

## Acknowledgments

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- Electronic publication offers virtually unlimited space for the inclusion of photographs and other forms of visual evidence, but my efforts to obtain such evidence have met with mixed results. On the one hand, the family of Irwin Klein generously granted me use of the title-page photograph, "Alan and Mickey in Meadow, Carson National Forest," no. NM-13 in Irwin Klein's fascinating series, "The New Settlers of New Mexico." I encourage readers to explore all of Irwin Klein's work, at the "Settlers" site and in print. I thank both Alan and Ben Klein for their encouragement of my work. The Bill Graham Archives permitted me use of several striking photographs by Gene Anthony of Digger street theater and the Haight-Ashbury countercultural milieu. On the other hand, I regret that legal ownership of photographs relating to the Farm is uncertain, and so I was unable to include any in part 2. Still, current residents of The Farm welcomed me warmly during the Farm Experience Weekend of April 2004. Albert Bates, longtime resident and legal counsel to the community, has attended many annual meetings of the Communal Studies Association, and during one such, graciously corrected what would have been embarrassing errors on my part and encouraged me to continue this project. 3
- During 2005, I conducted about a dozen oral history interviews with former residents of The Farm, many of whom invited me into their homes. Although the book had to be completed before most of these very busy people could finalize the transcripts of their interviews, their warmth and generosity continue to inspire 4

and sustain me. Former members of the Free Families have been disappointed by many a disrespectful interviewer and would-be author, and were thus, on the whole, understandably skeptical of yet another scholar's professions of interest in their story. Yet the participants in the Digger Archives discussion forum accepted my presence, Nichole Wills granted me an interview, and Eileen Ewing's generously detailed correspondence greatly enhanced my understanding of the communes in which she was a member.

I have been fortunate to find so many good friends, stalwart colleagues, 5  
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Other friends and family contributed in ways that they may not fully appreciate, 6  
but I am glad for the opportunity to say that I do. Kris Hoover and Lou Ann Matossian opened many doors for me; through them, I discovered the possibility of socially engaged scholarship. Amy Fong, Jean Reynolds, Juanita Villamil, and Leigh Ann Wheeler may live afar, but they have never been distant these many years. Angelina Rock and Mike, Pam, Paul, and Sue Hodgdon, in typical Maine-iac fashion, sometimes warned me that their comments would amount to little, but as usual, I only half-listened.

Phyllis Hodgdon did not live to witness the completion of this work. Would that—to paraphrase Bernice Johnson Reagon—the world had been at least as willing as she was able.

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