mountain winter that leaves them snowed in. Elsa remembers: "Things got pretty bad. I was thinking 'Donner Party'." The mining and logging folk who populate the surrounding area follow the newcomers' progress with suspicion and curiosity. "A lot of people around here, were like, let 'em starve," says local *Mel Kramer*. But the group survives the winter and wins the support of some of the locals by delving headfirst into what it takes to live together.

Once the basic needs of survival have been provided for, the group shifts their focus to the overtly political, being among the first to lie down in front of bulldozers that were about to cut redwood trees. Black Bear living was no vacation -- but often a self-imposed intense and relentless examination of every choice made, every day. They debate everything from the politics of what foods to eat— “is coffee an imperial food?” to whether making art is too individualistic a pursuit, to whether they should sleep in one house together or have individual dwellings. Some, like *Kenoli Oleari*, loved the process which removed them from their past. “When I was in high school, I was a teenage Republican. My name was Ken and my girlfriend’s name was Barbie.”

One of the first issues the communards tackle is gender roles. The group’s self-identities, formed in the 1950’s, didn’t disappear overnight. “The first time I saw a woman with tools, I said to myself, this is totally ridiculous,” Richard recalls. “We wanted to learn how to be self-sufficient, as women,” counters Harriet. Richard says: “When I looked at where I was coming from and saw all my assumptions and ideas about male privilege, it really struck me. After that, a woman with a chainsaw seemed the most natural thing in the world”

Along with feminism comes an examination of sexuality. “Part of Black Bear was learning that it was O.K. to say yes about sex, that it could be empowering,” says Harriet. Of course, their reaction to the 1950’s often went overboard: “We wanted to smash monogamy,” she says. Often, jealousy wins out. Many of the communards couple up, and many of the women become pregnant. Black Bear and its extremely rural location (no electricity and no doctors) force the communards to learn midwifery and medicine, practices that become the current work of many who lived at the Ranch and changed birthing options in many areas and then national hospitals.

Group child rearing is a central part of Black Bear’s return to tribalism, and it meets with mixed results. *Tesliya Hanuer* loved being a child born at Black Bear, describing it as “just one big happy family.” For *Aaron Marley*, the combative son of Richard and Elsa, and now a married, suburban scientist, it could be hellish: “I got a haircut to look like the local logger kids instead of a hippie. Basically, we were lab rats for our parents’ ideas.” The adults, meanwhile, begin to realize that their lives as single, polygamous experimenters are ending. As Peter Coyote puts it: “Once you have kids and have to get up at 5AM, all of sudden you feel differently about your friends out there in wino tom-tom land playing music till 4AM.” The challenges and confusions that accompanying raising a family at Black Bear prompt some of the original communards to exit the Ranch.

Some of the few remaining members of Black Bear meet *Gridley Wright* and his small band of followers, *the Shiva Lila*. They present a more regimented alternative to Black Bear’s often frustrating anarchism. The Black Bear people bring the Shiva Lila to the Ranch, where they practice a form of psychedelic confrontational group therapy. While some of the Black Bear people are willing to experiment with it, others refuse, turned

off by the cult's righteous attitude. The commune eventually gathers their forces and expels the Shiva Lila. The cult travels to India, bringing the 5-year-old Tesilya with them. While in India, some of the children die of a virus raging through a village. In 1983, Tesilya is with some Shiva Lila adults who have now returned to the U.S. and are working near Ashland, Oregon. Coincidentally, they run into some Black Bear people who recognize Tesilya and she manages to join them: "Boom, I'm back in a happy, kind of hippie, but happy family."

In the summer of 1987, the past and present participants in the commune regroup and return to the ailing Black Bear Ranch for a ceremony, which they videotape. Progressive Berkeley lawyer *Osha Neumann* creates a Black Bear Land Trust that codifies their group ownership and assures that the ranch will never be compromised or sold. As the original communards get older and their children continue their city lives, "New Bears" have arrived. A few dozen young people are at Black Bear, drawn to the ranch to be together and, once again, change the world.

COMMUNE

Notes from the People of the Black Bear Ranch

Elsa Marley: "Black Bear Ranch has occupied my life now for 36 years. I believe there is no compromise with the dream of free land for free people. Black Bear has a life of its own and as a founder I am continually amazed at the family that has emerged from it from one generation to another and now a third. BBR is an idea worth having!"

Peter Coyote: "Black Bear ranch was the dead-end of a nine-mile-long dirt road, in the Trinity-Siskiyou wilderness, one of the most remote habitable places in California. Their goal was to create a commune and "family trust" there, and they did. It exists to this day, and I am still one of about 200 owners.

A Digger from Los Angeles, a lusty, voluble Italian, trained in classical piano and composition, named Michael Tierra had taken a place in the northern town of Shasta. Richard and Elsa Marley went to visit him there in the Spring of 1968, in search of a country base; their motto, "Free land for free people" emblazoned on their mental banners. One day, en route to a camping site, they passed the Big Sky Realty Company, and on impulse, Elsa said, "Stop the car" and entered. She elucidated to the realtor a list of their criteria: 8 to 100 mountainous acres; idyllic; isolated; good water; a house and outbuildings. The fellow went directly to his file and pulled the information about Black Bear Ranch, an abandoned gold mine in one of the area's most remote canyons.

Elsa possesses an optimism which exists independently of objective reality. Michael Tierra, Redwood, Marty Linhart (who stars in his own saga shortly), Peter Leaf, and Elsa went to LA to fund-raise. Elsa was ecstatic. "They all became my lovers," she remembers, "except Peter, who was stoned on acid every day and never came out of his room. Tierra had a list of celebrities who were either sympathetic to their goals or terrified of invasion by these wild people and paid them to leave. When actor James Coburn was recalcitrant about supporting this vitally important revolutionary endeavor, Michael burned a flag in his house. The ensemble was royally received by designer Charles Eames who took a particular fancy to Elsa and her work. Peter Tork, of the Monkees, generously offered a place to stay while they worked the town. "He was sweet", says Elsa with some chagrin, "and I felt bad because the boys ripped him off for everything that was liftable." Film director Michael Antonioni wrote them a check in an elevator; Steve McQueen gave something. Their rap appeared bulletproof. Elsa, wild-eyed and idealistic as a hippie Marianne prophesied "That a new world will be born.

When the core group, they were shocked to find 40 people already camping there who refused to budge. It was after all, Free Land, wasn't it? It would be hard to overestimate either the isolation of Black Bear Ranch or the collective inexperience at wilderness living for this initial group of pilgrims. Except for John Albion, who was a miner's son from Colorado, no one possessed even the most fundamental information about rural living, let alone primitive rural living.

There was, for instance, a period where everyone abandoned their tiny single-family dwellings and individual rooms to move into the main house for a season, to subvert what was perceived as "growing factionalism." Everyone's clothes were hung on pipe-racks in the center of the room, and everything was free for anyone else to use. (No private property.) I think it was during the same time that a women's faction that held sway for a season disparaged couples as decadently bourgeois. They announced that henceforth no one could sleep with the same person for more than two consecutive nights because that would encourage "coupling." My personal reaction to such ideological tampering with my biological urges was to ignore all alien orders. I was visiting then and smitten with Geba, a magnificently zaftig Earth mother who, to my fevered imagination, might have stepped directly from an R. Crumb illustration. She maintained an outside bed on a hill she called The Eagle's Lair. It was lovely to be there, under the stars and rustling, and the idea of having to report, in two days time, to the main house as a sexual was unappealing, to say the least. My problem was compounded because while Geba might share her liberated bed with me on occasion, she was alternately in love with Myeba, which did not bother me particularly or Danny, which did. Consequently, she was sometimes remote and a little distracted. I sought refuge with Richard and Elsa one day in their diminutive creek side house. They somehow managed to float above all institutional rules, and I spent a heartbroken day in bed with both, making love to Elsa and taking Nembutals with Richard. Elsa insists with more good humor than I would have been able to muster had the situations been reversed, that I spent most of my time with her moaning about Geba and the unjust apportionment of her time.

Ephraim and Harriet returned to California and began a medical practice, which expanded to include the sale of Chinese herbs. Ephraim became a member of the State of California board, which certifies acupuncturists for State licenses. He helped found and taught at the College of Acupuncture in San Francisco. He and Harriet traveled often to China, to study and arrange for masters of healing to teach in San Francisco. They have written a seminal book on Chinese medicine and its application to psychology and health, called, *Between Heaven and Earth: A Guide to Chinese Medicine*, and continue their practice at The Chinese Medical Works in San Francisco, not far from the neighborhood I returned to after Turkey Ridge.

Year after year, like a tree accumulating mass, including scars and torsioned twists, Black Bear became more organized; relationships lost their adolescent raggedness. Homesteaders overflowed the borders of the Ranch proper and migrated along the Salmon and Klamath rivers; taking individual houses there, creating smaller cooperatives to facilitate the children's' schooling Some hired on with the Forest Service, while others staked small gold-mining claims, panning or digging just enough gold to justify homestead requirements.

Elsa is still an edge-dweller. Her eyes have never lost their excited optimism about the very next moment. She dresses stylishly and imaginatively, with bohemian traditions visible in her choice of clothing. Her hair is grey, and she appears grandmotherly and plump as a succulent blueberry muffin. I am certain that her young art students have no idea of the wildlife their delicate and presently decorous professor has lived.

COMMUNE

About The Filmmakers

Jonathan Berman (Producer/Director) began as a stock footage researcher and assistant editor. He is director and producer of *The Shvitz*, a film about the last traditional steambaths in New York. His film *My Friend Paul*, about his relationship to his bipolar best friend, was produced with ITVS, a part of the public broadcasting family. *Calling All Earthlings* is an exploration of Joshua Tree and the area's UFO-inspired dome, The Integratron. Berman is a graduate of McGill University (B.A.) and Bard College (M.F.A.). Berman co-wrote the story for the US/France/Portugal co-production "On The Run," and was U.S. producer on Claudia Heuermann's film "Sabbath in Paradise," which featured Harvey Pekar and John Zorn.

While not a personal work, "Commune" was created partially out of the dissidence between the filmmaker's suburban upbringing and the seeming absolute "other" quality of the Black Bear Ranch commune. As the shooting progressed, the filmmaker, a "stranger in a strange land," noticed similarities between himself and his subjects -- for example, a bond in their common yearning for utopia. Most of the subjects, like the

filmmaker, hold onto deeply optimistic views about the world and making it a better place, which is currently being tested by America 2025. Yet we persist: “tilt at windmills,” one participant in the film says, “see what makes you bleed.”

Michael Taylor (Editor) came to “Commune” after cutting “Homework” which won the Grand Jury prize at Slamdance and “This So-called Disaster,” Michael Almereyda’s documentary about Sam Shepard. He edited “Be Here To Love Me: A Film About Townes Van Zandt,” which premiered at the Toronto International Film Festival and was acquired by Palm Pictures. Taylor has spent a decade or so as a script supervisor on films like “Bad Santa,” “Monster’s Ball,” “Happiness,” “You Can Count On Me” “American Splendor,” and many others. Since then, he has gone onto cut innumerable award-winning features.

Elliott Sharp’s (Composer) work is a tour de force of late 20th and 21st century music, ranging from commissions for starkly modern operas preformed at BAM and in Cologne, to punk collaborations in the early 1980’s. His musical collaborators include John Zorn, Vernon Reid, Shelley Hirsch, and blues guitarist Hubert Sumlin. He wrote the score for the play “Yellowman” and numerous film and television shows and networks.

Alan Deutsch (Director of Photography) has worked on Pam Yates “Loss of Innocence,” Bill Moyer’s “The Homefront,” and “Brotherhood of Hate.” He has shot for HBO, MTV, PBS, Geographic and a host of other entities. Deutsch did the film additional camerawork on Mark Levin’s “Slam” and “Brooklyn/Babylon” and is currently wrapping a feature documentary about the Broadway Theater

COMMUNE

Production Notes from the Filmmakers

Producer/Director Jonathan Berman: I knew I wanted to do something vaguely spiritual. My first film “The Shvitz” was about the traditional steambaths, really about the body, the physical. How does it feel to be in a 180-degree room for hours on end and then engage oneself with high cholesterol Eastern European food? “My Friend Paul” was about the mind. The film is about my relationship with my childhood friend who robbed banks and is bipolar. What does it mean when the mental faculties of friends and family are impaired? So, I knew to complete this loose trilogy, I’d want to do something vaguely about spirit.

I’m at some esoteric Williamsburg (Brooklyn) reading when I run into Christian Ettinger. He’d published a magazine and is an offbeat do-gooder. I had this idea to do a film about barbecue in the Carolinas, but when he mentioned he liked films that were more “off the grid” my mind clicked. We scoured the Internet and found this book about this group. Because of the anarchistic nature of Black Bear, anyone could pretty much do

anything. The guys who put the book together got a lot of complaints about the title from women at the ranch – free love just seemed kind of off to them.

After some calls and introductions, we got invited to a Black Bear reunion (of the old “Bears) and showed up at this rural farm to have a talk about the project and possibly even shoot. We didn’t realize that the cozy chat wasn’t in the cards -- this was more like a fraternity hazing. The “Bears,” who ranged in age from 5- 60+ gathered in a circle and held hands. We were in the middle. “Who are you and what do you want?” a man shouted. At least these were not boring granola people (later I realized how true this was when stories about Black Bear people threatening to eat people’s dogs surfaced). I gathered my wits and explained what we were up to. It seemed to satisfy them that we weren’t doing a hatchet job on the group, although that suspicion stayed for a while—the press hasn’t been kind to alternative living...

After the first rough cut of the film, we sent it off to various Black Bear people. My e-mail inbox was flooded with criticism. “No, no all wrong!” “Not artistic.” “Yes, it is -- it’s *wonderful*.” “Leave him alone, let him make art.” “There’s absolutely no hope.” “Maybe we can all do the editing on this together” one guy wrote. I felt like I had joined, at least in spirit, the anarchy of Black Bear. Finally, I get a short email from a 20 something year-old guy who grew up at Black Bear and recognized something familiar about the comments. “It’s always like this, and probably always will be like this with Black Bear. Nobody agrees on anything. Don’t worry, just keep making your film.”

Our editing process has been spread out over three years, and the non-doomsday comments from viewers were absorbed and are reflected in the film. The editing kept getting more and more...intimate. With Marisa Simpson, we had a big fancy office, and six tricky months figuring out what the hell was in the 160 hours of footage. With Michael Taylor, who came from script supervising into editing, the new office was a bit more modest, and the Avid drives started failing on my ancient system. Ultimately, I wound up cutting the film with an intern in my apartment. Then just me, a new Final Cut system, and a lot of coffee...

Searching in vain for an appropriate fountain to illustrate a story from the film, led us to an all too public mansion in L.A. Trying to burn a flag was, for the filmmakers, not a political statement but simply about “getting the shot.” But where to do it? We narrowly avoided impending arrest by the Park Police by pleading the case of U.S. ritual: the proper way to dispose of a flag is burning it.

The film is not a commercial for a commune, or does it suggest that one should take to the woods. It punctures some ideas around the “hippie” movement by focusing on the ideals and idealists behind it. These are very smart, reflective, courageous (foolhardy? always a big question mark there), people and quite talented. These were clearly not blank-faced empty-eyed stoners who dropped out because the world was just too tough. These were frontiersmen and women who were actively setting out to

construct a new world, one better than the one they were born into. This comes across when you see they are authors, biochemists, artists, and lawyers. In the *end* we learn that these ventures weren't so pathetic after all, as many went off and carved new and interesting life paths, and so the commune phase of their lives wasn't a failure at all but a crucial developmental phase of their overall growth.

Co-Producer Christian Ettinger: Jonathan first got into this project because we were interested a creating a documentary series on alternative lifestyles. The first segment was to be the history of communes in America, but we got sidetracked by the Black Bear Ranch commune because it had all the elements needed for a provocative documentary within itself; questioning core assumptions about culture, experimentation, disappointment and rebirth. Black Bear was willing to re-examine family, monogamy, sex roles and private property-- the very underpinnings of the culture. Would they succeed? How far would they go with their experimentation? In the early 1970's there were many outlaw groups that were literally at war with the mainstream culture whether it was politically, like the Weather Underground, or culturally, like Black Bear. Like Sam Green's film ("the Weather Underground"), Commune is an attempt to recapture this anarchic, pioneering spirit that pervaded the early 1970's before it fades from memory.

Editor Michael Taylor: I was drawn to the people who make up the film and their commitment to making the world around them a better place to live. I wanted to know how survivors of the Sixties revolution felt now, several decades later. What had they accomplished? What lessons could they pass on to a younger generation? I liked the myriad source material - black and white Porta-Pak footage, the 16mm avant-garde footage (from Robert Kramer and John Douglas' "Milestones"). I was intrigued by the idea of telling a story about a place (macro) by focusing on individual journeys (micro) and developing this approach with Jonathan.

The message is: don't give up. Social change opportunities are all around us, and there are more ways to improve our world than simply voting. Live the revolution!

COMMUNE **Complete Credits**

Producer and Director

Jonathan Berman

Editors

Michael Taylor
Marisa Simpson

Music

Elliott Sharp

Co-producer

Christian Ettinger

20th Anniversary Restoration

Ken Sirulnick

Camera

Alan Deutsch
Tamas Bojtor
Rob Vanalkemade

Additional Camera

Kevin White
Frazer Bradshaw

Photo Retouching & Archivist

Jeff Buchin

Additional Editing

Jessica Alter
Katie Fisher
Joshua Fleming

Assistant Editor

Anjali George

Animation

Zach Kinney

Colorist

Joachim Blunck

Postproduction

Mike Dowling, Swete Post

Larry Blume

Glue Edit and Design

Re-recording

Richard Fairbanks

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Wellspring Foundation

The Lifebridge Foundation

Project Sponsor

NY Foundation for the Arts

Music Consultants

DJ Steve X. Popkin

Clearance 13'8"

Computer Consultant

Alex Guerra

Cow Photo

Courtesy of Edie Nadelhaft

Super8 Associate, Los Angeles

Jonathan Miller

Flag Pyrotechnics

Bill Kelman

Poster Art

Ophelia Chong

Title Treatment

Andy Goldman

Publicity

Kelly Hargraves

Sharon J. Kahn (original)

Supporters

Mike & Julie Rosenberg

Alan Taylor

Allegra Ceci

Allison & Jon Gaiman

Amanda Birnbaum

Amanda Zinoman

Amir Bey

Andrew Tartarsky

Andy Hafitz

Sound Editors

Rob Daly

Richard Fairbanks

Glen Field Payne

Production Associates:

Coonoor Behal

Bryan Bruchman

Erica Toth

Interns:

Andrea Kornstein

Ulrika Flink

Tim Cavaretta

Julie Rubinstein

Liz Snyder

Howard Tecun

Producers Circle

Jonathan Miller

Dr. Brian Keith Tanz

Larry Blume

Bob Shew

Jan Lewis

Ken Grutman

Mitch Citron

Scott Sanders

Steve Bernstein

Barney and Gwen Baldwin

Richard Brown

Dan Cheyefsky

Alan Mandl

Krista Komondor

Edith Hiller

Production Support

California State University, San Marcos

Tower Copy

Lenz Winery

New Leaf Paper

Greyston Bakery

Relix Magazine

Sid's Bike Shop

DV Dojo

Consultants

Timothy Miller

Peter Broderick

Special Thanks

Angelo Carrero

Ann Goulder

Ashley Bearden

Barry Saferstein

Blake Daniel

Bob Gosse

Clarice Annegers

Daniel Stark/ Stark Design

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David Tedeschi
David Weissman
Deborah Magocsi and Jason
Gail Silva
George Lavoo & Norman
Glen Lindenstadt
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Ilene Diamond
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Jamie Forrester
Jerome Priesler
Joe Minion
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Kelly Anderson
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Kenoli Oleari
Kevin Asher Green
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Larry Silk
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Lisa & Dick Berman
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Mary Jordan
Mary Kemper
Meadow
Michael Almereyda
Michael Lerman
Michael Levine
Minda Martin
Monika Caha
Oliver Carey
Pam Hastings
Paul & Anne Hird Rabin
Paul Rabin
Pearl Gluck
People of 180 Grand St
People of 195 Chrystie St
Rebecca Lieb
Richard Regan
Rob Gilpatric

Peter Coyote's "Sleeping Where I Fall" is available
from Counterpoint Press

"The Ballad of Cedar and Mahaj"
Written and Performed by John "Cedar" Seeger

"New Day Coming" performed by the Lillies,
Written by Elliott Sharp

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Tim Streeto
Tom Meyers
Wendell Kling
Wendy Ettinger
Wild Dog Productions

Legal Consultant
Robert Siegel

In Memoriam
Richard Marley
Hoss Bennett
Larry Bacon

Photos & Audio of Gridley Wright
Keith Lorenz and David Salisbury
with Beth Scott

Footage
"Feel My Pulse" 1928
Directed by Gregory La Cava

"Summer '68" 1968
Directed by Newsreel
Courtesy of Roz Payne

Portapak Video: c 1972
The Tribal Vision Archive
Courtesy of Loren Sears

"Milestones" 1975
Robert Kramer and John Douglas

Peter Coyote in "Mainline" 2004
Courtesy of Millennium Films & Two Sticks
Productions