

**Mill Valley Oral History Program**

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**Terry Haggerty**

**An Oral History Interview  
Conducted by Debra Schwartz in 2019**

TITLE: Oral History of Terry Haggerty  
INTERVIEWER: Debra Schwartz  
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In this oral history, musician, psychedelic explorer, and end-of-life guide Terry Haggerty shares the encounters, events, and experiences that have shaped his life. Born in Marin in 1946, Terry grew up in a family of performers: his father was a musician and his mother was a dancer who immigrated to the U.S. from Cuba. Terry recalls jam sessions and dance parties held at the family home in San Anselmo during his childhood, which had a formative effect on him. Having begun to play the guitar at the age of three Terry went on to play with various local bands, most notably among them the Sons of Champlin. Terry recounts his musical career and reminisces about the musical and cultural scene in Marin County and San Francisco in the 1960s and 1970s, sharing his reflections on the meaning of psychedelic rock music and the drug culture in which it was embedded. Terry concludes his oral history with a discussion of his spiritual outlook, shaped by the 1970s counterculture, and his involvement with the Living/Dying Project.

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## Oral History of Terry Haggerty

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**Oral History of Terry Haggerty**  
**September 24, 2019**

**Editor's note:** This transcript has been reviewed by Terry Haggerty, who made minor corrections and clarifications to the original.

**0:00:00 Debra Schwartz:** Today is September 24<sup>th</sup>, 2019. It is 1:57 p.m. My name is Debra Schwartz, and I'm sitting here in the Mill Valley Public Library in our sound room with Terry Haggerty. On behalf of the Mill Valley Public Library, and the Mill Valley Historical Society, Terry, welcome to our rubber room.

**0:00:24 Terry Haggerty:** Well, I'm honored to be here. Mill Valley's played an amazingly influential part in my life because when I discovered Mill Valley, I discovered so many amazing, artistic people, and the whole direction that my life was going just changed almost instantaneously with some of the poets and philosophers that I met that lived here.

**0:00:51 Debra Schwartz:** And who you are in all of this is Terry Haggerty. You're a musician. You play guitar and bass and piano. You've been involved with some of the most influential bands of various eras. You're a legend in the cannabis world, you're a grower, you're a seed collector, and you're a psychedelic ranger. And finally, you guide the dying in a transition. It seems to me in describing you that you're a man who has ridden the wave of opportunity and change, and continues to do so, as well as the wave of transition. Would you describe yourself as that?

**0:01:37 Terry Haggerty:** Yeah, I think so. I think the dynamics of all that is in every one of those things I had some ambition, and luckily, I've been blessed by not quite succeeding at anything that I tried to do. So it seems like the really soulful, connected parts never really got that messed up. But it's more grace and synchronicity than it has to do with what I would have chosen. That's one of the real wonders of going through your life. I've always felt like I really did have a guardian angel or a spiritual guide, and a mild level of mendacity that has never risen to a completely outrageous rock 'n' roll level. [chuckles]

**0:02:29 Debra Schwartz:** As it can.

**0:02:31 Terry Haggerty:** As it can, yeah.

**0:02:32 Debra Schwartz:** So this morning I was thinking about when you and I met. We met at Rancho Nicasio about a month ago. Yes?

**0:02:39 Terry Haggerty:** Mm-hmm.

**0:02:40 Debra Schwartz:** When Bill Champlin and Tamara and the Sons of Champlin were playing. You got up on stage and you played a little yourself. And you have a long

history with the band. Bill has mentioned you kindly in the past. And when we spoke, I felt an instant connection.

**0:03:02 Terry Haggerty:** I did too. [chuckles]

**0:03:02 Debra Schwartz:** Yeah, I think you're one of those guys that can connect easily with people. But this morning when thinking about the interview, I thought, "What lens shall we use for Terry's interview?" And I think ultimately, it's a crystalline lens, one that is multifaceted, that goes in a lot of different directions, but very beautiful and interesting as well. So that's the lens I'd like to use today in your interview with your permission.

**0:03:28 Terry Haggerty:** Oh, you have complete and total permission.

**0:03:32 Debra Schwartz:** Okay, so before we go into that adventure, let's get just a little background history about you.

**0:03:38 Terry Haggerty:** Okay.

**0:03:38 Debra Schwartz:** A little bit about your family — you look like you've got some northern European stock in you or something. Haggerty is kind of Irish though, right?

**0:03:48 Terry Haggerty:** That's the good part. So we have to go right to when my mother was dying. She died at 94. And she called all of us together because she had congestive heart failure. So after she'd had a real bout and we thought we were gonna lose her, she sprung back and she just seemed as good as she ever was. She called us all over and she said, "I have something really terrible I have to tell you." And we went, "Oh Mom, what?" She says, "Well, it's about my dad." And we're going, "Well, what about your dad?" She says, "He was black." And we're going, "Oh my God, we've got soul." [laughs]

**0:04:40 Debra Schwartz:** Is this true? Or was she just messing with you?

**0:04:41 Terry Haggerty:** No, this is the honest damn truth. [chuckles]

**0:04:42 Debra Schwartz:** You do not look black.

**0:04:47 Terry Haggerty:** I'm only 15 percent Irish. I had a 23andMe test — or the other one, one of those two — and when the test come back, I have all this Malian and Nigerian and Libyan.

**0:05:02 Debra Schwartz:** Oh wow.

**0:05:03 Terry Haggerty:** Almost none of my genetics are Northern European except, the story goes, that I was a descendant of Count Barreto, and that he was one of the first

guys there into Cuba that brought the Cuban royalty. And so, you never really know how that is, but doing the genetic test, it really is pretty doggone funny to think that a quarter of my makeup would be black.

**0:05:33 Debra Schwartz:** What a plot twist.

**0:05:35 Terry Haggerty:** Yeah, I know, I know. [chuckles] Especially this late.

**0:05:40 Debra Schwartz:** Oh, and she'd kept that to herself for 90 years.

**0:05:43 Terry Haggerty:** She was so ashamed.

**0:05:45 Debra Schwartz:** Oh dear.

**0:05:45 Terry Haggerty:** She came to this country in the early '40s, and she didn't speak any English.

**0:05:51 Debra Schwartz:** And she came from?

**0:05:53 Terry Haggerty:** Cuba.

**0:05:53 Debra Schwartz:** Cuba. What's your mom's name?

**0:05:55 Terry Haggerty:** Gloria Belen Gonzalez de Barreto de La Cerda Smith Haggerty Berne.

**0:06:07 Debra Schwartz:** Oh my goodness! That's a lot to carry around.

**0:06:10 Terry Haggerty:** Yeah, well that's how they do it there.

**0:06:11 Debra Schwartz:** So she came and she didn't speak English, and where did she land?

**0:06:18 Terry Haggerty:** Well, she came here to Miami, working as a dancer with her first husband Howard Smith, and they did shows all over. They actually did some pretty amazing stuff. Jimmy Durante, he loved her, so her dance act toured with him, and she said that he was in love with her and kept on trying to give her flowers. He was a very nice guy apparently.

**0:06:42 Debra Schwartz:** Yes, very nice guy, and what a great performer.

**0:06:46 Terry Haggerty:** And let's see, then they did a movie with the Mills brothers, and that's an amazingly beautiful thing.<sup>1</sup> Her section in it is a beautiful dance routine. They're sitting at this table and somehow they got their bodies to just lift right out of their

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<sup>1</sup> An excerpt of the movie, entitled *Hit Tune Jamboree*, can be viewed on YouTube. Gloria is the blond woman.—Terry Haggerty.

chairs at the table. First, their bodies slump over, and then these bodies, like spirits came out of their bodies and went up into the clouds, and they do this really beautiful dance routine. She was quite the amazing dancer.

**0:07:21 Debra Schwartz:** That's wonderful. And your father?

**0:07:26 Terry Haggerty:** Let's see, he was born in Sparks, Nevada. His mother, Mabel Cody, she was any number of things. God, who knows? Maybe some pretty gnarly things. But she was a wonderful woman, I loved my grandmother. And let's see, my dad, when he was 15, he got into an argument with his step-dad and stabbed him and was sent to jail for a little bit. And then when he got out of jail, he was under 18 years old at the time, and he just started working professionally from that point on — well, he finished high school eventually — dropped out of high school and started playing in Marysville.

**0:08:20 Debra Schwartz:** He's a musician then?

**0:08:21 Terry Haggerty:** Yeah.

**0:08:22 Debra Schwartz:** His name?

**0:08:22 Terry Haggerty:** He's a great guitar player.

**0:08:25 Debra Schwartz:** Would you tell me his name?

**0:08:26 Terry Haggerty:** Frank Haggerty. And he worked with any number of famous people. I guess the most far-out thing that he did was working in the traditional jazz world, because he got to play with — there's one show on Ed Sullivan where it's Louis Armstrong and Jack Teagarden, Red Allen, Kid Ory, and Dad. Both Mom and Dad were on Ed Sullivan a couple of times performing. So over a four or five year period we were used to turning on the TV and seeing Mom and Dad.

**0:09:08 Debra Schwartz:** So they'd hooked up by then, she was a dancer, he was a musician?

**0:09:14 Terry Haggerty:** They met at the Great American Music Hall, which used to be called the Music Box. He was playing in the band and she was one of the girls that was — they used to have these stairs that came down to the floor, and the dancing girls came down those and did their show.

**0:09:28 Debra Schwartz:** The spiral stairs that come down from either side?

**0:09:31 Terry Haggerty:** Yeah, either side, exactly.

**0:09:33 Debra Schwartz:** The dancers and all the legs come pouring down?

**0:09:36 Terry Haggerty:** Exactly.

**0:09:36 Debra Schwartz:** Yes, with all those costumes. [chuckles] Those were the days.

**0:09:41 Terry Haggerty:** But my mom and her family, they knew Celia Cruz in Cuba, and her older sisters, they were all best friends. And she worked with Desi Arnaz for a while, and just lots of really pretty high-end stuff. Mel Torme loved my dad's guitar playing. But eventually he took a job being the Assistant County Recorder here in Marin County, so it got hard for him to go out on the road and travel.

**0:10:11 Debra Schwartz:** So were you born and raised here in Marin?

**0:10:13 Terry Haggerty:** Yes, in San Anselmo.

**0:10:16 Debra Schwartz:** San Anselmo. What year were you born?

**0:10:18 Terry Haggerty:** 1946.

**0:10:19 Debra Schwartz:** 1946, okay.

**0:10:21 Terry Haggerty:** And I was raised right next to the American Legion log cabin on San Francisco Boulevard.

**0:10:27 Debra Schwartz:** Didn't that turn into a biker bar there for a while?

**0:10:31 Terry Haggerty:** I don't think it ever turned into that, but it may have, I'm not that in touch with it. But yeah, I went to Isabel Cook School, Drake High School.

**0:10:41 Debra Schwartz:** So you're a real local?

**0:10:43 Terry Haggerty:** Yeah. A little College of Marin, a little San Francisco State, just enough to drop out and go on the road. [chuckles]

**0:10:50 Debra Schwartz:** You come from show people, really, you could say that.

**0:10:53 Terry Haggerty:** Oh yeah. We were constantly surrounded by show business people. Probably I was about 12 years old when they started having these jam sessions at our place. We had two lots and big swimming pool and an extra — not a home, but a building in the back, so people could come and stay with us. And we had the most amazing musicians come up from LA, 'cause my dad still did studio work in Los Angeles and he'd commute down there and come back. And over the years it became so popular that everybody was there at our house. They'd line the outside of our house with chairs, two or three deep, to hear the music.

**0:11:39 Debra Schwartz:** Wow. Like Darryl's house, with the musicians coming by, or a salon.



**0:11:46 Terry Haggerty:** Right. Well it had that quality to it. Police would show up to say it's too late, and next thing you know, they'd be dancing, and then the next wave would come in. And everybody knew everybody, so there was no hanky-panky. I think my favorite part of that whole thing, and I always told this to kids when I was volunteering in juvie, I said to them, "You know, in my day, my mom was Cuban, and a lot of the musicians, basically, were kinda druggies, and some of them carried weapons. And to get into our house, my mom didn't care if you did that, you just couldn't do it at our house. And so she'd literally shake everybody down and get their revolver or their knife or their cocaine or their heroin, and she'd just put it away on the side, and then they could get it when they went back." But as I was being raised, I was just getting this very specific education about how people behaved when they did these different drugs. And the potheads always seemed like the most amazingly fun guys. They were the guys that tried to get us to go a sushi bar in 1956. [chuckles] Just unheard of stuff for us. But when the '60s came around and the psychedelic revolution. I've never snorted a line of cocaine in my life or done any heroin.

**0:13:22 Debra Schwartz:** You haven't?

**0:13:22 Terry Haggerty:** No, never.

**0:13:23 Debra Schwartz:** Oh my goodness.

**0:13:25 Terry Haggerty:** It just never even entered in my mind. It just terrified me knowing what I knew. I was very lucky with that, that I was in the hills literally tripping on LSD, and I came back to the band house and somebody was there and he said. "I've got this amazing pink Peruvian flake. You wanna try it?" And he's chopping up all these lines and I'm —

**0:13:47 Debra Schwartz:** And this is a musician that's visiting?

**0:13:50 Terry Haggerty:** I don't think he was a musician. I think he was just somebody who had it. I remember watching everybody snort this thing and get so ecstatic and start just talking. And everybody's talking about themselves, nobody was listening to each other. And I'm just so high on acid I'm going, "You know. That's my problem. I surely don't need this drug." I thought, "I can only imagine what this would do to me." And over the years that ended up being kind of the biggest reason why I left the Sons.

**0:14:27 Debra Schwartz:** We'll get to that in a little bit. You make a very important point about the influence of drugs on culture, 'cause anybody that was around back in the day when coke was big can look back and say that was an utterly narcissistic drug.

**0:14:48 Terry Haggerty:** Some very clever-cruel —

**0:14:49 Debra Schwartz:** Clever-cruel.

**0:14:50 Terry Haggerty:** States of mind.

**0:14:51 Debra Schwartz:** Yes, clever-cruel. Before we leave your family, I would like to get the names of your siblings.

**0:14:56 Terry Haggerty:** Okay, I have a sister, and Isa Faulk is her name now. She's an amazingly wonderful artist. And my brother is Tim Haggerty. He lives up in Santa Rosa and he's really an excellent musician. He's the best musician of the family. He is super competent, he plays any number of instruments, he's an excellent reader, plays all kinds of music, really nice guy. And then I have two kids. Ammon, he actually runs one of the internet businesses, Formation is the name of his business, and they define the ethics of artificial intelligence.

**0:15:53 Debra Schwartz:** Oh, interesting.

**0:15:54 Terry Haggerty:** Yeah, I know. It really is very interesting. Then as I said, my daughter is head of Head Start now over in Oakland.

**0:16:02 Debra Schwartz:** And she's, you said, 35?

**0:16:04 Terry Haggerty:** Yeah.

**0:16:04 Debra Schwartz:** And your son?

**0:16:05 Terry Haggerty:** He's 48.

**0:16:08 Debra Schwartz:** Okay, and I met your lovely wife.

**0:16:11 Terry Haggerty:** Katie.

**0:16:11 Debra Schwartz:** This is a second marriage?

**0:16:12 Terry Haggerty:** Yeah, second marriage.

**0:16:14 Debra Schwartz:** Katie, right. She seems wonderful, really warm.

**0:16:16 Terry Haggerty:** Yeah, she's very, very nice. Very, very smart. There's two things she told me right when we met. First thing she said is, "Don't you ever tell me what I think." Well, okay. Then she says, "Nobody ever really taught you how to reason, did they?" [laughs]

**0:16:36 Debra Schwartz:** "But that's okay, I'll still marry you."

**0:16:41 Terry Haggerty:** Just pointing a couple of things out we might wanna work on here. [laughs]

**0:16:44 Debra Schwartz:** I like her even more after hearing that.

**0:16:50 Terry Haggerty:** How could you not fall in love with her?

**0:16:53 Debra Schwartz:** Okay, so let's go back. Let's go back to a time... I know that you've had a lot of experience with psychedelics, and from our pre-interview discussions, that along the journey you've met some pretty interesting people. And what I'm going to ask now is, what came first, the psychedelics or the music? Or did it come at the same time?

**0:17:20 Terry Haggerty:** Oh, well the music came really much earlier because Tim Cain and I were in a band in high school, and grammar school. The first band was at the end of grammar school.

**0:17:31 Debra Schwartz:** So where'd you pick up your instrument? School music class, or from your parents?

**0:17:36 Terry Haggerty:** I had been playing guitar since I was about three years old

**0:17:39 Debra Schwartz:** So you had your own guitar at three?

**0:17:40 Terry Haggerty:** I had my own guitar at five.

**0:17:41 Debra Schwartz:** A little guitar?

**0:17:43 Terry Haggerty:** Well, no. A Danelectro. Nobody was gonna spend a lot of money on me. But pretty quickly I had a Stratocaster and a nice little amplifier. But my dad wasn't a fool, he wasn't gonna go out and buy me a great guitar. My dad had one of the first Les Pauls that was given to him by Gibson, so there was this amazing guitar to play and practice on.

**0:18:09 Debra Schwartz:** Even at three you sat down and you started working on it?

**0:18:13 Terry Haggerty:** Well, I could barely hold it. I could just play a couple little chords, but I got some funny pictures of me sitting there.

**0:18:19 Debra Schwartz:** I'd love to see those pictures.

**0:18:21 Terry Haggerty:** It was very infectious, just the sound of a nice chord.

**0:18:25 Debra Schwartz:** It is. Very relaxing too.

**0:18:28 Terry Haggerty:** Yeah, just one thing led to another.

**0:18:29 Debra Schwartz:** And your brother was playing too?

**0:18:31 Terry Haggerty:** Yeah.

**0:18:32 Debra Schwartz:** So did you play with your siblings?

**0:18:34 Terry Haggerty:** No, not too much because there was a seven year difference between us.

**0:18:39 Debra Schwartz:** Oh, yeah.

**0:18:40 Terry Haggerty:** So he kind of independently developed. When Tim started playing, he was much more into orchestration and bigger bands and symphony stuff. He's really got so much more stuff going on.

**0:18:54 Debra Schwartz:** More classical training. Where are you in the lineup, by the way? I forgot to ask you.

**0:18:57 Terry Haggerty:** I'm the oldest.

**0:18:58 Debra Schwartz:** You're the oldest?

**0:19:00 Terry Haggerty:** Yeah.

**0:19:00 Debra Schwartz:** Okay. So back to your bands.

**0:19:02 Terry Haggerty:** Countdowns was the first one, and that was in high school, I mean in grammar school, end of grammar school.

**0:19:13 Debra Schwartz:** And who's in that band?

**0:19:14 Terry Haggerty:** That was Tim and me, and this guy Bill Tierney, and Pete Metz, who I think he had already had a kid — Mexican guy, really great, already had a child in the eighth grade.

**0:19:26 Debra Schwartz:** Wow. And that was pretty outrageous back then.

**0:19:31 Terry Haggerty:** Yeah, but he was great with cars. And in the end almost everybody we thought that was a loser ended up being like head of a construction company, the head of the garbage company, an amazing mechanic, and they all did really quite well. We had it totally wrong, and that's what it took. [chuckles]

**0:19:53 Debra Schwartz:** So, go on about your band.

**0:19:55 Terry Haggerty:** Then in high school, I'm not quite sure when the Opposite Six formed. I wasn't in the initial Opposite Six. I didn't join that until the very end, and then just only played a handful of gigs.

**0:20:10 Debra Schwartz:** So it was Rob Moitoza.

**0:20:12 Terry Haggerty:** Yeah.

**0:20:13 Debra Schwartz:** You know I live in the Moitoza house?

**0:20:15 Terry Haggerty:** Yeah, I heard that. I was gonna ask you about that.

**0:20:18 Debra Schwartz:** Rob Moitoza, Bill Champlin.

**0:20:20 Terry Haggerty:** Tim Cain.

**0:20:21 Debra Schwartz:** Tim Cain.

**0:20:22 Terry Haggerty:** Don Irving was the guitar player. I'm trying to remember the name of the other saxophone player, Italian guy. And the drummer was Dick Rogers.

**0:20:36 Debra Schwartz:** You know who's my neighbor, who used to own, or still does, Village Music? He's got a picture of the Opposite Six, I think, in his house, hanging on the wall.

**0:20:45 Terry Haggerty:** They were great, but we all before that, we would all go and see the Countdowns. Not the Countdowns, but the Chord Lords. Rob was in The Chord Lords with Dean Ferguson. I forget what Kinsley's first name was, but those gigs always turned into big fights.

**0:21:07 Debra Schwartz:** You mean like brawls?

**0:21:07 Terry Haggerty:** Brawls and stuff like that. Not right on the dance floor, but there was almost like an alarming flop fight that freaked everybody out for a while until it got worse than —

**0:21:22 Debra Schwartz:** When I interviewed Austin de Lone, he said you slow down but you don't stop playing. You had to play through the brawl.

**0:21:31 Terry Haggerty:** Oh yeah, no, no. And in Texas is much more brawly. Usually it was about a pack of cigarettes or a girl.

**0:21:39 Debra Schwartz:** Anything.

**0:21:40 Terry Haggerty:** Yeah, anything.

**0:21:42 Debra Schwartz:** Any excuse.

**0:21:42 Terry Haggerty:** With a little too much alcohol and a couple of alpha, pumped-up guys, you know?

**0:21:47 Debra Schwartz:** Got it. I understand.

**0:21:48 Terry Haggerty:** Yeah, so, anyway, at that particular time —

**0:21:52 Debra Schwartz:** So you played a little bit with The Opposite Six?

**0:21:55 Terry Haggerty:** Don Irving got hired by the Beau Brummels and then they wanted to keep the band together. I was a great guitar player, but I was not doing steps or any of that.

**0:22:10 Debra Schwartz:** What are steps?

**0:22:10 Terry Haggerty:** Steps like in the band. Opposite Six was amazing, they had all the steps.

**0:22:14 Debra Schwartz:** Oh you mean they were like dancing?

**0:22:16 Terry Haggerty:** They had dance routines.

**0:22:16 Debra Schwartz:** They moved with the —

**0:22:17 Terry Haggerty:** They had all the stuff.

**0:22:20 Debra Schwartz:** Oh my gosh, very cool.

**0:22:21 Terry Haggerty:** We all wanted to go to Las Vegas. John Allair was one of our heroes. We'd go everywhere you'd hear Allair and Pete Lind. Don Cox, I think, was the guitar player's name. I remember when they got their first big gig in Vegas and John comes back and he goes, "It's not what you think it is. You end up playing six sets and the stripper dances for an hour, then you play a set and you get done at five in the morning, and you do that every night, and the people are rude and it's terrible." And so immediately, okay, we didn't wanna be Las Vegas musicians anymore. The reason we had wanted to was 'cause there was like this band called the Big Beats that was just so amazingly great. And Sam Butera and the Witnesses. There was a handful of really great Vegas acts. But it wasn't us. And so what I did is I subbed for my dad 'cause he was one of the two top guitar players in San Francisco. So immediately, that led to me doing musicals at the Curran Theatre.

**0:23:37 Debra Schwartz:** You mean you were playing in musicals?

**0:23:41 Terry Haggerty:** Oh yeah.

**0:23:41 Debra Schwartz:** You were performing in that little invisible sink down in front of the —

**0:23:46 Terry Haggerty:** I played in a band with his friend Al Trobe at the Palace, the Sheraton Palace, and the Tudor room there on the corner. That was a regular gig. Jerry Hahn and I split that gig as we were going to school.

**0:24:02 Debra Schwartz:** So what grade are you here?

**0:24:04 Terry Haggerty:** I am 16. So, just old enough to drive. I think that's about like a sophomore or a junior, probably a junior.

**0:24:14 Debra Schwartz:** What's it like for a young man and his budding manhood to be out in the city performing around all those actors and performers and the night life that comes.

**0:24:27 Terry Haggerty:** I've always been so clueless. Back in those days, I was so insecure about myself. You could have been the most beautiful woman and I could have wanted you more than anything in the world, and if you came up to me, I was just gonna —

**0:24:41 Debra Schwartz:** What I'm looking at is a man who freezes.

**0:24:43 Terry Haggerty:** Yeah, oh my God.

**0:24:44 Debra Schwartz:** He absolutely freezes.

**0:24:46 Terry Haggerty:** Terrified and being like, "Oh my God."

**0:24:48 Debra Schwartz:** All the wasted opportunities you must have had.

**0:24:53 Terry Haggerty:** Another blessing, right? They come in funny ways.

**0:24:58 Debra Schwartz:** Yeah, there's another side to that too.

**0:25:00 Terry Haggerty:** Oh yeah. I have great relationships with everybody I've ever been with. That's what I'm living right now about my relationship with Bill. I just feel like it's so filled with heart and love and maybe we won't play too much together, but there's, I think, a mutual recognition of this voyage, and you really do wanna end it on a high note if you can.

**0:25:27 Debra Schwartz:** So let's talk about The Sons of Champlin. Tell me about how that came to be.

**0:25:31 Terry Haggerty:** Well, when the guys in the Opposite Six left, first it was Don leaving, and then I was playing guitar and it seemed like maybe they were gonna keep going. But then Dick Rogers, the drummer got drafted, and so that just put a hole in the whole thing.

**0:25:50 Debra Schwartz:** So this is the mid-60s now?

**0:25:52 Terry Haggerty:** Yeah, this is probably 1965, beginning of '65. Tim and Bill are a lot better on the time frame, but that's roughly it. I was talking to Tim and he said, "Well you wanna start a band? You know my friend — you know Bill, basically — we need to put together something else."

**0:26:13 Debra Schwartz:** And Bill is here, living in Mill Valley, going to Tam High.

**0:26:17 Terry Haggerty:** Yeah, so we started rehearsing at my house in San Anselmo. We had two or three rehearsals there. And we met these guys, John Prosser and Jim Myers, bass and drums. And that was actually really an excellent band. My dad was really connected with the first commercial recording studios, Com-spot, and my dad did all the music for Don Sherwood's TV show. Don was his best friend, so we spent a lot of time —

**0:26:54 Debra Schwartz:** What were some of those shows? Remind me.

**0:26:56 Terry Haggerty:** Don Sherwood was like the number one disc jockey or radio talk show host in San Francisco, and he was famous all over. He was kind of like the model for all these really famous talk show hosts now. So see, I knew Don personally, and my dad had managed to get Champlin some nice work with doing white Levis ads and things like that. Through all those connections we were able to submit some of our music and tunes to Frank Werber, who was managing The Kingston Trio.

**0:27:45 Debra Schwartz:** Frank Werber. Oh my gosh, I haven't heard that name for a long time.

**0:27:49 Terry Haggerty:** Frank was so influential for me as far as the herb thing 'cause he had the greatest herb ever. It was the highest echelon. And I met the person who provided him with his weed and he said that once a month he provided the Disney art studio with half a pound of this amazing weed.

**0:28:14 Debra Schwartz:** Now, for those that don't know, you might wanna just say a little bit about Frank Werber, because I don't think his name has come up. But when I first moved to Mill Valley in the '70s, late '70s, Frank was one of those people that you heard about one way or another, and then of course The Kingston Trio.

**0:28:32 Terry Haggerty:** He managed The Kingston Trio, and he was one of the top music managers with the highest grossing acts for a number of years. And so, in the industry, he was really important. He was real good friends with Herb Alpert. He put his record company together. But on the side of all that, he ended up managing the Sons, and we did really a very fun record. I don't know if you've heard that record.

**0:29:05 Debra Schwartz:** I don't know.



**0:29:05 Terry Haggerty:** Oh my God, you gotta hear that record. If you wanna hear me singing, I'm singing lead on two or three tunes on it. I listen back to it and I go, "I sounded good. I should have sung." But there was too much tripping with the singing and I didn't wanna get involved with arguing about who's singing what. I don't need to sing. But it's a really beautiful album, and there's just some amazing tunes on it. A lot of them we bought 'cause that's what you used to do is buy tunes from Chapel Hill. And so one of our most beautiful tunes that we did was Shades of Grey. It was this beautiful tune that the Monkees eventually did. We were just getting ready to release it and the Monkees released it. It was beautiful and we had Yusef Lateef playing flute on it.

**0:29:56 Debra Schwartz:** Just remind me how it went. Just a little. You don't have to sing it perfectly.

**0:30:00 Terry Haggerty:** "When the world and I were young just yesterday, life was such a simple game, a child could play. And it was easy just to tell right from wrong, easy just to tell — " very nice tune. I mean, yeah, you should definitely get a copy of that because it was really nicely done. You can hear all our adolescence and it's a beautiful transition into the Sons, even though we were the Sons. This is one of the other places where I really differ with Tim and Bill, 'cause the Sons are basically Tim and Bill and I. When we met our manager, who was like cooking at the Fillmore when we did our audition, he approached us saying, "You guys are really great. I'd like to help represent you guys." Terrible manager. An incredible spiritual mentor, friend of Gary Snyder, did all these poetry readings and things they called —

**0:31:12 Debra Schwartz:** Frank?

**0:31:12 Terry Haggerty:** No, I've moved on now to Fred Roth, our manager that we met at the Fillmore.

**0:31:19 Debra Schwartz:** Oh. Frank's gone, and then in comes somebody else.

**0:31:22 Terry Haggerty:** Yeah, let me go back a little bit. We did the album with Frank. We ended up meeting Fred at the Fillmore. Fred was connected with this man, Albert Saijo. Fred basically was a photographer and he did these shows with Gary Snyder.

**0:31:45 Debra Schwartz:** The poet?

**0:31:45 Terry Haggerty:** The poet. Albert was friends with, you name it, Ginsberg and Alan Watts. And so we met Alan Watts. We never really hung with Gary, but Gary was so influential in his poetry, and he was so influential in that group of people. Albert had been a Buddhist monk before he took LSD, and he always still maintained the Buddhist view, and he was like the guru for everybody. He was just this amazing wise man. And then Mark —

**0:32:31 Debra Schwartz:** Mark Watts.

**0:32:33 Terry Haggerty:** Mark Watts, that I met him through Alan and through Albert.

**0:32:39 Debra Schwartz:** And he's just a young man at that time.

**0:32:41 Terry Haggerty:** Oh yeah, no, he was younger than us at the time. Yeah, and there was so many Wattses, there were so many. [laughs]

**0:32:48 Debra Schwartz:** Just one of many.

**0:32:50 Terry Haggerty:** Yeah, many. He had no problem.

**0:32:52 Debra Schwartz:** I think Alan Watts must have been as prolific with his reproduction as he was with his verbiage. That guy could produce.

**0:33:03 Terry Haggerty:** I remember this one meal that we had at Albert's, 'cause we'd go up there all the time, and he'd talk about Buddhist things, and we just couldn't get enough of it. And one day, he says, "If you guys want you can come back to dinner because Ali Akbar Khan has just come to this country, and he's coming over here and he's gonna have dinner, and Alan Watts is gonna come too." And so Bill and I, I don't know about Tim, I forgot exactly who went, but there was a few of us there, and we show up, and you know we're all sitting on the floor with this big —

**0:33:47 Debra Schwartz:** Where are you sitting and what is it?

**0:33:49 Terry Haggerty:** In Mill Valley.

**0:33:50 Debra Schwartz:** Which house?

**0:33:51 Terry Haggerty:** It was on Eldridge.

**0:33:53 Debra Schwartz:** Okay.

**0:33:54 Terry Haggerty:** And it has a swimming pool down below. I forget the address of it: a big beautiful old Mill Valley house. So we show up for the dinner and Khan Saab hasn't shown up yet, and Alan hasn't shown up, but Albert and his wife Anne are fixing the table, and Albert brings out this bottle of Chivas Regal — and alcohol was completely like a bad, bad, bad thing now, we were all taking acid and we were like anti-alcohol — and he looked at us and he says, "Well, you know Khan Sahib comes from a different place and alcohol is really what they do." So, it was a really nice organic hippie meal. And Khan Sahib's over there drinking and Alan's drinking and they're sucking this bottle down, and we're over there watching and Alan's just flying, talking all the while, and the young women that we brought to the thing, Khan Sahib's gotten drunk and he's just reaching over, we're just shocked 'cause culturally we're completely naive. We have no idea what it's like out there in the rest of the world. So after the meal, it was explained to us that, you know, it's different over there in India. [laughs]

**0:35:26 Debra Schwartz:** It doesn't sound like you were entirely comfortable.

**0:35:29 Terry Haggerty:** Well, it just didn't seem quite right, you know? Here we're trying to shed the yoke of the repression of straight people and all of a sudden we're realizing that some of the highest icons are just like amazing, wild, self-centered drunks.

**0:35:51 Debra Schwartz:** Isn't that saying that you don't ever want to meet the people that you most admire? Best to keep them in that idolized version of what you imagine rather than see them for who they really are?

**0:36:06 Terry Haggerty:** Now I think I've been really kind and considerate to everybody, but I've had my moments of really not being too happy with who I was. So even though I don't think anything ever rose to a level or anybody held it against me, it really pointed out how easy it is to get caught up in you, your story, you know, and being just insecure enough, or for whatever reasons of power or influence to be able to just expand it out into some hyperbolic —

**0:36:45 Debra Schwartz:** Right. So, before the interview, you were talking about Sons of Champlin and getting the story out there. Now you're in the Sons, and you're performing. Here are some of the musicians that I've interviewed and what they've said about the Sons of Champlin.

**0:37:02 Terry Haggerty:** Mm-hmm.

**0:37:02 Debra Schwartz:** Marty Balin said it was the most real rock 'n' roll band of the Bay Area basically.

**0:37:08 Terry Haggerty:** Airplane. I think was without a doubt the most intellectual band.

**0:37:15 Debra Schwartz:** Huey Lewis says wonderful things about the Sons of Champlin.

**0:37:19 Terry Haggerty:** I knew his mother long before I knew Huey.

**0:37:23 Debra Schwartz:** He says she was the star of the family.

**0:37:25 Terry Haggerty:** Oh Magda, oh my God she was amazing. When I met Magda, the first time it was at Albert's house, and the swimming pool was downstairs, and so here's Magda and David Brown down there in the pool, naked. It was still a little hard for us to get naked, but —

**0:37:43 Debra Schwartz:** There is your friend's mom, wow.

**0:37:46 Terry Haggerty:** I didn't know Huey at the time. I think he was still at Dartmouth and hadn't come back.

**0:37:55 Debra Schwartz:** I've heard it from several other musicians of the day that the Sons of Champlin were considered to be pure musicians.

**0:38:04 Terry Haggerty:** We were.

**0:38:05 Debra Schwartz:** Technically advanced.

**0:38:07 Terry Haggerty:** Oh yeah. We did all those different things. And we were so highly influenced by Fred Roth. I have to go back. Fred Roth, it was almost like he was a bipolar person, 'cause he had some real highs and he had some pretty dark lows. He was never mean, but he would really withdraw inside at certain times. When he would take LSD, his whole body, it would all of a sudden just explode into this white fuzzy energy, around his whole body, and I'd seen him any number of times lying on the ground, just like in this, you know, Hallelujah kind of state of mind.

**0:38:58 Debra Schwartz:** Eyes shut, looking up, hands together.

**0:39:00 Terry Haggerty:** Just with this amazing aura all around him, and you could hear it. It actually made this hissing sound almost, the energy coming off of him. I mean really a truly amazing, amazing human being, and for me personally, he was like everything from the dad that I never really had to the most incredible spiritual teacher. A lot of the reason for me to want to do this interview is to really give those people their due in how influential they were to the Sons. It was always the Sons that steered them to me, and the one time that was really socially impactful and influential was when we first took LSD and met Fred Roth.

**0:39:55 Debra Schwartz:** And that was '65-ish?

**0:39:57 Terry Haggerty:** Yeah. "Welcome to the Dance" was the last really pure Sons thing. *The Circle Filled With Love* was an amazingly, nicely produced album, but everything had gone to Hollywood at that point, and the direction that Bill and I were going was really very, very different. Bill, from the very moment that I knew about him, was so good and so clear about what he wanted to do in life. And in all fairness to him, he really got wrapped up in this amazingly energetic, expanded thing, and it didn't really represent his deepest desires to be really commercially successful, and not from a superficial place — just like he really wanted to be the best Bill he could possibly be. There was lots that I didn't understand, 'cause as soon as I saw the revolution and the radicalness of what we were involved in, that's where I wanted to go, and I felt very strongly that that was the Sons' mandate. And Bill and I took LSD together for the first time.

**0:41:18 Debra Schwartz:** You mean the first time you ever took LSD you did it with Bill?

**0:41:20 Terry Haggerty:** Yeah. It was the most amazing thing because we got dropped off at the top of the mountain on Tam at about maybe 10:00 in the morning, and we had an agreement with I think it was Fred or somebody to meet us at Alpine Dam in the later afternoon, 4:00 or 5:00. And, my God, we'd just gotten so amazingly high, and I remember seeing Bill laying there, very much like Fred, with all this energy coming out of him. Then out of nowhere all these little birds came in and they just landed all over him. They were just diving into this energy that's coming out of the dude. And Bill was always really very complex — a good man, very complex. Sometimes he was very approachable, other times he wasn't. To be able to really access that part of Bill really took a lot of safe area for that to really come out. But I really felt right from there that I really knew him, that I had a spiritual connection with him, and that we were there on kind of the same reincarnation mandate.

**0:42:47:** How insulting for somebody to feel like they know somebody like that? [chuckles] But nonetheless that's how I felt, and I still do. A lot of the dialogue between me and Bill is me going, "This is spiritual stuff. I don't want to make a mistake. I don't care how much we get along or we don't get along, you're still one of the spiritual mentors for me. And I take the lyrics of your tunes and I bring 'em to the dying people so they'll feel better, so this is what I think." It's so great at this point in our life. I hope he lives long and prospers, being as sick as he's been. But at this point I think we both really recognize a deep love and respect for each other. It gets very warm and then, "Okay, that's enough." [chuckles] But the wives are great. I've always been deeply connected to Tamara, and she loves Katie, and they both look at me and Bill and they laugh at us guys. [chuckles]

**0:43:51 Debra Schwartz:** What kind of acid were you doing then?

**0:43:54 Terry Haggerty:** Well, way back then I knew Owsley and he was influential with my marijuana growing too.<sup>2</sup>

**0:44:00 Debra Schwartz:** Talk about him. 'Cause there's people that are going to be listening to this interview that don't know about Owsley.

**0:44:06 Terry Haggerty:** Well, I didn't know him that well. He was just part of the whole fixture of all the bands. We were managed by this company called West Pole, and it was Big Brother and Quicksilver and the Sons and the Ace of Cups and Freedom Highway. Because we were involved with so many of their really first wave, psychedelic bands, or '60s bands, we just got to meet everybody, and Bear and I hit it off really well.

**0:44:38 Debra Schwartz:** Bear?

**0:44:39 Terry Haggerty:** Bear. That's what they called Owsley. And we hit it off really well. I remember at the Avalon Ballroom him coming and going, putting a little

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<sup>2</sup> Terry refers to the audio engineer and underground chemist, Owsley Stanley, also known as "Bear."— Editor.

pouch, a little leather pouch in my hand. He did this with all the bands. And it had, like, about 30 hits of LSD that he'd made, some White Lightnings and some Purple Hazes, and just really the amazingly strong stuff. That White Lightning was probably the strongest LSD I personally had ever seen.

**0:45:18 Debra Schwartz:** Do you know how many micrograms it was?

**0:45:20 Terry Haggerty:** I think they were only two-fifty.

**0:45:21 Debra Schwartz:** Mm-hmm.

**0:45:23 Terry Haggerty:** Or they might have been more than that 'cause they were designed to be cut up, so they might actually have been 500 or even a thousand, but we just took a whole one. [chuckles]

**0:45:34 Terry Haggerty:** And one of my greatest experiences with Bill ever was we took the White Lightning and we went up above Kent Lake. It's not like we were really intimately, physically close, but we were so high and we were sitting there, and we were looking at each other and at least on my side we just de-evolved through every life form from monkeys to single-celled creatures. So that's another place where I always felt my true connection with Bill is like being an evolved being.

**0:46:24:** Almost all the lyrics on the first album, and this is just my opinion, were things that were told to us by the poets and Albert and Fred, 'cause we didn't know anything about Hinduism or Buddhism or any of that level of thought. But it was this just wash of Eastern philosophy and the Eastern religion. And they really are all Bill's lyrics in the sense that he's a great writer. He took that stuff and really turned it into incredibly contemporary, compelling, poignant ways of talking about everything. It was so good that Gary Snyder for a long time wanted to come and read poetry between our shows, but it was just like a little too uncouth for him. He was a little bit more sophisticated than us.

**0:47:22 Debra Schwartz:** Gary was?

**0:47:22 Terry Haggerty:** Yeah, reading poetry between a crazy rock 'n' roll band.

**0:47:26 Debra Schwartz:** Well, it's kind of a funny mix of energy because I remember the light shows back then and the light shows seemed to be customized for people on psychedelics.

**0:47:37 Terry Haggerty:** Why are you there? Hello.

**0:47:42 Debra Schwartz:** And that's really the focus of what you're describing, as I understand it, is that so infused in the rock 'n' roll of that time was a psychedelic experience. Expanding your mind, breaking down the walls of perception, reaching out and in and all around and finding the connection that is common in humanity amongst us all. That's a lot of what that experience was with music.

**0:48:12 Terry Haggerty:** I think initially that's what it was. And the interesting thing about being in the Sons, we were just that much younger, even though we may have been the most musically skilled group out of San Francisco for a while, we were a second generation group. And so in a lot of ways the college students that really had something to say that weren't musicians, that taught themselves to be musicians, which was a large portion of all the bands.

**0:48:51 Debra Schwartz:** Give me examples of the bands.

**0:48:52 Terry Haggerty:** Well, I mean like Grateful Dead or a Big Brother or Charlatans or Quicksilver, the iconic ones, Airplane. There was a lot of just learning how to play while that whole thing was going on. Because all of them were really smart. Everybody seemed to be really highly educated and they were just on that cutting edge of the end of the Beats and the beginning of psychedelia. And we came into it just that much later to where we knew everybody and everybody loved us and everything, but we were never really accepted into that.

**0:49:35 Debra Schwartz:** You described kind of a kid brother thing.

**0:49:39 Terry Haggerty:** Yeah. That's our second —

**0:49:40 Debra Schwartz:** Here comes the kid brother after the ice breaking older brothers or sisters. Is that how you felt?

**0:49:48 Terry Haggerty:** Yeah, sure. And you know for a long time I would think, "These guys aren't very good," but as I got to understand more and more what they did, when they did it, and what an amazing movement that that whole first wave of San Francisco bands was and how integrated it really was to the thing that I love, which is creative anarchy. I was introduced to that. We were introduced to that by our manager Fred. That was kind of the rallying cry. It's always been that. For me, it's never changed. I wanted to live as simple life as I could, use as little as I could. I've never been involved with or worried about money.

**0:50:44 Debra Schwartz:** When I interviewed Marty, I asked if he had any regrets, and he goes, "Yeah, I should have gotten some contracts signed." There's the naivete of the creative process and then it becomes something more, becomes business, and didn't always pan out that the people that were creative were that creative with their business opportunities.

**0:51:04 Terry Haggerty:** And the thing with Marty is like — again, I don't know this personally, but I was just talking to Joel Selvin about this yesterday, and he knew Marty really well, and he said, "Well, did you know that Marty was autistic?" I said, "No, I didn't." And he said, "Well think about it. Think about how he was and how inward he was and what an effort it was to go out. But that's actually what made him Marty and made him really the best Marty he could be."

**0:51:39 Debra Schwartz:** Interesting.

**0:51:39 Terry Haggerty:** Yeah, I thought the same.

**0:51:41 Debra Schwartz:** When you talk about this creative anarchy, can you give me an example of a performance you were either in or observed, where you felt that so strong, that communion amongst younger people, where that was alive, that sense of creative anarchy?

**0:52:00 Terry Haggerty:** Well, almost any gig from 1967 to 1972. Almost anyone had that in there. I would always really spend a lot of time thinking about the unified field of consciousness. I would really pretty much just pray for an opening, the grace of connecting and the passing-it-on quality of the experience. So, every time we played wasn't a finite thing. It was a pretty infinite thing with infinite possibilities. That's why the audience and the Sons loved me. Well, maybe my guitar playing was pretty good, but I think I just had a connection with everybody. I'd really make a point of talking to everybody about what mattered, what mattered to them, and it was always really quite the experience of getting on the stage and just looking at everybody and just looking really lovingly, and looking and looking.

**0:53:17:** Not playing, but just looking, and just being there, and feeling more and more people looking. And eventually like, "I'm looking at you, and you're looking at me, and we're setting up this dynamic," and then we would play. I know lots of people felt that that was happening. And to me, that's what the Sons were about. I kinda got lost in paying too much attention to the individual tunes or the careers or the ambitions, 'cause I never really believed much in that. I, from an early age, I kinda came to the conclusion that ambition was probably not helping the feeling of unified consciousness. [chuckles] I felt like it was kinda going the opposite direction.

**0:54:09 Debra Schwartz:** So that ultimately resulted in going on different paths for you?

**0:54:16 Terry Haggerty:** Yeah, well, a lot of things happened with the band. And I don't wanna really get in any specifics of who did what or why or anything like that. Just at some point, there was too much alcohol, too much bad drugs, too much ambition, and I just realized that the thing that I held dear wasn't a possibility that was gonna happen. Not that it wasn't, by the time you died, gonna get resolved, and everybody was gonna find their true spiritual self, but that particular incarnation, what I considered to be the Sons, came and went.

**0:55:01:** So again, for me, and it's just my own view and it's highly-biased and probably not very true, but we were a psychedelic band with a really true, loving message, and that was our most powerful time ever. And all the rest of it was, "If that satisfies you to be famous, or that satisfies you to be whatever, far be it for me to say



anything about it.” But whether I was dumb or evolved, which I can’t really figure out, I threw all of my chips over here.

**0:55:42 Debra Schwartz:** The temptations of fame, the temptations of being that guy on the stage with the guitar and all those adoring eyes on you —

**0:55:56 Terry Haggerty:** It can be an amazing thing, ’cause once it gets in your mind, and your mind starts running with it, God, hopefully your parents were good and taught you some things so that you don’t get carried away.

**0:56:10 Debra Schwartz:** Yes, exactly. But can we talk a little bit about that, since you’re such an honest man?

**0:56:15 Terry Haggerty:** Well, sure. One of the things I’ve learned in my life as I’ve gotten older and older is that — the mothers of my children are amazing women and really highly-educated and incredible parents. And I just learned — even though my father was pretty abusive, and that was really difficult — that parenting, education, without a real bias in directing your kids, has to be there.

**0:56:49 Debra Schwartz:** I remember very well there was so many things going on simultaneously in the ’60s. There were the reactions to the Vietnam War and the kind of patriotism that was being challenged in the United States. There was the pill, and now women have freedom of choice: socio-sexual revolution. Suddenly there’s all kinds of new drugs that expand consciousness and further break down those walls that younger people of that time felt constrained by but their parents were held up by, you might say, or defended, especially post-World War II.

**0:57:36:** I can remember very well watching my older sister and brother just go wild. A lot of fun on the one hand, but terrifying to watch if you’ve got young people making decisions that, as a parent, you might say, “This is highly threatening to me.” But at the same time, the energy that’s being created and is fulminating in this, as you described it, this creative anarchy, it’s a narcotic in itself. My older sister used to say, “We are all brothers and sisters in the revolution of life.” There was this unity, and there was a sharing, and there was an openness that didn’t exist in the previous generation for a lot of reasons, and so a by-product of that was some pretty reckless and wild behavior. And there’s groupies, and there’s drugs, and there’s money, and there’s fame, and then music becomes big business, and then there’s commercialism.

**0:58:52 Terry Haggerty:** Well, you know what? I really avoided it in the music business, but when the Sons broke up, because I was such a geneticist with marijuana already. While I was on the road, I always grew it, and I was always working on collecting the seeds and growing my own varieties. But when the Sons broke up the first time, I think that was ’77, all of a sudden I had created so many connections. Because the model back in the late ’60s was that the dealers went and got the sacrament, and the musicians played the sacred music, and we were gonna change the world that way. But it was a very simplistic way of looking at it. Nobody factored in what the dealers were

gonna get, or anything like that. But it still really had this very compelling narrative. And aside from that, the dealers were always bringing their best to the bands.

**1:00:02 Debra Schwartz:** Like their offerings.

**1:00:04 Terry Haggerty:** Their offerings, yeah. So literally I met some of the most amazing big time dealers, the Goldfingers and the Big Jerrys.

**1:00:14 Debra Schwartz:** Oh, Goldfinger.

**1:00:15 Terry Haggerty:** All these people, really international, amazing people, and sometimes dumb people. So when the band broke up — it's hard to give it a definition. But anyway, I ended up having a period of time where I was doing a lot of deep breathing exercises and a lot of Yogi Bajan practice. And my Kundalini got going so intense that I had so much energy going through me that it was literally like if you would touch me, you'd have creative stew. For a couple of years there, I was just about in a cloistered state dealing with it.

**1:01:11:** I remember reading this thing from Muktananda and they were asking, "Well, what's the most difficult part of your life?" And he says, "The most difficult part is integrating Shaktipat into my life, 'cause even now, as an old wise man, it's still the infinite energy of life." So, I really reached this really almost incapable of doing much of anything other than really have these amazing energy movements, and then come back, and spent time with Baba Hari Dass and did all this Ayurvedic healing and cooling in my body. I'd lost the ability to make any money, so all my dealer friends started fronting me herb, and I started selling herb. And I had the best price of anybody, so I started selling more and started making more money. One thing led to another and I pretty much got stabilized, and then I was just humping away. The truck full of product was coming down, and the suitcases of money.

**1:02:25 Debra Schwartz:** Was it coming from Northern California or Mexico?

**1:02:27 Terry Haggerty:** Oh, no. This is way pre that. Yeah, Mexico.

**1:02:30 Debra Schwartz:** Mexico.

**1:02:31 Terry Haggerty:** And Colombia and Thailand.

**1:02:33 Debra Schwartz:** Is the statute of — some of these people are dead, like Goldfinger.

**1:02:39 Terry Haggerty:** Yeah.

**1:02:40 Debra Schwartz:** I remember the amazing story about him.

**1:02:42 Terry Haggerty:** There's no statute for LSD. So basically, you can't be talking about it.

**1:02:46 Debra Schwartz:** Okay so we won't talk about LSD.

**1:02:48 Terry Haggerty:** There's a number of people that basically would love to know, and I can say that I don't know them. [laughs]

**1:03:00 Debra Schwartz:** I'd love to do an anonymous interview. But I do remember the story about Goldfinger where he has a plane full of pot and he's in Mexico and he's on the plane and the propeller accidentally cuts his arm off.

**1:03:08 Terry Haggerty:** Oh no, that wasn't Mexico. Here's the story.

**1:03:12 Debra Schwartz:** Oh, let's get the real story.

**1:03:14 Terry Haggerty:** He had a plane full of pot. He landed at Gness Field in Novato. He backed into the propeller with his hand and with his head. The thing just barely nicked his head, took his hand off. He went and had his hand cauterized. They couldn't put it back on, the technology wasn't there at the time. Had his head sewed up, took a bunch of LSD, and went to a Grateful Dead show. [laughs] The reason I know this is 'cause Steve Parish told me. I just did an interview with Steve a while ago and we talked about all these guys and our relationship with them. And it was really, really a trip.

**1:04:01 Debra Schwartz:** Didn't Nicki Scully have a daughter, Acacia, with him? Wasn't that Goldfinger, his daughter?

**1:04:06 Terry Haggerty:** Yeah, maybe, I don't know. But he was a wild guy. And again, I can't claim that I knew him that well.

**1:04:13 Debra Schwartz:** Oh boy, I heard a very different story about that.

**1:04:15 Terry Haggerty:** Yeah. Well, there's plenty of them.

**1:04:16 Debra Schwartz:** There's plenty of them. The urban legend of these kinds of things.

**1:04:20 Terry Haggerty:** Yeah, they all go. But the person that really tied me in everywhere, and I can talk about him 'cause he's dead also, was Deacon. Deacon's parents were diplomatic aides to any number of countries, and so he had all these amazing —

**1:04:37 Debra Schwartz:** What did he do?

**1:04:38 Terry Haggerty:** He basically dealt gems and smuggled. But he was really a wonderful guy, really incredibly interesting, really a very deep Buddhist person inside his world of privilege and wildness. You know?

**1:05:00 Debra Schwartz:** What did they used to say back then about — there was no mandatory sentencing. It wasn't too difficult if you got busted for pot. They'd say go to Lompoc for six months or a year and make good connections while you're there.

**1:05:13 Terry Haggerty:** Well, that's probably the truth. I got busted, but it was only a small amount of pot. It went all the way to trial in Marin County and I had Brian Rohan as my lawyer. And as the case is going on, I'm just deciding that my lawyer is so incompetent that I stand up, and Peter Allen Smith was the judge, and I said, "Your Honor, I wanna fire my lawyer." And he looked at me and he says, "That's the first reasonable thing I've heard." [laughs] So I just told him the whole thing. I said this is what I did, and he says, "Oh well." First and foremost, he was a friend of my dad's, 'cause my dad was the assistant county recorder and nobody was examining these things enough to recuse yourself from anything. So he's looking at me, and he goes, "Okay, six months probation, and don't do it again, alright?" And so I go to the probation officer and the probation officer is a fan and he goes, "Here's your forms, fill 'em out, make sure you send one in every month. Every month send one of these things in." [chuckles] So that was the only skirt that —

**1:06:29:** I actually did get indicted in Nevada for knowing this group of people that ended up being one of the most amazingly sophisticated group of smugglers. They had developed a code that couldn't be broken, and the DEA got it in their head that I was the code keeper. The case was based in the state of Nevada. So early in the morning I'd get calls from the prosecutor saying, "We're gonna get you," and then they'd hang up. [laughs] And they did everything. They came and they'd wait until I'd take my garbage out and I'd be walking down, and they'd drive up in their car and they'd take the garbage and throw in the trunk, and it was all just to try to intimidate me.

**1:07:26 Debra Schwartz:** Yes.

**1:07:27 Terry Haggerty:** And eventually the person who'd rolled over on me — it was a wife of one of them, and it turns out that he just had this phone book and my name was in it. He started doing cocaine and getting obsessed with weapons and beat her really badly. And she was so pissed, she took the whole book and turned it into the feds. So all of a sudden, I was the most high profile person they could recognize.

**1:07:55 Debra Schwartz:** And so they went for you.

**1:07:56 Terry Haggerty:** They went for me.

**1:07:58 Debra Schwartz:** Tried to torque you.

**1:08:00 Terry Haggerty:** Yeah. But luckily, I knew everybody, and I had all this pro bono work from these amazing lawyers and eventually —

**1:08:07 Debra Schwartz:** It pays to be friends sometimes.

**1:08:09 Terry Haggerty:** Yeah. And between the main witness refusing to testify against me and having really good lawyers, I skirted that and I think it was my last really — I was really involved with Hawaii, right from the very beginning of Hawaiian marijuana, because I knew the Brotherhood so well in Southern California and they brought all these amazing genetics to Maui.

**1:08:36 Debra Schwartz:** You just said the word “brotherhood,” and not everybody will understand.

**1:08:39 Terry Haggerty:** Brotherhood of Eternal Light and Love. That’s what they called themselves.

**1:08:42 Debra Schwartz:** Why don’t you explain that a little bit more because they were sort of like families, I guess you could say they were crime families, ’cause it was illegal, but at the time, it was more of a brotherhood.

**1:08:56 Terry Haggerty:** It was like if you had 50 guys that were smugglers that all looked like they were members of the Eagles. They were just the most handsome cool guys. Everybody drove Porsches and it was based out of Laguna Beach. The mayor was part of it, I mean it was really quite the deal. They had this house out there in Laguna Niguel and Tim Leary was there and these big LSD parties would happen. But you know eventually the friends that I knew, they got, you know, busted and they literally tore their whole houses down and then dug the property up about 10 feet deep to find all the amazing amounts of money and hash.

**1:09:44 Debra Schwartz:** You mean the man did.

**1:09:46 Terry Haggerty:** The feds, DEA.

**1:09:46 Debra Schwartz:** The feds came in.

**1:09:47 Terry Haggerty:** Yeah, but so anyway, they brought in a lot of amazing genetics from Afghanistan and that all moved over to Maui. That was right at the end, at the time that the Sons was breaking up.

**1:10:05 Debra Schwartz:** And this is what year?

**1:10:06 Terry Haggerty:** Oh ’75. You know, the Sons broke up in ’77, and I was already pretty much providing the amazing stash to lots of the bands.

**1:10:23 Debra Schwartz:** Drug dealer to the stars.

**1:10:25 Terry Haggerty:** Well, and to the other dealers, you know? My stuff was so crazy expensive and inaccessible, that only the richest people could buy it.

**1:10:35 Debra Schwartz:** You had become like the —

**1:10:36 Terry Haggerty:** That's where I'm going with it.

**1:10:38 Debra Schwartz:** Yeah.

**1:10:39 Terry Haggerty:** So for all my anger about the sellouts, I ended up being seduced into this thing and just step by step by step by step, all of a sudden, I found myself really with this group of people that was not good. It all culminated in going on this boat ride, a really big like 120-, 130-foot-long yacht in the San Francisco Bay, and the admission for everybody to get on the boat was like two platinum Krugerrands apiece. This is back there in the '70s, so that was a lot of money, but everybody had it. So I'm standing on board with a guy that I know who's been fronting me all of my stuff, and looking out in the distance, and I see this boat coming, and it's a big old boat, and I realized it's a cigarette boat, and the thing's just going and it starts spinning around the big yacht and it's got this tripod and guys are filming everybody, and all the people that were on deck fled as soon as they saw the boat there, everybody went down below.

**1:11:58 Debra Schwartz:** This is the DEA.

**1:11:58 Terry Haggerty:** Yeah. I'm standing on board with my friend, really not a friend, but standing up there and the guy down on the boat yells up, "Hey, Charles." And Charles answers him, and I said, "Well, who's that?" "Oh, it's the DEA."

**1:12:20 Debra Schwartz:** You're with your friend who's answering to the DEA.

**1:12:22 Terry Haggerty:** Yeah. They all know each other and he says, "Oh, they've been trying to get me for years." The guys that were on this boat were all like Pakistani and Middle-Eastern people, and I swear it, just every one of them looked like they'd killed somebody, and I eventually just came to. I just went, "Oh my God. How —"

**1:12:42 Debra Schwartz:** "I'm in bed with some creepsters."

**1:12:44 Terry Haggerty:** "How did this even happen? Oh my God, I'm done, I'm done, I'm done." I got out of the indictment, and I just went into the whole genetic part of the herb, and growing just enough. Joel Selvin wrote me a really nice review that sums it up. He says, "If you were lucky enough to get this, you'd know that it was the best ever." But nobody did because there wasn't much. It was all a personal favor from me to different people. Paul Kantner would get a little. People like that.

**1:13:23 Debra Schwartz:** What you're describing, and I think it's really important if we're being honest in the history of Mill Valley and Sausalito and the Bay, is that there

was a drug culture going on and not just of taking drugs, but this was business, big business: imillions and millions and millions of dollars and ships and boats and organizing. And these people were living in Mill Valley and Sausalito and San Anselmo and Hawaii.

**1:13:55 Terry Haggerty:** And they were all the richest people. You know what, it's still like that in a lot of ways, even though it's different, but those things still exist. But the Marin County thing really culminated when cocaine showed up and people started dealing a lot of cocaine. And again, I just removed myself from that completely. But kind of the culmination of it as far as awareness, of people becoming aware of how bad it was, was these guys getting executed at the Howard Johnson there in the late '70s, I think it was, early '80s. Cocaine deal gone bad. You can find it in the *IJ*, I'm sure.

**1:14:38 Debra Schwartz:** Over by where the Holiday Inn Express is.

**1:14:41 Terry Haggerty:** Yeah. It used to be the Howard Johnson's.

**1:14:42 Debra Schwartz:** I'd forgotten about that.

**1:14:45 Terry Haggerty:** Yeah. That was just like, "Oh my God, people are killing each other now."

**1:14:54 Debra Schwartz:** I remember in the '70s, when we were in high school, you could go over to Garberville and pick bud for money to pay for your college, and the ladies in the town had their tea and they would clean with you. It was all pretty open. It was a benign kind of agriculture at that time, which now is very different.

**1:15:15 Terry Haggerty:** It's always been kind of a consistent underpinning of a lot of people surrounding this whole music scene for a long time. And it's not that way anymore. We're all older, and that was a different time of our life. But I think the last echoes of that were when we got together after being broken up for 20 years or so.

**1:15:48 Debra Schwartz:** The Sons of Champlin.

**1:15:49 Terry Haggerty:** Yeah, this was '97, '96, whenever it is we got together and did that series of Fillmore shows, and then we were trying to make a go of it again. We signed with Grateful Dead Records, and they gave us \$15,000 I think it was to have somebody go in front of each town and do our promotional stuff.

**1:16:20 Debra Schwartz:** You mean, like the press packet.

**1:16:22 Terry Haggerty:** Yeah.

**1:16:22 Debra Schwartz:** The interviews and the newspaper.

**1:16:25 Terry Haggerty:** A well-known person in the Grateful Dead organization, not to be named, ended up being hired to do that. And we were so optimistic about it, but that person just checked into the Navarro Hotel in New York and spent all the money on drugs and we lost sight of him for the whole tour. [laughs]

**1:16:56 Debra Schwartz:** I know who you're talking about. [laughs] It's not a good thing to give an addict a bunch of cash.

**1:17:02 Terry Haggerty:** And that particular person I really thought was wonderful and really loved him. We were always happy to see each other forever until things moved on. But it was just like, "Oh. Nothing's changed. This is terrible."

**1:17:18 Debra Schwartz:** Drugs can make good people do bad things.

**1:17:22 Terry Haggerty:** Yeah. I know. And then basically, I had to get out of that one too. It was a combination of I don't know if I was fired or I quit, but it didn't matter, I had to go. [chuckles]

**1:17:33 Debra Schwartz:** When we talked earlier in the pre-interview, you talked about some of the people you've known. Let's go back to psychedelics.

**1:17:40 Terry Haggerty:** Yeah.

**1:17:40 Debra Schwartz:** Terrence McKenna.

**1:17:42 Terry Haggerty:** I can't really claim that I know him. I've got friends that want me to go and hang with his wife. They said you guys would just really hit it off.

**1:17:54 Debra Schwartz:** I went to listen to him speak when I was living in Boulder and I remember he said, "My preferred method of death, if I'm going to die, I'd like it to be death by astonishment."

**1:18:05 Terry Haggerty:** Oh well, you know everything that he said was stuff that —

**1:18:08 Debra Schwartz:** Clever.

**1:18:09 Terry Haggerty:** Well, it's all stuff that we thought of long before, whether it was "transpermia," or the consciousness of mushrooms, or the mycoweb in consciousness, the intergalactic nature of all of it. These are all things that you actually experience that are quite real.

**1:18:29 Debra Schwartz:** And now they're being studied, and there's kind of a revival.

**1:18:32 Terry Haggerty:** Yeah, most definitely.



**1:18:34 Debra Schwartz:** Let's progress on a little into the work that you do. First of all, let me think for a moment, have we spoken enough about your musical ability? Do you feel represented?

**1:18:48 Terry Haggerty:** Oh, yeah. No, I don't need that.

**1:18:50 Debra Schwartz:** Do you feel like you're a good musician?

**1:18:54 Terry Haggerty:** No, I usually feel like I'm not. I wish I was better. I really feel like I'm a fraud a lot of times. But my great gift is I really love people and they know that and they love me, and there's a lot of us in the experience. That's what I wanted to do anyway. I wasn't ambitious enough to really practice. I wanted to pick wild mushrooms and sit in the woods, and I don't know that there was enough compelling stuff in the music business for me to change my overall trajectory of that. I wanted to end my life in a state of deep meditation in a fairly peaceful place with people that I love.

**1:19:44 Debra Schwartz:** Have you ever met a musician that goes on to this uber successful career like Bob Dylan or somebody? Can you find peace with that kind of —

**1:19:53 Terry Haggerty:** Oh, I think a number of those people have. First and foremost, I think the intellects of a lot of those people so far outweigh anything that my mind brings to it that it's not for me to even try to extrapolate. It's like trying to think about Pete Seeger and come up with anything other than, "God that was amazing." [laughs] These are really amazing people, like bodhisattvas incarnated into this world, and they're supposed to be unfathomable. It's supposed to be unknowable. That's what makes a person great.

**1:20:28 Debra Schwartz:** You've listed a lot of names. Who have you forgotten to list? Is there some people that you'd like included in this discussion, people that you'd like to be remembered for whatever influence they have on you?

**1:20:45 Terry Haggerty:** One of the most soulful people is Taj Mahal. Oh my god, Taj is great.

**1:20:49 Debra Schwartz:** You played with him?

**1:20:51 Terry Haggerty:** We did shows with him. And Taj Mahal and I are friends. We don't see each other that much, but we have a whole history of musicians we know, so it's always really fun to hang out. And we check out all of that stuff, but I don't fit in anything, and that's one of the things. I just don't fit in anything. I am just me, and it's just so heartfelt and devotional, but it really doesn't apply to much anything. If you asked me to play on your stuff, I'd point out a bunch of reasons why there's somebody better you could get. And if you really convinced me that you knew what I was gonna do or maybe do, then I'd do it.

**1:21:38:** I've had great experiences with this. I come into the studio, they've got their music — when they call me on the phone to do it, I say, "First and foremost, I don't wanna hear any of your music. I don't wanna know anything about your music. All I wanna do is get in and set my guitar up, get a nice sound, and I want you to push record the very first time I hear it, 'cause that's when you're gonna get the very best out of me." And then after we do that and my consciousness is freed to just freely associate all the stuff, then we can go in and we can edit. We can select parts and then we can do the crafting. But I just don't wanna have a plan. I don't wanna hear it, I really don't. If that makes you insecure, then maybe I'm not your guy. But people that know me, they're just going, "Oh shit, that's great. We're not gonna sell any records at all, but that's great." [laughs]

**1:22:39 Debra Schwartz:** Any other influential people, in the sense that they influenced you, not just worldwide?

**1:22:45 Terry Haggerty:** Oh, all great guitar players, doesn't matter if they're country Western or anything. If it had a guitar in there, it was really influential. And you know what? All these distinctions and things are true in the sense that for different parts of the country the roots and the diasporas have created them, but there's really no separation in the music, other than music people had to make it that way, so they had more product to sell to more different groups of people.

**1:23:23 Debra Schwartz:** You were describing earlier about how you sort of by force of nature or some kind of incredible magnetic attraction have ended up being a guide for those that are dying.

**1:23:42 Terry Haggerty:** Well, when I was having all my Kundalini things, it really took a lot out of me, and they went for so long. They went for so long, having these amazing energetic things.

**1:23:58 Debra Schwartz:** And what does that feel like, to have an amazing, energetic thing?

**1:24:04 Terry Haggerty:** Oh shit, oh shit, oh shit. [chuckles]

**1:24:09 Debra Schwartz:** Like a hyper-mania type of thing?

**1:24:11 Terry Haggerty:** No, 'cause there's really some amazing consciousness, expanded consciousness in it. It's just a lot. And for me, none of it was unfamiliar. I really felt like it was all part of things that I brought with me from earlier incarnations. None of it seemed out of reach per se, but one of the things Baba Hari Dass wrote down was very dangerous, very dangerous, could kill you. And when you look at that kinda energy in the history of spiritual things, whatever the practices, there's a lot that said about people that went about opening themselves up the wrong way, which is probably what I did. Rather than really having that deep lineage of spiritual practice, you went off and did your own thing, and you're kinda out there by yourself and you might not be

fixable enough to really actually ever really be accepted into a real lineage, 'cause a lot of the mechanism, subtle mechanism got broken with the thing overheating. [chuckles]

**1:25:26 Terry Haggerty:** But, that said, that's the path that I took. And it took so much energy out of me, at one point my body just started breaking down, I couldn't go any further. And, they took me to hospital and couldn't figure out how to stop all of the energetic things happening.

**1:26:02 Debra Schwartz:** Was it like your RPMs were 6,000 and you were inneutral or something?

**1:26:06 Terry Haggerty:** Oh no. You name it, everything was just towards a 10. So they put me in an induced coma. This was at Stanford. And, eventually, it all cooled out. But it was such an intense experience that it really, really messed with my linear mind for a while. So when I got out of that I almost could hardly remember who I was.

**1:26:40 Debra Schwartz:** And what year is this?

**1:26:42 Terry Haggerty:** That had to be 1980, 1981, right in there. And when I came out of that I felt so grateful to be alive. I had never ever felt such an appreciation of having a life. Because of the way I thought about these things, and kind of thought about them in probably not a very clear Buddhist way, but even in my most distressing places I always, inside myself thought, "This is really interesting. This is amazing stuff. I wonder what's happening here. This is just amazing." So as it went, whether it's the truth or not, I got a sense of the human *bardo*, being in the human *bardo*, getting to the edge of the human *bardo*.<sup>3</sup> I really had a couple of amazing near-death experiences. I had an experience of people praying for me where, tangibly, I could see the energy and feel the energy come to me and help me. So, lots of things that I knew existed, but I'd never had it emotionally really impact me. I walked away with a sense of, "I know something. I don't know what it is that I know, and I don't know what I'm gonna do with it, but if I could be of any assistance to anybody with this experience I've had, I'd like to make myself available."

**1:28:36:** And the funniest thing, one of the things I think I learned was — I was raised a Catholic. Jesus was a big thing, I always loved Jesus. I loved the teaching, but never was buying any of the rest of it. I hate religion, but spirituality interests me. Religion is somebody's plan. It's not mine. But I went to Saint Anselm's Church right from the hospital, and I just prayed in front of the altar, and I prayed to Jesus that I was gonna dedicate my life to being available to anybody that I could benefit. And then I learned about the Living/Dying Project and I submitted my bid to be part of that. 'Cause they vet you, and I think I was right on the edge.

**1:29:28 Debra Schwartz:** And the Living/Dying Project is?

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<sup>3</sup> The *bardo* is a concept in Tibetan Buddhism that refers to a state of existence between incarnations.— Editor.

**1:29:30 Terry Haggerty:** It's a Buddhist group. It's Soygal Rinpoche and like all of the amazing people in the dying movement from the very beginning. Dale Borglum, the guy who runs it, is really quite the amazing human, and Ram Dass — just really, really quite a group of special people. But they accepted me and I had a number of clients. 'Cause I was weird, I got all the weirdest clients, and got to watch a number of people pass in a number of different ways. When I walked away from that, I kinda walked away from it thinking, "Well, I've seen enough people die, and I'm always deeply emotionally moved by it, maybe I need to take a little break from it. But what actually happened is then people started finding me. And there was a way that people would approach me that was just so compelling that I just had to say yes. And with that you're pretty much agreeing to just ride the ride with them until they're gone. But the thing that I really learned was, and I think it's just basic Buddhist knowledge is, life happens on the human plain. Like I was saying earlier, when you get to the edge of it, you have amazing choices and amazing insights into how the next incarnation is gonna go.

**1:31:05:** When you meet somebody that knows something, you know that they know it, and it's completely non-verbal. And most of the lessons of being with dying people happens when they lose their ability to communicate, 'cause that's when all the real deep communication happens. So yeah, now it's been like 20 or 30 years of just meeting these amazingly interesting people. I was just contacted by somebody that I know that's just going through ALS. I had a couple of clients with ALS. I had this one client with ALS, she was so amazing. She had all of the computer stuff that she triggered with her eye, and she was the most amazing pornographic author. She wrote this amazing pornography, and she's just in that little bed. I mean, the stuff was slamming. [chuckles] That made perfect sense to me. I said, "Well, that's how the world looks to me. This is great, glad to meet you." [chuckles]

**1:32:27 Debra Schwartz:** Describing something that you can't participate in at all.

**1:32:31 Terry Haggerty:** Yeah. But really, the smell of the Mediterranean island with the wild herbs and the wild goats rutting on the hill side, and the goat smell and the herb smells and the human smell. She was so perfect in how she expressed it, and you could literally just like, "Oh!" [chuckles] But filled with love. "Well, good for you. I mean, I hope I am a tenth of what you are when I get to that comparable place."

**1:33:14 Debra Schwartz:** Do you think about tomorrow?

**1:33:18 Terry Haggerty:** I think like a Buddhist, that today is the day I die. I would like to recognize something about it, I'd like to think that there is some process inside there that's conscious enough. You know when you get in an accident or something like that, and everything slows down? I'm always thinking that I'm courting that part of my consciousness to where, when really my moment comes, however, if it comes abruptly that I would have that facility to at least connect with that, you know? I'm sure, I'd probably freak out and stuff, but part of me just keeps the threat alive for the —

**1:33:58 Debra Schwartz:** You mean that part that's watching you sort of freak out as you're going through —

**1:34:02 Terry Haggerty:** Yeah.

**1:34:02 Debra Schwartz:** And then you're watching yourself while you're also going through?

**1:34:04 Terry Haggerty:** Yeah, just for the continuum, just to not lose touch with that. You know? Far be it for me to be a decider about anything.

**1:34:16 Debra Schwartz:** Do you have any regrets?

**1:34:24 Terry Haggerty:** Yeah, I regret I got mad at Bill. I wish I was wiser. He's one of the people that I deeply love. But you know what? I've got a will and we're making it better and it's all gonna be good. I think most regrets that I've had, actually ended up being a realization midstream in a conscious process and they all seemed to work out just fine.

**1:34:53 Debra Schwartz:** Any pearls to share for younger people that are listening to this?

**1:35:07 Terry Haggerty:** Listen to your heart. Really pay attention to, not so much why, just pay attention to what matters, and then find the thing inside there that really is, has that's kind of a real humanistic part of it, whether it's sex, whether it's money, whatever it is, there is really a deep part of it that's just part of being a human. So find the part inside your things that makes you a human and then do what you think is right. And when you find those, when you find the parts that make you a human, it just helps you make a more humanistic choice, and you're the one that benefits from doing those things.

**1:36:13 Debra Schwartz:** Are you describing humility here?

**1:36:17 Terry Haggerty:** Well, when that comes that's fine. But I don't know, I think you can be quite arrogant and fully yourself and still have grace that guides your life, and eventually you'll find the humility. Yeah. I think the more gifted and more intelligent you are, probably unless you're a deep spiritual being, that's probably gonna come in the last third of your life, or when you have children, there's gonna be some experience where all of a sudden you just don't wanna pass down certain characteristics of your mind to anybody. [chuckles]

**1:36:52 Debra Schwartz:** If you were to see yourself as a friend you're hanging out with, what would you say about yourself? You talk about Bill, but how about you?

**1:37:09 Terry Haggerty:** "He really does melt down a lot quicker than he should. He is pretty amazingly insecure, hard to understand why he does that 'cause he really doesn't need to, but it seems to be something happened to him at some point that made that a real

integral part of how he deals with the world.” That said, I think mostly everybody really loves me, and they look at me and they go, “Oh, it’s okay, you’ll be okay. We’ve seen it before.” [chuckles]

**1:37:51 Debra Schwartz:** Sometimes those very things can be so dear in the ones you love.

**1:37:56 Terry Haggerty:** I have some really wonderful friends and I can honestly say that if I’m really insecure and I’m having a hard time and my mind’s running away with me, I can really trust them, that the experience just stays with them and they just sit on it and it goes away. It wasn’t a thing anyway and it’s how we help each other just move through the construct of what used to be.

**1:38:22 Debra Schwartz:** Is there anything we haven’t talked about that you’d like to close this interview with?

**1:38:40 Terry Haggerty:** Well, that may we all have the blessings of a higher being guiding us along and showing us grace and forgiveness, and may we be conscious enough to recognize the beings in front of us and the depth of their being. That’s what this is about. When I walk away from this interview, I’m not gonna think about this interview at all. All I’m gonna think about is, your eyes and the depth of your soul, and the fact that it’s just so deeply realized in you that you become me and it becomes us and it’s just like another little very affirming moment.

**1:39:39 Debra Schwartz:** I agree.

**1:39:40 Terry Haggerty:** But yeah, sitting there at that table, with this whole thing, this is nice too.

**1:39:45 Debra Schwartz:** Yes. Terry Haggerty, thank you so much for giving me your story, for sharing your story with all of us.

**1:39:54 Terry Haggerty:** Thanks for asking so many nice questions.

**1:39:57 Debra Schwartz:** I like you. I hope we can keep a friendship.

**1:40:02 Terry Haggerty:** Well, you know what? I’m sure it’s meant to be.

**1:40:08 Debra Schwartz:** Yes, I think so, too. A lot of commonalities. On behalf of the Mill Valley Historical Society and the Mill Valley Public Library, I think we’ve concluded this interview. Agreed?

**1:40:19 Terry Haggerty:** Great. I think so. You know if there’s one last thing I would have to say it is that with your friends that you really believe in, who have a really deep spiritual core, sometimes the greatest blessings can manifest as spiritual emergencies. We all need to be there for each other at that level of awareness because we’re looking to

always expand and to grow into places that are a little scary, and everything that really has real content is a little bit scary. [chuckles]

**1:41:03 Debra Schwartz:** I agree with that.

**1:41:04 Terry Haggerty:** Yeah.

**1:41:05 Debra Schwartz:** Well put, sir. Well put. [chuckles] Alright, I think that's a wrap.

**1:41:10 Terry Haggerty:** Okay, we're good.