Interviewee: Lynda Herrera

Interviewer: Norie Guthrie

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Interview Transcript

Norie Guthrie: My name is Norie Guthrie from the Woodson Research Center, Fondren Library at Rice University. I am interviewing Lynda Herrera, one of the original co-owners of Liberty Hall. Today is June 13th, 2016. This is part of the Liberty Hall oral history project. Could you tell me a little bit about your early life?

Lynda Herrera: My early life. I am a baby boomer but I just barely made it. I was born September 3rd, 1945 in Boca Raton, Florida because my daddy was in the Air Force and he had, uh, another year or so, uh, to go, but they were from Pennsylvania so we moved back to Pennsylvania and, uh, he worked for the light company there. It was called Electrolux. No, that's a vacuum cleaner. Electropeck or something like that. But he came, um, part of his Air Force training was in Texas and he liked the weather and he was really tired of the snow, so he came down here, got a job and we moved here in ’57, and we moved to Pasadena, Texas mainly because they researched and found it had the best school system, which is debatable, because it has a lot of rednecks too. So, we lived in Pasadena until I graduated from high school and then I went to San Jac Junior College for a little while and U of H for a little while, and then I met a man and moved into his apartment which was a little controversial even in those days because it was just the beginning of the hippie era, and, uh, that was about 1965. And it was right in the Montrose. It was a beautiful place, uh, three-story old timie, um, beautiful apartment building with windows that opened onto the street. It was right at the end of the Southwest Freeway. It was at Alabama and Travis and my husband had gone to Saint Thomas High School and some college, but he was from the inner city and he knew all these people and he knew a lot of people in the art world and at Saint Thomas. I guess he went to Marian High School and he got drafted and had to go to Viet Nam and I just felt lost. I went with him to, um, San Antonio where he trained but when I got back, I had a good job, uh, workin' for Harris County but when I got back to Houston I just felt lost, and that's when the hippie thing really hit and there were some of these love-ins and so I went to this one at Herman Park and I met this guy named Mike Condray who was from Beaumont, and he had a motorcycle and he had several friends that had motorcycles, and that was very exciting for me and, uh, I let them stay at the house because then you didn't really have to have a bed, all you had, needed was a mattress on the floor, that, you know, that's how the hippies lived. And, um, he was from Beaumont but he had, uh, this entrepreneurial spirit and I did too. And so we talked about starting a little store right there in the apartment but, um, then we decided that wasn't big enough, it wasn't set up right and he found this old church at Bagby and McGowan and we named it Jubilee Hall and, uh, we did our business on the second floor and on the first floor they opened the first head shop, and they called it the Head Dress, and we got to know those people very well 'cause, uh, we were all hippies and everybody, uh, for
money's sake lived together, besides the rent, rents were really cheap and, uh, we became friends and we gave quite, well we gave maybe 10, 20 shows at Jubilee Hall.

Norie Guthrie: Who, who were some of the bands that played there? Or, or performers?

Lynda Herrera: Um, oh, what's his name, ZZ Top –

Norie Guthrie: Um.


Norie Guthrie: Billie Gibbons.

Lynda Herrera: Billie Gibbons and Dusty Hill and Frank Beard. And, but at that time they called their band The Moving Sidewalks, plus I think they had a couple of other names, and they didn't have their beards, they were just little skinny kids out of high school, but, uh, ZZ Top played there and John Lee Hooker, uh, we got a call, the guy that managed ZZ Top called and said John Mayall's in town, uh, and why don't we get a, why don't we, uh, surprise everyone in the community, we'll announce it on the radio and we'll get him to play at Jubilee Hall, and we said great, you know, and there were more people outside than inside. Do you know who John Mayall is?

Norie Guthrie: Mm hmm.

Lynda Herrera: He's from England and he had the Blues Breakers. And, uh, he was pretty famous then and he was a wonderful blues man and, uh, we ran some films. We had a series of films from the Janus Film Company and, uh, we would try to simulate a light show with these concave discs with oil and colors and, I have a couple of pictures of us up, upstairs of Jubilee Hall, just looking so serious, lookin' up and down you know, to see if we're getting any kind of psychedelic look for the stage.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, um, I guess John Lee Hooker and John, well, they were all pretty famous. John Lee wasn't in very good health then, and he couldn't even stand up to play. He had to sit down. But we had a big old house on, on Stratford, which was in the Montrose, and John Lee stayed with us. A lot of the artists stayed with us but, um, the first thing John did when he came in the house, my girlfriend had a big pot of beans going, and he went directly to the stove and lifted the lid off the beans and went sure smells good, and I still have the bed, and I sleep in the bed that he slept in and a bunch of the old blues guys slept in that bed, um, for, Mississippi Fred McDowell, he's the one that wrote "I Don't Play No Rock and Roll."

Norie Guthrie: Mm hmm.

Lynda Herrera: Um, Mance Lipscomb, I cooked breakfast for Mance and, uh, he took out his false teeth and showed me he had a gold, uh, guitar inlaid in his denture.
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Norie Guthrie: Oh wow.

Lynda Herrera: And he was such a nice man. You know he was a field, uh, hand and John Lomax discovered him. He was from Navasota.

Norie Guthrie: Mm hmm.

Lynda Herrera: And, uh, very humble, beautiful, spiritual man. Real simple. But we had quite a few people stay with us and so then, uh, right, kind of around the corner from, uh, Jubilee Hall was a, a restaurant called the Maverick Camel, and there was this theater group that was running it called the Theater of All Possibilities.

Norie Guthrie: Mm hmm.

Lynda Herrera: They took their philosophy from, um, a famous philosopher, uh, from Russia, uh, I forget his name right now but, um, they were ready to get out of the restaurant business 'cause the restaurant business is really hard work.

Norie Guthrie: Mm hmm.

Lynda Herrera: So we bought it and the first thing we did was find a cook, and we found this wonderful black woman named Thera Newman, and Mike would go and pick her up every morning at 6:30 and we fed the community. We always had beans and rice and, um, my job was to cook the, and of course it was brown rice –

Norie Guthrie: Mm hmm.

Lynda Herrera: – we never served white rice.

Norie Guthrie: Hm

Lynda Herrera: But we had vegetable rice and that was my job to cook the rice every day, and you know, those pots were big, they were like this.

Norie Guthrie: Mm hmm.

Lynda Herrera: And, uh, we had hamburgers, grilled cheese, we had a steam table and we used fresh vegetables. We would go to the farmer's market at 5:30 in the morning, buy the stuff we needed and, um, and she was a wonderful cook and we, I like to think that we kept the community alive.

Norie Guthrie: Mm hmm.
Lynda Herrera: But people from all over would come there to eat. I don't know if you've ever eaten at Harry's.

Norie Guthrie: No I haven't.

Lynda Herrera: But Harry's is on the same principle. Those were a couple of Greek guys.

Norie Guthrie: Oh yeah, no, I have eaten there. Yes.

Lynda Herrera: Yeah, but in the old days Harry's was real crude. I mean, uh, they've got it fixed gentrified now but, um, everybody ate at Harry's because it was so healthful.

Norie Guthrie: Mm hmm.

Lynda Herrera: You know, they used fresh vegetables and they had the steam table, uh, concept and, uh, one of the guys was real loud and then they would, if someone ordered a hamburger or something, they'd have to holler it back and he would joke with the customers, and he was a great personality.

Norie Guthrie: Mm hmm.

Lynda Herrera: And, uh, there was another Greek restaurant in the area called Zorbas that's now called Club F –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and there's a lot of trouble that goes on there but, it used to be called Zorbas, and we knew the artist that, uh, designed the front. He used pilings from the docks on Galveston and a lot of rope and, um, life savers, you know, that go on boats and, oh, it was a great place to eat, and all the waiters were Greek and there was one named John who is still in town who works at a restaurant on Gray, west, west Gray, and their shish kabob was to die for. I've never been able to duplicate it, and it all had to do with the marinade that they put the meat in. They used a lot of lime.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, um, there were a lot of good places to eat in the area. Healthful places, you know, that it just didn't cost much at all to eat there which was a good thing.

Norie Guthrie: So at this time were you, you had both Jubilee Hall and the Family Hand at the same time or?

Lynda Herrera: Um, we were phasing out of Jubilee Hall.

Norie Guthrie: Okay.
Lynda Herrera: Uh, oh, we would have, oh, I think we gave Jubilee Hall up.

Norie Guthrie: Mm hmm.

Lynda Herrera: And the people that had the Head Dress, they were kind of a tight crowd that had known each other somewhere else and they moved on, into a commune out to New Mexico. It was called Free, uh, Tree Frog.

Norie Guthrie: Mm hmm.

Lynda Herrera: But we had a lot of adventures with them. We have, a, a real crude movie on the new web site, the Montrose Houston Hippie Tribe web site –

Lynda Herrera: – that you were so kind to help me set up. But, uh, there's a real crude picture of, uh, a trip we took to Austin. We got an old school bus, a short school bus –

Norie Guthrie: Mm hmm.

Lynda Herrera: – but it's real fun to watch, 'cause they put music to it now, but we took half the seats out, put motorcycles in the back, drove up there and they had a love-in and, um, it was fun to see people when they were really young, you know.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, no, we had given, uh, Jubilee Hall up because, uh, it takes a lot of people to run a restaurant the way we were doing it 'cause we were baking our own bread –

Norie Guthrie: Right.

Lynda Herrera: – and besides regular bread we would have like zucchini bread and carrot bread and, we had one girl that was just the baker, and but Thera is the one who kept everything going really.

Norie Guthrie: And Ms. Newman is the one who went onto Liberty Hall.

Lynda Herrera: Who?

Norie Guthrie: Thera. I was calling her by her – Lynda Herrera: Yeah she did.

Norie Guthrie: Yeah.

Lynda Herrera: She did for a while.

Norie Guthrie: Mm hmm.
Lynda Herrera: Um, and we kept the restaurant, well we ended up moving upstairs in the restaurant because there were a lot of apartments up there.

Norie Guthrie: Mm hmm.

Lynda Herrera: And the front porch, or up above the front doors, the architecture of the building went out like that, and it was aluminum or some sort of metal, and the KKK bombed KPFT. Well they bombed us at the same time.

Norie Guthrie: Hm.

Lynda Herrera: And I, and we were sleeping upstairs, and the only thing that saved us was the way that architecture was.

Norie Guthrie: Wow.

Lynda Herrera: It protected our, us from the bomb.

Norie Guthrie: Mm hmm.

Lynda Herrera: And I had gone to high school with that guy that did it. They, uh, tried him and found him not guilty. And, uh, see I went to South Houston High School and there's a lot of rednecks over there.

Norie Guthrie: Mm hmm.

Lynda Herrera: And you know hippies were a real threat to people back then. The long hair and people thought they smelled bad and, you know, did a lot of dope and we didn't do a lot of dope. I mean we were always smokin' weed but it's not we'd get up and take acid in the morning or anything, you know, acid was kind of like a sacred, like the Indians would do their, um, sacred rituals.

Norie Guthrie: Mm hmm.

Lynda Herrera: And acid's not too much fun to take in the city. You kind of have to go outside. So we went down to the Brazos River a lot and camped out. And there's pictures on that web site, uh, um, tails of the Brazos is what we call it. But we kept the restaurant for a while and then Mike would go, well, sometimes Thera we'd ride the bus to work and her bus went right by this old American legion hall that was on Chenevert Street.

Norie Guthrie: Mm hmm.

Lynda Herrera: Chenevert and Pease, one of the one, the main streets that went directly downtown.

Norie Guthrie: Mm hmm.
Lynda Herrera: And, uh, she came runnin' in one morning at 6:30 and said I found it, I found the place, 'cause we had been talking, you know, we needed a bigger place –

Norie Guthrie: Mm hmm.

Lynda Herrera: 'cause we would have music at night after, uh, you know, working all day doing the restaurant, but Lightin' played all the time and then there were a lot of people that worked at the restaurant that were aspiring musicians –

Lynda Herrera: and Mike really, uh, took them under his wing, even though he wasn't a musician but he could look at it from a promoter's point of view and also an aesthetic point of view and give them pointers and so many of 'em, so many of 'em will tell you he really helped us in our career.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, um, it just got to be too big and so Mike, and the work at the restaurant was just too taxing, and so Mike decided that we needed to get go, get this hall, Liberty Hall –

Norie Guthrie: Mm hmm.

Lynda Herrera: which held about 400 or 500 people, and it was all made out of wood, be, and so the sound was fantastic, but we did a few alterations. I was kind of like, uh, I did some of the cooking but I was like the designer, uh, I had a couple of secondhand stores and so cool big things that I thought I could make a good stage set out of, I would decorate the stage and, uh, I painted a lot of the walls and, um, I painted one of the, do you know who Escher is?

Norie Guthrie: Mm hmm.

Lynda Herrera: I painted an Escher painting on the top of the restroom wall, ceiling in the office, and it was silver basically but it was really, really trippy. I was proud of that. And then I, I painted another one that, uh, we called the underwater room. It was where the big air conditioning equipment was and it was a shortcut from the kitchen to the entertainer's room –

Norie Guthrie: Mm hmm.

Lynda Herrera: and it was, um, like a dressing room. It was all on the wall though. I did it with an overhead projector, I projected this picture on there, and it showed mirrors and then we put real lights all around the mirrors and then it had, you know the, uh, the thing that looked like a shelf and then it had a couple of chairs down there, but, uh, I just thought that was the coolest thing. There were about six of 'em.

Norie Guthrie: Mm hmm.
Lynda Herrera: The underwater room. And so we started giving shows, and Mike met this guy from Louisiana name CC Courtney, and that was our very first show, and it was a theater show and it was called “The Earl of Ruston,” and it was a real story about their uncle who was a little off and he lived in Shreveport, well, Ruston, Louisiana, and it's up near Shreveport. And CC was a real ambitious talented guy. He had taken some acting classes and right now he still teaches acting in New York, but he also had, has done a few classes in, um, Europe too. But, um, we ran “The Earl of Ruston” for a month –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and they all stayed at our house and even CC’s father was in on it and, um, that was so much fun to interact with them and have them, you know, just hang around theater people and see what that was like. And so when that show was over, they took it to Broadway. There's a guy in town that's a casting director named, uh, Gary Chason –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and he kind of helped, um, he knew some people in New York and he was able to pull some strings and so “Earl of Ruston” ran for a while on Broadway. They tried it a little bit later with some other shows like “One Flew Over the Cuckoo's Nest” and this other one that CC wrote called “Ripped and Wrinkled,” but it didn't, it wasn't as successful as “Earl of Ruston.” But then after the, uh, 1 month of having, um, "Earl of Ruston" which took the town by storm, and the writers at the “Chronicle” were so good to us, they, uh, of course it was a good show

Norie Guthrie: Mm hmm.

Lynda Herrera: – but Ann Hodges and Bob Claypool were the two main writers, and, uh, they gave us great reviews and it was in an odd part of town that straight people were kind of reluctant to go to because it was right next to the fifth ward and, uh, you know how white people are scared to go in areas they're not familiar with, and, um, it, I think it educated a lot of people.

Norie Guthrie: Mm hmm.

Lynda Herrera: And we were, we, we, we served hamburgers, we always had the beans and rice, we had 75 cent long neck beers. I'll never forget that. And one reason we served food was because you could have underage people there –

Norie Guthrie: Oh.

Lynda Herrera: – if you served food.

Norie Guthrie: Okay, that makes sense.

Lynda Herrera: And I have read online fathers talking about bringing their kids to see that show.
Norie Guthrie: Mm hmm.

Lynda Herrera: And that it meant so much to them and the reason was 'cause we sold food, that they could come in, but of course a lot of underage kids were in there drinkin' anyway, but.

Norie Guthrie: Of course.

Lynda Herrera: Anyway. Uh, and then after the “The Earl of Ruston” we had a 6 weeks blues review –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and we had, uh, the first one was Freddie King and we had John Lee Hooker and probably Mance and, oh, we had Muddy Waters. I'll never forget when they drove up. They drove a station wagon from Chicago.

Norie Guthrie: Wow.

Lynda Herrera: And he played upright bass, and he had his bass strapped to the top of that station wagon, and you know the old time black guys didn't wear blue jeans or weird shirts or anything. They were, they wore white shirts and ties and suspenders and, you know, suit pants.

Norie Guthrie: Mm hmm.

Lynda Herrera: And here they were all in this station wagon and they drove down from Chicago. And you've heard the stories about, there was hardly any place for them to stay and –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and people wouldn't serve 'em food and but I couldn't believe this upright bass on top of the station wagon and Chicago's a long way away.

Norie Guthrie: Mm hmm.

Lynda Herrera: Anyway, Willie was fabulous, and we had Big Mama Thornton and, uh, you know, there's a whole list of people.

Norie Guthrie: Mm hmm.

Lynda Herrera: And then it sort of went into the, uh, cosmic cowboy phase. Willie was gettin' real popular –

Norie Guthrie: Mm hmm.
Lynda Herrera: and, uh, there were a lot of guys in Houston, I mean Austin, um, musicians that played in the cosmic cowboys, Michael Martin Murphy, um, Jerry Jeff Walker, you, I think you know who they are.

Norie Guthrie: Mm hmm. Mm hmm.

Lynda Herrera: And then, uh, and we would always, our second group, uh, we subscribed to “Rolling Stone” and I, I, Mike always would confer with me, who should we get for the second act. Who would go good with this and so then I'd read “Rolling Stone” and see if, if anyone was coming up or was gonna be in the area or whatever, you know, we worked in conjunction with Armadillo World Headquarters a lot because –

Norie Guthrie: Mm hmm.

Lynda Herrera: it just makes sense for the manager to book them as they're coming through.

Norie Guthrie: Right.

Lynda Herrera: And so we had a lot of the same acts.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, um, we tried to promote local acts as much as we could or at least Texas acts.

Norie Guthrie: Mm hmm.

Lynda Herrera: Just to give young kids a taste of what, what it was like to be on stage, and we needed them as much as they needed us.

Norie Guthrie: Right. So, if you had to think about a day, your day at Liberty Hall, what was that like? Just one day.

Lynda Herrera: Well, I didn't sleep very late and most of it was ordering and cleaning and making sure you know, we had enough waitresses and I organized, um, dance classes up in the entertainer's room and so about 3 days a week we would have those classes. They, they were mainly at night because we ran Thursday through Sunday.

Norie Guthrie: Mm hmm.

Lynda Herrera: But, uh, I had a ballet teacher come in named Angela Franks who was really good, and then we studied a little bit of jazz and they even let us put on a performance in between acts one night. We played, uh, we dressed up like Las Vegas women.

Norie Guthrie: Mm hmm.
Lynda Herrera: And we, uh, did this number to a Brazilian jazz artist named [Eumir] Deodato. I'll never forget that. But Liberty Hall was just work, work, work.

Norie Guthrie: Mm hmm. So do you kind of sit together at a table and kind of think of plans of who we, who you were either going to book and –

Lynda Herrera: No, Mike and the guys would be in the office doing that. I was usually out in the main room, making sure everything was all set and that we, you know, we had enough food and, um, then about 5:30 I'd go home, well I think we always went and ate supper. Usually it was Zorbas

Norie Guthrie: Mm hmm.

Lynda Herrera: And I'd take about an hour and get ready, change my clothes and, uh, I like to wear crazy, vintage clothes and, um, dress up and, so I had that hour to myself every day, and that was kind of a treat.

Norie Guthrie: Mm hmm. How late were you usually up with the acts?

Lynda Herrera: Well, it depended on a lot of things. Depended on whether the band did a lot of cocaine or, uh, usually two or three or four.

Norie Guthrie: Okay.

Lynda Herrera: We'd get up about 8 or 9.

Norie Guthrie: That must have been really hard. Lynda Herrera: Yeah but –

Norie Guthrie: Normal grind I guess. Lynda Herrera: – I was young.

Norie Guthrie: Yeah. Um.

Lynda Herrera: And I loved it.

Norie Guthrie: Yeah, no, I mean, that helps.

Lynda Herrera: Yeah.

Norie Guthrie: It helps. So, since it, in a sense, you know there was Thera that was working there also, but you were co-owner with, um, Mike and Ryan. What was that like being the, a woman who was in charge at that time and having to deal with them to deal with the talent, etc.?

Lynda Herrera: Well, I didn't really deal with the talent that much, um, you know what? I would say hello to them and everything but I was too busy to go up in the entertainer's room and just sit down and talk to 'em for a while.
Norie Guthrie: Mm hmm.

Lynda Herrera: And that really wasn't my place anyway, you know?

Norie Guthrie: Mm hmm.

Lynda Herrera: There were tons of groupies around and –

Norie Guthrie: Right.

Lynda Herrera: – and, uh, they were always there enter, entertaining the, the bands and so that worked out good.

Norie Guthrie: Right.

Lynda Herrera: Yeah.

Norie Guthrie: Did you kind of, as a woman, working in the field, did you ever encounter any challenges?

Lynda Herrera: Um, well, I real, in a way I was, you know, I was the only woman but our waitresses and, uh, there were a lot of other women involved that, uh, we would have never made it without them.

Norie Guthrie: Right.

Lynda Herrera: And they garnered a lot of respect from all the guys.

Norie Guthrie: Mm hmm.

Lynda Herrera: And there was ever any, um, you know, prejudice or, that was right when the women's movement was happening too.

Norie Guthrie: Mm hmm.

Lynda Herrera: And, uh, I don't think we ever had Gloria Steinem or Bella Abzug or any of those ladies, I think they were always in bigger venues, but, um, that definitely was, uh, all over the newspapers you know and, and it, it the, everyone in the states knew what was going on, you know?

Norie Guthrie: Mm hmm.

Lynda Herrera: The only thing I can say is if the guys were gonna go look for, look at a show, like at Broadway or somewhere, one time Mike went to San Francisco and I was just dying to go to San Francisco and he wouldn't let me go –
Norie Guthrie: Mm hmm.

Lynda Herrera: – and when I think back about it, you know, probably if I were to thrown a fit or something I could have gone but somebody had to be here to hold the fort.

Norie Guthrie: Right.

Lynda Herrera: And I could remember being at the house by myself and getting up real early and it was just me and Thera at the restaurant, gettin' everything ready. Gettin' through another day.

Norie Guthrie: Right.

Lynda Herrera: But there wasn't too much, uh, prejudice or, uh, you know, talkin' bad to us or anything like that.

Norie Guthrie: Well that's good. That's good. What are some of your most favorite moments?

Lynda Herrera: Um.

Norie Guthrie: Or stories.

Lynda Herrera: Well one time we had the San Francisco Mime Troupe –

Norie Guthrie: Mm hmm.

Lynda Herrera: – and they stayed at our house and there were about 12 or 14 of 'em and they'd be out in the front yard juggling, practicing their juggling and the name of their show at the time was the "Dragon Lady's Revenge", and it was about American soldiers getting addicted to heroin because of the Viet Nam War.

Norie Guthrie: Mm hmm.

Lynda Herrera: Because it was such a horrible war and it was right there and it made them, you know, forget about where they were or be able to take it.

Norie Guthrie: Right.

Lynda Herrera: You know, I think “Apocalypse Now” shows it like it was.

Norie Guthrie: Mm hmm.

Lynda Herrera: And, uh, anyway, the mime troupe had brought with them Linda Lovelace's porn movie, the first one –
Norie Guthrie: Mm hmm.

Lynda Herrera: – can you remember the name of it?

Norie Guthrie: Would it be “Deep Throat?”

Lynda Herrera: Yeah.

Norie Guthrie: Yeah.

Lynda Herrera: They brought that, and when we started puttin' the hall together, we had a really good carpenter that helped us named Phillip Bowles.

Norie Guthrie: Mm hmm.

Lynda Herrera: Course he stayed at our house too, but he built the stage. It had a proscenium stage –

Norie Guthrie: Mm hmm.

Lynda Herrera: – which is your classic Greek, uh, theater and it's good for sound.

Norie Guthrie: Mm hmm.

Lynda Herrera: and like I mentioned before, the, the place was wood and so the musicians loved to play there because the sound was so good.

Norie Guthrie: Mm hmm.

Lynda Herrera: And I just wish we would have been, you know, savvy enough or had enough money to, uh, have a video, uh, sound set up so we could have recorded all those shows.

Norie Guthrie: Right.

Lynda Herrera: But we didn't. We only got a couple of ’em, like we have some Bruce Springsteen, which was a real coup d'état and, um.

Norie Guthrie: Do you mean just the audio? Or just having the video of the performance? Lynda Herrera: Both.

Norie Guthrie: Both. ’Cause I, I knew that we have. Lynda Herrera: Oh, of the one of Bruce?

Norie Guthrie: No, we have, um, someone recorded off the radio –

Lynda Herrera: Yeah.
Norie Guthrie: – that a KPFT, um, KPFT and it, it's, um, is it July? June or July 1977 Townes Van Zandt performance?

Lynda Herrera: Mm hmm.

Norie Guthrie: And, um, it was handed off, it was, someone recorded it onto a reel and just handed it off to, uh, Craig Calvert from, um, Wheatfield?

Lynda Herrera: Uh huh.

Norie Guthrie: And, um, he, he donated his materials to us. He gave us that reel.

Lynda Herrera: Cool.

Norie Guthrie: Yeah, but that's, yeah. So some of it exists.

Lynda Herrera: I have it, I have a CD that is Bruce at the same –

Norie Guthrie: Mm hmm.

Lynda Herrera: – period and it's, somebody probably just recorded the music on the CD –

Norie Guthrie: Mm hmm.

Lynda Herrera: – or I don't know, maybe Craig's was just music but.

Norie Guthrie: Yeah, it was just that I think someone recorded the, just recorded the performance by KPFT.

Lynda Herrera: Yeah. But the cool thing was we worked in, uh, conjunction with KPFT.

Norie Guthrie: Mm hmm.

Lynda Herrera: And every Thursday night they were there and we record, we, uh, it was live on the radio, and I can remember driving to the hall after I had been, gone home and gotten dressed and everything and I got a little preview of the show girl on and, um, that was so cool to have them record every Thursday night.

Norie Guthrie: Mm hmm. Lynda Herrera: So cool.

Norie Guthrie: Yeah. Must have been very special.

Lynda Herrera: But let's see, funny things that happened. One night we were so crowded that, um, there were a lot of bikers there that night for some reason. And the stage was like right here and the entertainer's room ran across the top of the stage. It was quite a big room. If you could imagine that we, 'cause we danced up there, you know –
Norie Guthrie: Mm hmm.

Lynda Herrera: – and I had put mirrors, it was probably as big as that wall, no, twice as big as that –

Norie Guthrie: Mm hmm.

Lynda Herrera: – put mirrors in a bar, but, uh, it had quite a few steps to get down, and that whole stairway was, the bikers decided they were gonna stand there that night, I guess so they could see the entertainers come in and out. Well some girl was in the entertainer's room and she wanted to come downstairs and so that, they took her, the bikers and they just handed her one over the other over their head all the way down to the bottom.

Norie Guthrie: Mm hmm.

Lynda Herrera: I thought that was just the coolest thing. And then one of the funniest things lately is that, um, American Legion post was called the Theodore F. Roosevelt American Legion Post so and so and so and so. And on the wall was a huge framed picture of Teddy Roosevelt.

Norie Guthrie: Mm hmm.

Lynda Herrera: And so this girl wrote in the other day and said I don't remember much about Liberty Hall but, uh, I remember on the wall they had this big huge picture of Ted Nugent. I thought I was gonna die laughin'. Because Ted Nugent played there, you know, and he has become such a whiner, he could be Trump's brother now, you know? And we had a little local band playing first and they said on, online the other day on our new web site, or on our new Facebook thing, um, oh yeah, we knew we were play, that Ted Nugent was playing right after us and it was just like we were being thrown to the lions because, you know, what kind of music Ted Nugent played.

Norie Guthrie: Mm hmm.

Lynda Herrera: I don't know if they were The Amboy Dukes then or whatever, but, um, I did go, get to go to one pop festival in Miami and saw him there that, that time. And Jimi Hendrix was there that time too.

Norie Guthrie: Wow.

Lynda Herrera: But I never went to Woodstock or any of the big ones. I have been to Burning Man though about five times.

Norie Guthrie: So, looking back at all of it –

Lynda Herrera: Mm hmm.
Norie Guthrie: – um, what do, what have you taken away from the experience?

Lynda Herrera: Um, that art is where it's at in this life for me.

Norie Guthrie: Mm hmm.

Lynda Herrera: And a lot of times I think that did I waste my life and because I didn't go to college, finish college, and I was interest, a lot, really interested in science and I, the hippies got me is the way I put it, and but then I look at it the other way and go, man, I experienced this thing that not many people get to experience in their life to work for yourself, to be the entrepreneur and to be, you know, just as creative as you want to be, I mean, we were always just poor as a church mouse. Have you seen some of the posters where it says $2.00 a ticket? But we seemed to make it.

Norie Guthrie: Mm hmm. Well, you did something really great, so.

Lynda Herrera: And since then, I, um, Mike and I quit the hall and Roberto and Ryan and a couple of other people took it over and they had a whole different concept.

Norie Guthrie: Mm hmm.

Lynda Herrera: They played more jazz and, um, I decided to move. I got a straight job, these people were from Boston. They offered to move me to Boston and so I went. I lived there 15 years. I got a great job in a hospital. I moved, uh, the guy was just finishing his residency, the doctor, and he was deciding where to move and one of them was San Francisco and, and I kept saying, Glen, San Francisco, okay? And he did and he moved me and I lived there for 15 years so I did get to travel around a bit. I've been to Europe once, to Scandinavia, but I never traveled as much as I wanted to and I never was as creative as I wanted to be and I'm hoping at the end of my life here now that I'm going to be able to do more that –

Norie Guthrie: Mm hmm.

Lynda Herrera: – not necessarily the traveling but the art, or whatever it turns out to be.

Norie Guthrie: Right. So in a sense a connection to what you did earlier.

Lynda Herrera: Yeah. Yeah.

Norie Guthrie: Full circle in a sense. Well, I thank you so much for doing this oral history.

Lynda Herrera: You're welcome.

Norie Guthrie: It's been really great. I really appreciate it. Lynda Herrera: You're welcome.