

# COMMUNITIES

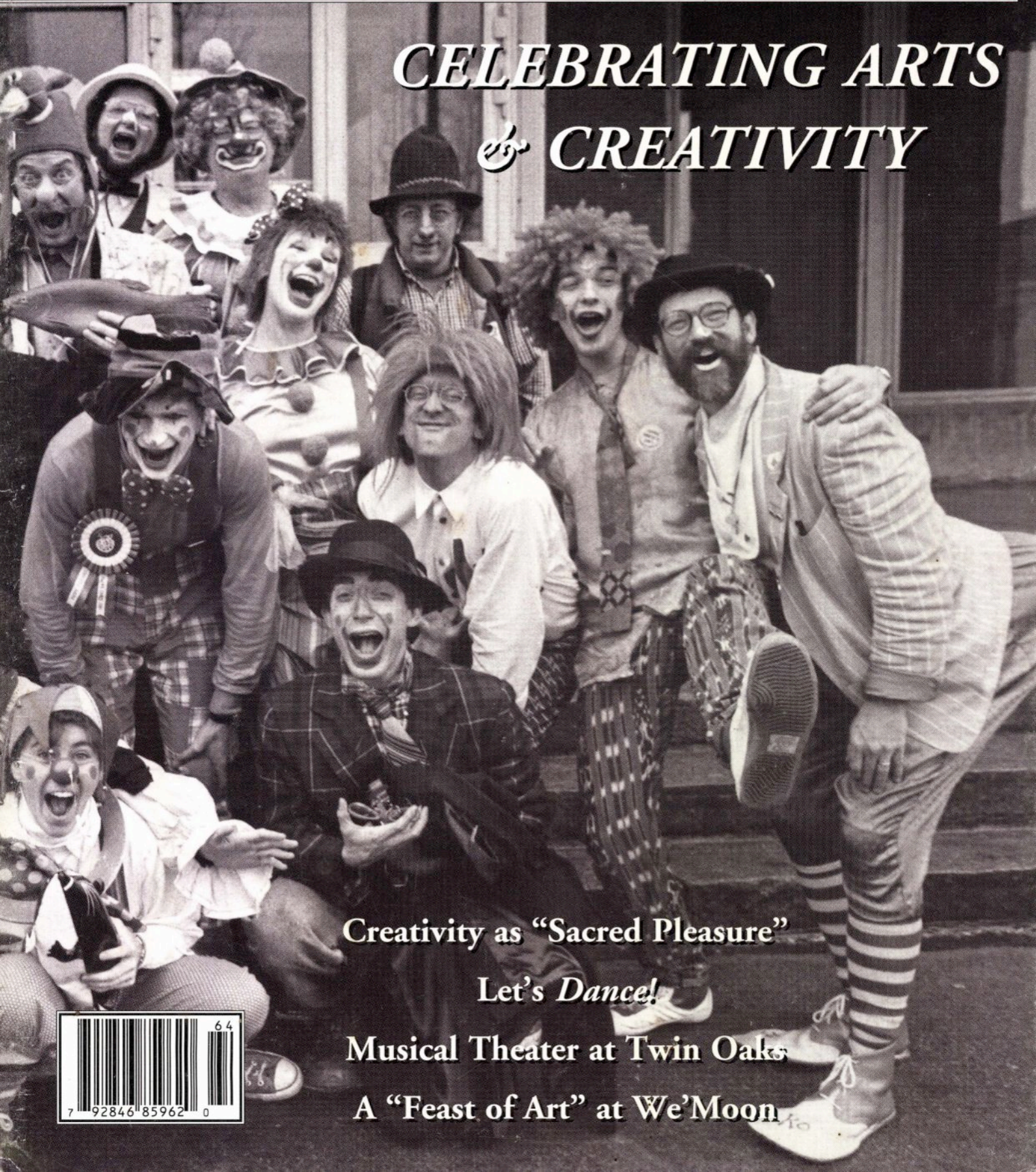
Journal of Cooperative Living

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Winter 1996 (Issue #93)

## CELEBRATING ARTS & CREATIVITY



Creativity as "Sacred Pleasure"

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A "Feast of Art" at We'Moon



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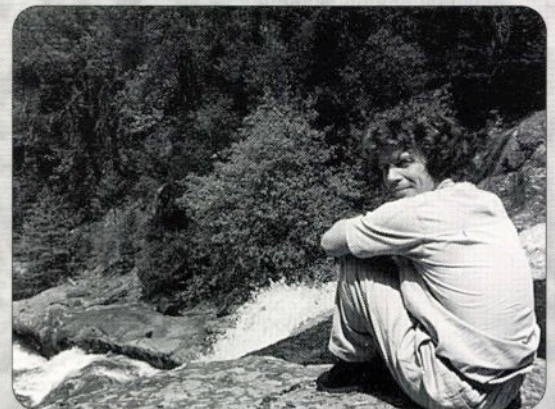
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Journal of  
Cooperative  
Living

# 93  
Winter 1996



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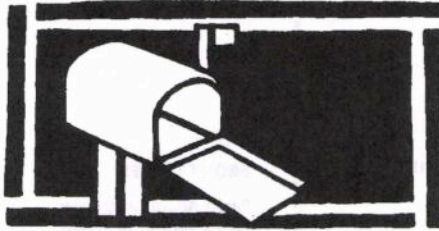
**FRONT COVER**

Patch Adams and crew on clown trip to Soviet Union, 1991.  
Photo by Julie Skarratt.

**BACK COVER**

"The Prairie" puppet in the annual MayDay parade, organized by The Heart of the Beast Mask and Puppet Theater, Minneapolis, Minnesota.  
Photo by Salvatore Salerno.

# LETTERS



Send letters to *Communities* magazine, PO Box 169, Masonville, CO 80541. Your letter may be edited or shortened. Thank you!

## Praise for "Ecovillages"

Dear *Communities*:

Once again you have brought an uncommon but critical perspective, in Scott Sherman's "What We Can Learn from African Villagers," (*Ecovillages* issue, #91, Summer '96). As someone who spent over two years living and learning in rural Chad, I found his piece affirming!

The shock his American interviewees felt over the relativistic nature of resource needs in Africa, and their reflections on the African experience in terms of overall well-being, access by proximity, and barter systems, reminded me of the trauma I experienced when I returned to the U.S. It was the sudden disintegration of my social, spiritual, natural, and occupational worlds which eventually put me in touch with intentional communities here. There is a significant connection, I believe, between intentional communities and African villages, which Sherman's piece begins to articulate.

His call that we affirm to Africans that that they have something worth holding onto, and that we perhaps recreate some of their way of life here, is compelling. It's a delight, not only to see the plethora of community models emerging in the U.S., but to see the larger U.S. "movement" as a community within a global community of anti-isolation, pro-environmental values.

The down side, of course, is that many, perhaps most, African urbanites and villagers don't see their own systems as highly evolved, but rather as underdeveloped, and this belief is perpetuated by politico-economic, "North-South" styles of interaction. Further, we mustn't romanticize the children's smiles (as in your photos), as hunger and absolute poverty is still present in Africa.

Still, the idea of a community-to-community relationship with Africa is long

overdue. Thank you for printing voices that must be heard if we are ever to have a paradigm shift, where individualized quality of life statistics based on Gross National Product are replaced by, oh, something like, "Genuine Interest in People-&-Planet" indicators.

Melissa Reed  
Pittsburgh, Pennsylvania

## The "Christian Communities" issue: "Dictators"? "Leadership Training"?

Dear *Communities*:

A great issue! Certainly the experiences related demonstrate once again that it is a great mistake for any community to demand philosophical conformity. Most religious-based communities have collapsed over the years, while communities survive that encourage individuals to exercise their own religious and political views as they see fit. The failure of religious-based communities in our time is a repetition of the experience of similar communities of the past.

It is odd, indeed, to see North Americans voluntarily surrender their freedoms to charlatans like Higgins. (The author is referring to John Higgins, Jr., the founder of Shiloh Youth Revival Centers, described in "The Rise and Fall of Shiloh," p. 60. —Ed.) Our nation has fought so hard for freedom that it dismays me to find some people actually don't wish to be free. Dictators like Higgins will attract the immature, who are afraid of growing up to assume adult responsibilities, but Higgins-types can scarcely be called "leaders." A real leader strengthens others and encourages them to be leaders, too. A real leader doesn't infantilize the followers.

When communities adopt the cooperative principles—including democratic governance and independence from partisan ideologies—they will achieve permanence.

Keep up the good work. The lessons learned should be known to all of us, and your magazine helps keep us informed.

Joel D. Welty  
Executive Director  
Michigan Alliance of Cooperatives  
Blanchard, Michigan

*We appreciate your thanks and encouragement. However, we don't agree that most religious communities have collapsed. Most religious communities—including and especially many Christian communities—remain strong and are doing well. Please see articles in our "Christian Communities" issue on The Church of the Sojourners (p. 36), the Wesleyan Christian Community (p. 39), and St. Benedict's Farm (p. 42). We think you will be inspired by these examples! —Ed.*

Guest Editor Joe V. Peterson also responds:

*Thank you for calling it a great issue. However, neither I (in my article about Shiloh), nor other author/contributors to the "Christian Communities" issue, nor the magazine itself, either stated or implied the conclusions you assert in your letter. We appreciate your congratulations—we just never said those things!*

*First, regarding a community's demanding philosophical conformity, I'm not aware of any communities which are either large or long-lived in which the members don't "conform" to a common philosophical ideal. Further, I don't think there's anything wrong with this.*

*Second, as far as communities "collapsing," may I suggest an article in that issue, "Success and Failure in Intentional Communities: The Problem of Evaluation," p. 50. Some Christian communities were mission-oriented, and they didn't so much "collapse" as complete their missions. The individuals involved continue to do their "mission" elsewhere with community as an operational base. That's certainly the case with most of my years in community.*

*Third, and most significantly, John Higgins, Jr., in spite of how it may appear to some from my article, was no "charlatan." He is still highly respected by many former Shiloh people. He believed in his mission and was forthright about what that required of people who joined Shiloh—a serious commitment to Christ and to Shiloh's community way of life as they best understood it. It is precisely because the community was growing and maturing that it experienced the change in leadership, as difficult and demanding as that was. People who joined Shiloh joined to do what the community was doing, believe in what it believed, and experience what it was experiencing as a community. He is still a leader in Christian churches, pastoring a church in one of the fastest-growing evangelical charismatic denominations in America. Numerous former Shiloh people are members of that denomination.*

*Fourth, I disagree with your assertion that John Higgins, Jr. attracted "immature" community members who were afraid to grow up and assume adult responsibilities or that he that he "infantilized" them—as evidenced by Shiloh's many successful community businesses as well as research findings with former members (below). Even though I never knew him, and probably wouldn't have fit in well in the Shiloh of the '70s, I remain impressed by what he and the Shiloh community accomplished in those first 10 years. I admire his decision not to fight his "firing" by the younger leaders, and the integrity he showed by not attempting to resist their demands and thus divide the group further. (If you recall, it was only a handful of mid-level leaders who asked John Higgins, Jr. to step down. The vast majority of members*

did not support this and were devastated by this turn of events. I also understand that he was contemplating stepping down anyway.)

In any case, I am grateful for all of Shiloh's people and their work. Considering their youth and lack of experience at the time, their accomplishments were remarkable—a fact noted by secular scholars who have studied the Shiloh community. For example, the University of Oregon found, after interviewing former Shiloh members, that many of them possess mature leadership skills in both the secular and religious worlds, which the members often attributed to their training and experiences in the Shiloh community. If you will recall from my article, almost all Shiloh members interviewed said their life in Shiloh was "the best experience of my life." And those who said it was the "worst experience" noted that it was simultaneously "the best experience"!

Lastly, our "hard-fought freedoms" are a major factor in why any of us (religious or not, Christian or not) can experiment with alternative communities and co-operative ventures at all! I know of no other society with such a magnificent diversity of community expressions. Religious communities have been staunch supporters and defenders of the freedom to be "distinct" and "separate." The freedom to do so is wonderful, as you noted. This freedom perpetuates the proliferation of communities and "freedom of" (as the Constitution states it) as law, and protects communitarians from attempted harm from others who have religious phobias or religious intolerance.

Thank you again for your comments, and for your encouragement to the magazine.

## Recycle, Don't Build New!

Dear *Communities*:

In terms of creating new communities, the idea of cohousing is brilliant in many ways. The benefits of the cohousing form of community in particular, including private ownership and community support, are very attractive. However, for cohousing and other forms of intentional community, I propose taking these benefits one step further, by restoring existing structures instead of building new ones.

North America is plagued with blighted cities, abandoned farmsteads, etc., due to continually expanding suburbia. Every time a new house is constructed, a hand-hewn farmhouse, a once-opulent Victorian townhouse, a Georgian manor house, or a 1920s bungalow, etc., is in risk of demolition. In fact, approximately three-fourths of the structures ever built in North America have already been demolished. We need to reverse this pattern set by the automobile age and our throw-away economy,

and become better stewards of the land.

In creating new communities, we could dismantle old buildings scheduled to be dismantled and reconstruct them to create village-type communities, or to restore entire city blocks. Wondrous things can happen with group energy. If any *Communities* readers are interested in discussing this further, please contact me at [hnsd46a@prodigy.com](mailto:hnsd46a@prodigy.com).

Carla Cielo

Glen Ridge, New Jersey

## New Mexico Fire Destroyed Letters

Dear *Communities*:

To all who have written to the Magic Tortoise Foundation inquiring about our community, I apologize for not replying. Due to the fire on Lama Mountain on May 5, 1996, my house and the offices of the Foundation burned down and I no longer have any of your letters. I appreciated each inquiry and was very inspired by all of the skills and talents waiting to come into play in the right community setting. The Tortoise is still reforming and undergoing change. We hope to start the rebuilding process in the spring. To those who have written to me after May 5, I do have your letters and I will be replying to you individually very soon. Thank you for all your interest in the Magic Tortoise Foundation.

Beverly Pollack

Magic Tortoise Foundation  
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Taos, NM 87571  
505-751-9601

## Oops!

In our "Christian Communities" issue (#92, Fall '96) we incorrectly edited a statement by Guest Editor Joe Peterson, in his article, "The Rise & Fall of Shiloh." Joe reminds us that it was emphatically *not* the case that (as the article reads) "many Jesus People from that era believed that The Land at Shiloh was the place where Jesus would return during the Second Coming." Most Jesus People believed nothing of the kind! Only a few former Shiloh members, who had been asked to leave the community, held that belief. Our apologies to readers (and to Joe!) for this error.

# COMMUNITIES

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## Art in Community & Community as Art

**B**ECAUSE THIS ISSUE CELEBRATES ARTS AND creativity in community, I've been reflecting on the parallels between art in relation to culture, and community in relation to society.

Where art is the concentrated creative use of symbols connecting people and ideas, community is the concentration of people promoting connection, ideas, and creativity. Just as artistic expression is generally perceived as a secondary human need (something set aside until the root cellar is full, the firewood is cut, and the socks are darned), community is often viewed as a secondary consideration in pursuit of the ideal lifestyle (after securing an attractive partnership, an attractive bank account, a home with an attractive address, and an attractive resume).

What is the price of squeezing creativity into something done only Thursday nights, or one Saturday a month, or one weekend a year? Similarly, if people in our culture are so hungry for a sense of community (as the response to our FIC networking endeavors suggests) doesn't this reveal a general malnourishment in everyday life? What's going on here?

Even if we accept that artistic expression is a basic human need, we still have the challenge of balancing the needs of the individual with the needs of the whole group. At what point does the need for art become a "want," and what is the community's obligation to satisfy members' individual desires for art in their lives?

As a community matures typically it has more resources available for addressing this issue—but this doesn't necessarily make the process easier. (If the rent is due and you only have money for rice and beans, you tend to buy rice and beans and there's no discussion about whether you can afford a piano. However, after the mortgage gets paid off and you start having basmati rice and adzuki beans for supper, you become, so to speak, less uptight about getting the upright.) Typically, ideas for using money exceed the supply—no matter how much you have to spend—and you have to make choices. The question is what should be prioritized.

In our articles on art and creativity (p. 27) you will see conventional wisdom challenged. You'll be asked to consider getting the Steinway first, for the leavening effect, however improbable, that it may have on eating rice and beans, or their metaphoric equivalent. (You'll be asked to weigh the value of a grand time against the cost of a baby grand.) Some

articles will be even bolder, suggesting that humming the right tune will not only make you feel better when you're eating the rice and beans, but may actually manifest *more* rice and beans.

It's a note to consider.

Though it's generally considered difficult to make a decent living as an artist, nearly everyone has creative talent, and communities can offer a wonderful venue for exploring where this may lead. While many groups follow the same Maslovian hierarchy as that of the mainstream culture—in which you pursue creativity only after "basic" needs have been met—other communities are exploring creativity in exciting ways. We are pleased to report some of their results.

I invite you to suspend judgment for an hour or two, and read this issue of *Communities* with the idea that artistic expression is a basic—not secondary—human need. Consider the idea that living in community, in connected dynamic association with others, is another basic human need—not an interesting sidelight. The articles that follow will offer you an array of ways to try these ideas on, and see how they wear. Just as good art helps the observer shift perspectives, this issue's collection of articles may help you shift perspectives to observe art differently, calling into question the notion that some action or product is "art" only in inverse relationship to its utility. As you will see, communities can offer a rich environment for interweaving artistic expression into the workaday details of everyday living.

Viewed this way, the good (creative) life is not so much a state you get to after a long journey, as an enjoyment of the journey itself. We have the opportunity to be artistic and creative all the time, whether as simple as arranging the tomato slices in a pleasing ring for the salad, or as spectacular as a puppet parade in downtown Minneapolis (p. 31).

For my part, I consider crafting this editorial a form of artistic expression; perhaps your knowing this will increase your pleasure in reading it, as well as in the pages that follow.

Laird Sandhill

*Communities magazine is published by the nonprofit Fellowship for Intentional Community (FIC). Laird Sandhill is the FIC's Publication Manager.*

### COMING IN FUTURE ISSUES

*If you would like to write for Communities magazine, please contact the Guest Editors directly. Thank you!*

"**Making a Living in Community**" is planned for Spring '97. *Communities*, PO Box 169, Masonville, CO 80541; 970-593-5615.

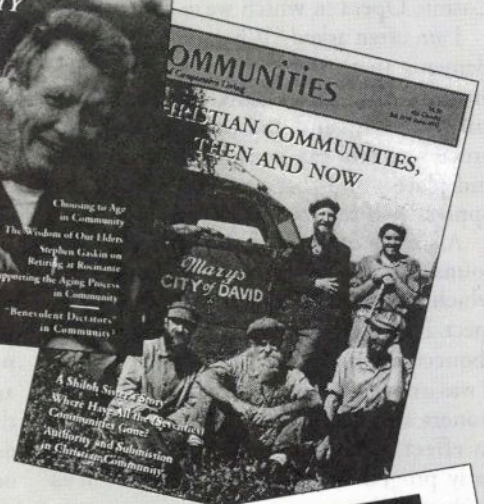
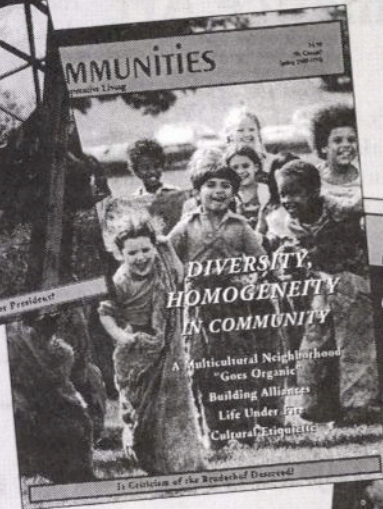
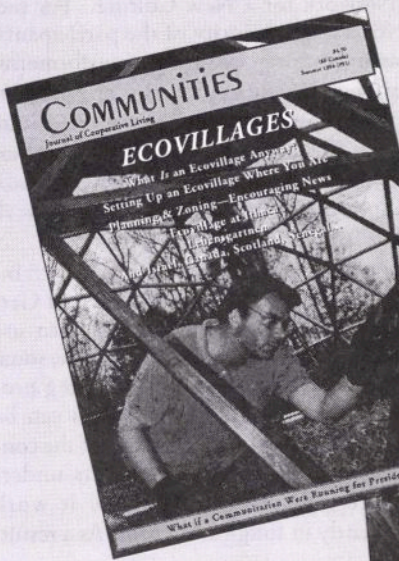
"**Sustainable Building and Design in Community**" is planned for Summer '97, with Guest Editors Diana Leafe Christian and David Silverman. PO Box 169, Masonville, CO 80541; phone & fax, 970-593-5615.



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## Community as Performance Art

**L**IVING IN COMMUNITY, LIKE LIFE itself, is an intricate form of art. And like all forms of art, the beauty can be experienced only through the eye of the beholder. If you're looking at "community" and can't see that it's an ongoing piece of performance art, try shifting your perspective to catch an awe-inspiring glimpse of the Cosmic Opera in which we're all players.

I am often asked "What are the essential elements that make for a successful community?" My answer is that there are no infallible tools, and that *any* structure or process or tool can work in the right time and place—and that any tool can become oppressive if reduced to a dogma.

A simple example is the practice of co-counseling, a peer therapy technique for which I have developed a great deal of respect. However, for the first five years I knew about co-counseling, my experience was that it was a dangerous process that got its practitioners stuck in a cycle of self-criticism. In effect, their efforts to overcome their early programming became new obstacles in their path.

It was only when I witnessed a true artist at work—a co-counselor doing a presentation at the annual Twin Oaks Communities Conference—that I saw the power and the beauty of the tool. "Oh ... so *that* is why so many people are totally enamored with co-counseling. It can help people understand their negative conditioning and work through it quickly and efficiently!"

The problem is, it needs to be done "right."

By "right" I don't mean according to a particular formula, but rather, done by someone who understands the power of the tool and who can offer his or her partner some small, seemingly insignificant question or suggestion—at just the right moment—that provides a pivot point allowing everything that follows to fall powerfully into place.

---

**Unfortunately, many people see the power of the tool, yet miss the subtle elements through which the magic is worked.**

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Granted, sometimes these powerful transformations happen intuitively in the presence of a non-experienced counselor, and often the sessions serve to help a thoughtful person in the client role find a new angle on an issue ... one that helps him or her get through and beyond it. But it's when there's a truly gifted practitioner in the mix that the most consistently powerful work is done.

Unfortunately, many people see the power of the tool, yet miss the subtle elements through which the magic is worked. In my example they might become "born-again co-counselors," so strongly believing in the power of the tool that they begin relying on it heavily, to the exclusion other powerful tools such as feedback sessions, men's or women's groups, psychodrama ...

you name it. If the person is lucky enough to be paired with a gifted partner/counselor, he or she will make great progress. If not, the person is probably overlooking another local transformation artist who works through a different medium.

I recently had the privilege to be a facilitator for a regional communities gathering, held near Portland, Oregon, organized by the Network for a New Culture. For me, and for a huge majority of the participants, it was an amazing, inspiring, transformative experience. Yet, again, it wasn't any particular philosophy or structure or technique that was fueling the transformation, it was the sense of possibility and inspiration that spread through the crowd as the week progressed.

The organizers of the event had been inspired by the ZEGG Community in Germany, and an attempt was made to use ZEGG's forum process to spur personal growth and the community-building process. Although the ZEGG process can be powerful, my sense was that none of the conference organizers or participants understood it well enough to make it work consistently in tough situations. As a result,

early sessions were often rough and, I thought, discouraging.

A sense of unity slowly embraced the group as individuals began sharing their stories and insights ... began feeling safe and willing to be vulnerable. Several presenters helped set the tone, emphasizing that "What we believe affects what we experience, and we can get amazing positive results through our imperfect use of the tools—so take heart, persevere, and get trained."

The energy was so high at the finale it felt like I was among a bunch of born-again communitarians. Inspiring, certainly, yet I was also mindful of the danger of converting our wisdom to dogma. If we turn off rather than inspire the people we encounter, we're probably coming from our heads rather than our hearts, and we need to shift our perspective. And remember—finding that perspective is the art of the Cosmic Opera. Ω

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*Geoph Kozeny has lived in communities of one kind or another for 22 years. He has been on the road for eight years visiting communities of all stripes—getting involved in the daily routine of each group, asking about visions and realities, taking photos, and giving slide shows about the diversity and vitality of the communities movement.*

peripatetic (per'i-peh-tet'ik): itinerant; traveling from place to place.



## Cult Awareness Network Bites the Dust

**I**N JUNE OF THIS YEAR THE CULT Awareness Network (CAN) went out of business. The U.S. Bankruptcy Court in Chicago ruled that CAN must begin financial liquidation (divest itself of its assets) under a Chapter Seven bankruptcy statute.

Since the 1970s CAN has distributed literature and newspaper clippings about communities and other groups accused of being "cults," and more significantly, has organized hundreds of kidnappings and "deprogrammings" of various communitarians and non-communitarian members of many faiths. (See "Deprogramming Our Members," in *Communities magazine*, Fall '95.)

CAN's closure is the result of a number of legal difficulties in recent years, primarily brought about by former captives taking action against the organization.

In September 1995 CAN was ordered by a U.S. District Court to pay \$1.27 million of the \$4.9 million damage award to a Seattle area Pentecostal member, Jason Scott. Scott sued Rick Ross of Phoenix, Ross' two employees, and CAN for kidnapping and holding him captive for five days in 1991 while Ross and his staff tried to persuade Scott to abandon his faith. CAN has been sued by various kidnap victims since the 1970s, and since 1991, has been the subject of approximately 50 lawsuits by the Scientology organization alone. In 1993 CAN's security chief, Glen Kelly, pled guilty to kidnapping-related charges and served a year in prison. Ted Patrick, founder of CAN's

predecessor group, who was also involved in the kidnapping-for-hire business of religious adherents and members of various intentional communities, was convicted and sent to prison three times for his abductions.

In October 1995 CAN tried to avoid paying the \$1.27 million in damages awarded to Scott by seeking to reorganize under Chapter 11, but this request was denied. Now that CAN has been awarded

of people who were so captured, verbally, emotionally, and sometimes physically abused them in an attempt to persuade the captives to renounce their communities and their beliefs.

Were CAN's basic premises valid?

The theory that spiritual/religious groups or intentional communities can "brainwash" people has been discredited by most psychologists, sociologists, and religious experts. Sociologists David G. Bromley and Anson D. Shupe, Jr., who have studied dozens of unorthodox religious and spiritual groups in North America (and their associated intentional communities), found no brainwashing processes used to trap and enslave people. The turnover of members in the groups they studied was quite high, and the vast majority of the people that left simply walked away after a brief stay.

Both the American Psychological Association and the Society for the Scientific Study of Religion "reject the theory that a

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**CAN believed that kidnapping and "deprogramming" communitarians and members of religious groups was a legitimate and worthwhile activity.**

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Chapter Seven bankruptcy status, however, it will not be required to pay the damage award.

Since the 1970s CAN has promoted the idea that various religious groups and certain intentional communities (especially those affiliated with religious or spiritual beliefs) were often dangerous "cults" capable of "brainwashing" their members, and that kidnapping and attempting to "deprogram" members of such groups was a legitimate and worthwhile activity. In that time various people affiliated with CAN have kidnapped community members and others, held them against their will, and, according to reports

group can brainwash its members and reduce them to uncritical zombies," according to Catherine Wessinger, Associate Professor of Religious Studies at Loyola University, New Orleans. (Unlike the North Korean military in the Korean War who *did* alter their prisoners' beliefs, none of the groups these experts studied confined people physically against their will, tortured them, or withheld food and water.)

Academics also agree that "deprogramming," which involves physical restraint and marathon verbal harassment, is not a bona fide mental health therapy.

And the word "cult," which formerly meant an organized system of worship (or a small, non-mainstream religion with a charismatic leader), no longer means anything, according to Tim Miller, Associate Professor of Religion at the University of Kansas and Guest Editor of our Fall 1995 issue, "Intentional Communities and 'Cults.'"

"The word 'cult' doesn't communicate any clear, focused concept," Miller wrote, "but rather simply indicates a prejudgment of disapproval." It is now simply used as an epithet, he says, to slur groups we don't understand, don't like, or whose beliefs we find distasteful. Ω

### Heard it through the grapevine ...

*Do you have news of interest to communitarians? We want to hear about:*

- *Towns or counties that pass laws making it easier, or more difficult, for people ("unrelated adults") to live together in group houses, to cluster housing on rural sites, or to build with alternative methods such as strawbale, pumice crete, cob, etc.*
- *Methods that communities have used to deal effectively with local regulations that limit density or limit the number of dwellings on a land parcel.*
- *Successful community gatherings, events, conferences, celebrations. We'll send the contributor of each news item that we print a free issue of the magazine. Thank you!*



# Waking Up at Abundant Dawn

SOON AFTER WE STARTED COLLEGE, we realized we did not want that contemporary educational system. Traveling to different communities and serving internships for room and board seemed like a much better way to learn a variety of skills that would be more life-oriented than career-oriented, cost less money, and be more fun than we experienced at our colleges.

The Tekiah community ran an ad in *Communities* magazine asking for interns. We started corresponding with them, and a few letters and telephone calls later we found ourselves driving up the Blue Ridge Parkway, twisting and turning our way into rural Floyd County, Virginia. Topping a hill and to the left just a few mailboxes down stood the old frame house that held Tekiah and the currently forming community, Abundant Dawn.

Abundant Dawn is a group of people, mostly ex-Twin Oakers, who decided to relocate to Floyd County and join with Tekiah, a small egalitarian community. Their joint vision is to create a new community of smaller subgroups or "pods."

We pitched our tent in a corner of the backyard, nearest the garden and the abundant heavy hanging tomato patch. After a day spent driving, exuberant introductions, new food and faces and work to be done, and one last gasp at the huge sky and crisp stars by the thousands, we climbed into our tent to wait for blissful sleep. Instead, the tremendous sounds of the country greeted us. The sounds of the city had never kept us awake like the bellowing of cows, the piercing chirps of crickets, and the buzz of cicadas.

Mornings, we would wake up refreshed, cleansed, and invigorated by the morning dew. The air felt crisp and vital. Often we awoke to the sounds of Nina working in the

garden or Mark wrestling with the compost pile. Then it was into the house for breakfast and off to work.

Abundant Dawn didn't need our help in one specific area, but rather to generally ease the workload. We felt some initial unease about what was expected of us. It would have been easy to feel obligated or the need to work continuously to earn our keep. However, community members often said we didn't need to work as persistently as they

The garden was delightful. As city kids who had seen vegetables only in stores, we enjoyed identifying each one in its growing form. Some were obvious, and others, such as brussels sprouts, surprised us! Mark worked with us in the garden, giving long, detailed scientific answers to our naive questions.

A large shed stood across the yard from the main house. Denis and Angelika were in the process of renovating it and making a warm nest for themselves and their soon-to-be-born baby. They asked David Cooper to help build the door and window trim, his first carpentry job. He learned as he went along, by actively doing it, not by sitting behind a desk and reading how to do it. Now David Cooper can make that desk, an ability that never fails to excite him.

One of the unforeseen benefits of living at Abundant Dawn community was that they were all still in the process of learning to live with each other. A new group forming is does not always go smoothly. They argued, fought, disagreed, felt uncomfort-

**Abundant Dawn offered an unspoken temporary membership that allowed us to settle in and call it "home."**

did. The work was part of our life but didn't regulate it. We worked varied hours, mostly in the garden and the kitchen. David Cooper also helped renovate an outbuilding and both of us went into Blacksburg once a week to sell produce and homemade foods at the farmers' market.

At first we felt intimidated by the large, unfamiliar community kitchen, with its jars of beans and grains and whole wheat flours, and honey instead of sugar. The first morning there Margaret refused to awake to the fact that the community didn't use sugar and so proceeded to sweeten her coffee with another white granular substance ... salt. We usually had one or two group meals a day, and everyone took turns cooking. It was exciting to go to the garden before a meal and gather the needed vegetables. We liked thinking of the prepared food as recently alive and growing in the warmth of the sunshine, vibrant and full of energy.

able, shed some tears, and talked through many issues. They came up with ideas and tried them for a week, and then if those ideas didn't work out they'd change them again and try other ideas. The most valuable thing that we learned at Abundant Dawn is the importance of good communication.

The community did several things to increase better communication. Once a week they had two consecutive meetings, with dinner in between. First was the business meeting. The second dealt with emotional matters. Often business issues overlapped into emotional matters. Dinner was an integral part of the equation. After some of the inevitable heaviness of business matters, it was a relief to be able to eat a good meal and relax with the same people. Afterwards we'd all do the dishes and then retreat back to the living room, spread out on the three big couches, with Mark on the floor peeling garlic, and begin the next meeting. We'd often start with "check-ins," where everyone took a moment to reflect on his or her experiences during the last week, and hear how others were doing. Abundant Dawn included us in their meetings. We contributed and made suggestions. Once Margaret sug-

*David Cooper Salamon and Margaret Kamp are on the road, living as interns in various intentional communities. Their next "Interns' Journal" report will be about their stay at Ganias community in New York.*

gested that the members take time to appreciate somebody or something that had happened that week, and the community adopted it. Before that the members had adjusted to substantial changes and often did not take the time to acknowledge and thank each other. These meetings were the glue that kept the community together.

Because some members of Abundant Dawn were as new to each other as we were to the community, we blended in and grew with them quite naturally. Abundant Dawn offered a convenient camouflage—an unspoken temporary membership that allowed us to settle in and call it “home.”

As serious and difficult as some of the meetings got, we experienced equal amounts of fun and frivolity. We played games, such as Homemade Bowling with a ball of yarn. We had a ritual to “christen” the new cot-

tage and recognize the transformation of Tekiah into Abundant Dawn. The members wanted a symbol for their new community. Margaret suggested an idea they all liked—making a mobile to which each member could add an item. Because the hanging items must be balanced, each person’s item would work with the others to keep the whole mobile in balance—a perfect metaphor for community. As new people came or others left the community, the members would have to shift and rebalance the mobile ... just as in life.

We also became involved in a weekly circle gathering and attended a variety of celebrations with members of Abundant Dawn and other wonderful new friends in the area. These events were great to be a part of and we felt warmly accepted. For us, ritual and celebration are wonderful mediums for

connection and closeness with others. They’re activities of creating with each other. It is art—an active, moving collage.

We also met with a group of artists every Friday for life drawing sessions. Being active in the larger community of Floyd County gave us a rich sense of what community living could be. People stopped by to barter, to participate in a variety of community activities, or to just say “Hi.”

Our experience with Abundant Dawn was rich and beautiful. We learned so much that we realized that to get a thorough understanding and a fulfilling experience of a community one has to stay at least several months, if not longer. We intend to continue interning in communities in place of college. Originally we planned to do this for a year. Now it will probably be a few years, a lifetime actually. But that’s another story ... Ω



PASSING ON  
.....  
by Jack McClanahan

## Jim Wyker, 1902–1996

### *In Search of Community*

**T**HERE HE GOES, FLYING ON HIS bicycle down the streets of Berea, Kentucky, red hat perched on his head—with the same determination that day as every other day of the 94 years he lived.

While educational director of the then-Chicago-based Cooperative League of the U.S. in 1943, I began to hear about a Jim Wyker in rural Ohio doing creative co-op work. I arranged to meet him. A pastor, he had brought four churches together to help turn his Ohio county into a cooperative community.

Once he’d gotten hold of the idea of people working together and caring for one another, he never let go. Journeying to Bangladesh for the World Council of Churches, his mission was “to improve living conditions, eliminate waste of resources, and help bring about general harmony.” Once in Kentucky, he was instrumental in establishing Housing Incorporated, a non-profit agency to build housing for low-income families. There he promoted his concept of a perfect community, “Futures.” Older people would live in a central build-

ing in separate apartments, close to central facilities for meetings and their one meal a day together. Younger people would live in housing nearby and provide food, medical, social, and educational services as needed.

Twenty years ago my wife and I came to visit Jim in Berea, and stayed, joining his efforts to help build the philosophy of co-operation in the communities of central Appalachia.

Jim visited more communities here and abroad—spoke more and wrote more about how to proceed in developing them—than anyone I know. His vision drew him on—“a 100 percent cooperative community that converts religion from pie in the sky to God’s movement on Earth.” He did not live to bring about his ideal community, but he left a legacy of what might yet be.

Some called him a “gentle oak.” Imagine an oak riding a bike! “Ride on, Jim!” Ω

*Jack McClanahan, a longtime friend of Jim Wyker’s, is founder of The Global Co-operative Society. He now lives in a community in Buckingham, Virginia.*

# MOVING?

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CONGRATULATIONS!  
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## Celebrating Long-Lived Communities

*Here we honor communities which have reached a decade milestone. We congratulate the following groups, which turned 20 in 1996.*

### **Common Place Land Cooperative** *Truxton, New York*

IN THE FALL OF 1976, HANK STRUNK (featured on the cover of the Winter '95 issue, "Growing Older in Community") purchased 432 acres on the south slope of Morgan Hill in rural New York state, intending to create an "ecological, low-cost, accessible, egalitarian community" in the form of a community land trust. In 1982 he and other early members created Common Place Land Cooperative in order to lease and manage the land, and Share Earth, Inc., to hold title. In 1983 Hank transferred title to the community.

Over the next several years the group of people who began living on the land, along with other, non-residential supporters, worked through the endless issues involved in creating a community. Now, we are 23 adults and 11 children. Eleven homes have been built in addition to the original farmhouse, which now serves as a transitional living space. We make decisions by consensus at twice-monthly meetings. Our interests and skills include organic gardening and farming, alternative energy, political activism, home birthing, homeschooling, music, and Earth-centered spirituality.

This year we experienced our first major loss, as Hank passed away at age 60. As we recall the events that created this community, we remember Hank, thanking him for the good fortune that brought each of us here. We are indebted to his generosity and idealism, his vision and energy, his humility and goodwill. Our celebrations this year will be an affirmation of the power of one life to touch another—the power of dreams to grow into reality when one dares to believe in them, share them, and work together to realize them. —Priscilla Young Colletto

### **Hillegas House** *Berkeley, California*

IN 1976, FIVE ADULTS AND SEVERAL children formed Seminary House, a collective in Oakland. In 1978 two of the group purchased a larger house in Berkeley. Hillegas House, built in 1910, is a wood-shingle main house with nine bedrooms and a carriage house, and a large yard of redwood and magnolia trees.

Almost 70 people have lived in Hillegas House over the last 20 years, staying an average of three to four years. Two current members have been there eight years, and one, Phil Flotow, is an original member. Although we range in age from 26 to 61, and our work and interests vary greatly, we are nevertheless quite social with each other. We share dinners nearly every night, and do parties and outings together. We hold house meetings twice a month and make decisions consensually. While we have an established system for chores, cooking, and so forth, we also take on large maintenance projects as a group, such as renovating the carriage house from earthquake damage.

"We learned the hardest way, through the longest meetings, to trust each other and believe things will work," recalls Phil. "We learned to live in a leaderless group, without hierarchy. Everybody is as equal as they wish to be." —Jennifer Dieges

### **Magic** *Palo Alto, California*

MAGIC, A NONPROFIT EDUCATIONAL corporation focusing on health, cooperation, and stewardship, was founded in 1976 on a sixth of an acre in Palo Alto. We are now eight adults and one infant.

Currently we teach hatha yoga and swimming; provide mediation and conflict reso-

lution services; mentor youth; protect and reclaim native species habitat; plant and maintain neighborhood street and park trees; salvage surplus fruit trees from wholesale nurserymen and distribute them to school children; and conduct seminars on such topics as "Creating Loving Community," and "Ecological Economics." We have received state, national, and international recognition for this work.

Magic's founders envisioned a community in which people cultivated peace and love by persistently questioning, observing, looking for repeating patterns, and testing ideas against experiences. We continue to do this. On our twentieth birthday we offer thanks to all who have contributed to our success, and to the growing strength of the intentional communities movement. We also encourage anyone who dreams of living in community to do something to make those dreams real. —Robin Bayer

*We also congratulate the following communities.*  
50 years—Quarry Hill, Rochester, VT; Sunrise Ranch, Loveland, CO.

40 years—St. Benedict's Farm, Waelder, TX.  
30 years—Casa Maria, Milwaukee, WI; Pandanaram Settlement, Williams, IN; Rudolf Steiner Fellowship, Spring Valley, NY.

20 years—Apple Tree Acres, Blowing Rock, NC; Atlantis Rising, Bradford, NH; Center for Peace and Life Studies, Muncie, IN; Consciousness Village, Sierraville, CA; Covenant House Faith Community, New York, NY; Enchanted Garden, San Diego, CA; Jupiter Hollow, Weston, WV; Owl Farm, Days Creek, OR; Saint Francis Community, Orland, ME.

10 years—Arsha Vidya Gurukalam, Saylorsburg, PA; Avalon, Clearbrook, BC; Black Cat House, San Francisco, CA; Blue Moon Cooperative, South Strafford, VT; Catholic Worker Community, Cleveland, OH; Gorilla Choir House, Berkeley, CA; Hale Byodo Corazon, Los Angeles, CA; N Street Cohousing, Davis, CA; Ninth Street Co-op, Berkeley, CA; Peace Farm, Panhandle, TX; Vine & Fig Tree, Lanett, AL; Wolf Creek Sanctuary, Wolf Creek, OR. Ω

### **A Milestone on Your Path?**

*If your community is celebrating a decade milestone in 1997, please let us know!*

Communities magazine

PO Box 169

Masonville, CO 80541



# ECOVILLAGE REPORT

by Lois Arkin, Joe Linton, Mary Maverick, & Ana Noriega

## Art in Los Angeles Eco-Village

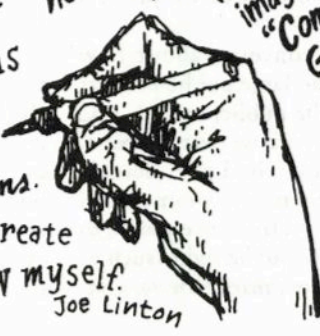
JOE BRINGS OUT A BAG FULL OF MUSICAL INSTRUMENTS. IT'S THE SUMMER SOLSTICE. SOON MANY OF US ARE PLAYING, DRUMMING AND DANCING ON THE STREET CORNER. KIDS ARE WAVING THEIR ARMS, LEADING THE RHYTHMS AND INTENSITY OF THE MUSIC AS JOE INSTRUCTS THEM IN THE ART OF CONDUCTING, AND LATER IN WHY THE SOLSTICE IS THE LONGEST DAY. AT HALLOWEEN, MARY MADE A GREAT BLUE MASK OF THE WATER SPIRIT DEEP UNDER OUR STREETS. LATER SHE WROTE FABLES AND MADE MORE MASKS ABOUT OTHER ELEMENTAL SPIRITS OF OUR NEIGHBORHOOD AS SHE STRUGGLED TO DEEPEN HER OWN UNDERSTANDING OF OUR PAST AND HOW WE MIGHT REVISION OUR FUTURE. ANA HANGS OUT WITH KIDS, BRINGING HER MAGIC BOX STUFFED WITH FOUND OBJECTS FOR ART SUPPLIES. EACH MORNING WE SING TO WELCOME THE SUN, A SONG WRITTEN BY MARY AND ANA. USING THE NEIGHBORHOOD AS THE CONTEXT FOR ART DEEPENS OUR CONNECTIONS WITH ONE ANOTHER, EDUCATES AND INSPIRES US TO LEARN MORE ABOUT OUR PLACE IN NATURE HERE IN THE HEART OF LOS ANGELES. Lois Arkin

Ana Noriega



in Bimini Place, picturing with the Earth, it breathed with the Earth, Fire's ruddy light illuminated the dream-how real it could be... here, now! When Fire visits, embers lodge in your voice, imagination, limbs. "Communicate! Give immeasurable value to every thing! Relish your part in nature's cycles!" Tap your art - We are as the hillside freshly scorched.

My ART colors my interactions with my community - from storytelling to CHALK-DRAWING to envisioning CREATIVE solutions. My ART also SUSTAINS me. When I create in a solitary, QUIET, focused place, I renew myself. Joe Linton



### HOW THE "RIOTS" GAVE L.A. ECO-VILLAGE EXPRESSION

10000 parched summers had passed since people had begun improvising their hunt-and-forage to Fire's rhythmic renewal of the land. 200 rainy seasons had passed since Cows & furnaces had begun metabolizing these plains and marshes. 60 years had gone by since People had stoked Bulldozer with Fire to fill Bimini Creek. Now, Fire flared in the city for 3 days. The idea "Eco-Village" cracked from the minds of several people down into their bodies as action. These people had been meeting in Bimini Place, picturing with the Earth, it breathed with the Earth, Fire's ruddy light illuminated the dream-how real it could be... here, now!





## Growing Pains

**A** PARTICIPANT WAS IN TEARS AT our May Board meeting. She'd reported trying to be a part of the FIC for years, and still felt outside and excluded. How much of her dilemma was of her own making, and how much was a result of unintended Fellowship barriers? We're not sure.

Some of our most senior members have wanted, for years now, to create a school focusing ecological wisdom and community living skills, but it hasn't happened within the FIC. Do these members have to leave to do it? We're not sure. One of our most energetic and talented "workhorses" is spread all over the map, trying to manage several office functions simultaneously. Is this an appropriate allocation of human resources?

Other highly skilled individuals feel all FIC projects can be worked into a tight system that doesn't require top creative talent to run the mundane details. Some members believe that shattering the present FIC structure is a natural and appropriate step in the nonprofit's evolution. Some newcomers, "fresh talent," want the founders to step out of the way so that new folks can share in the projects and in the sense of accomplishment. And some Board members simply want more autonomy to do the projects they love.

Founders have concerns about how newer folks taking on large public projects will interface with the public, or with FIC staff and volunteers, because over the years, the Fellowship has exercised considerable diplomacy in getting many communities to feel safe enough, and trusting enough, to step forward into the public light (such as being listed in *Communities Directory*, at-

tending the 1993 Celebration, or appearing in *Communities* magazine). Further, not all Board members value equally the delicate ways in which FIC's networkers have thus far courted communities and the public.

Do these issues arise in *your* group?

THE GOOD NEWS IS THAT FIC BOARD members, staff, and volunteers have a remarkable depth of social and process skills

from going through the meetings? Here is an important excerpt from our findings:

*We can create new structures that will make it easier for newcomers to participate in FIC activities. We can create new structures that make it clear how to introduce new projects to the FIC. We can create new structures that address our underlying apprehensions. But without knowing why we find ourselves in these patterns, a new set of structures will be of little use.*

Picking up this thread, our committee began examining the "cultural biases" we individuals carry into our Fellowship work—the strong set of values, attitudes, preferences, and so on, that affect everything we do. (For example, we are biased towards consensus, hugging, long days of meetings, giving criticisms kindly but directly, and in "seeing" assertive, proactive self-starters and "not seeing" shyer folks.) Realizing this, and experiencing what our cultural biases are, was a transformative, "crucible" experience for the committee members. Yet what can be done to communicate this experience—not just the words—to the rest of the Board?

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**Without knowing why we find ourselves in these patterns, a new set of structures will be of little use.**

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to call upon in tackling these issues. Our common commitment to FIC goals, our belief in one another's good will, and our hard-won skills in community living dynamics all combine to afford us a fine chance of understanding just what is going on and why things are not coming out as intended.

It has fallen to the seven members of the Restructuring Committee to examine these issues and make recommendations to the Board.

We met for five days last February and then for another four days in August—a challenge even for meeting junkies. While much was examined and there was a wealth of recommendations, it is difficult to report our results. In particular, how do we Restructuring Committee members get everyone else to experience the insights, transformation, and awareness that came

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For unless each Board member can directly link the cultural biases discussion to events in his or her own life, it will be difficult to find any meaning in it.

Paraphrasing from Alexis Ziegler's "My Turn" (*Facing the Fear of Taking Care*, #84, Fall '94): "In a crisis situation, you must put the information where the power is or put the power where the information is." It is the intent of the Restructuring Committee that the power—the information we gleaned, and experienced, about cultural biases—be transferred to the whole Board at our fall Board meeting, and to the extent possible, to everyone who participates.

Unfortunately, knowing what we want to accomplish is not the same thing as accomplishing it. By the time this update reaches you, we will have tried (at our fall Board meeting) to deliver in a report and a presentation the experience and transformation that resulted from being in that crucible.

If any of you have walked this talk before, we'd be interested in hearing your story! Ω

.....

*Earl Lofffield, an Associate Board member of the FIC, and a member of its Restructuring Committee, is a Master (Captain) in the Merchant Marine. He was a member of Sirius community, and served as part of its leadership core.*





# Musical Theater at Twin Oaks

*The Federation of Egalitarian Communities (FEC) is a mutual-support organization for a number of egalitarian, income-sharing communities in North America, including Twin Oaks, East Wind, Tekiah, Ganas, Krutsio, Acorn, Blackberry Farm, Sandhill Farm, Terra Nova, and Veiled Cliffs.*

IN BETWEEN HAMMOCK weaving, childcare, decision making, and the many daily activities required to keep this community running, Twin Oaks has managed to come up with several original and adapted full-length musical theater productions. There's no word but magic to describe how they came together, with casts and crews that represented one-fourth of our 100-person community. The shows ran for three nights in our dining room. Now they are only memories and the cherished-but-marginal videotapes with which we preserved them.

In our 29-year history we have produced several "legitimate" plays including "The Phantom Tollbooth" and "The Real Inspector Hound," and some original concoctions, not to mention myriad talent show skits, but it was the musicals that became community-wide events. Their props and staging virtually took over the dining room in the cold winter months. Besides that, there was excitement and anticipation, as most people got to hear inside poop of "how the play is going," from internal irritations to lines being rehearsed, songs practiced, and our community clothes area being raided for appropriate costumes. Not many events have such an encompassing effect for six weeks at a time.

First, there was "Amazon of LaMancha," a remake of "Man of LaMancha," with papier mache horse heads, and Dawn, the bold protagonist. Dawn was the free amazon, whose impossible dream was to defeat the patriarchy with steady and abiding feed-

back and a firm hand. The death scene at the end was impossible to complete without a breakdown of hilarity during rehearsals, but by the night of performance it was delivered with grace.

Later we staged "Utopia," with tunes from such favorites as "Camelot," and

variety show in order to pull the community out of a negative slump. The visitor and her bright idea are met with some enthusiasm, as well as a bit of crotchety resistance, especially from an uptight "process squad" member (who becomes increasingly obnoxious in a warped effort to get everybody to stop causing problems), and who is concerned that the visitor's show will affect attendance at her own upcoming workshop, "Fun with Conflict." Somehow, the visitor has more success with conflict resolution, with her bumbling innocent enthusiasm.

Most recently was "The Wizard of Iz," a remake of you-know-what, in which little Dottie and her dog Dodo, traveling to Commonland, where Dottie accidentally rubs out the Lousy Itch of the Yeast and is helped to the Amoral City by the Communikins, known for being so radically egalitarian that they don't particularly make sense. Along the way Dottie meets a Scaredy Co, who is stuck in one position with a bad back from carrying so much stuff around, but who becomes uncannily generous when the situation warrants, as well as the Black and White Cow, who tends to see any interaction as a fight, yet takes an opportunity at

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## The death scene was impossible without a breakdown of hilarity during rehearsals.

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"Oklahoma!," about a young man who leaves the community after a number of years and a disappointing relationship, only to find that the outside world isn't particularly welcoming to a twenty-something who has various and sundry community jobs to present as his resume. On the other hand, the woman he meets and becomes involved with finds his previous life in community exciting enough to move there—even if it means leaving him! The play was a light look at relationships, leaving community, dreaming about community, returning to community, and how different things can look from the other side of the fence.

Next came another original, wordily entitled "COMMUNE! or How I Learned to Quit Complaining and Sing the Dream." This musical was about a visitor who comes to community full of anticipation, and who immediately begins putting together a whole

a crucial point to do creative problem solving. The Wizard is, of course, fabulously eccentric and unutterably incompetent, but somehow manages to make a difference in the lives of our protagonists.

Musical theater at Twin Oaks is not for the weak-kneed, the shallow-hearted, or the people with plenty of time on their hands. It's a complete experience—overwhelming, difficult, trying of the patience of otherwise already impatient people. Why do we do it? Because it's a joy.

It's a joy to watch people creating and cooperating and singing, dancing and working together to bring together a new experience, a fantasy world removed from the daily life of community and yet still a part of it. But more than joy, is the thrill, the absolutely heart-soaring experience of performing these works for our fellow community members and friends, of hearing them laugh at the in-jokes, and rise clapping to the occasion of this kind of magic—magic which happens for an intense fragment of time that lasts forever in our memories of our life in community. Ω

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Leslie Greenwood lived 12 years at Twin Oaks and is now on self-granted sabbatical, upgrading her facilitation and life skills. She is likely to return in the next year or so.



# Intentional Communities Are ... Everywhere

**C**OMMUNITY LIVING HAS A LONG and rich history in most parts of the world. Currently hundreds of vital, successful intentional communities, both large and small, are going strong in Europe, Australia and New Zealand, India, Japan, Israel, and Latin America. For example:

- In Israel there are 282 Kibbutzim (income-sharing communes), which represent approximately 2.5 percent of all Israelis. This is the largest proportion of communitarians in any country.

- In Holland, 8,500 community groups have been identified, housing approximately 1 percent of the Dutch population. One of the oldest and most well-known is De Hobbitstee Commune. Most Dutch communities are much newer and smaller.

- Germany has approximately 130 communities, with an estimated 3,500 members. These communities include the more well known *UFA Fabrik* and *ZEGG*.

- Italy has numerous communities, for example *Utopiaggia* and *La Comune di Bagnaia*.

- According to *Diggers and Dreamers* there are 69 communities in the U.K. The book's editors note, however, that there are probably between 150 and 200 communities altogether, counting spiritual communities and those with 10 or more adults involved in a substantial amount of cooperative sharing.

- Numerous communities have formed throughout Latin America, including the more well known *Los Horcones* and *Krutsio*

in Mexico, *Komunidad Janajpacha* in Bolivia, and *Lothlorien* in Brazil.

- Japan is home to 35 *Yamagishi* communities, with 4,800 members. Founded in 1958, *Yamagishi* communities also exist in South Korea, Switzerland, Germany, Thailand, the U.S., Brazil, and Australia.

- India has a rich history of intentional communities, including the historical *Gurukuls*, plus contemporary *Christavashram*, founded in 1931, and the more "new-age" *Auroville* and *Osho*.

- New Zealand has a rich history of communities, including groups such as *Centrepont*, *Chippenham*, and *Riverside*. The latter, founded in 1941, spans three generations.

- My own research in Australia has located approximately 150–200 intentional communities currently existing (and 51 formed between 1853 and 1970).

- The 1995 *Communities Directory* lists over 500 in North America, which its publishers believe represent only a fraction of those in existence there. That doesn't even include the 360 *Hutterite* colonies in Canada and the U.S., representing approximately 40,000 people. (Researcher *Yaacov Oved* identified 277 intentional communities formed in the U.S. prior to 1930.)

## Communitarians Worldwide: Busting the Myths

Research indicates that the average communitarians worldwide (at the present time) are in their mid to late 40s, with as many mem-

bers over 50 as under 30. Urban communitarians are usually younger than their rural counterparts. The communities movement around the world is very much of and for middle-aged people.

Popular misconceptions about "free love" abound in the world press. In reality, community members demonstrate a wide range of choices in sexuality and family forms, ranging from group marriage and polyfidelity to complete abstinence. As in North America, however, most community members have heterosexual, monogamous relationships.

Many commentators on community assert that only those groups with clear religious principles endure, and those with charismatic leaders tend to become "cults." There is neither historical nor contemporary evidence to support this notion.

Another common misconception is that community groups have a transitory membership and are short-lived. Not exactly. Community membership changes just as often, but no more so, than other social organisations. Nurses and factory workers move on a bit more often than communitarians, for example, while professors, civil servants, and prison wardens leave their jobs a bit less often.

About half of all community groups worldwide disband within their first two years, and about half the remainder disband within the next two years—however, the same applies to small businesses! Community ventures are often unstable and short-lived, but no more so than other, comparable social forms. Meanwhile, the *Hutterites* have been living communally for four centuries, and the *Israeli Kibbutzim* go back almost a century (the first *Kibbutz* was founded in 1909). Community groups can and do endure.

For thousands of long-term communitarians around the globe, community living is not a historical curiosity or a "youthful phase," but a lifelong commitment.

## The Search for "Utopia"

The notion that people can share and cooperate, and create a more ideal society, is an age-old dream.

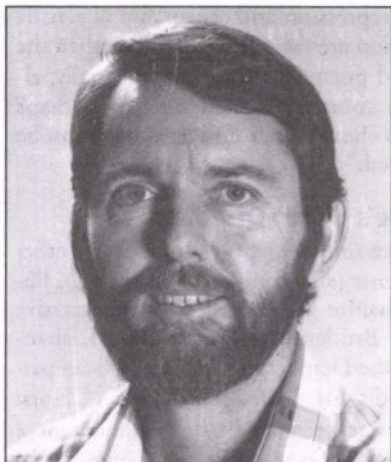
In the Western world the earliest recorded seekers of "utopia" are the Old Testament prophets *Amos* and *Ezekiel*. In *The Republic*, *Plato* postulated an alternative society, ruled by a benign dictatorship of "philosopher kings," who would live communally, sharing even spouses and children. *Plato's* utopian state would involve itself in genetic improvement through rational breeding.

Starting in the second century BCE, the *Essenes* lived communally, sharing agricul-

.....  
*Bill Metcalf, a sociologist and social historian, has studied communities for 24 years, and co-founded two urban communes. He is a Fellow of the Findhorn Foundation, Scotland, an executive board member of the International Communal Studies Association, and an editor of Communal Societies Journal.*

*Visiting approximately 120 communities in over 20 countries, he has published numerous academic and popular articles on community living. He is author of From Utopian Dreaming to Communal Reality (Sydney, Australia, UNSW Press, 1996), presenting an historical and contemporary overview of community living in Australia, with articles by elders in 10 communities, and Shared Visions, Shared Lives: Communal Living Around the Globe (Forres, UK, Findhorn Press, 1996), profiling community members in 15 communities worldwide.*

*Canadian by birth, Bill Metcalf has lived in Australia since 1970.*



Bill Metcalf

ture, handicrafts, their homes, and meals. Biblical scholars such as Dr. Barbara Thiering argue that Jesus lived in this Essene commune, and that the development of early Christianity was influenced by that fact. Early Christians developed communes which were countercultural to the times, opposing the materialistic hegemony of the Roman Empire. The demise of these communes resulted, paradoxically, from the spectacular political success of the Christian Church itself as a hierarchical institution.

Christian communalism was nevertheless passed down through monasteries, which emphasized common work and ownership, shared meals, rituals of prayer and singing, and conscious development of a "family atmosphere."

Just as secularisation of the Church brought about the demise of Christian communities for laypeople, so too did secularisation and increasing affluence of the monasteries themselves bring about their own eventual reduction in numbers.

Although utopian communal ideals were violently suppressed in medieval Europe, many heretical and millenarian communes formed nevertheless, such as the Cathari in France and Italy, beginning in the 11th century, and the Waldenses in 12th-century France. The idea of utopianism was rekindled during the Renaissance by Sir Thomas More (who coined the term "utopia" in 1515) and Sir Francis Bacon. Secular communes such as The Brethren of The Free Spirit and The Diggers also arose in this time, but most were short-lived.

The Anabaptists also founded numerous communes. In these, the believers held in all things common and practiced equality and a form of controlled anarchism. In the

1530s the German city of Münster became a "breakaway" Anabaptist commune with full sharing of money, housing, and even spouses.

Although Church and State attempted to violently suppress them, Anabaptists nevertheless flourished with their utopian ideal of a realisable, communal "heaven on Earth." The communal Anabaptists survive and prosper to this day, in Hutterite and Bruderhof communities.

The contemporary secular communities movement owes a debt to 18th and 19th century communal philosophers and community founders, such as Charles Fourier, Robert Owen, Étienne Cabet, and John Humphrey Noyes. They presented community living as not just an ideal for ascetics and the religiously inspired, but as a desirable alternative to modern industrial society.

Community living reached its zenith in 19th century America; however, such experimentation occurred in most other countries, including Australia. In Australia, under the guidance of utopian writers and practitioners such as William Lane and Horace Tucker, many communities were established.

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### Popular misconceptions about "free love" abundant in the world press.

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A belief in "perfectibility" and "voluntarism," central to 19th century utopian social theorists and practitioners, has spread worldwide in a number of forms. These beliefs have been mixed with socialism, agrarian populism, and various kinds of anarchism—often with a radical Christian, millenarian, and/or libertarian flavour. In spite of many failures, utopian values and the idea of "communalism" have persisted and spread into the social consciousness and political reality of western culture.

Community living is neither a recent nor a short-term phenomenon. It has a long and rich history in most parts of the world.

"In visiting hundreds of intentional communities," writes communities researcher Geoph Kozeny, "I've discovered that they all share one thing in common—each is based on a vision of living a better life. ... Each group defines for itself just what that means, and no two visions are identical." Ω

*Future issues will describe individual communities worldwide.*

*Note: Communities magazine retains the British spelling of its Commonwealth authors.*

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## FROM THE HORSE'S MOUTH

by Mike Cummings & Harv Bishop

# A Communitarian President?

**W**HAT IF A COMMUNITARIAN had won the presidency in November? The best-kept secret of the 1996 Presidential campaign was the stunning platform of our favorite candidate, Independent-Green, New-Age communitarian Bonnie Indigo. (*Bonnie is a fictional composite, whose views are those most typical of the communitarian respondents to our Communities Questionnaire. See Summer '96, p. 10.*) Did Bonnie deserve to lose to Tweedle-Bill and Tweedle-Bob? We don't think so. Would our country be better off if it took Bonnie's views to heart? We think so.

Let's listen to the conclusion of a campaign speech she made in Olympia, Washington just days before the election.

### Bonnie's Call to Action

"On this historic site of the 1993 Celebration of Community, I have a few reminders for my major-party opponents, Tweedle-Bob and Tweedle-Bill.

"Tweedle-Bob, you and Brother Newt notwithstanding, any decent society must guarantee the health, education, and other basic needs of all its citizens. The Profit-God and its ally Growth-a-mania must not be allowed to trump our compassion for the needy or the integrity of our sacred Mother Earth. Like nurturing our children, protecting the environment will require basic changes in our institutions in the direction of caring stewardship. It will also require a Constitutional amendment that tells greedy corporations and irresponsible consumers, 'Thou shalt not pollute!'

"Greater equality and job security can lessen suffering. They can also protect the environment by reducing working people's support for growth-at-all-costs. Guaranteeing equal rights for women, children, the elderly, and people of color is paramount. There is no excuse for a wealthy nation to allow children to go hungry, to permit stillable senior citizens to be retired against their will, and to tolerate the crime, decay, and misery of our inner cities.

"Is Big Brother the formula for social change? No way! Bigness—in government or business—is not inevitable. Entrusting more power, resources, and responsibility to local communities and to worker-owned cooperatives is the key. Laws, policies, and resources must be directed to rebuilding our communities with greater purpose than in the past. Today's thriving intentional communities can provide inspiring examples and lessons.

"Strict law and order must give way to innovative law and justice. Let us not, Tweedle Bill, compromise with such groups as homophobes on matters of principle like the right of homosexuals to serve in government. Unjust laws oppressing gays, welfare recipients, and the religiously unconventional must be fought in the courts and, if necessary, in the streets. Our longstanding American tradition of conscientious civil disobedience should be honored and periodically renewed.

"Right-wing trashing of our Constitutional civil liberties must be resisted, and the rights of the accused always respected.

Sexual repression and censorship of artistic expression are far more dangerous than the acts and portrayals they target. Finally, although abortion is saddening, a woman's right to choose a safe and legal one must be preserved."

### Bonnie's Other Opponents

Since our summer report, Bonnie's two other opponents (also composite characters), liberal urbanite Joe Denver and conservative former Bruderhofer Horst Klingel, abandoned the Democratic and Republican parties in disgust. What galled Joe and Horst was their respective parties' abandonment of principle in favor of winning votes in the general election. For example, the Democrats caved in to a conservative trashing of welfare programs, while the Republicans pushed a fiscally irresponsible tax cut.

Joe helped form a new People's Party, while Horst co-founded the Rational Faith Party. By Election Day, Joe and Horst had found many areas of agreement with Bonnie's new Independent Green Party, including decentralization, women's rights, abortion rights, basic environmental protection, prison terms for repeat polluters, the right to armed resistance, and a guaranteed safety net for the needy.

Unlike Bonnie, however, Joe and Horst shied away from any fundamental change in U.S. institutions, and they nixed the more ambitious ecological programs of her Independent Greens. Joe and Horst showed less faith than Bonnie in the benefits of equality. Horst favored some censorship of the arts, took a strict law-and-order position against civil disobedience, and, like Joe, was willing to curtail the civil liberties of accused criminals.

Though Joe and Horst agreed with Bonnie in supporting equal rights for women, both expressed ambivalence. Horst was more willing than Bonnie or Joe to restrict the rights of children and the elderly. Bonnie and Horst were less enthusiastic than Joe about using arms to resist oppression. Finally, Horst was less enthusiastic than Bonnie and Joe about providing a governmental safety net for the needy.

### What Americans Can Learn from Communitarians

- Americans no longer trust the solutions of their public officials. Perhaps listening to the Bonnie Indigos, and learning about their intentional communities, will prompt
- Americans to ask why communitarians suffer so little crime and violence, eat such nutritious food, work more cooperatively, create earth-friendly technologies, and live longer and healthier lives. Ω

*Mike Cummings has a B.A. from Princeton and an M.A. and Ph.D. from Stanford in political science. He has been involved in electoral campaigns and community organizing, and has published his research on communal and utopian studies. He chairs the political science department at the University of Colorado, Denver, and enjoys playing ball with his kids, Eliza (one) and Anthony (three).*

*Harv Bishop's academic background is in journalism and political science. He has worked as a newspaper writer-reporter and recently completed an M.A. in political science at the University of Colorado, Denver, with an emphasis on Green politics and communal studies. He currently is teaching courses in environmental politics at UCD.*



## Community Children & 'the Outside World'

**A**LTHOUGH MEMBERS OF INTENTIONAL communities frequently profess a desire to insulate their children from what they perceive as the destructive aspects of the outside world, the barriers between inside and out are generally quite thin. Through visitors, television, magazines, books, newspapers, and other ubiquitous sources of information, it is next to impossible for communities to create a cultural moat around themselves. Several members expressed surprise at how quickly their children begin to understand that there is something different going on. A mother in one community, speaking about her daughter, said:

*It's pretty clear to her that we're different. Kids know that right from the beginning because even though we're in a community and living this lifestyle, they're exposed to all the mainstream books, they watch television when they go to friends houses for sure and they see a whole different society. We can't keep them away from it. They see it all the time. So they know that we're different and of course we talk about it a lot in community and in front of the kids so they've heard a lot of reasons why we're different.*

In another community, a member commented how even two- and three-year-olds were known to correct adults who tried to change the wording of a children's story to accommodate the jargon used in the community.

While exposure to mainstream society is upsetting to several adult members who may view it at best as a distraction and at worst

as a competing influence on their children, most adult community members seemed to accept it and even see it in a positive light. One member stated, "They know that there is something odd and unusual going on and I think that they can take that in stride and realize that they too are participating in something very new, that they, too, are pioneers."

In fact, most community members are pleased about the exposure their children have within the community to multiple adults from beyond the borders of communities. Especially in fairly well-known communities, children have frequent opportunities to share experiences with visitors from around the globe. Many communities have global networks which are often better sources for world news than network stations. A member of a large rural community commented:

*The community was, and still is to a large degree, a center of worldwide information because we have people blowing through here that just got back from Nicaragua or going to Russia. . . . So when they come back with information, we get to find out what's really happening and, very often, we know the news for two years before you get to hear it on TV, if you ever get to hear it. So, the kids know that and they say, 'I know better than that.' They're very hip.*

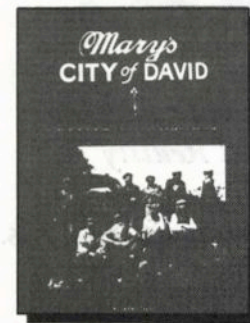
Interactions with members or guests who have recently travelled to or live in other parts of the world provide excellent opportunities for growth and learning for children.

*Our kids are sophisticated because we have so many exemplary guests. They're*

*used to speaking publicly. They're used to being called at a moment's notice and being told, 'The representative for the Dalai Lama will be here this evening. You're on.' They think they're more sheltered than they are. The people they're interacting with are of a much higher caliber than they would run into by happenstance.*

Similarly, a member of a secular community commented:

*We had a communities conference here a couple of weeks ago and . . . this group of people came in wearing robes and prayer shawls and looking rather odd to me. I noticed my reaction was kind of, 'this is really different.' My daughter ended up being the one to show them to where they were going and it didn't phase her in the least. You know, it was just 'another strange person.' Because we have so many different types of people going through, they don't seem to be as intimidated by different people, which is something we teach them. Yet it's so ingrained in ourselves . . . because we've been taught to fear people who are different from us. . . . Our children don't seem to have that. They're much more accepting. Ω*



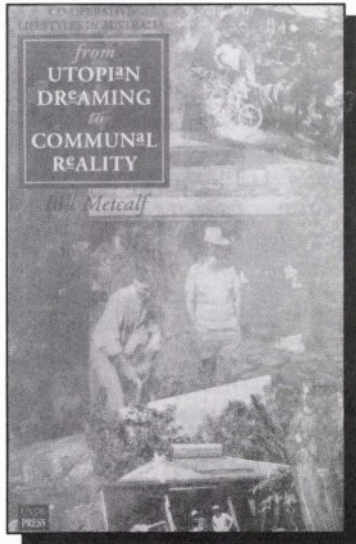
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Daniel Greenberg collected material for his Ph.D. dissertation on children and education in communities by visiting and corresponding with over 200 intentional communities in the United States. He later spent a year working with children and families at the Findhorn Foundation in northern Scotland. Daniel is currently leading undergraduate programs on domestic and international communities with the Gaia Education Outreach Institute.



## *From Utopian Dreaming to Communal Reality*

By Bill Metcalf

University of New South Wales Press, 1995.  
Pb., 198 pp., \$29.95.

Bookstores, or ISBS, Inc.  
5804 N.E. Hassalo St.  
Portland, OR 97213  
503-287-3093

Reviewed by Ellen Hertzman

I HAVE AN ALMOST INSATIABLE APPETITE for personal stories, for finding out what makes people tick, why they do what they do, how they make it through. I want the juicy details of what it feels like, what's been hard and sad and joyous. Theories and studies are fine in their way, but more and more I'm drawn to the raw details of people and their lives, as a way to get a perspective into my own.

*From Utopian Dreaming to Communal Reality*, by Bill Metcalf, is a satisfying feast of stories from 10 long-term participants in Australian intentional communities. Each tells his or her own story, articulately and

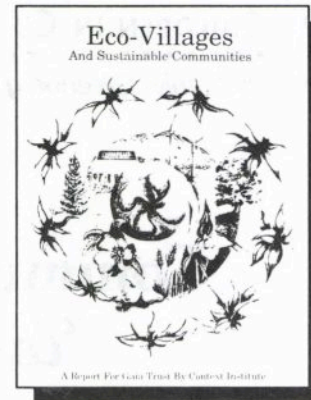
engagingly, and each speaks of the journey—personal, spiritual, and geographical—they made to arrive where they are now. This is a book of transformations, written by the “elders” of the Australian communities movement.

Bill Metcalf is an Australian sociologist who has made extensive studies of the communal movement, both as a scholar and as a participant in several Australian communities. The stories he has assembled, bracketed by a piece on the history of the Australian communities movement, and an analysis of the common themes expressed by the writers, will ring many bells on this side of the Pacific as well. Descriptions of the challenges and frustrations of modern Australian life will sound very familiar to North Americans, and we surely have something to learn from the experiences of the Australians, whose efforts at community have been similar to ours and yet quite different.

I loved the characters in the 10 stories that make up the bulk of the book. Each author speaks in her or his own voice and style, but each is readable and personal, and I had a sense of getting to know them individually, much as I might if I were to stop by for a cup of tea. Those who live or have lived in community will recognize the personal stories that make up this book, stories of searching for a deeper connection—to land, self, each other.

The opening and concluding chapters by Metcalf present interesting context for the stories, but for me the juicy bits come with the chance to glimpse into other people's lives and communities. The insights of others who have been through the struggles—both personal and interpersonal—of building an alternative way of life will surely provide inspiration and recognition to anyone exploring or living these options for themselves.

*Ellen Hertzman, co-author of the book Cohousing, is a freelancer writer and group facilitator living in Berkeley.*



## *Eco-Villages and Sustainable Communities*

By Diane and Robert Gilman

Context Institute, 1991.  
Spiral Bound, 213 pp., \$20.

Available from:  
306 Louisa St.  
Langley, WA 98260  
Fax: 360-221-6044

Reviewed by Diana Leafé Christian

I HAVE SEARCHED FAR AND WIDE FOR good “how-to” resources to recommend to people embarking on the intimidating task of starting new communities, and am delighted that *Eco-Villages and Sustainable Communities* is back in print. Its short section, “Guidelines for Ecovillage Development,” offers excellent suggestions for starting new communities, for example: first develop the community vision (crucial!), build interpersonal relationships and bonding, and use “systems thinking” to envision the community-building process and make each aspect of the process explicit. They recommend that community founders maintain an ongoing balance between “group” and “private” allocations of space, time, activities, and finances; between the “hardware” of building design, solar energy, permaculture design, etc., and the “software” of decision making, conflict resolution, or creating community businesses; and among the heart (bonding, caring, trust), the mind (clarity of understanding, vision, integrity), and the will (the ability to act with courage and effectiveness).

Of course, this book is primarily about ecovillages—what they are, why we need them, how to create them. (See “*Ecovillages*,” #91, Summer '96.) The Gilmans define an ecovillage as a “human-scale” community in which major aspects of normal living—home, work, leisure time, and social life—are harmlessly integrated in the natural world in a way that supports healthy human development, and which can be successfully

continued into an indefinite future. Some have criticized this idea that any aspect of modern life could be harmless to the natural environment. For example, working at home and telecommuting by computer, fax, and modem may be preferable to owning a car and polluting the environment by driving to work; however, computer chips are the result of a manufacturing process known for its toxicity. Not exactly harmless.

The authors state that the reason we're not all living in ecovillages now is that the need to create them, and the technologies for doing so, are relatively new. One of my friends argues that a far more significant reason is that few of us are willing to sacrifice common comfort and conveniences to live in a *truly* sustainable village. We're too in love with instant transportation, instant soup, instant hot water, private bathrooms, personal laundry rooms, videotapes, CDs, Internet connections, and so forth.

To their credit, the Gilmans stress that their definition of ecovillages is an ideal to aspire to, rather than a description of any communities that currently exist. Approximately half the book consists of brief overviews of 23 communities worldwide that model various aspects of ecovillages, from sustainable local economies to permaculture design. The good news: this section is fascinating reading. The bad news: five years after publication, the information is seriously out of date.

These issues notwithstanding, you'll still enjoy this book—from the tour of communities to the great advice on how to begin your own.

*Diana Leaf Christian is editor of Communities magazine.*



## **We'Moon '97: Gaia Rhythms for Womyn— Womyn in Community**

By Mother Tongue Ink

Mother Tongue Ink, 1996.  
Pb., 224 pp., \$13.95.

Available for \$13.95 (plus S+H) from:  
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37010 SE Snuffin Rd.  
Estacada, OR 97023  
503-630-7848

*Reviewed by Diana Leaf Christian*

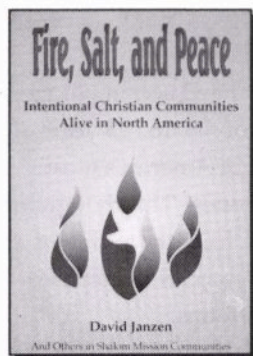
IF YOU LOVE WOMEN, IF YOU ARE A woman, consider this beautiful appointment

book as a gift for the women in your life, or for yourself. An inspired and juicy anthology of art and writing, *We'Moon '97* celebrates creativity, the rhythms of a woman's life—and for 1997, honors women living, laughing, and learning in community. Best of all, this calendar is the *product* of community; it's the year-long art-and-creativity cottage industry of the *We'Moon* community in rural Oregon.

You can't just *use* this datebook in a normal, staid way—jotting down appointments, deadlines, birthdays, and utilizing it week by week. You'll pore over page after page, peering closely at paintings by, for example, Carol Yee, or savoring a poem by Josée Lafrenière, or gazing at photos by Shoshana Rathaizer. You'll check out Gretchen Lawlor's astrological "year at a glance" for Pisces. You'll be captivated by Colette Gardiner's monthly herbal lore (discovering that Horehound leaf tea can remove internal blocks to creativity and inspiration). You *thought* you were just going to glance through, sample a few artistic offerings, and close it up again. Then you'll notice you've browsed through February, but no matter, and ... say, what's that wonderful graphic on the next page? Before you know it, it's an hour later and you're in November.

*We'Moon '97* is international, multicultural. It doesn't bash men. Created by lesbians and featuring lesbians in art and writing, it also presents *all* of women's life choices, from motherhood to grandmotherhood and everywhere in between.

Warning: women's bookstores can't keep enough of these calendars in stock (the '95 and '96 editions sold out), so get it now.



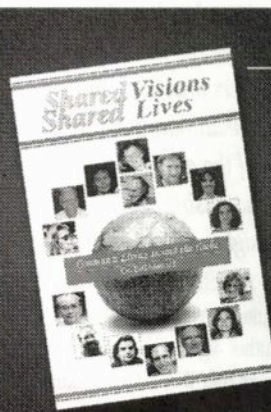
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## Bones and Ash

By Ma Jaya Sati Bhagavati

Jaya Press, Sebastian, Florida, 1995.

Pb., 147 pp., \$12.95. Hb., \$21.95.

Bookstores, or Jaya Press  
11155 Roseland Rd., #10  
Sebastian, FL 32958

Reviewed by Tim Miller

MA JAYA SATI BHAGAVATI, OR SIMPLY "Ma," is about as unlikely an Indian-style guru as one is likely to encounter—a roller-blading Jewish artist from Brooklyn whose religious journey began with a vision of Christ in her living room. Her journey continued with a pilgrimage to India and spiritual study with Neem Karoli Baba (an Indian

spiritual teacher, now deceased, who had many American disciples), and has now culminated with the founding of Kashi Ashram in Florida. This intentional community is one of America's largest, with some 200 residents in addition to Ma's hundreds or thousands of other followers nationwide.

Her spiritual orientation could be characterized as essentially Hindu, but Kashi Ashram is an ecumenical religious institution with worship centers for practitioners of most of the world's major religions. Not far from the Hanuman Temple is a Christian prayer grove, and just across the pond from that sits a Buddhist stupa. Nowhere does Kashi Ashram's inclusiveness of spirit manifest itself more fully, however, than in its AIDS hospice. In a building just off the Ashram grounds Ma and her followers tend contemporary society's outcasts and enable them to die with dignity, showered with love.

*Bones and Ash* is a work of poetry, laments occasioned by the death of Ma's first disciple, Billy Byrom. Originally a private journal, it was turned into a book of some 109 poems by her disciple Brahma Das, and illustrated with several of her many paintings and other graphics.

Many of the poems focus on the guru-student relationship. Others deal with love,

the Ganges ("Ganga") River, service to humanity, the divine, the ego, silence, and other topics. As one might expect from a funeral work, many of the poems evoke a sense of the transient nature of the body, of loss, of death. Two samples:

*The root of karma  
is false neediness  
The grabbing on to emotions  
will not allow you to feel  
the deeper love of what is before you  
let go all things  
of the mind*

*When I went into the spring fields of death  
to choose life for my form, this life  
I chose the now  
when we could all be together upon this earth  
to swim in the Ganga of life  
as Mother and child*

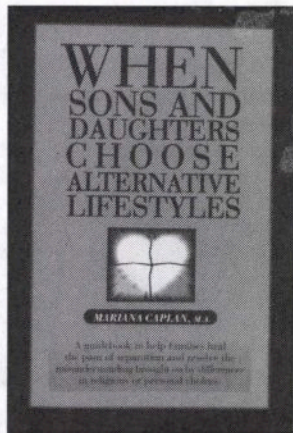
Ma has made a notable mark in the world of intentional communities. *Bones and Ash* provides a good introduction to the outlook that powers Kashi Ashram.

Tim Miller is an Associate Professor of Religion at the University of Kansas. He was Guest Editor of our "Intentional Communities and 'Cults'" issue (Fall '95).

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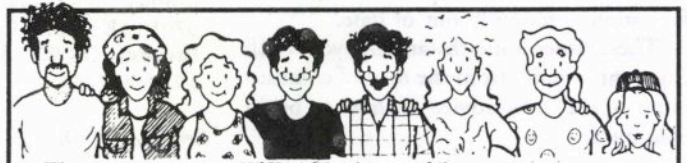
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## Network for a New Culture City Group Manual

By Chaz Bufe, et al.

1996, Paperback, 68 pp., \$3.

Available from:

Network for a New Culture  
PO Box 1731  
Tucson, AZ 85702

Reviewed by Tree Ivy Bressen

THIS "HOW-TO" BOOKLET FOR FORMING community is offered by the Network for a New Culture, a decentralized American group inspired by ZEGG (Center for Experimental Cultural Design) in Germany. The Network initiates local projects to produce a safe and vitally alive society. It aims to help members "get through emotional and sexual blocks, thus allowing their 'life force' to flow freely." Like many groups working for widespread social change, they hope to further their goals by banding together with like-minded others in household collectives, fostering learning and inspiration. The *City Group Manual* was written as a blueprint for anyone energized by the Network's vision to begin the challenging work of living it out in their daily lives.

More detail is provided for navigating

earlier stages of community-building, such as how to arrange an initial meeting in your locale, with progressively less detail toward later stages, such as how to start a new business or buy land.

The core of the booklet, and the aspect that renders it quite valuable to a wide variety of readers, is a set of 23 interpersonal exercises, divided into "Physical" and "Verbal." Drawn from several different sources, these exercises are useful for any group working toward trust and intimacy, even if your other values differ from those of the organization.

Each exercise includes a full description with superb step-by-step directions for the leader, a recommended number of participants, and an estimated amount of time the exercise should take (often on the low side, in my experience). Offerings range from introductory icebreakers to sessions designed to stretch personal boundaries. With such a low price (\$3), the exercises alone are worth the cost of the booklet.

Several other sections are less impressive and will hopefully benefit from more detail in future editions. In particular, the chapter on "Facilitation" provides very little guidance, focusing too much on how the facilitator might look good instead of offering solid skill-building. However, a few of the

slimmer sections do include helpful pointers to other resources.

In the chapter "Community Formation," Bufe lays out 16 elements which he implies are requisite for any successful community. However, I am aware of several communities now flourishing who don't follow all of these principles (such as, "individual, not group, projects" and "members know each other prior to founding community"). I found it difficult to tell whether this indicated the author's naivete or a commitment to different values than those embodied by contemporary communities.

Four appendices constitute a fine supplement to the manual. "Lessons from German City Groups" offers insights applicable to anyone starting up a new social enterprise, communal or not. A bibliography of over 40 recommended readings ranges widely over politics, sexuality, and psychology. Finally, the "NFNC Statement of Purpose" explains their dedication to compassion, cooperation, open and honest communication, healthy families, and eco-sanity—values that will surely resonate with many community seekers.

*Tree Ivy Bressen, who was co-Guest Editor of our "Diversity, Homogeneity" issue (Spring '96), lives at Acorn community in Virginia. Ω*

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#### Chomsky

"Modern industrial civilization has developed within a certain system of convenient myths. The driving force of modern industrial civilization has been individual material gain, which is accepted as legitimate, even praiseworthy, on the grounds that private vices yield public benefits, in the classic formulation. Now, it's long been understood—very well—that a society that is based on this principle will destroy itself in time. It can only persist with whatever suffering and injustice it entails as long as it's possible to pretend that the destructive forces that humans create are limited, that the world is an infinite resource, and that the world is an infinite garbage can.

At this stage of history, *either* one of two things is possible. Either the general population will take control of its own destiny and will concern itself with community interests, guided by values of solidarity, and sympathy, and concern for others, or, alternatively, there will be no destiny for anyone to control."

— *Manufacturing Consent*



DAN BROWN, RENAISSANCE COMMUNITY

## My Father and the Lima Beans

*Excerpted from A Tribe of Two, by Paula Underwood*

**S**OMETHING WAS GOING ON IN the kitchen. I could hear my mother's voice and the soft query of my father. The tone in his voice caught my ear. There was more here to be understood.

I heard my mother's laugh and the rattling of a paper bag ... something hard going inside, many small things tumbling in. And, finally, I heard my father's whistle as he went out the screen door ... rattling whatever he had in that paper bag. His way of catching my attention.

"He wants me to come," I thought. And, even as those words skimmed over the surface of my mind, my feet already carried me through that same screen door, following the music of my father's whistle,

the syncopation of the rattle which was a paper bag.

He was already seated on the beaten earth floor of our garage ... our special place for learning. On the floor in front of him he had begun to set out a circle of lima beans. Lima beans! So that's what he sought from my mother. Permission for some of our dinner to become one more lesson for an inquiring child.

"What are you doing, Daddy?" I asked, seeing no explanation I could devise.

"Why, I'm building my community, Honeygirl!" And one by one he laid out a circle of lima beans, one of our Three Sacred Sisters, members of his new community.

"This one is a woman who's about 45 years old. She's a real hard worker, but she sure is a nag!" Holding up one bean for me to see, to understand as part of his community, he placed it carefully on the floor.

"And this is a boy of about 12. He can be a real hard worker, too, but he's into mischief most of the time!"

And one by one, my father described his community to me. A hunter who understood deer better than corn, an elderly woman who still knew how to bend to any task, two young men just learning how to hunt, a kind young woman who was soon to be married, a young woman who was very beautiful—and who knew this to be true—fonder of sitting a letting others admire her than of bending to any task. One by one the complexities of any community, of the community my father gathered, were laid out before me for consideration.

"Now," my father said when he was done, "that's my community! Where's yours?"

"Mine? What do you mean mine?" I asked, wondering if I should ask more lima beans of my mother, even less for dinner.

"Well, you can have any of mine. Any you might like. You can take any member of my community you want for your own, and build your own community."

What a thought! Any one I liked ... build my own community...

"Well, I don't want the 45-year-old woman who nags! There's enough of that in life. But I'll take the 12-year-old boy who gets into mischief. Guess if I can handle my brother I can deal with him!"

And one by one I chose, or did not choose, members of my father's community for my own. I chose every one I thought would get along well, the ones I thought would be nice to live with, and left the others behind for my father to deal with. After all, he was older than me, wiser than me as well.

"That it, Honeygirl?" my Father asked.

"Yeah, I think that's all."

"Looks like a pretty nice group o' folks!" he went on.

"I thought so!" Just think how well we will all get on together.

"Now," my father added, "It's harvest time and there's a lot o' things that need doin'. So let's see how this is going to work. You need two people to walk down the rows o' corn and twist off the heads.

Then you need two people behind them to chop down the corn stalks. Over here you need four people ready to start processing the corn."

One by one my father laid out the tasks that needed doing, all at the same time.

And I very soon ran out of people!

"Well," I suggested as the work undone

our community through one more long, cold winter!

Still the woman who knew she was beautiful had not been included. After all, what could someone like that add to a day filled with work?

"Hoo-ee, Honeygirl, looks like your folks is really workin' hard. Looks like

help their work, brighten their world.

Perhaps her self-awareness of beauty was not so bad after all!

And so you see how it was? How one by one each and every member of my father's community found their way into mine ... for this or that reason, this or that skill, this or that need as yet unmet

And you see how it is. From that day to this, I have never had any trouble at all including in my community people I might have found inconvenient ... once upon a time, but saw now as offering any community—my community—the diversity we may yet need. Ω

## "Now," my father said when he was done, "that's my community! Where's yours?"

stretched out in front of me, "Maybe I could add that 45-year-old woman who's a hard worker, even if she does nag! Maybe I could put her and that 12-year-old that gets into mischief together. That way they'd keep each other busy and get a lot of work done!

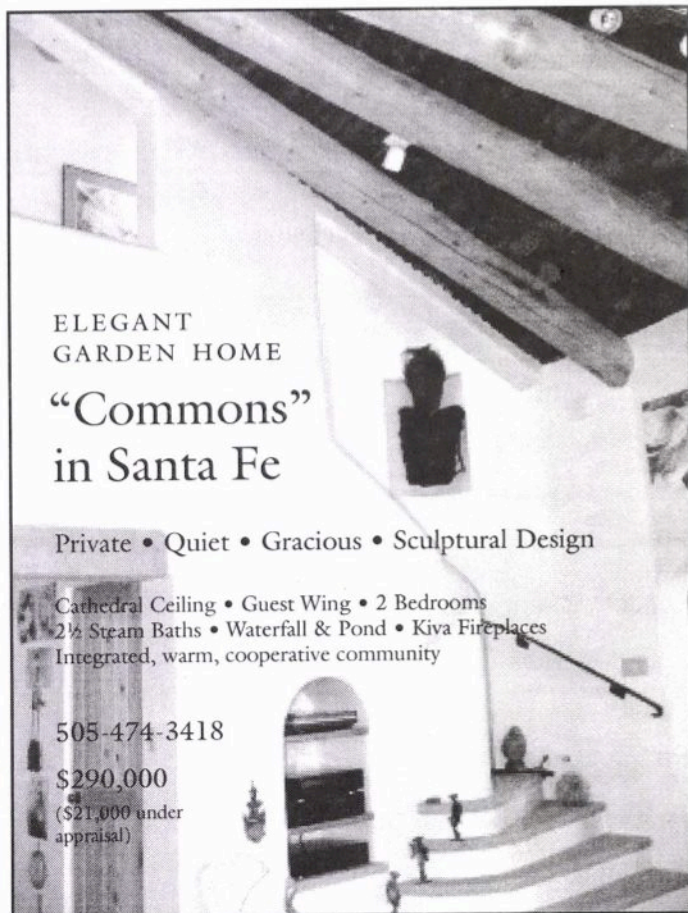
"And maybe I could add ... " One by one the members of my father's community found their way into my own, each chosen for some skill lacking in the others, all needed for the vital task of seeing

things are gettin' done. But you know, they look tired to me. Looks to me like they need something to cheer them up. What could that be?"

And then I remembered. The young woman who knew she was beautiful also loved to sing. And it seemed to me maybe not so bad ... if she sat on a rock, near the people. Sat and sang to them of celebrations and full stomachs and a new spring greeted by a happy people. If she sat and sang, she could ease their day,

*Excerpted from A Tribe of Two, © 1996, Paula Underwood.*

*Paula Underwood, M.A., founded and directs The Learning Way Company, a nationwide program used in education, corporate learning, and health services, based on Paula's lifelong training in a Native American methodology for learning, organization, and health. Her book, Who Speaks for Wolf, won the Thomas Jefferson Cup for quality writing. "My Father and the Lima Beans" is available as a booklet from The Learning Way Company, 800-995-3320.*



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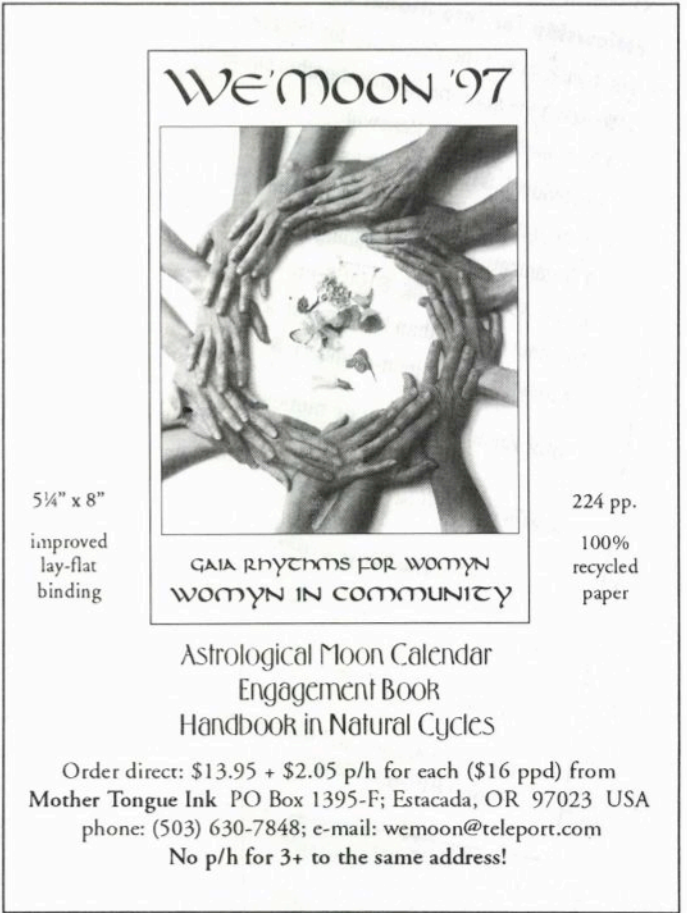
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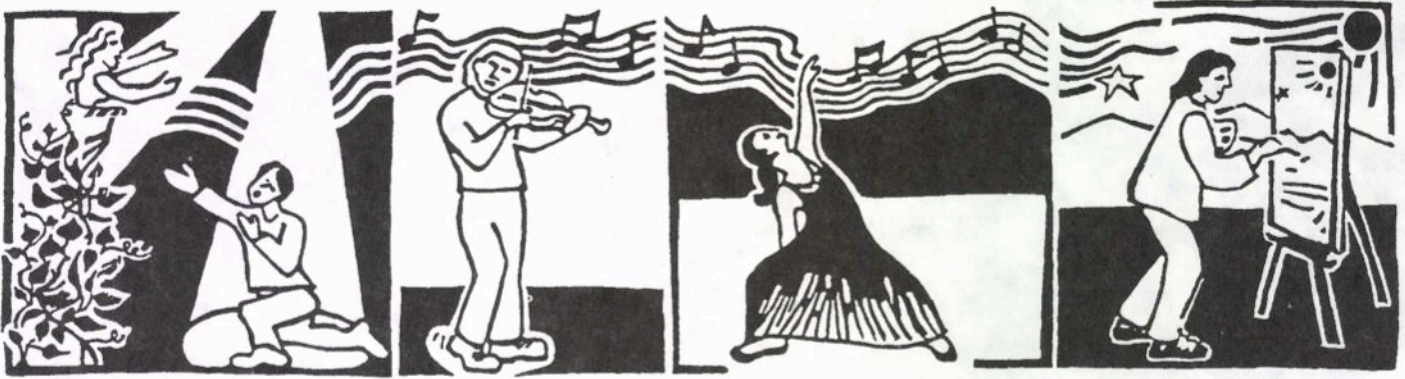
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#93



## FROM THE GUEST EDITOR

.....  
*Hank Obermayer*

# Celebrating Arts & Creativity in Community

**C**ELEBRATING ARTS AND CREATIVITY IS ONE OF THE CENTRAL themes of my own as-yet-unnamed community, and arts and creativity are and have been a strong presence in my life, from living in student cooperatives during college, temporary activist communities at the Nevada Test Site, and a collective in Berlin. Whenever vibrant people come together to form community our inherent creative nature flourishes, challenging the dominant ethos in our culture that only “artists” make art, only “musicians” make music.

I’ve learned that theater, dance, music—all the arts—can help build and maintain healthy intentional communities. Improvisation came first for our own group. During a retreat to help define our future residential community we asked ourselves: “What would it be like having an ordinary day in the community? Imagine it is Sunday morning. What is happening?”

Rachel says, “I’m weeding the garden,” as she walks over the carpet to near the front door and squats, manipulating imaginary plants on the floor. “I’m too tired for that,” says Debbie, emphasizing the word tired. She pulls up a chair. “I’m just going to sit on the porch, read the paper, and drink a cup of coffee.” “Me too,” echoes Marci, “I’m bushed!” Marci and Debbie are the two single moms in the group. Hank stands and walks to a spot a few feet behind Debbie & Marci. “I’m in the kitchen at the sink. There’s a window over the sink looking onto the porch so I can talk to you guys.” He begins scrubbing vegetables so he can cook breakfast for



MICHAEL CALLAHAN

Photography is among the many arts Guest Editor Hank Obermayer and friends celebrate annually in the Nevada desert.

everyone. Jasper goes out and joins Rachel weeding the garden, and later Hank joins them briefly to dig more potatoes for breakfast. James, however, isn't ready for much conversation yet. He walks "upstairs" and sits in the sun room. It's a great spot for meditation. "Hey everyone, breakfast's ready!"



The articles that follow represent a broad range of perspectives. While working on them I was struck by the fact that not only are many urban communities represented in this issue, but most of these are non-residential. Why is that? One reason may be an artistic isolation in rural communities, at least in the small ones. More significantly, though, is the fact that I live in a big city overflowing with creative juices. So I have a particularly urban perspective, since most of the community members I meet are members of non-residential communities organized around the the shared values and activities of their members.



"That spot over there represents being in an urban community." Chris pointed to a spot about five feet from the corner of the dance studio. "The opposite wall is rural, and the middle of this third wall represents semi-rural living. You have five minutes. Go."

We walked. We ran. We sat. We all went to where we wanted to live, to where our deepest feelings of place brought us. I stood against the urban wall. There were more of us living the city life than elsewhere, but there were some people against each of the other two walls. Soon Marci and James started walking away from urban life. James left for the semi-rural town wall, and Marci went rural. There were less than 10 of us. That left only Debbie, myself, and Linton living an urban life. After a while I started walking too, toward rural livin'. Just as I started walking, Marci started back for urban life. Too much country living. We passed in the middle of the dance floor. I enjoyed hanging out with Sage in the country.

She remained steadily rural, but I didn't stay there for too long. Soon I left for a very brief visit to semi-ruralness on my way back to the big city. Once I arrived in the city, Marci left again. I'm certainly not spending much time around her, but it was great to see Debbie again. It felt like it had been a while since I had last been in the city.



Shortly before finishing this issue I camped in the Northern Nevada desert with a bunch of friends. Some of us go there regularly; others came for the first time. We've built community through that place, initially through week-long art and performance encampments of 30 to 60 people. Lately it has been through a smaller group with a mixture of friends from those larger gatherings and other friends we want to introduce to this community and this place.

Most recently our play in the desert included accordion music and Turkish lute. Stiltwalking and photography. Video and dance, an ongoing work in progress. Contact improvisation in a hot spring swimming hole. And much discussion of plans for our other homes outside of Nevada.

We return to this place over and over again because of its natural beauty and power, and because of the community spirit it brings us. We live in scattered locations, mostly around the Bay Area, and see each other rarely and briefly when not in the desert. The desert gives us a place to set up our community kitchen and build our temporary village, and provides a performance space and playground. We sometimes talk of forming a more permanent residential intentional community, either in the Nevada desert or in the greater Bay Area.



The communities described in the following articles employ art and creativity as a means to everything from making decisions and resolving conflicts, to nurturing community "glue," to education and activist work, to expressing feelings—toward one another, humankind, and the Earth. Art is a tool for building community, for building a common culture, for *changing* culture, and for envisioning unknown possibilities.

Of course, part of the impact of art is direct and personal. Yesterday, partly because of the inspiration of the stories you're about to read, I made a commitment to myself to form an arts affinity group. An "affinity group" is a term coined by the anarchists (supporters of the republic) in the Spanish Civil War. People who have some "affinity" for one another, whether through common interests or friendship, come to-



Stiltwalking at the desert encampment. Guest Editor Hank Obermayer, right.

gether in community in order to take action toward social change. They usually don't live together, but do work together on projects and events. Perhaps this new affinity group could do invisible theater or street theater, or participate in events like the MayDay parade that Jekke Xonee describes (p. 31), or produce events similar to the House Theaters described by Susan Parenti (p. 47).

So now its our turn. We can stack up the building blocks of music and dance. Or build giant puppets and create Earth-healing rituals and celebrations. Use place as a source of artistic inspiration. Improvise our lives with fellow community members. Spread messages, teach, play, and laugh.

I hope these stories will inspire you as well!

*feelings slip past my intellect  
like the rhythms of a brook,  
or perhaps the tones of a clarinet,  
an injection straight to my heart.*

*my spirit listens, laughs, and begins its mischief.*

Ω

*Hank Obermayer is a co-founder of an unnamed urban community in San Francisco focused on co-parenting, arts, sustainability, and progressive social change. He enjoys helping other intentional community groups (through facilitation and consulting), and wants to help build a strong network of local intentional communities in the Bay Area. Hank is also a musician, former puppeteer and sometime stiltwalker. He can be reached at PO Box 40216, San Francisco, CA 94140 or hobermayer@igc.apc.org.*



SALVATORE SALERNO





*The Tree of Life rises once again. The crowd goes wild.*

## And the Tree of Life Rises ...

by Jekke Xonee

*The drums of the flotilla have merged with the drums on the shore and the crowd is screaming. We hear three slow cymbal crashes, then silence. And then slowly, as the low horns moan and the drums rumble, The Rising occurs. The new Tree of Life is 25 feet tall. It rises, and makes one slow revolution to the now frantic screams from the crowd. When the revolution is complete, the band breaks into irrepressible song, and the people and the animals and the Connector Spirits and the canoe paddlers and the 30,000 people on the hillside sing and dance.*

**I**T IS MAYDAY. A COMMUNITY CREATES AND IS created by a puppet and mask parade and the ceremony and festival that follows it. This community first emerged 22 years ago when a handful of activists danced puppets in the streets and a small crowd cheered them on. By now it is an extravaganza of hundreds, perhaps thousands (nobody knows) of builders and participants, a network of friends and supporters that extend across the globe, of observers both from the neighborhood and visitors from out of town, who can number as many as 30,000 if the weather is good.

The celebration happens every year on the first Sunday in May. The parade travels a mile and a half through two rough, urban neighborhoods, full of abandoned buildings, yards strewn with broken glass, violence perpetrated by and directed towards children. We fill these neighborhoods with our energy, and it is wild, funky, colorful, joyous, angry, hopeful, demanding, spiritual, and alive. We demand return of spirit and life and do not accept *No*. We enact a ceremony after the parade where we raise a Tree of Life, and in this raising, we are reborn. We scatter throughout the park after the ceremony and dance to the drummers jamming by the lakeshore, or



WARWICK GREEN

Every year volunteers and staff create the puppets, masks, and huge floats from scratch.

dance to the music at any one of six stages, or perhaps simply wander, greeting friends.

It is a presence that remains with us all the time, through postcards, stories of parades past and plans for those to come, through old puppets in our homes and yards, through photos in municipal and state publications. We see ourselves reflected in the mirroring images of a skeptical but amused mainstream culture, and we grin. We are infiltrators. We are changing their world.



THE THEME FOR MAYDAY '96 WAS "BRIDGES," AS AN ANTI-thesis/antidote to fences. Fences separate us. We erect fences to protect ourselves against our fear of each other. It requires a spiritual leap of faith to turn a fence into a bridge, and connect.

By the middle of April, Sandy was organizing the Connector Spirits who would lead the parade and bless the streets. Duane and Robbie were gathering toasters, irons, hair dryers, electric griddles, and all manner of small appliances that would become gruesome sculptures in the Fearful Chasm. Jim and George were consulting with the rock climbing instructor at the local outdoor store, seeking safe ways to send people sliding across the street on a rope suspended from two towers for the Leap of Faith. Beth and Mike were directing construction of the Hoops of Passage—physical representations of personal stages of life that the crowd could jump through as the Be a Bridge section rolled down the street. Andy and Rodney were following the plans Beau drew to create the enormous Bridge of Everyday Peace that the crowd can ascend, stand upon, and wave down to their friends. Alison and Alison were trying to line up enough bands to provide music for all 300

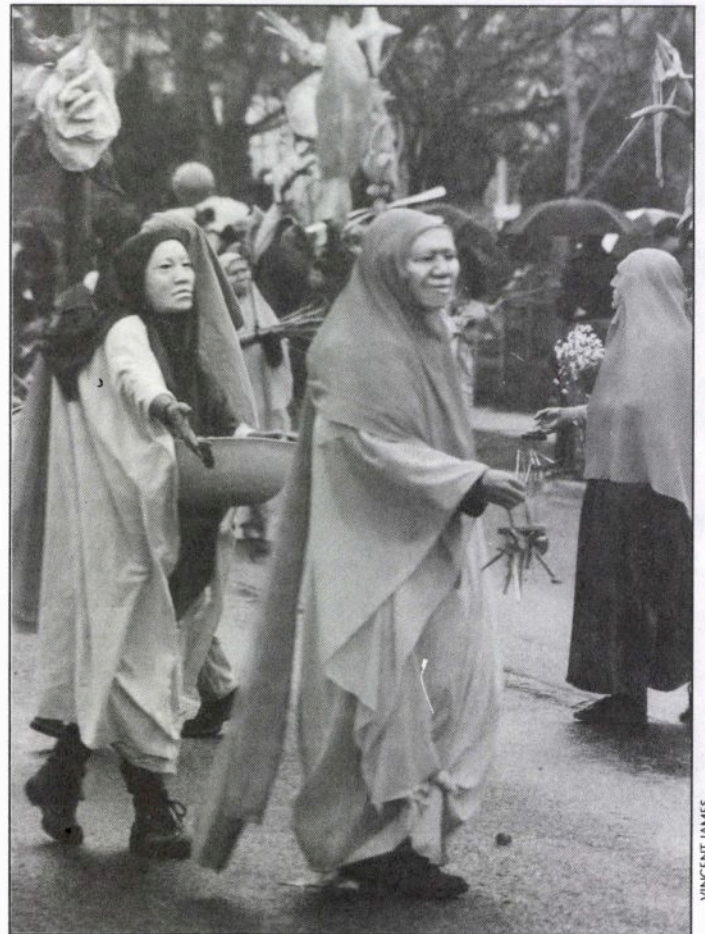
people that will be the animals and moons and rivers and suns in the "Join the Earth and Sky" section. All across town bands were rehearsing, children were showing off costumes to friends, food was being prepared, and delivered to the theater for the midnight crazies who couldn't leave. The side doors of the theater stayed open all day to let in a bit of light and air, and occasionally, some curiosity seeker poked a head through: What in the world is going on in here?

*Why do we do this? Why do we exhaust ourselves year after year to make puppets, masks, and huge floats, just for one day? We keep very little of our parade materials; most of it begins with trash: mostly newspapers, cardboard, half empty cans of paint, and punctured bicycle inner tubes, and it will end the same. But we do it, for there is incomparable joy in giving to the common task and the exhaustion is more like a euphoric high.*



MAYDAY '96 DAWNS DRIZZLY AND COLD.

The parade origination site is a seething fracas of sounds and images, as the entire parade—a month's worth of work and hundreds of people's joyous, creative, angry, and hopeful energy—are compressed into four city blocks. I find a spot



VINCENT JAMES

The Connector Spirits bless the streets.

**We are infiltrators. We are changing their world.**

near the end of the parade, next to a group of drummers. They pound out a Brazilian samba, and as I move before them, a woman smiles and nods and cranks up the energy a crack.

Loren and Sandy had built a new Sun, retiring the old one after 10 faithful years. In the week before the parade, I had cut thousands of red, orange, and yellow strips of fabric and tied them to its rays. The energy of that new Sun poured into me so that I had become its goddess by the day of the parade. I wear a crown of red and yellow ostrich plumes, a shimmering red cape sparkling with red and yellow mylar strips, and a red skirt to my ankles held up by a belt of those same red and gold fabric strips that adorn the Sun.

The section is "Where the Earth Meets the Sky." There are other suns, many animals, a few trees, some fish (even a hermit crab), and one very beautiful blue Moon. Mounted on a backpack frame 10 feet high, the Moon's crescent face is a deep blue highlighted with white, with blue fabric as a costume, and blue fingers and hands. The drummers are getting hotter. I gravitate towards the Moon, my head tilted back so I can look at its face, and begin extending my arms, trying to elicit a response. Standing next to the moon is an ordinary man, not in costume. He smiles at me. "That's my boy in there!," he says proudly.



WE ARE LATE, AS USUAL: A MILLION DETAILS ALWAYS ARISE at the last minute, and so although the parade is supposed to get started at one o'clock, we usually don't move until close to two. But on this day time is suspended. It does not matter. All that matters is the experience of being there.

Hundreds, thousands, of people line the streets waiting for the parade. The Connector Spirits lead. They are dressed head to toe in light splotchy green and their faces are masks with deeply peaceful expressions. Their mission is to cleanse and bless these troubled streets.

We travel on streets where shots have been fired and we fill them with huge, wild, loud, colorful puppets. We pass people whose faces droop with lost hope (or maybe they never had any to lose), and we wave to them, we draw them into the parade, and induce them to run and jump through change-of-life hoops, climb a bridge to wave at their neighbors, and dance with the Sun and the Moon.

They wait, eagerly, though it is damp and cold and a lot of them aren't dressed for it properly.

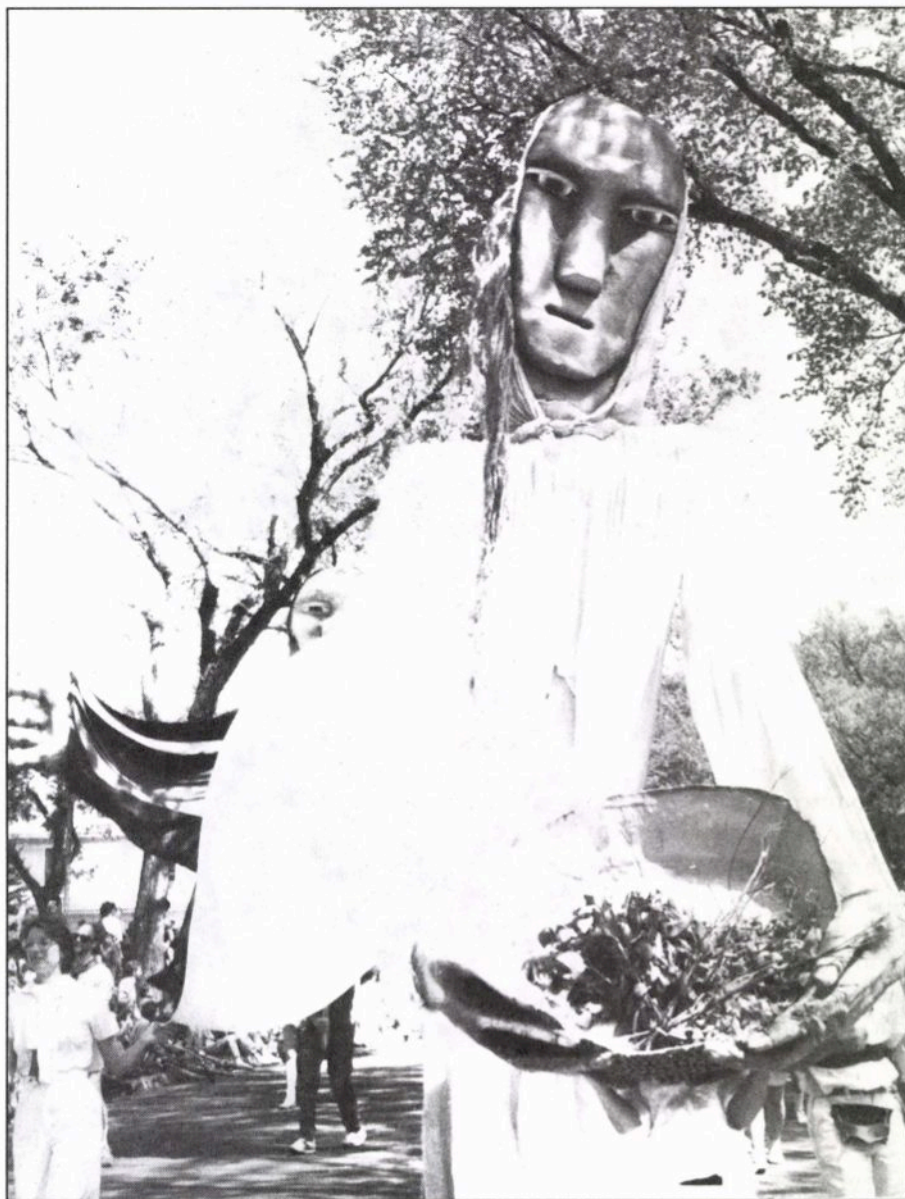
One Connector Spirit leads with a cymbal raised high,



PHOTOS BY VINCENT JAMES

*"We fill these streets with our energy!"*





SALVATORE SALERNO

*"The Prairie" (one of several enormous puppets, including "The River," "The Sky," and "The River"), evokes awe and blessings.*

striking notes in each of the directions, and then the other Spirits follow, sprinkling rose petals on the asphalt where blood has been spilled, sprinkling rose petals over the heads of these people shivering in the rain. As those rose petals descend, many of these people start to weep. Much fear is getting released, and a lot of love and trust is taking its place.

*Several thousand people have chosen to wait in a cold drizzle on a Sunday afternoon to have rose petals sprinkled on their heads. This is such a powerful experience that when it happens, they weep.*

*To me, this is building community. Community is not a dot on a map. It is more like a big circle drawn on the map, or many overlapping circles. Or it is not on a map at all. It is just who we are and how we are trying to affect the world.*



THE BOY-MOON AND I DANCE THE entire parade. I dance with the crowd. I can spot the receptive ones, approach them as they stand on the edges of the street, and dance before them, draw them in to the energy exchange, and then they are with me, holding hands, laughing ecstatically, rolling their eyes at their friends. One little girl, maybe six years old, grabs hold of my hand and won't let go. No adult comes to claim her; she seems alone in the world. "Where do you live?" I ask her, sweat stinging my eyes, and she points to a large, crumbling, stone building, surrounded by a bare yard. I have to let her go and, sadly, she looks after me.



THE PARADE DISPERSES AS IT ENTERS the park, as people scatter to find their places in the ceremony. My space is across the lake from the site, with the lineup of the canoes, and it is one crazy scene. Not only are the 50 people in the canoe flotilla milling about, but it seems like everyone I've ever known is flowing by, stopping, looking at the canoes, saying hello, hugging. The images of who they are fly past my eyes, I can focus on no one, but I laugh and hug them all anyway.

Finally, the passersby and well-wishers drift away, gone to the other side of the lake to claim their seats for the ceremony. Only the crew who will cross the lake remains. We are poised expectantly by the SunLiner and canoes, and I look up and down the line, waiting for the one Sun Runner who went to the bathroom and who now races across the grass to get

to us. She arrives. I give one short toot on the horn, and in silence, we climb into our boats, glide across the water making small splashy sounds, hug the island close, and wait for our cue.

On the hillside, the Connector Spirits stand watch and witness. The Four Big Ones enter the ceremony space and assume their places as guardian spirits in each of the four directions. The Tree of Life enters. From its roots rise people with sticks, which they will later use to plant, to dance, to build their homes.

A conflict erupts. The sticks become weapons, then protective fences. A group of nasty Fence Sellers enter and erect huge fences around everyone, and the biggest one of all goes around the Tree, which falls to the ground.



SALVATORE SALERNO

*The Sun is escorted in a flotilla of red canoes, accompanied by waving flags and pounding drums.*

The people cry for help to the Connector Spirits above. The Spirits remind them to remember and believe. And with these words, the people throw their fences to the ground, emerge from behind them, and join forces to destroy the largest fence that imprisons the Tree.

They manage to wrestle the largest fence to the ground, but the Tree of Life lays dead and cannot be revived. The people mourn. They have given all of themselves and still there is nothing they can do.

In the East across the water, a conch shell blows. Again it blows and they raise their heads to look.

It is the Sun. The Sun has risen, The Sun is traveling towards them across the lake, escorted and accompanied by waving flags, pounding drums, a flotilla of red canoes, with red heads and wings, traversing the lake in a perfectly shaped "V."

The Sun arrives and ascends into the space. The drums of the flotilla have merged with the drums on the shore, and the crowd is screaming. The Sun Runners, waving their tall red flags, canter in a wide circle, while the Woods, the Sky, the Prairie, and the River look down. We hear three slow cymbal

crashes, then silence. And then slowly, as the low horns moan and the drums rumble, The Rising occurs.

The new Tree of Life is 25 feet tall, with arms extending in a 30-foot embrace. It is white, with black spots, red leaves, and white birds, and a crown of tangled branches. It rises, and makes one slow revolution to the now frantic screams from the crowd. When the revolution is complete, the band breaks into an irrepressible song, and the people and the animals and the Connector Spirits and the canoe paddlers and the 30,000 people on the hillside sing and dance. It is MayDay. We have rebirthed ourselves again. Ω

*The Twin Cities MayDay parade, ceremony, and festival is organized by In the Heart of the Beast Puppet and Mask Theater. Sandy Spieler, artistic director, 1500 E. Lake Street, Minneapolis, MN 55407.*

*Jekke Xonee lives near the confluence of the Minnesota and Mississippi Rivers. She first participated in the MayDay parade in 1984, and has organized the canoe flotilla since 1994. She helped start an Internet-based mailing list dedicated to discussion of creating self-sufficient sustainable communities. Contact [liststar@gaia.org](mailto:liststar@gaia.org) with the message SUBSCRIBE ECOBALANCE. Her email: [jessica@gopher.cbr.umn.edu](mailto:jessica@gopher.cbr.umn.edu).*

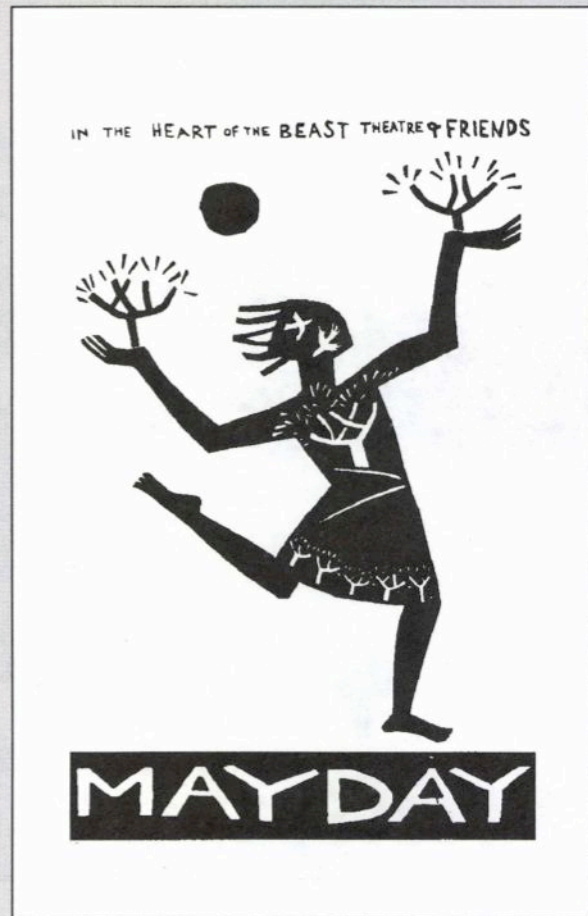
## Why We Do It...

**O**NE 15-YEAR-OLD BOY BECAME INVOLVED with the 1996 parade through his high school theater class, when he was assigned to hold an arm of The Woods.

It is a tough job to operate one of the Four Big Ones. It demands constant physical effort and attention. The operator's body must move with the pole, and the pole moves with the wind, with motion down the street, with the need to create a whole image in collaboration with the two other operators. Rather than simply "holding an arm," it would be more accurate to say that Sandy assigned this boy to become part of the spirit of The Woods.

The boy was quiet, never expressed a strong desire to do or be anything, and accepted his assignment without response. Several weeks afterwards we learned that this boy had first come to the parade when he was seven years old, and later, when he and his parents sat on the hillside looking down on the ceremony and The Four Big Ones entered, his heart and soul were captivated by The Woods. This is not an unusual experience. I fell in love with The River from a newspaper photo and my ardor led me to get involved with the parade soon after. (And I was a fully grown adult.) Young children are captivated by any one or all of the Four Big Ones. It happened to this boy, and a piece of him has been with that puppet ever since. And now, eight years later, old enough, big enough, responsible enough, he was reunited with that piece.

To this boy I say, "Welcome." You have become a young adult in the community that creates and is created by the parade. And to all the children who now may be five, six, or seven years old, who may stand on their front steps weeks after the parade, thrust their arms in the air and shout, "And The Tree of Life Rises!" over and over again, to you children I say, "The theater struggles every



year to overcome limited finances. The hundreds and thousands of volunteers must overcome our sense of hopelessness and despair to offer our time and energy. It is a leap of faith. Every year we must declare ourselves again, for there is a sense in which we still aren't taken very seriously: There is more rerouting of traffic, for example, for the corporate sponsored Twin Cities Marathon than there is for this home-grown, growling, ecstatic, bold and political and funky parade. Will we be here in eight or 10 years? Will we be able to give you a chance to help raise The Tree for real? I hope so. I will do my part: I will organize the Crossing every year until I either die, or I burn out and pass the awesome task to a well-chosen successor. And I know others are doing the same. We are trying. We are doing everything we can." —J.X.

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**Dorothy Maclean:** Spiritual Dimensions of Community; and  
**Debra Lynn Dadd-Redalia:** Sustainability & Sustainance;

**Corinne McLaughlin:** Future of Communities; and,  
**Patch Adams, M.D.:** Rx for Happiness

**Gordon Davidson:** Communities & Economics; and,  
**Noel Brown:** Global Sustainability

### Workshops

**Everything You Wanted to Know About Starting Community,** Stephen Brown

**Leadership, Democracy, & Accountability,** Geoph Kozeny

**Introduction to Consensus,** Laird Sandhill

**Intro to Facilitation,** Laird Sandhill

**Urban Eco-Villages: Retrofitting for Sustainability,** Lois Arkin

**Poly Lovestyles,** Dr. Debra Anapol

**Phases of Cmty Life,** Carolyn Shaffer & S. Lewis

**Loving More Successfully: Polyfidelity,** Ryam Nearing

**Leadership, Democracy, & Accountability,** Geoph Kozeny

### Panels

**Founders: Small, Rural Communities**

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JULIE SKARRATT

Clown trip to Soviet Union, 1991. For 11 years, Patch Adams and other clowns have cheered up kids and hospital patients there. (Patch Adams, top middle, with rubber nose and fish.)

## Hilarity, Health Care, and Art

by Patch Adams

I STARTED GESUNDHEIT! INSTITUTE OVER 25 YEARS ago to be a model hospital for health-care delivery and a communal home for its staff. We offered health care that was free, unencumbered by malpractice insurance or third-party payors, and enhanced by all the healing arts working together with a focus on wellness.

I asked myself, what behaviors would project to the patient as welcoming, warm, fun, tender, and attentive, and at the same time, inspire the staff with the joy of labor in precious intimacy and delight? The ideal staff person would be happy, funny, loving, cooperative, and creative. The goal was to have the hospital feel like friendship to guest, patient, and staff member alike.

And Always Art! First, my intention was to make myself into a work of art—someone who could work joyfully to help the community feel like home. This would call for the same

precision and practice of the pianist, dancer, or painter, however with an increase in variables. I thus became a happy clown as a public persona, dressing colorfully with a sense of play and warmth. I used the art of theater to help set the tone for a certain collective of moods in our environment, to help initiate conversation, to set people at ease and safety, and to speed up socialization among a group of strangers. Continuous improv theater arts in life were our violence prevention.

All forms of artistic expression were encouraged, both traditionally formal arts, and in the daily routines of community life. Each community member brought art as expression into his or her jobs—whether gardening, building, or teaching. Community money was invested in art and art projects. The money for art was never seen as a luxury, but rather as an essential, like food. We had to feed our creative impulses, and spend them. We shot 70 hours of movies, produced a



number of plays, held arts and crafts fairs, made fancy treehouses, held dances one or more times weekly, and put on a massive number of costumed, improvisational productions. When we exchanged gifts, we valued especially those we had created ourselves.

Art was at the core of conflict resolution and burnout prevention for our community. Art can be a great enhancer of friendship, especially when created together and in an environment that encourages art. An artistic environment diminishes boredom and even stimulates further exploration; for example, theme parties, or meals where everyone feeds someone else, or casino night with dress-ups.

Some of the most lavish and artistic creativity came when we used someone's birthday to single out and honor that person. Often we would prepare a fantasy we had heard the person express. Once, for my birthday (they knew I wanted to sit in a bathtub of cooked noodles), my friends produced an unforgettable event. I was blindfolded in my underwear, and led to our outdoor stage. I heard classical ballet music, and was seated on a throne. When the blindfold was removed, there were my community and friends dressed as characters in the Rocky Horror Picture Show, doing fantastical ballet steps and dumping pans of spaghetti sauce on me. They led me to a giant bathtub filled to the brim with well-oiled, whole-wheat cooked noodles. As I was lowered into that unique sensory experience, I thanked my lucky stars I lived in a community where dreams can come true. (If you're curious about what it felt like, I can only say it was better than I'd expected.)

Since our community was a hospital, we often used art to help communicate ideas, experience necessary feelings, or produce a catharsis in a patient. The setting was constantly "art in action" and creation wherever we went. Hospital decor was designed to stimulate or soothe or provoke a smile. I used performance art constantly, which focused group sessions around specific ideas.

Often when a patient was trying to work something out, I would think of an artist whose work touched that interest. I would sit with the patient and the artist's collected works to see if the art triggered understanding or direction. For example, a poem by T.S. Eliot, "The Love Song of J. Alfred Prufrock," is a fine introduction to understanding the role of doctor and patient. Knowing how complex our lives are, and how inadequate language is, and how incomplete a doctor's tools are, we still dare go into a patient's life. I cast a suicidal patient as star in a home-movie version of this poem. Our cameraman had recently been hospitalized and many of the actors and directors on this project were going through their own health crises. Various aspects of creating the film were used to help stimulate health in the players and crew. It also helped them overcome loneliness, as they became a team. I've shown the film many times to medical students in courses on the doctor-patient relationship.

We have received half a dozen grants for our artistic creation. Last winter we received a grant to bring Pat Oleszko, a well-known New York performance artist, for a two-week

**Art was never seen as a luxury, but rather as an essential, like food.**

workshop to create costumes and produce a show as creative health education. Pat also worked with local activists to explore performance art as a tool for social change.

The art I have done in community has made me an artist. I began life as a scientist, and really emerged and flourished as an artist by living in a community of creative people who encouraged each other to be creative. In this welcoming environment, projects that started out as crazed larks have become a way of life (such as a silly toy I made my brother—a sensory chamber that gives the occupant maximum stimulation to all senses at the same time).

I've clowned for decades, mostly improv. This has led to engagements performing all over the world—and lecturing on humor and health has brought over \$100,000 to our project. This has also led to 11 annual two-week clown tours to Russia. On each tour, 30 of us (ages 12–80) spend 10–16 hours each day in hospitals, orphanages, and prisons clowning, and learning clowning. This work has led us (because of



GESUNDHEIT INSTITUTE

"Why should health care cost an arm and a leg?"



GESUNDHEIT! INSTITUTE

In *Gesundheit's* 25-year history, "probably every kind of artistic experience" has been a part of their work and play.

abuses in orphanages in Russia) to work to create more and better orphanages there. All this has come about through the art of clowning.

The first 12 years of the hospital we saw 15,000 people. The last 13 years we have been fundraising to build our ideal hospital. Art has not been put on the shelf. Fundraising letters as playful art, and obnoxious fundraising costumes, have made the slow process enjoyable. Fundraising parties have encouraged a wild variety of artistic expression. At the build-

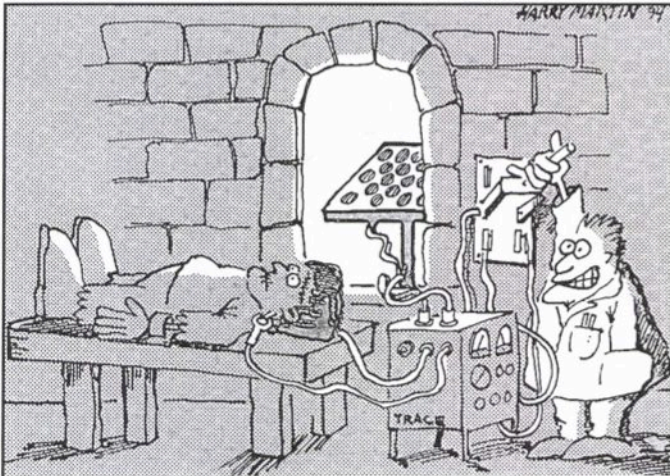
ing site one summer, artist-workers organized "Art Day": on Wednesdays people had to work on something artistic or do their tasks in an artistic way. (This led to outrageous outdoor decoration!) I travel the world performing a wide variety of shows to stir up social change and help our project—shows of poetry and Chopin, or one-man variety shows including dance, puppetry, photography, and raw drama. Art makes the fundraising quest thrilling.

While we wait to build our hospital, I have grown an extensive library to feed our artistic endeavor. Our collection has become 30,000 books, 1,500 videos, and 2,000 records. I hope we'll have something to match the wide-ranging needs and tastes of our future patients and staff.

In our 25-year history, probably every kind of artistic experience has been a part of our work and play. Without the constant companionship of art, I know I could not have survived—certainly not joyfully. I think this is as true for the community as it is for me. Thank you, every one of you, who have participated to make this so.

Perhaps creative gestures are one's thanks for being gifted with an imagination. Not having a good day? Do—be—art. Ω

*Patch Adams is the founder/director of the Gesundheit! Institute. He is a physician, clown, inventor, actor, dancer, and social change artist. Gesundheit! Institute, 6877 Washington Blvd., Arlington, VA 22213.*



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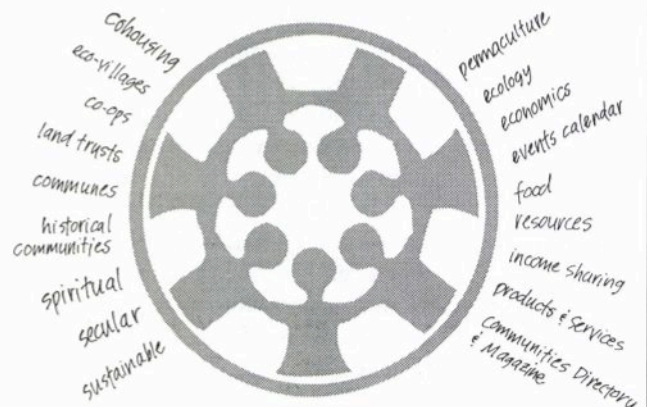
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A publication of the Fellowship for Intentional Community.

# Let's Dance!

by Scott Anderson



ALBERT COOK

**Y**OU HEAR THE PULSE OF THE MUSIC FROM THE street. You enter the building, slip off your shoes, and walk into the semi-darkened room. Inside, on the large dance floor, couples are wrapped over and around each other, positioned somewhere between standing and lying. Some dance or spin alone, eyes closed. One young woman, on her belly, glides across the floor like a water insect. A small but active tribe of children skips and runs between the dancers. Other kids sleep on a blanket, tucked against the wall, a few feet from adults who, like you, watch the ever-changing dance before them.

And you thought this was going to be a dance like those you used to go to at the club...

*Au contraire.* This is a fairly typical night at one of the member dances of Dance New England, a coalition of cooperative, not-for-profit dances in New York City, Hartford, New Haven, Boston, and Northampton, with branches reaching west to Seattle and Berkeley, and overseas to England and the Netherlands.

In 1980 a number of New England towns and cities already had cooperative dance events. That August two participants, Paul Freundlich and Jim TwoFeathers, brought about 20 people together for the first Dance New England event in Greenville, New Hampshire.

The level of collectivity, Paul remembers, was tangible at the start. The present structure of the organization took shape: each dance community in the region would host Dance New England events; a "Rep" from each would participate in decision-making sessions for the overall organization. The numbers of people at weekends and summer camp grew steadily, and in 1987 Dance New England incorporated as a nonprofit organization. The same year participants began to dream of a



TOP: "We believe everyone can dance!"

BOTTOM: Contact improvisation is a frequent dance form.

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**We use dance to communicate, and to demonstrate our unity.**



ALBERT COOK

Children are an integral part of Dance New England events.

land-based center, “Homeplace.” In 1989, they formed the “Elders” group, long-time participants who help keep the vision of Dance New England alive over time.

Committees formed to take on the immense task of producing Dance Camp; the member dances spread to other towns, even outside New England; members took their conversations online; and, in general, Dance New England thrived.

The original founders are now in their forties and fifties. The network is well organized, and still runs primarily on volunteer energy. For up to 16 days each August, Dance Camp draws some 700 folks, who passionately look forward to their time together.

### Creating a Decentralized Dance Community

Though we have no central place, Dance New England certainly *is* an intentional community. Volunteers give their energy freely to keep it running; we are involved in each others’ lives; our children are growing up together. The organization is the main social network for many participants. Our Dance Weekends and summer Dance Camp, which, at their best, function like gigantic households, revitalize and reinforce this sense of community.

As in any community we also experience struggles, resentments, and burnout problems. However, when all else fails, we can always dance. “When we dance together,” says long-time member Heidi McClure, “the energy that collides in fighting tends to dissipate.”

A few ground rules help create this environment of acceptance and trust. Dances and events are alcohol-, smoke-, and drug-free. (And shoe-free, as it’s our tradition to dance barefoot). Prices are kept low, primarily because of the high level of volunteer energy. Four to six dollars is an average admission to dances. Dance Weekends and Dance Camp fees are similarly low-cost, and work exchange is available.

“Dancing,” in its common usage, isn’t an adequate term for what we do. It’s more accurate to say “we express ourselves through movement to music.” We express ourselves to world beat, funk and dance club tunes, rock and pop, and “esoteric” (European classical, swing, techno rave).

Our dance events are the most frequent and visible aspects of the community. “Members” are anyone who shows up for a dance, and the dances, like the Dance Weekends and Dance Camp, exist because of the volunteer energy of the members. Our Reps meet once a month in different locations to discuss organizational matters. When the community at large needs advice on specific issues we seek out the Elders. We publish a newsletter, *Alphonse*, seasonally.

The summer Dance Camp holds workshops on contact improv, African dance, authentic movement, drumming, martial arts, voice, theater, music, and yoga, and nightly dances with a wide variety of music. At camp, there is also plenty

of time for swimming, sweats, good food and living in community. Meals at Dance Camp are renowned. One member was afraid that even with all the dancing, she’d gain weight from the tofu lasagna in abundant supply!

Dance Weekends, held in various locations all over New England, are a condensed form of Dance Camp, with a round-robin of workshops and mini-intensives. The community spirit is tangible from the moment we check in at the registration table and see the array of brightly colored backpacks everywhere. At that time people arrange for lodging with local members who have opened their homes to visitors, or sometimes, camp out in the hall until they find a place to stay. Meanwhile, they’ll take their freshly-tapped Vermont maple syrup to the potluck table. Perhaps it will be good for breakfast, too.

### Dance New Englanders

The Dance New England community comes together not as one physical community, but as a moment in place and time for community to take root and grow. It is volunteer-based, sustainable, and cooperatively run. It is casual, trusting, accepting.

Our participants include higher than usual proportion of therapists, bodyworkers, healing artists, and teachers, as well as mathematicians, scientists, and computer experts. “We are united,” reads Dance New England’s Vision Statement, “by our love of dance as an empowering community activity. We believe that everyone can dance, and that dance provides us with the opportunity to enrich ourselves and the greater community. We use dance as a medium to communicate, and to demonstrate our unity.”

As both a physical and a spiritual communion, dance is an apt, dynamic metaphor for community. A dance floor is not exclusive; it reaches beyond age, gender, and race to any and all who want to dance. One of our central dance forms is contact improvisation, which works thoroughly with the

giving and sharing of weight, in itself a metaphor for the dance we do when we come together as community.

The "community circle," held at the mid-point in the dances, is a time for announcements, welcoming new people, and postings for the community at large. A larger forum, the "community meeting," takes place about four times a year during a Dance Weekend or at Dance Camp. At the recent Dance Weekend in New Paltz, New York, we used the "fish-bowl" group process in the center of a large room. With at least five scribes writing furiously on large sheets of paper, the group handled a daunting list of organizational issues with lightning-quick efficiency.

A love of dance becomes a love and respect for life's dance, and for the qualities that sustain life. Most Dance New En-

---

**A love of dance becomes a love and respect for life's dance, and for the qualities that sustain life.**

gland participants continue their ecological lifestyle at weekends and summer camp. The group usually employs consensus decision making throughout the network. It celebrates diversity. It deeply respects children. A lost child becomes everyone's child until the mother is found. In the "buddy system," an adult and child hang out at Dance Camp together and share experiences.

As a 16-year-old "teenage" community, Dance New England is going through adolescent growth pains. The ongoing search for Homeplace is an example. After many meetings, many discussions of how the future land-based community may resemble summer Dance Camp, and with money committed by about forty people, we still have not found our land. This search is likely to continue ...

"Homeplace is more metaphysical than tangible," says Paul Freundlich, "but talking about it—visioning it—has led to a higher level of commitment and created a reality that there is a Homeplace somewhere in our future."

"What I love most," says singer and activist Jay Mankita, "is the focus on creating community. It's not, 'How do we have a vacation?' but, 'How can we model community in this time, according to the principles in which we believe?' What makes Dance New England different is that we are a dance community. That comes as close as we can to living our vision of community." Ω

*For information on local member dances, write Dance New England, c/o Carolyn Fuller, 12 Douglass St., Cambridge, MA 02139*

*Scott Anderson has visited many communities in the US and Canada. Now living in Woodstock, New York, he works in video, writes short stories and poetry, and counts himself a fortunate member of the Dance New England community.*



**Barefoot Boogie to Freestyle Frolic ...**

*by Hrana Janto*

**I**N 1983 I DISCOVERED THE "BAREFOOT BOOGIE" dances in New York City. The varieties of expression intrigued me: dancing to music, dancing alone, in groups, with a partner, men dancing together, women dancing together, people curled up or stretching on the sidelines. My own movement was inspired and expanded.

I enjoyed the "community circle" as a time to discover other aspects of the dancers. The announcements—meetings, apartments available, jobs needed, performances, political happenings—impressed me with how diverse, open, and active this group was. When I announced my art openings, people from Barefoot Boogie, some I hardly knew, attended! The feelings of kinship, acknowledgment, and community in this dance setting grew for me.

Attending quarterly Dance New England events extended this connection—a knowing that there are other dances to visit, familiar faces and familiar people to dance with, and new friends to stay with.

Four years ago I moved to New Paltz, New York, but I missed my dance community. Two other Dance New England people and I created our own local dances, "Freestyle Frolic."

Recently we brought Dance New England to New Paltz, hosting a weekend event organized in partnership with New York's Barefoot Boogie. It has involved a great deal of work and joy seeing our dances grow into a healthy, cooperatively run phenomenon—seeing who steps forward and gets involved in organizing our dances, watching the passion and inspiration of movement ignite dancers, seeing people bring their children, parents, friends, and welcoming waves of Dance New England people to our dances, and to our area. Some have decided to move here!

I've become a part-time Boston dance participant myself as I spend time there in relationship with Dave, an organizer for "Dance Friday," getting to know better these people I've seen or danced with over the years. The connection and community grows ... Ω

*Besides stewarding the Freestyle Frolic, Hrana Janto works as an artist. Fifty-two of her paintings illustrate a book and card deck on aspects of the Goddess, to be published in fall 1997.*



EAST BLAIR HOUSING COOPERATIVE

Kari Johnson sculpted this four-foot, blue plaster head for the co-op's front yard.

**M**ANAGING A SUCCESSFUL HOUSING CO-OP requires that we maintain a balance between business and friendship, meetings and socializing, work and play. Our task is much easier when we blend art and creativity into the mix!

East Blair Housing Cooperative in Eugene, Oregon, is a limited equity cooperative geared as a transitional opportunity for low- and very-low-income people who were either severely under-housed or without housing. We did not gather so much for our common vision but because of our common needs. Our stated goal is "affordable housing and learning skills to re-enter the mainstream," but we want to do that with a commitment to cooperation.

While EBHC is not an intentional community about arts, it has attracted many artists and people who appreciate art. Here live passion and political writers, poets, and song composers. Musicians, a photographer, people who sculpt, draw, and paint, and even a landscape artist share our grounds.

Seventeen of our 22 units are targeted toward families with children, and that is where our art begins. When we have our monthly general membership meetings, we hire two childcare providers who coordinate art and crafts activities for the children.

On occasion we come together to create collectively. Our annual party boasted an eclectic talent show with song, skit, and dance. We once muralized a fence. The color selection for most of the exteriors could be considered nothing but arty. Our bimonthly, hand-built newsletter invariably hosts graphics created by people here, but primarily we create independently and work together to insure that our homes are safe, affordable, and surrounded by folks we can count on in a pinch.

A community is not necessarily a homogeneous group of clones. The stranger with new ideas and new genes for the pool was always revered in olden times. Even then we knew the key to a healthy community was forged from the tension of diversity. We are different from each other. Although communication was initially more difficult, we all seem to be a bit better for it. Hopefully our art reflects that.

## The Flowering of Art at East Blair

*'Hot, Intimate, &  
Wildly Reveling'*

by Michael Omogrosso

### The Artists ...

**Robin Pruce** is a batik artist and **Scotty Perey** is a musician/song writer who won this year's Willamette Valley Folk Festival song writers' contest. They produce a regular kids' talent show in Eugene and occasional musical events.

*East Blair Housing Cooperative radiates a sense of creativity for the benefit of the entire neighborhood, with its beautiful gardens, play structure for the kids, wonderful murals on the buildings, musical talent shows at the co-op's annual birthday party, and its willingness to offer uplifting ideas for the future of this unique and colorful Whittier neighborhood in which we live.*

*Mostly the co-op is a whole-hearted and supportive place for members to develop their own personal Art of Living, wherever their talents lie, and a safe space for them to follow their dreams.*

**Kari Johnson** is an artist who breathes creativity. Her blue, plaster, four-foot head graces our front yard. A mural she created years ago adorns the side of an old store a block away.

*When I came to EBHC I got myself a big space where I can make big things, imagine big things. I have had the extra time and space to be able to construct the Revolution Oracle, an interactive "wheel of fortune and fate" for Eugene's downtown mall.*

*Living in the co-op is an expansion in another way. I listen to, talk with, and make important decisions with people who would otherwise be outside my social circle, many who are very different from me. I'm beginning to feel respect, understanding, and appreciation for these other co-ops. It feels like a little tribe, like a more real and natural way to live. I have a more general sense of support and groundedness, furthering my exploration of the world and the mirror world of my imagination*

**Greene** is a Food-Not-Bombs activist and cook.

*Living at the East Blair Housing Co-op has definitely encouraged me to be artistic. It is the first time I have ever painted on such a large canvas. It is because I live here that I can afford to do the art that I do. Besides being financially assisted, I am emotionally encouraged by fellow co-ops who treat me like an artist. It is a blessing to be able to live amidst art!*

**Skeeter Duke**, 51, is a recently retired childcare provider.

*I think of myself as a drummer, painter, illustrator, storyteller, and dancer. Living here and having a stable home has really facilitated my ability to do these things. Here is also a space for my studio for jamming with friends or building mobiles or collages. I can lay out materials for art projects and leave them there while the creative juices build. I also provided childcare here and create stories, which I have tape-recorded for children's books that I also plan to illustrate.*

*A number of other creative people have lived in the co-op over the years and it makes for a nice synergistic feeling. We often share ideas and there is an excitement of creating that fills the air at times. That adds to the art-conducive environment that this older, funky neighborhood already provided.*

*I have hoped for some time that the co-op members would create cottage industries that we could market regionally or to the Pacific Rim. As a low-income housing cooperative, this effort could make us financially self-reliant and less dependent upon federal subsidies. It would bring us more in line with the original intent for this co-op—to empower low-income people. While we do this already by maintaining a self-managed, self-directed organization, I feel we could take it a step further.*

**John Zerzan**, 52, is an author of anarchy-based books and articles and a contributing editor for *Anarchy* magazine.

*In 1988, I wrote "Elements of Refusal" and co-edited "Questioning Technology," and in 1994 wrote "Future Primitive." I was already working on these projects when I joined the East Blair*



Greene created this painting on the co-op wall. "I found her in the texture of the wall."

*Housing Cooperative in 1987, but being here has contributed to these efforts. The most obvious contribution is financial help, with rent subsidies calibrated to income. Also, although EBHC is not an intentional community per se, we tend to forge one as we go along. Living here has given me a variety of perspectives. I don't have to go any further than the co-op to begin thinking about social questions when I'm with friends and neighbors. Working together on our responses to the pressures of society and on our survival has been instructional and helpful to me as a writer.*

*I think we are all anarchists in the co-op, too, by the nature of our self-management. This is at the heart of the anarchist ideal and close to my own interests.*

*I've been trying to work on questions of social conflict and the origins of conflict in society, especially the factors of technological development and other forms of alienation. We are affected in the co-op by these issues and the neighborhood we live in reflects this pressure, too. Though I lived in this neighborhood before moving into EBHC, my involvement here, as well as our reaching out to the wider community, has improved my social interactions. I have found that though people may disagree with my philosophical position, they support me as a person. You can stay in your room and write, but you need to have contact with other people to bring out what you are trying to explore as a writer.*



Kari Johnson painted her wall mural on the side of a local store.

**Sybil Natawa** coordinates volunteers at the WOW Hall, a cooperatively run, community-supported venue for rock, folk, and alternative music and performance art. She also performs and is a storyteller, and under the pen name Mawb, is a published poet and writer.

*The life-trek far from and, unexpectedly, back to my home town drew the epigram of my art form, Mytho-poetry. It's Hot, it's Intimate, it's Wildly Reveling ... which describes living in a cooperative pretty well.*

*My artistic public service is to provoke. If it weren't for co-*

*operative living I would have never really tested out some of my high-falutin' ideals. Thanks to East Blair Housing I've been able to try living by these values 30 years after their inspired formation in the '60s.*

**Michael Omogrosso** is a 45-year-old photographer, writer, activist, and family man who has lived at EBHC for 10 years while attending graduate school. He serves as maintenance manager for EBHC: making emergency repairs, training tenants in repair procedures, and providing feedback on projects.

*While EBHC provides a rent-subsidized breathing space for my family and I while I attend school, it has provided much more in the form of a supportive, community. It nurtures me when I'm stretched too thin, and celebrates with me when I achieve milestones. My work photo-documenting the Warner Creek Burn, an arson fire in a roadless area*

*near here in 1991, is a prime example.*

*Over the last five years I have been working to establish a visual record of the regeneration of our native forests after that fire, and of efforts to preserve this area as a 500-year study site. I have forgone many meetings at EBHC and several maintenance projects have lain fallow while I went on hikes, attended fire ecology workshops, and participated in demonstrations. Instead of being chastised as a slacker, I've been praised for my photographs and hugged for my work to save Warner Creek from the salvage saws. Ω*

## Harvest Moon

*Children rocketing on the grass  
and rockets seek the moon.*

*Like crazy rabbits loving you,  
Playing in your honey'd light.*

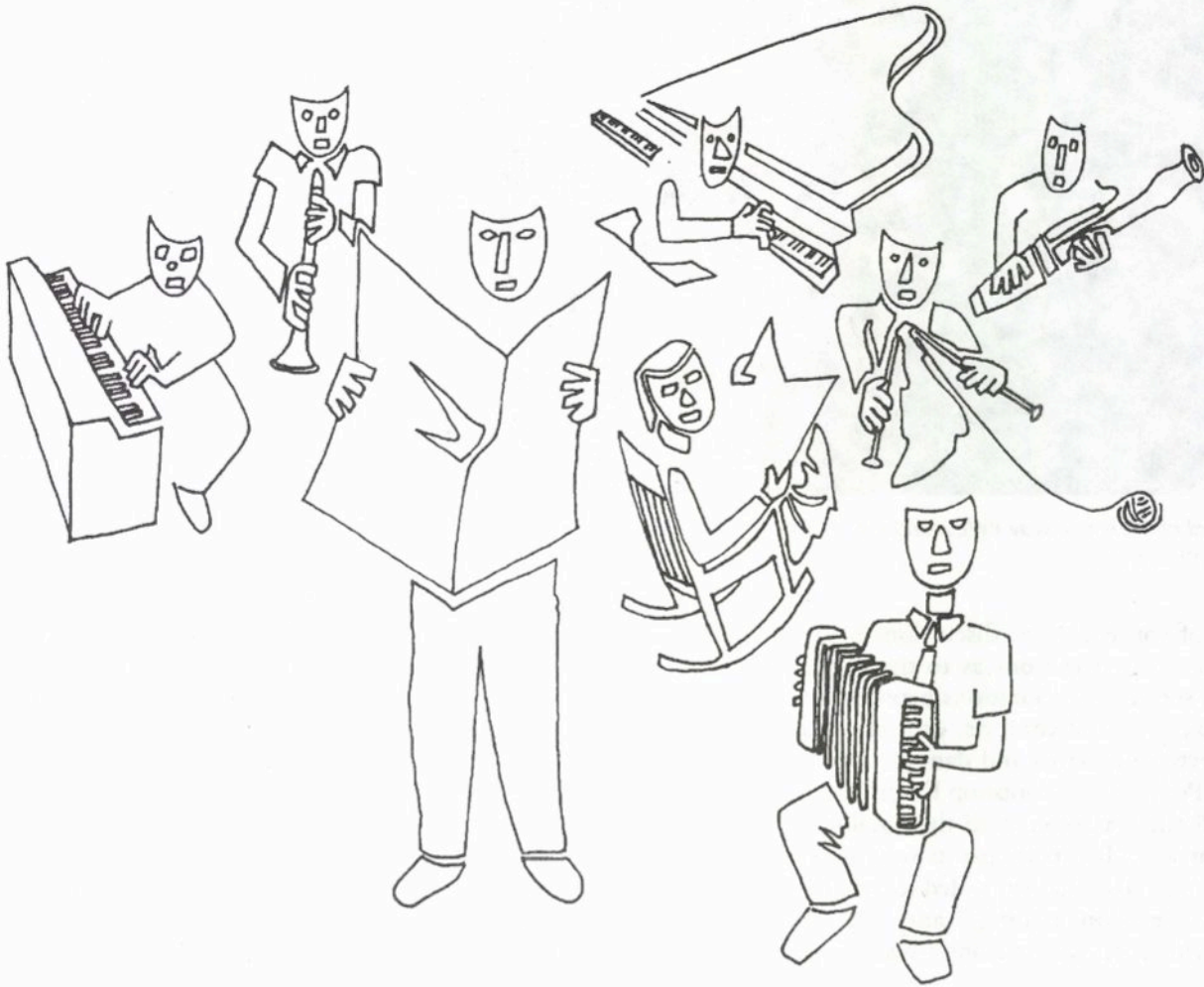
*Better to reach the moon  
in spirit, rockets merely fall.*

*Children somersault, lovers-parents  
laughing and moonwise are risen.*

*—Sybil Natawa, aka Mawb, 1996*







MARK ENSLIN

## ‘Composing’ Our Lives

by Susan Parenti

*Near the fields of corn and soy and University of Illinois, Urbana-Champaign, live some 30 members of the Performers' Workshop Ensemble (PWE). Since 1978, a shifting core of people have worked together on a variety of projects—projects that question through art the status quo of society.*

**W**HAT BRINGS US TOGETHER IS COMPOSITION. Thanks to senior PWE member Herbert Brun, we think of a composer as “a person who attempts to make something happen which—without that person and without that attempt—would not happen.”

WHOA! That means many of us could think of ourselves as composers—roll over, Fanny Mendelsohn! And that’s the idea. Since 1978, composing, using some specifically “artistic” media” (such as music, theater, dance) as well as some specifically “social” activities (such as rallies, protests, schools, printing projects) has formed the core activity of PWE.

“It’s not land you share in common, nor living spaces,”

remarks Patch Adams, founder of Gesundheit! Institute and long-time friend of PWE. “What brings you together is composing. You guys may draw blood over some personal issue, but then next day, you all meet to rehearse someone’s play, or plan a protest, and you forgive each other everything. No, wait, not just ‘forgive—you fall in love with each other again. For PWE, creative projects are the glue.”

The Performers’ Workshop Ensemble itself grew out of the Performers’ Workshops, a weekly extracurricular performance lab started in 1977 at the Music School of UIUC. The project of the Performers’ Workshops was radical: give musicians a context where they could perform something they had rehearsed, have them listen to suggestions made to them by the audience, and then let them change their performance by trying these suggestions out.

“Simple,” you say. “Not radical at all.”

Uh-uh. Not so.

Amazingly, this “simple” set-up of the workshops catalyzed



COMPOSERS WORKSHOP ENSEMBLE

Experimental music is one way PWE members "create with the consequences." Susan Parenti at piano.

a cascade of consequences: discussions between performers and listeners, interrogations as to the connection between music and society, collaborations between listeners and performers, experimental concerts, experimental anti-concerts, joint projects with actors and dancers, love affairs—and, in 1978, the Performers' Workshop Ensemble.

In 1978 the Ensemble used the vocabulary of "concert" and "rehearsal." Most participants were musicians. Now, in 1996, the vocabulary has expanded to include "community," "consensus decision making," and "alternative currency project," with participants from a wide range of areas, not just music.

How has this come about?

We think of our 18-year journey as "creating with the consequences"—a kind of heuristic process, where each project we embarked on became a take-off point for the next step.

Throughout the years, our emphasis has been on projects *first*, groups *second*. Rather than forming a community first, and then deciding to embark on artistic projects, we've embarked first on projects, and around these projects, groups have formed. Thus, we initiate activities, or take part in ongoing activities, and community is the consequence.

A commitment to social change is another "glue" that binds the members of PWE. We ask ourselves, "How can composition radically change society?" and initiate a variety of compositional projects as a consequence.

Thus, for us, studying a book on economics in preparation for a meeting on alternative currencies is as relevant to our aims as practicing the piano is to preparation for a concert.

For example, here is one way we have linked composing with social change. In 1986, a series of conversations led a friend of mine, Candace Walworth, and me to make the following analysis of and "compositional" project regarding mass media:

*Analysis:* Mass media presents information in order to distract us from discussing those concerns that are relevant to

our potential ability to live together in community and society.

*Project we created in response:* Let's create a forum in town which, in effect, boycotts and counteracts mass media. People use this forum to present those concerns and ideas they feel need consideration. Don't buy a newspaper—go to this month's forum. Or even better, create your own forum.

In order to avoid dealing with the money system, situate the forum inside someone's house (they're paying rent already). In order to give your concerns the intended emphasis, and to make them "seductive," consider the forum a site of performance, where the line between "informing" and "performing" is composed.

Since its inception in 1986, we've created 24 House Theaters.

In another example of linking art to social change, in recent years we've begun an ambitious project related to generating community: the Summer School for Designing a Society. Under this audacious title, a summer school session was tried on a small scale for 10 days in Urbana in 1992. We then tried it in four-week sessions at the Gesundheit! Institute in West Virginia in 1993, in Sioux Falls in 1994, in Atlanta in 1995, and this summer in 1996, at Dreamtime Village in Wisconsin, followed by a two-week session for teenagers at Gesundheit!

In these Summer Schools, instead of taking the present

## House Theater

You're invited. You walk up the stairs of an unfamiliar home. A child wearing a top hat greets you: "Welcome to the House Theater!" You see, amidst the knicks and knacks of a home, a small stage, and some 35 chairs arranged around small wooden tables. You take a seat. You face neighbors. From the staircase, someone seems to be arguing with someone upstairs. At first confused, you realize the performance has begun. Then follows 30 minutes of more performance. Political satires make you laugh, experimental music leaves you puzzled. Your neighbor has the opposite reaction: laughs during the music, is silent and blank during the satire. You make a mental note to talk about it later. Intermission. You hesitate, but when the "waiter" who brings your glass of wine turns out to be the musician who brought you your piece of "new music," you can't resist: a discussion with neighbor and musician keeps you busy 'til the lights dim for "Set Two." Ω

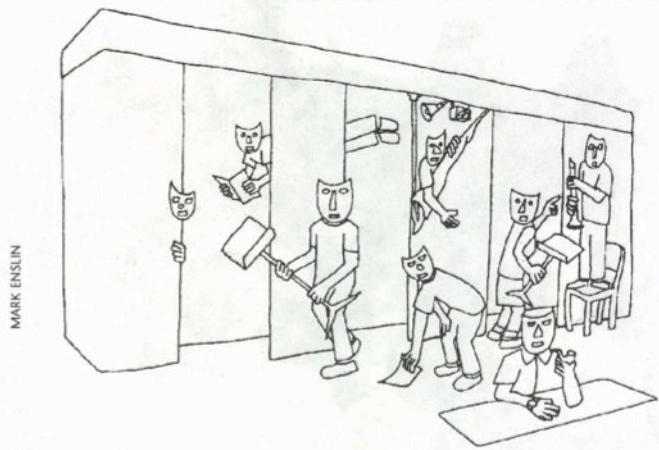
society as given, participants are invited to give time and attention to finding and articulating their desires for what they *want* to see happen in our society (as compared to what they *don't* want). Participants live together cooperatively for several weeks, and discuss, write, take classes, make classes, make performances, and make experiments exploring the consequences of taking their desires for what they want as a point of departure. What happens when we compose not from the world as it is, but from the world as we desire it to be?

Someone new to the activities of PWE may drop in on a writing meeting, or decide to hang out at one of the group houses. "Hanging out," in our company, quickly transfers to "hanging in," then "hanging on": a newcomer who initially was asked to read a part in a play might find herself knee-deep in a performance. Most projects reveal huge gaps, and out of love for the project, or for the project-initiator (and most times, both), new and old friends jump in and become involved.

The emphasis of one person can change the direction and emphasis of the whole group. One person's contribution can be a medium (someone brings a background of poetry writing, for instance), an insight, a fear, an idea, an obsession, a political analysis, a desire, a writing, or a constraint that society considers a handicap (being hard of hearing, for example, or being a teenager). All these can lead to composition, that is, making something happen that without you would not happen, and to initiating a project around which a group forms.

*Fall 1996.* Eighteen years with PWE, and yet I greet this autumn with the old familiar feelings—uncertainty about the group, inability to take anyone and anything for granted (will Sam leave for San Francisco?) and an overwhelming and fruitful business with groups and projects, needs and desires.

These feelings are so usual in PWE that we've coined the



phrase, "to continue from scratch" as a reminder of the constancy of our inconstancy.

Let it be added, though, that there is a multitude of "scratches." At present some of us are participating in producing a video that demonstrates the "Formal Consensus Process" of C.T. Butler. Other members are attempting to create an alternative currency for our area. A few of us are looking into transforming our Summer School into a year-long school, aided in our search for property and buildings by Stephen Freer of Dreamtime Village, Wisconsin. Our analysis of how the U.S. is accelerating its drive towards fascism spurs our efforts. Lest there be violence, foster creativity.

From music ensemble to community—we're constantly chasing, catching, and composing the next "scratch." Ω

*Susan Parenti and Mark Enslin are founding members of the Performers' Workshop Ensemble and Summer School for Designing a Society. Along with other members of the collective, they live together in Urbana, Illinois, and teach part-time at the University of Illinois.*

## SKIT: "It Must Be Nice..."

*Two middle-aged guys talking in a bar. Meditative.*

**Guy 1:** Just came back from visiting my sister in Urbana. She lives in a community. *(pause)* You know, *(wink)* as in, "commune."

**Guy 2:** Really? Those still around? Gee, must be nice, sittin' around, tie-dye clothes, long hair...

**Guy 1:** Must be really nice. Get up when you want to, chew veggies from your garden, everything vaguely reminiscent of the '60s ...

**Guy 2:** Must be nice.

**Guy 1:** Real nice.

*Pause. No change of mood.*

**Guy 2:** Like, what do they *do* in this commune? Farm, or meditate, or—

**Guy 1:** They do music and theater. It's an arts commune.

**Guy 2:** Wow, must be nice, chewin' veggies, strummin' your guitar, readin' esoteric poetry...

**Guy 1:** A-chewin' and a-strummin', a-chewin' and a-strummin'...

*Pause. Sharp change to indignant mood.*

**Guy 1:** Well, I, for one, wouldn't want to do that. I mean, like, get a life!

**Guy 2:** Yeah! Get a real life. Make some money. Raise a family. Responsibilities. Headaches. Dry cleaning. You know.

*Indignant pause. Sharp change to meditative mood.*

**Guy 2:** Still, must be nice...

**Guy 1:** Must be real nice...



SILVER RIVER EARTH VILLAGE



Members of Silver River Earth Village, who delight in music and dance, participate in African dance performances. River Jameson (in white hat), fourth from left, above.

## Creativity as 'Sacred Pleasure'

by River Jameson

**W**HEN OUR VILLAGE SINGS AND PLAYS MUSIC together I experience sublime communion. After awhile, the music begins to show us how to play it. Then we are inside it and it is inside of us.

Silver River Earth Village is, among other things, an improvisational music group. We like improv best because it allows us to be totally in the present, receiving the music from the Universe, allowing it to move through us, rather than us

figuring it out in advance. This is a metaphor for our life choice as a community.

As we matured as individuals and as a group, we discovered that our main task became continually expanding our upper limit of how much we were willing to receive. When we no longer found it necessary to spend long hours in reaching consensus or in emotionally hashing things out, we faced a new challenge. Now that we were creating easier alignment, and more love and clarity together, how were we going to spend our time and energy? Was it all right to have this much sacred fun? Was it all right to have this much ease, this much creativity, this much communion?

Over time we decided that Yes, it was OK to have this much pleasure!

We have learned to consider ourselves "reality artists." We recognize we are in a creative process when we are dressing

**Creativity seems to be the nature of life,  
the nature of ourselves, and the nature  
of the Universe.**

ourselves, planting our gardens, building a bridge, creating beautiful and authentic relationships, or clarifying our intention. We see our bodies as co-creations with God, as well as every other aspect of our lives. We see our homes as giant canvases to bring forth visions of beauty and nurturance. In our community we are all artists, whether we are working, sleeping, or playing. *(continued on p. 65)*

## What Is the Nature of Creativity?

by Phoenix Simms

**O**UR JEWELRY BUSINESS, HEATHER & PHOENIX, HAS BEEN the perfect place to learn, explore, and research the creative process. Our intent in this business has been to create beautiful jewelry by first creating beauty in our lives and relationships.

For centuries, indigenous people have not separated art and creativity from life. Their creativity is reflected in their adornments, cooking, social gatherings, ritual and dance, pottery and harvesting. For thousands of years creativity has directly supported villages' connection with God, self, people, and the Earth.

How can we integrate creativity into our own every day living ... the art of folding laundry, crafting a sandwich, brushing our teeth? All activities are moments for creativity, presence, and imagination. The creative process enriches our experience of all activities with fluidity, spontaneity, and freedom of expression.

Our culture has a tendency to compartmentalize arts, crafts, and creativity, and keep them separate from life. We have critics and teachers to tell us what is and is not art. We have galleries and museums where we can "appreciate" art. We have become isolated observers. What about interacting, participating, and getting in the creative flow of art no matter what we're doing?

We all have conditioning that affects how we relate to our creativity and how we allow it to flow or shut it down. One of the primary activities of our community is to discover our limiting beliefs, and then, by a process of physically and emotionally expressing the emotions associated with these beliefs, to release them. We then affirm and intend what we do want to create instead. Below are some

limiting beliefs that we have contacted and released, and what we intend instead:

- *Creativity and art can be exhausting, with little result. I need to know how everything will turn out when I create things, and I need to do them perfectly.*

*Creativity and art is easy and fun. I don't have to do anything perfectly or know how it will turn out.*

- *Some people have the talent to be artists and creators. Others were just meant to appreciate their work.*

*I am an artist and creator, naturally.*

- *Creativity and art should be confined to classical forms of expression, such as painting, music, dance, writing, graphics, etc. Creativity doesn't apply to things like finances, relationships, and cleaning house.*

*I am creative in every aspect of my life.*

- *I have to get the "important" things done before I have time for creativity. I can't live in a constant act of creativity. I'd be living in a dream world.*

*I live in a state of creativity, all the time. I enjoy it!*

Creativity, coupled with intent, is a powerful key to receiving unlimited possibilities. We are meant to meet God as co-creators of our lives. Creativity is everywhere, in all moments. Don't miss it! Ω

*Phoenix Simms is a member of Silver River Earth Village.*

*Excerpted from the Earth Living Journal, the bimonthly newsletter of the community's Earth Living Foundation. For more information, 970-385-5500.*



MARTHA LORCH

One drummer sets up a rhythm, and the second drummer, or segundo, answers it. Tomás Metzger, right, drums segundo. Qik is drummer in foreground, left.

## Chaos, Control, & the Courage to Create

A dialogue between  
Laura Kelley & Tomás Metzger

*I don't know whether Tomás Metzger is a "good" drummer. I only know that we now have a vitality and momentum in East Wind's drumming that hadn't existed before his involvement. I asked him to share his perceptions with me in an attempt to help illuminate the difference he's made.*

*During our initial conversations, I suggested that our dialogue about drumming might provide a metaphor for group dynamics which could be of benefit to the communities movement at large. I also explained my growing bias that we need as a culture to re-integrate artists not so much as glorified individuals, but as community-based artists, and that our drum circle was the first place where I had personally experienced and participated in a successful attempt at community art.*

**Laura Kelley:** *My initial impressions about our drum circles at East Wind were that they seemed so spontaneous and randomly structured. I liked the sense of inclusiveness about them—that anyone was welcome to walk up and join in. Sometimes, some-*

thing magical seemed to click into place and the drum circles seemed to have such a wild, jubilant, carnival atmosphere. I guess I thought that "just happened." Is there in fact a form to the drumming at East Wind?

**Tomás Metzger:** The Afro-Cuban and African drumming I learned at Sproul Plaza in Berkeley is the form that influences me—both from the strict, traditional drumming group there as well as the more free-form African/Latin influenced drummers. I found myself somewhere in the middle. Although anything can happen during East Wind drumming, sometimes I feel like I'm actually being the traditionalist, even though that's not my personality.

The traditional form that I know is based on a foundation that is built between the bass drum and the *segundo*, the second drum. One person will put out a rhythm with the bass drum and a second drum will answer it. In the answer the bass drummer may end up hearing the beat he put out slightly differently. It's when these two work out a dialogue that a pattern is locked into place. That's what sets the foundation. When that's solid, just about anything can be added on. It really depends on that foundation being held up, though.

Sometimes in groups when no solid foundation is present, I find the drumming sounds muddy. It's as if the drummers are afraid of the empty spaces between beats, and are not recognizing that the space *between* is as important to the rhythm as the beats themselves.

**Laura:** Do the drummers who hold up the foundation act as the leaders of the group?

**Tomás:** Yes and no. Anyone can influence the rhythm ... it's a matter of what position people are willing to play. What attracts me about this style of drumming is that there can be so much interplay. You hear it with the foundation. The art of the foundation happens in listening and answering ... calling and responding. People tend to get caught up in the soloist thing but it's really the conversation that is most important. The larger the group, the less each player should be saying ... not competing to be heard, but listening to what the other "voices" are saying and answering.

**Laura:** I never noticed the degree of your involvement in the drumming at first. It was only after people kept referring to your influence, that I started to pay attention to it.

**Tomás:** I'm not a soloist. I'm a bass drummer or *segundo*. I can dominate a scene if I want to, if I'm in that mood. But that doesn't get the conversation going, and that—the conversation—is what I'm after. If I put myself into the foundation, that sets the scene up for soloists to do their thing—for everyone to do their thing. We have had some amazing solos at East Wind, but the soloists wouldn't have had the stage to stand on without that foundation.

**Laura:** I do notice the soloists. That's the nature of the artist in our culture—everyone wanting to be on center stage. But it's also what repels me from art. I wouldn't want the group or community to stifle the individual; I love individuality and all the artistic efforts that celebrate it. I also want the community itself to be center stage.

I respect the importance of listening to you and others in the context of the foundation you describe because it represents the type of involvement that I think is essential to community-based art. When it is successful—when I am wrapped up, incorpo-





MARTHA LORICH

"You've got to establish your place in the rhythm, and keep saying, 'Here I am, right here!'" Tomás, left, and Qik.

rated, and engaged in the art whether I am an outsider or integral to the production—my involvement then has meaning. I am a part. But the passive involvement that is focused on someone else being the focus of attention and my only job is to appreciate it or not, sets me up merely to judge.

**Tomás:** In the drumming scenes even inexperienced people can have important parts. When the rhythm is strong and dependable, even an inexperienced drummer with a strong drive can contribute good solos. (An ego helps, too.) I think one of my favorite techniques probably came from that situation ... from an inexperienced drummer. I call it "falling down the stairs." It's when a soloist sounds like he's "stumbling." He keeps stumbling, purposefully, until he feels like the crowd can't stand it anymore, or when he feels the foundation is about to fall apart, then he'll pull right back into the foundation right on beat. It's a great effect.

One of the drummers I admire a lot in Berkeley is a well-known street person, an experienced free-form drummer who knows the group scene. He also wants *everyone* to be involved. He drives some of the other experienced people nuts by spreading out empty buckets and sticks on the plaza to encourage anyone in the gathered crowd to pick up a makeshift drum and bang out a beat. Even though a few of the passerby drummers drove me crazy too, I admired him for bringing people in, for including everyone, for not being stuck

to some hierarchy or pecking order or perfectionistic standard. Some of the strict traditionalists could be uptight about drumming being a certain way, but in the process they excluded a lot of people.

**Laura:** *It might be misleading to just talk of the drummers because it seems as if the drum sessions here involve all sorts of instruments.*

**Tomás:** It seems as if the drums appear to have the most significance, but it's just not true. Actually the heart of the beat is kept with the other instruments like the claves, cow bells, rattles, and tambourines. They are like instrumental forms of clapping, played very simply or with a lot of complexity. But because their pitch is so different than the drums, they cut right through the rhythm. They really stand out. It's like hand clapping in a gospel choir, they help keep everyone together. That's why they play such an important role.

**Laura:** *Actually, I've never beat a drum or any of these other instruments. If anything, I'd rather dance. At times while dancing in drum circles, I have felt that integrity,*

*that dialogue, that conversation. Everything seems right. I have a sense of losing myself in that situation.*

**Tomás:** Some of our highest times have been when dancers also get involved. Everyone feeds off each other. That's what I go for ... there's a state of frenzy that I want for the group to attain. It seems as if some of the other drum groups shy away from that frenzied state. It's as if they're afraid to lose themselves in rhythm. Sometimes that does happen, but that, to me, is the ultimate. When you "let go" of course you risk going "out of bounds." If the group goes "out of bounds" together, though, that's the discovery of a new rhythm formed by the group. Actually, as long as the group plays together, there is no "out of bounds." It's a manifestation of equality ... There is a change from *trying* to play the rhythm, to simply playing the rhythm; or from *trying* to play along with the group to simply playing as a group.

**Laura:** *You mean like Joseph Campbell's comment about people not looking so much for the meaning of life as they are looking for the experience of being alive?*

**Tomás:** That's it.

**Laura:** *That describes the essence of what I'm learning most at East Wind lately. I think as a community we feel a constant*



tension between control and chaos. I hear people saying they want less control here or more control there or less chaos here or more chaos—actually I don't hear many wanting more chaos! But it seems to be about some sort of dance between wanting order and letting go. It's probably in the very nature of the idealists who seek to create a new way of life: there is the chaotic nature of creativity itself that struggles with the controlled nature of form and structure. What you've been describing sounds to me like a balance of the two—as if you walk on a tightrope between the traditional and free-form drumming worlds.

**Tomás:** That's not necessarily intentional—it's more of a stretching than a balancing. I'm trying to simultaneously listen to and play along with as many of the different voices as I can. I'm into the complexity. Basically it's the African rhythms themselves that I'm into. These African rhythms are like the old favorite recipes passed down, and the people—the voices that they find in their instruments—make up the different ingredients. I brought some of these African/Latin recipes to East Wind, but without the individuals here—especially certain individuals—there wouldn't be that complexity, that flavor.

Each instrument has its own flavor, or unique personality, like the people who play them. When you break down some of the rhythms, you find they're made up of simple parts.

**People tend to get caught up in the soloist thing, but it's really the conversation that is most important.**

Each person is holding a simple part that is woven together into a complex pattern. Learning to hear this while you're drumming is about arranging the sounds in your head. One of the things I learned from the drummer I mentioned earlier is about learning to adjust the volume to some of those sounds. Some drummers can be so loud and/or off beat that it feels like they're about to kill the rhythm; but you can tune them down in your head, if necessary, and still be influenced by them at the same time.

**Laura:** *Sounds like tolerance.*

**Tomás:** Sometimes it's just a struggle ... to get a beat going, to get a rhythm off the ground. But if we do, watch out! "The harder the battle, the sweeter the victory."

You can't tell what will come of it. You can either sit and



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worry that the rhythm will never get off the ground, or you become a part of the struggle. If you keep at it, chances are it'll come together.

In Berkeley, I learned that to be a part, you need to put it out there. I didn't learn much about drumming in my initial experiences because I was timid and was playing lightly. Then I discovered that in order to learn you have to hear yourself in the context of the group. It's the spirit behind an African rhythm we often play here called "Gwan Gwon Gwo." It's about the passion for life. In my approach now, I don't want peace in the valley, like the old church hymn says, but rather the rumble of celebration—to rouse our spirits awake!

**Laura:** *But before you spoke of what may even sound like holding back: "Listening and not saying as much," etc...*

**Tomás:** It's the responding to and not just listening to what's put out. You've got to take a place in the rhythm and keep saying "Here I am, right here," and *say it like you mean it*. Establish your place. You will learn to hear how your involvement influences the rest of the group. Part of the advantage with drumming is that you're just dealing with rhythm and not so much melody or harmony. Although the drums sound best tuned in different tones, you don't have to worry about having the right pitch or being in the right key while you're

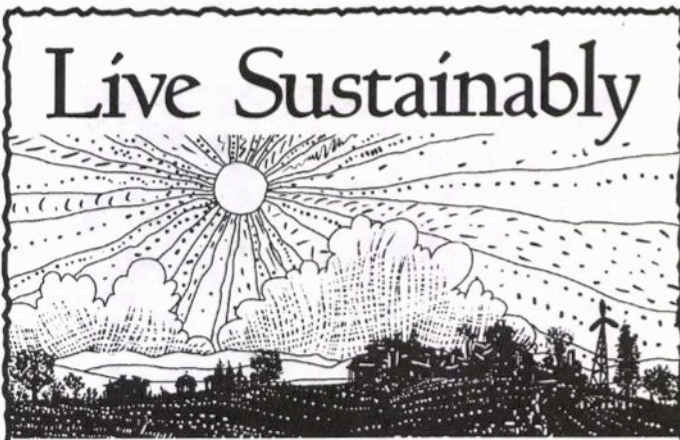
playing. Without those complications you can let go of some of that anxiety of how you will "sound."

**Laura:** *In thinking how drumming might serve as a metaphor for group process, I wonder about this aspect. So often I hear the group process techniques being oriented toward form and structure in the way you describe. But when push comes to shove, in practice people become so attached to the content of their words, and of being heard or not being heard, that they lose sight of the beauty of the form underlying the conversation. Maybe groups need some wordless way to practice that form. I'm imagining a room full of people carrying on a conversation with that language the teacher in the Peanuts cartoons uses: "Wa, waaa, wa, wa, waaa, waaa wa..."*

**Tomás:** Or maybe just pass out some empty buckets and sticks. Ω

*Laura Kelley has been interested in the communities movement since 1983, and lived at East Wind community in Missouri for several years, where she appreciated its passions, vitality, and creativity. She now lives in Maryland.*

*Tomás Metzger has lived at East Wind community for four years. When not making peanut butter, cooking dinner, or gardening, he plays and makes various types of drums and other percussion instruments.*



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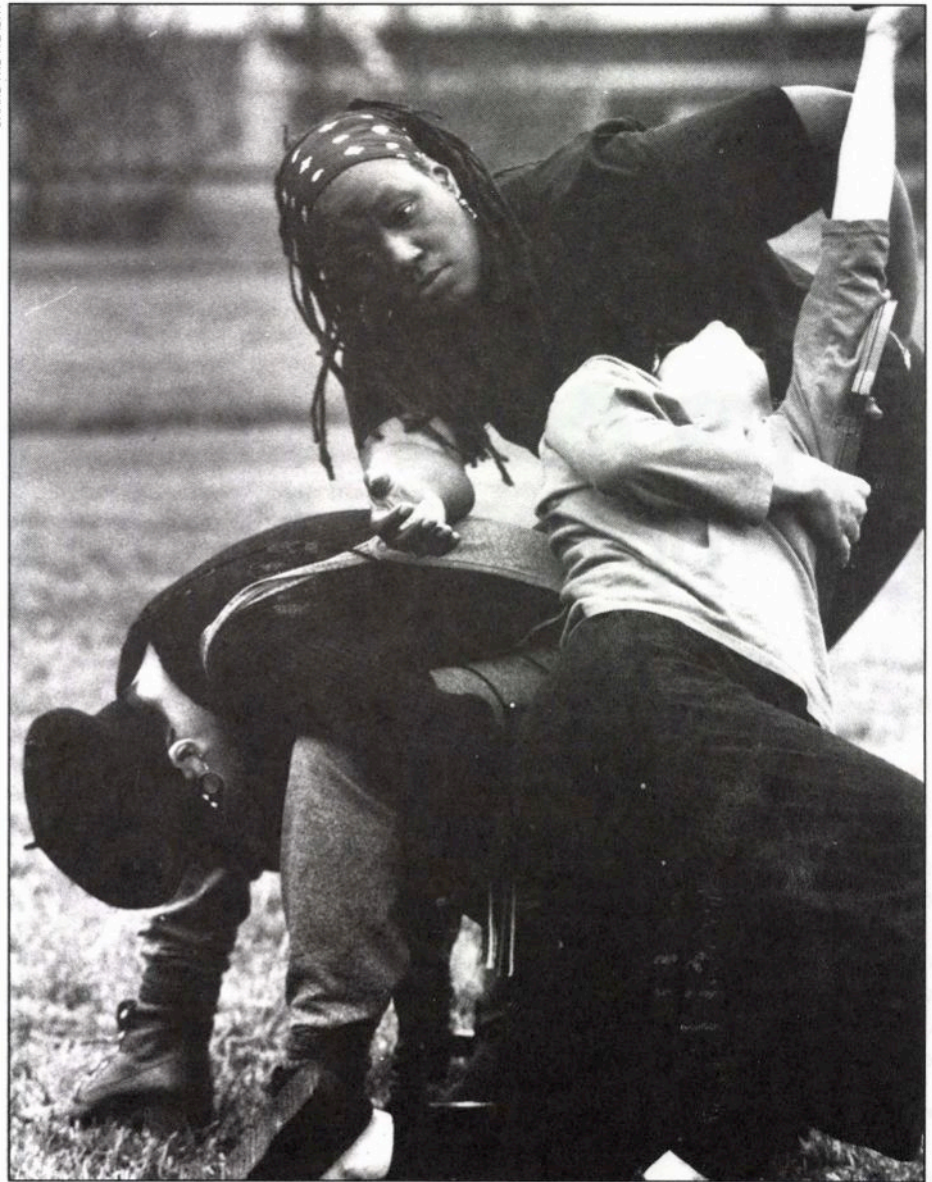
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SHARE THE WEALTH



## Dance of the Ten Chairs

by Andrew Boyd

*The dance was a common project, a common design space. "We were stunned at how well people took to the process."*

**A**TTENTION WAS DENSE AND QUIET IN A POCKET around the dance, though elsewhere the scene was filled with conga drums, laughter, children playing tag. Ten performers, each in black, each with a chair, were perfectly still in a tableau of economic calamity. One performer pushed her anguished face through the broken wicker of her chair seat. Another was caught blind in the moment just before sitting down as a third stole the chair out from under her.

For the diverse group of artists and activists who created the "Dance of the Ten Chairs," it was something more than a performance: it was also a topsy-turvy, ramshackle weaving together of personal and political truths. It was an opportunity to share, disagree, grow, and bond together around the

often divisive topic of money and wealth. This was truly a dance that created a community that created a dance.

We began with 10 chairs and a vision. The ten chairs came to us from a workshop presented by Share the Wealth, a national group educating and organizing around economic inequality. In a workshop role-play 10 chairs represent the wealth of society. Ten volunteers, participants in the workshop, sit in the chairs. One of them must occupy seven of the chairs while the remaining nine participants are crowded onto the remaining three chairs. This arrangement reflects the actual distribution of wealth in the United States in 1996.

We were in our twenties, thirties and forties; Black, Latino, Asian, and white; a mix of friends, strangers, and acquaintances. Some of us were children of the upper middle class; some



Reflecting the distribution of wealth in the United States in 1996, one workshop participant must occupy seven chairs, while the other nine people must crowd into the remaining three.

of us had grown-up much closer to the bone. With only one trained dancer among us, we had come together to make a dance, a human sculpture of economic inequality.

The directors asked the performers to treat their chairs as objects of wealth, and compose tableaux—frozen scenes—which portrayed moments in our lives when wealth played a defining role. One imprisoned herself, her fingers reaching out through the slats of her chair. Another stood free and

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**We were no longer just art-making, we were beginning to build community.**

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unconcerned, facing obliquely away from his chair. A third wore his chair like a monkey on his back. Each of us performed these for the group, often sharing the story, idea, or feeling that lay behind them: a period of unemployment and depression, a divorce followed by severe financial insecurity, a day feeling flush and loose with money, a year doggedly surviving economic hardship.

From out of this deeper, more meaningful language, we built the first chunk of the dance: ten dancers, in a long line, each moving with their chair, at an infinitesimally slow pace, through archetypes and personal moments in their relationship to wealth. It was stark, expressive, beautiful, and poignant. Though it hadn't been planned this way, the rehearsals were becoming a process of self-exploration, sharing, and re-

lationship. We were no longer just art-making, we were beginning to build community.

One performer (reluctantly) volunteered to play the “overclass,” and with his seven chairs built a gangly sculpture of excessive wealth. The rest of us clustered upon the remaining three chairs as if they were life rafts, three to a chair. Then we stumbled through various geometries and movements until we hit on something we liked: as the overclass built his sculpture, each group of three performers slowly cycled through a series of improvised thematic relationships to the chair and each other, including possession, compromise, and competition.

But what had happened before this, as we developed the piece? We improvised and everyone wanted something different.

We started building little tableaux—scenes of loss, robbery, or exploitation to see what might come of them. One performer popped the seat cushion out of her chair and hunkered down inside it, saying, “Nobody’s taking this chair away from me!” Another entered the scene and standing askance to his own chair, told us, “I have an ambivalent relationship to wealth. I grew up with it and often feel I don’t deserve to have it, that it should be taken from me.” “Well, that’s not what happened to my people!” another performer said and moved center stage to create a new tableau, asking a few others to come with her. She sculpted us into a scene of brutal expropriation: a man on his back holding up a stool to ward off an attacker. Another reaching out to offer comfort. A third, fearful, self-preserving, hunched behind her chair, her face peering out through the slats. I offered a third scene. “I want to

show legalized thievery—people don't know it's happening to them—it's hidden and devious and part of the system." And from this evolved the scene of the chair stolen unawares, described earlier. Lastly, a final scene was offered in which one performer takes a chair from another and presents it to the overclass.

We soon realized that all of these tableaux were part of the story and that this middle part of the piece should simultaneously present three or four of these frozen moments. The overclass could move from one to the next, for a moment freeze like a statue, extract a chair or two, and then move on, leaving the tableaux bald and empty. The group had seen its way through serious conflict and emerged with its main ideas jelled.

At the beginning, David, my co-director, and I felt extremely tentative about the process. Can we really ask people to do this? Are the exercises appropriate? Is there enough trust in the group to share these charged aspects of our economic identities? But as we got into the work, we were stunned at how well people took to the process. Our risk-taking was vindicated by the community that arose. Participants ended up sharing intimacies about issues of class and economic status—issues that have deep and complex taboos in our society. It worked so well, in fact, that we are cultivating the process as a set of quasi-formal techniques to use in creative empowerment workshops around the country.

However, as with any community, there were also tensions. As directors, our commitment to provide participants with a degree of ownership and creative control that they would rarely feel in regular theatre sometimes ran smack against our desire to produce an artfully designed final composition. We had a vision which we needed to see through to the end, and yet we wanted to honor the collective process in all its chaos and richness.

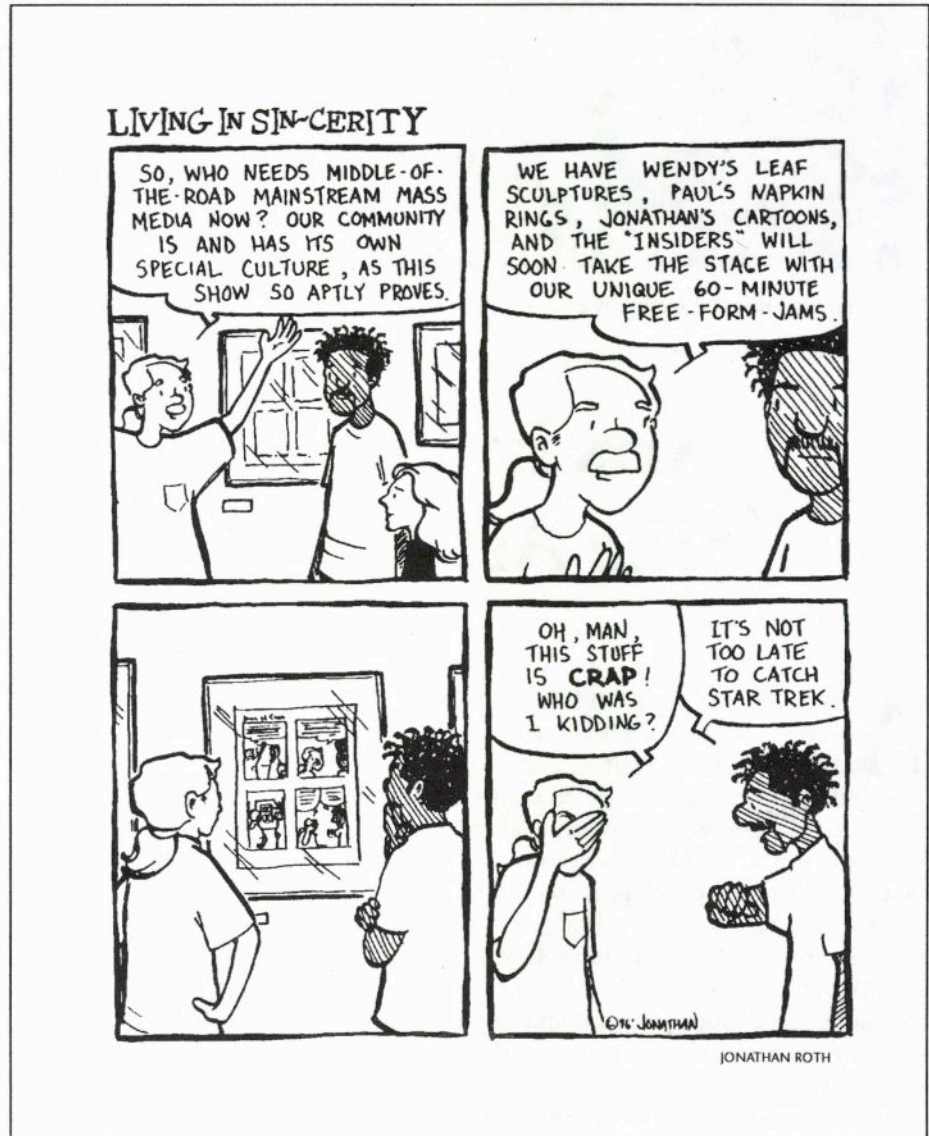
Likewise, the performers found plenty of tension of their own in the group dynamics. At times they resisted our authority, insisting on a different aesthetic, a more inclusive learning style, or simply on the truth of their own story, whether personal or political. At other times, however, they wanted us to more forcefully assert our authority as directors, temporarily suspend the cacophony of voices and move the piece forward in a definite manner and direction. Sometimes it was unclear whose vision or story the group was committed to telling: Share the Wealth's?

Everyone's? The directors'? The most vocal participants'?

In addition, the artwork made its own demands. It forced certain issues and demanded "answers" to certain questions (such as "How *does* the rich guy end up with all those chairs?"). But to the degree it forced questions upon us, it generally gave us ways to answer them.

The artwork was a common project, a common language, a common design space which we were all in together. As with the best of communities, instead of forcing us to prematurely resolve our differences or choose one master story, it allowed us to weave our different strands of truth together into a richer, deeper whole. Ω

*Andrew Boyd is a writer, performance artist, and "cultural animator" who serves as Arts and Direct Action Coordinator for Share the Wealth. Andrew Boyd, 37 Temple Place, 5th Floor; Boston, MA 02111; 617-423-2148; e-mail: ab@stw.org; Web: <http://www.stw.org/stw>. The "Dance of the Ten Chairs" and other Share the Wealth performances and workshops are available by request.*





CAMPBILL SOLTANE

*"How can we bring the harmony of the cosmos into the web of our relationships?"*

## Arts in Everyday Life, & the 'Fine Art' of Social Experience

*by Cornelius M. Pietzner*

**A**RT—IN ITS TANGIBLE, PERFORMING, VISIBLE form—has been essential in the life of Camphill communities, from their inception in 1938 in northern Scotland to the present, with 90 communities in 18 countries. Our "villages" or communities range from approximately 50 people to 250 people, and in each about half the members have some form of developmental disability. For us, art is a messenger, a teacher, and a bridge-builder, which can penetrate and reach the souls and minds of those among us whose cognitive abilities may not be so sharp, but whose capacity to breathe in the panoply of color and light, movement, sound and tone, texture and substance are at least as great as ours, if not greater.

Art creates a bridge between the more ephemeral world of

the spirit and the denser world in which we live. Without art, our world and our experience would be bereft of a magnificent tool, an instrument of elevation and sublimation that encapsulates, better than most, the mystifying, layered situation of the evolving human condition.

In each of the seven Camphill communities in North America (and one now forming in northern California), the role of culture and the arts belongs to the everyday experience of life, whether in craft studios, with weaving, pottery, and woodworking; in performing arts, with drama, music and orchestras; in bakeries and other work stations; or in our biodynamic farms and gardens on our combined 2,700 acres.

Camphill communities are based on the work of Rudolf Steiner, Ph.D. (1861-1925). He taught that each human be-

ing, regardless of ability or disability, has an intact, pure spiritual element, untouched by any "earthly" handicap. This principle is significant in the way we work and live together, for though we may be termed "service communities" by some, it is by no means always clear who is serving whom!

The "social art" is an equally significant arena for artistic activity among and between human beings. Do we ever think that it makes a difference how (or whether) we say "Good morning" to each other, how or whether we greet each other altogether, whether we really listen to our friends or neighbors? Do we pay attention, or think that it matters, if we put fresh flowers in the room, beautify the front entrance, have original artwork on the wall, or put out handmade and natural tablecloths? Do we sit down for meals? How do we serve our food? Do we offer food to another first? Do we engage others in conversation, welcoming and appreciating other people's experiences and the thoughts? Or do we throw ourselves down on the couch at the end of a long day without saying hello to others in the room, absorbed in our own concerns and worries?

How can we breathe light and color, consciously, into our social experience? How can we bring the harmony of the cosmos into the intricate and fascinating web of our relationships? So much of our social intercourse seems arbitrary, something that just happens to us. Is it possible to become a co-creator in this unique arena of our lives? For those who live with others, and for those of us in the Camphill communities who live with people with developmental disabilities, this artistic experience of the social life becomes a lofty ideal, where the precision of consciousness is expanded into the small, apparently insignificant details of life.

It is truly amazing what an impact it makes when we attempt to imbue and permeate the mundane, the blindingly ordinary, with an uplifted attitude and awareness. Social life begins to undulate in changing densities, and slowly, palpably, we experience that we can become artists in this domain. It is not always successful, yet it is within reach of everyone. If one or more of us pays attention to the small details, trying to do them carefully, thoughtfully, and artistically, others slowly begin to notice. It begins to make a difference, and the social atmosphere can gradually become transformed, uplifted, enlightened. The transformation of human attitude through attention to seemingly insignificant details builds community.

The celebration of the human spirit and its capacity to be creative every day—not just on canvas in the orchestra or in the theater, but in the connection of self to self, person to person, meeting each other in an essential way—belongs very much to the realm of the social art. Martin Buber said, "All real living is meet-

ing." Surely he meant a meeting of essences, the encounter of the deeper or higher self, a moment of recognition. Such moments need only be momentary. Yet in recognizing and respecting each other, even intense and seemingly intractable social difficulties can lighten. In this sense, style is substance. The commitment to detail, to quality in the everyday thing and action, and in the ongoing attempt to truly meet each

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**Art creates a bridge between the more ephemeral world of the spirit and the denser world in which we live.**

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other and celebrate our differences and commonalties is part of the "fine art" of social interaction.

This effort touches everybody: children, elders, the "firm" and the infirm. Art is itself healing, and the social artistry we can bring into our immediate environments creates a gently healing effect. The social art is a democratic one—it is there for everyone, at any time. It requires no expensive tools or gadgetry. All it needs is the willingness to apply the innate creativity of the human spirit to our social lives and to the social forms we create for and with one another. Ω

© C.M. Pietzner, 1996.

*Cornelius M. Pietzner is founding president of Camphill Soltane in Pennsylvania, president of the Camphill Association of North America, and editor of Village Life: The Camphill Communities (1986) and A Candle on the Hill (1990).*



CAMPBILL SOLTANE

*If one or more people performs their tasks carefully, thoughtfully, and artistically, others slowly begin to notice.*



"UNTITLED," BY CHRISTINE EAGON, © 1995

Cover photograph of *We'Moon '97*, featuring hands of women artists in "No Limits," a national network of support groups. Photographer Christine Eagon is an original member of this Portland-based group.

## A 'Feast of Art' at We'Moon

by Musawa

*Note: We have preserved this community's preferred spelling of "womyn."*

**T**HE WE'MOON LAND COMMUNITY'S MAIN CLAIM to fame is as a collector of scrumptious artistic works, both visual and written, from a wide variety of womyn all over the world. Our job is to network within international womyn's culture in order to present creative expression of womyn living empowered lives.

Our community produces the annual calendar, *We'Moon: Gaia Rhythms for Womyn*, as our main cottage industry. It is a handbook in natural rhythms, an annual astrological lunar datebook that encourages womyn to chart the events in daily life alongside the recorded movements of other heavenly bodies (a kind of Farmer's Almanac for Gaia lovers).

One of our goals is to embrace a global, multicultural per-

spective—not easy for a womyn's community outside a logging town in rural Oregon. Living on land can also be isolating if you are a small community (ours varies from four to eight womyn) and there are not many other communities immediately around (our extended community consists of lesbian lands in Southern Oregon, four to six hours away, or womyn's community in Portland, one hour away). However our work puts us in contact with hundreds of creative womyn regularly, both contributors to *We'Moon* and visitors/residents who come here because of it.

Because of our multicultural emphasis we are also in communication with many other womyn's communities and we are able to put them in touch with each other through the common thread of their art. We intentionally engage in community building through the way we do our creative work. Our far-flung "Call for Contributions" draws on and sup-



ports a broad web of known and unknown womyn artists and writers. Besides networking and gathering the artwork from a wide range of communities, we also work with womyn's communities in creating the calendar. In the initial stages of selecting the pieces, we organize "We'Moon Weaving Circles" where we take the art and writing submissions to a handful of womyn's communities (mostly in rural Oregon) and invite womyn from around this area to come to our community to help us read and review all the submissions. We also have a "Production Marathon" on another womyn's land in southern Oregon. Besides distributing the jobs (copy-editing, proofreading, computer work) throughout our extended womyn's land community, we love sharing the creative inspiration that comes from running so much gorgeous womyn's work through our hands, and all the discussion, celebration, and good food that comes together around it. The work

itself becomes something we have to offer the larger womyn's community by involving many circles of womyn in it. Every year the calendar has a different focus. The theme of *We'Moon '97* (which should be available now) is "Womyn in Community." We are now accepting contributions for the 1998 calendar, with the theme: "Wise Womyn Ways."

Desktop publishing in the midst of community life inevitably

"brings home" the calendar's theme each year. It is always amazing how something will inevitably happen to do this: for example, we must overcome a crisis that challenges us and calls the subject of the theme into question, and/or a powerful affirmation that the theme's message is quite true!

Having a major creative focus is also a great boon to our community economically. We are able to support two or three womyn living on land, with seasonal jobs available for others.

Ours is one of the few communities we know of in which members can make a living by staying home and doing what they love. Right livelihood!

It is also gratifying to do creative work as a community that other womyn appreciate. Producing an item that supports womyn's creativity, community, and culture in the world at large—which is part of our larger purpose—inevitably also helps validate and encourage our own creativity, community, and culture at home. We see our-

selves as cultural workers, actively involved in creating womyn's culture, supporting and publishing womyn artists and writers, and demonstrating the existence of viable alternatives for womyn to live independent, creative lives. It means, of course, that we have to live creatively ourselves, which is a grand mission to have as a community.

One purpose of *We'Moon*—created as it was on womyn's



"ROOT FEET." © 1996, RITA DEBELLIS/ROOT WY'MN THEATRE COMPANY

"Root Feet" by Rita DeBellis, back cover of the 1997 *We'Moon* Calendar, featuring the feet of the Root Wy'mn Theatre Company.

## What We're Looking For

**W**e would like the *We'Moon* community to become more active as a center for art and writing workshops; astrology/personal theater/story telling; exploring our life myths; healing modalities that incorporate creativity, spirituality, and Earth life; and training in creative skills for community living ... if new womyn arrive with the energy and commitment to help realize this possibility.

We are especially interested in womyn who wish to combine creativity, spirituality, Earth work and livelihood. We are

considering forming a nonprofit organization with the vision of extending our creative work to include the way we do community, and vice-versa. This could include a Community Supported Agriculture project, as well as building cob and strawbale houses where we can live inside the art we make. Organic gardeners, builders, healers, womyn who work with their hands and minds and hearts and spirits—all are part of the web of creativity we spin, as we interweave agriculture, womyn's culture, Earth and womyn's spirituality. Ω



ILLUSTRATION BY KUA, CHOSEN FOR THE 1997 WE'MOON CALENDAR.

land—is to show that there are creative alternatives for womyn wishing to live on the land in community. Womyn who live their art in this way model what is possible, through what their art reveals about their lives. It is a welcome relief to see womyn in community as the backdrop to the great cosmic dance. After 5,000 years of seeing the world through men's eyes, it is refreshing to view the embodiment of Earth life through the signs and seasons and cycles in Her image—and through womyn's eyes.

Spiritually, creating this "Handbook in Natural Rhythms" helps us not forget our ongoing relation to the Earth, the magic of the elements, and the natural cycles. Creativity and spirituality are linked together by how we live our lives, as both draw from the same sources. We are an Earth-based community with an Earth-based spirituality, and the Great Mother is infinitely creative! By participating in Her creative cycles, we find our own are enhanced. We celebrate the seasons, the Solstices and Equinoxes, the New and Full Moons. We create rituals around planting the garden as well as around putting out the "Call for Contributions." Ideally, all the work we do to cultivate and weed, to prune, craft, and harvest the fruits of our labors, is sacred—in our Earth work as well as in our creative work. When we are able to relax into a way of being, when we are not stretched too thin trying to meet deadlines, or too overloaded and running in a million directions at once, these labors are not separate. The *We'Moon* calendar is not just something we do on paper but is a way of living in harmony with nature—our own, the Earth's, and one another's—and of sharing creative resources in community with womyn on land. Ω

*Musawa has lived in community with womyn on land for over 20 years, and is a founding member of We'Moon Land Community and the We'Moon: Gaia Rhythms for Womyn calendar. She has been active in the Wise Womyn Tradition of integrative therapy, and is in the process of writing her first novel.*

*Mother Tongue Ink &/or We'Moon Land Community, PO Box 1395, Estacada, OR 97023; e-mail: wemoon@teleport.com; web site: <http://www.teleport.com/~wemoon/>.*

## Musings on a Summer Day at We'Moon

*I am an observer: clay and loam, tomato and praying mantis. The weeds move underground like rivers. Persistent as morning glory, I spring back year after year. In their cabins and make-shift trailers, the women sleep and dream I am here but do not wake. In the morning they circle with their dew-wet boots and consider me. In the hottest part of the day they leave me alone. I listen to the insects, cabbage moths with their muted flour wings, and the earthmovers, worms tunneling, grinding stones, rearranging from below. Lady-bugs settle on leaves like teacups. Above me a dragonfly purrs, her touch electric and startling. I beg her to come closer, to lick me with her turquoise tongue. But the dragonfly vanishes when the woman with tools returns with her tractors and tillers. For hours she claws and pulverizes me. Dusk. I am ocher. Persian blue. The dimming light iridescent, forgiving of mistakes. Shadows inch across me like an incoming sea. The lovers bring me pussy willows. They circle like taproots and kiss slowly. Their tongues vine. When they lay down I have every vantage point. Their mouths are dragonflies, whispering secrets into my heart. I lean close. They are a wildfire, smoldering, quick-burning. I feel what they feel and push against them, into their murmurs and undulations. I cannot help but watch. They are absorbed and unaware of how I touch them everywhere until they howl into my skin, ripe as anything I have ever grown. Night like a crow's inked wings. In the cabins and trailers the women sleep and dream I am here but do not wake. I am an old woman in need of her rest. I push the moon over the horizon and close my eyes.*

—© 1994, Amy Schutzer, *We'Moon* '96

*Amy Schutzer is a community gardener and the writing editor of We'Moon '97.*

# 'Sacred Pleasure'

(continued from p. 51)

Many of our community members are involved in creativity on a daily basis. Two of our cottage industries are jewelry businesses. (See box, p. 51.) One member, Kulu, owns a retail store selling drums, ethnic and primitive instruments, and CDs. He also teaches African drumming and dance workshops, and many of us participate in performances. Another member, Rhythm, tunes and refinishes pianos. We have other talented musicians and singers and plan to build a recording studio. Another member, Lake, makes functional and beautiful ritual objects decorated with found natural materials. My husband, Diamond, is always learning to play a new instru-

ment. At meals it is not unusual to feast our eyes as well as our bellies with colorful mandala salads and gorgeous main dishes.

Why are we willing to spend so much time and energy on art? Because we are inspired, because we love to delight ourselves and one another, because we love to experience sacred pleasure and heighten our awareness. And because creativity seems to be the nature of life, the nature of ourselves, and the nature of the Universe. Through creativity, we are becoming ever greater expressions of Pure, and are showing gratitude to God for life and inspiration. Ω

*River Jameson is a cofounder of the Earth Living Foundation, an educational and research foundation, and a member of Silver River Earth Village, a community of twenty-some creative people in the mountains of southern Colorado.*



## Want to know more about CoHousing?

*CoHousing* magazine focuses on the fastest-growing kind of new community in North America. *CoHousing* provides information

about CoHousing communities in every region (where they are, what they're like), excellent resources, and practical "how-to" information for developing and living in these great "micro neighborhoods."

*"The Cohousing Network nurtures, incites, and cross-pollinates the movement."*

—MILLENNIUM WHOLE EARTH CATALOG

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Presented By

*Diamond & River  
Jameson*

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Living Freedom  
and the research & activities of the  
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# COMMUNITIES DIRECTORY WINTER '96 UPDATE



One of the Fellowship for Intentional Community's primary objectives is to provide the most up-to-date contact information for intentional communities that we can find, and our Communities Directory is the centerpiece of that work.

While we do all we can to make the Directory as current and comprehensive as possible, it takes us more than two years to complete—and every week we receive new leads for communities, plus numerous address and phone changes. Rather than trying to create an updated directory every few months, we regularly publish the late-breaking information here in Communities magazine.

All of the information contained in this update was received after the 1995 Directory was released, and the Index Codes tell you which section of this update to look in:

- [n] *New Listings*—these groups were not listed in the Directory.
- [u] *Updates*—changes in contact info, purpose, size, or structure for groups previously listed here and in the Directory.
- [d] *Disbanded or no forwarding address.*

The information here is condensed and abbreviated, and will be more thoroughly presented in future Directories. For example, the book format includes a cross-reference chart of many features including population statistics, number of acres, leadership and decision-making structures, diet, schooling, spiritual practices, and so on—plus maps showing approximate location. If you would like to examine a copy of the current edition, please contact us at the telephone number listed below and we can direct you to nearby libraries that have copies.

You can help us, too! Please let us know if you discover any leads about new communities, or find that we have incorrect information in current listings. Please send to Directory Update, Rt. 1, Box, 155-M, Rutledge, MO 63563, or give us a call at 816-883-5545. Thank you!

## I N D E X O F L I S T I N G S

### NORTH AMERICAN COMMUNITIES

#### CALIFORNIA

- [u] Family, The
- [u] Jesuit Volunteer Corps

#### COLORADO

- [u] Phanto Bolo

#### DISTRICT OF COLUMBIA

- [u] Jesuit Volunteer Corps International

#### GEORGIA

- [n] Community of Hospitality

#### HAWAII

- [u] Dance Hawaii!
- [d] Gaijen

#### ILLINOIS

- [u] Stelle Community

#### MASSACHUSETTS

- [n] Common Threads
- [u] Montebello Community

#### MICHIGAN

- [n] Free Earth Society
- [u] Jesuit Volunteer Corps
- [u] Song of the Morning Ranch

#### MINNESOTA

- [u] Zephyr Valley Community Co-op

#### MISSOURI

- [u] Dancing Rabbit Project
- [u] Sky-Jahna, The
- [u] Sweetwater Community Land Trust

#### NEW YORK

- [u] Adirondack Herbs
- [u] Cantine's Island Cohousing

#### OREGON

- [u] Eugene Cohousing

#### VIRGINIA

- [u] Oak Grove

#### WASHINGTON

- [u] Wesleyan Christian Community

### INTERNATIONAL COMMUNITIES

#### AUSTRALIA

- [u] Jesus Christians

#### COSTA RICA

- [d] Dolphin Tribe, The Society

#### DENMARK

- [u] Svanholm

#### ECUADOR

- [u] Waldos

#### SPAIN

- [n] Walden Community

### NORTH AMERICAN NEW LISTINGS

#### COMMON THREADS

PO Box 441713  
Somerville, MA 02144-0014

Urban household community, part of Common Unity (see "Directory Update," *Communities* #92), with a more intense commitment to personal growth, social change, diverse spiritual practice, and communal living. Presently four adults and two children, we think of ourselves as a family. Looking for others who share our values and commitment to building long-term community. SASE requested. 7/96

#### COMMUNITY OF HOSPITALITY

305 Mead Road  
Decatur, GA 30030  
404-378-7840/525-3276

Community of Hospitality runs Cafe 458, a restaurant for people who are homeless in Atlanta. Please write or call if you are interested in joining. 8/96

#### FREE EARTH SOCIETY

(Forming)  
201712-COT, 216 Gendron Road  
Iron River, MI 49935  
423-744-0109

Free Earth Society seeks to create a community of activists for the enrichment of life, goals of self-realization and practice of ecology. We believe humanity is on a deviant and destructive course with misery, doom and alienation underlying and directing the current human and global crisis. Formed in October 1995 and have 19 members. Still forming, looking for land, members and viable interests. SASE requested. 5/96

### NORTH AMERICAN UPDATES (PREVIOUS LISTINGS)

#### ADIRONDACK HERBS

7295 Fishhouse Road  
Galway, NY 12074  
518-883-8822/883-3453  
herb@klink.net

New address, email, and phone. 6/96

#### CANTINE'S ISLAND COHOUSING

(Forming)  
39 East Bridge Street  
Saugerties, NY 12477-1912  
718-247-0397/914-255-8601

New address and phone. 7/96

#### DANCE HAWAII!

(Re-forming)  
PO Box 1159  
Mountain View, HI 96771  
808-968-8089 voice  
808-968-8609 fax

Group still alive despite listing to the contrary in *Communities* #91. New address and fax. 1/96

#### DANCING RABBIT PROJECT

Route 1, Box 156  
Rutledge, MO 63563  
816-883-5553  
dancing-rabbit@ic.org

New address, phone, email, and description. "We've moved near friends and 22-year-old community Sandhill Farm in northeastern Missouri and will be buying land nearby in spring 1997 to start building a truly sustainable rural ecovillage. Write us if interested! SASE requested." 9/96

**EUGENE COHOUSING**

(Forming)  
720 E. 20th Avenue  
Eugene, OR 97405-2920  
541-344-9809

New contact address and phone. 10/96

**FAMILY, THE**

PO Box 1665  
Whittier, CA 90609  
family@thefamily.org  
<http://www.thefamily.org/family>

New address and email. 8/96

**JESUIT VOLUNTEER CORPS**

JVC International  
PO Box 25478  
Washington, DC 20007  
202-687-1132

JVC Midwest  
PO Box 32692  
Detroit, MI 48232  
313-963-4112

JVC Southwest  
PO Box 3266  
Berkeley, CA 94703

New addresses and phone numbers. 8/96

**MONTEBELLO COMMUNITY**

47 1/2 Jamaica Street  
Jamaica Plain, MA 02130-3837

New address. 7/96

**OAK GROVE**

(Forming)  
16170 Mountain Orchard Lane  
Round Hill, VA 22141

New street address. 4/96

**PHANTO BOLO**

Cripple Creek, CO

No space is available for new members, as all available land has been purchased. 10/96

**SKY-JAHNNA, THE**

2305 State Highway DD  
Bruner, MO 65620

Not interested in visitors because they are in a reforming period and are not sure if they will continue as a community. New address. 7/96

**SONG OF THE MORNING RANCH**

(Forming)  
9607 E. Sturgeon Valley Road  
Vanderbilt, MI 49795  
517-983-4107

Corrected address and phone. 7/96

**STELLE COMMUNITY**

127 Sun Street  
Stelle, IL 60919  
815-256-2276/256-2200

New phone. 7/96

**SWEETWATER COMMUNITY LAND TRUST**

2435 Sweetwater Lane  
Mansfield, MO 65704

New street address. 7/96

**WESLEYAN CHRISTIAN COMMUNITY**

Box 449  
Vashon Island, WA 98070

New address. 7/96

**ZEPHYR VALLEY COMMUNITY CO-OP**

Rushford, MN

Asked to be removed from the *Directory* listings at this time. 6/96

**INTERNATIONAL NEW LISTINGS****WALDEN COMMUNITY**

Apartado 120  
28350 Ciempozuelos, Madrid  
SPAIN

Our community's purpose is primary prevention of social and ecological problems, through fundamental cultural change. We are now three members, living in a small town. We aim to grow and move to a fairly preserved rural location anywhere in the world, where we can engage in permaculture and our own communitarian, socially and ecologically meaningful income sources and fully develop our project. 7/96

**INTERNATIONAL UPDATES****JESUS CHRISTIANS**

Box A678  
Sydney South, NSW  
2000 AUSTRALIA

Name clarification from previous listing as "Christians," and new address. 8/96

**SVANHOLM**

Svanholm Alle 2  
4050 Skibby  
DENMARK  
45-47566670 (voice)  
45-47566652 (fax)  
svanhholm@dk-online.dk  
<http://www.gaia.org/los/svanholm/index.html>

Legal reasons prevent non-European Union citizens from working at the farm; visiting opportunities are limited. New address, fax, phone, and email. 6/96

**WALDOS**

Apartado 1702-5370  
Quito  
ECUADOR  
5932-330546 (voice/fax)

New address and phone. 6/96

**DISBANDED & BAD ADDRESSES****GALEN**

Kapaa, HI

Operations suspended; land has been sold. 10/96

**DOLPHIN TRIBE, THE SOCIETY**

Apartado 69  
Puerto Jimenez  
Peninsula OSA  
COSTA RICA

Mail was returned with no forwarding address. 7/96

# Northwest Intentional Communities Association



NW Communities networking  
Newsletter and gatherings  
For sample newsletter  
send \$1 to:

NICA

22020 East Lost Lake Rd.  
Snohomish, WA 98296



## Help us keep our Directory Update up-to-date!

If you represent or know of a community that is not listed in the current edition of our *Communities Directory*, please let us know! We want everyone to have a chance to be included, and we are always interested in new leads for our frequent updates. Please use this form to send us your referrals, or just give us a call at 816-883-5545.

NAME OF COMMUNITY

CONTACT PERSON

STREET ADDRESS

CITY/TOWN

STATE/PROVINCE ZIP/POSTAL CODE

PHONE

YOUR NAME

YOUR PHONE

DATE

Please return to: Directory Update, Rt 1,  
Box 155-M, Rutledge, MO 63563

# CLASSIFIEDS



Classifieds are for anything by, for, or related to communities and community living. Information on how to place an ad is on page 76.

## BOOKS, VIDEOS ON COMMUNITY

**BUILDERS OF THE DAWN.** The classic book on today's intentional communities. \$20.45 ppd. BOD, Box 180, Summertown, TN 38483; 800-695-2241.

**COMMUNITY BOOKSHELF.** A mail order source featuring books on communal and cooperative lifestyles. Free catalog from Community Bookshelf, East Wind Community, Tecumseh, MO 65760; 417-679-4682; Web: <http://www.well.com/user/eastwind/bookshlf.html>.

"LOOKING FOR IT" is a two-hour video diary/documentary on communities and the communities movement. Patch Adams says, "I was glued for two hours. You've done a great service for the communities movement. I think your goal of wanting people to come away from their viewing wanting more, has more than been met. This videotape deserves a wide viewership." © 1995, Sally Mendzela. Two-hour VHS. To order, send check or money

order for \$24.95 to Sally Mendzela, 36 North Center St., Bellingham, MA 02019; 508-966-5822 (w); e-mail: nosmoke@otw.com.

**VIDEO ON INTENTIONAL COMMUNITIES.** "Follow the Dirt Road" shows what's happening in today's North American communities—socially, politically, economically—and more! 53 minutes. \$28. Monique Gauthier, FTDR, 207 Evergreen Ct., Landenberg, PA 19350.

**COMMUNITIES DIRECTORY.** Kirkpatrick Sale calls it, "The most comprehensive and accurate reference book ever published on community living!" 540 completely updated listings for North American communities and 70 on other continents, plus many communities formed since 1990 edition, with contact information and a full description of each. Maps, cross-reference charts, extensive index for finding communities by areas of interest, 31 feature articles on various aspects of cooperative living. Published by Fellowship for Intentional Community, publishers of *Communities* magazine. Pb., 440 pgs. \$23 postpaid (\$25 outside US). *Communities Directory*, 138 Twin Oaks Rd., Louisa, VA 23093.

## PERIODICALS

**EUROTOPIA: Living in Community.** European quarterly magazine about community living—ecovillages, cohousing, communes, and more, in Europe and worldwide. German language. *Eurotopia*, Hasenhof 8, D-71540. Murrhardt, GERMANY.

**PERMACULTURE DRYLANDS JOURNAL.** Ideas, issues, information on sustainable living through natural systems. Postpaid sample issue \$5. Subscription (3/year) included with \$25 annual support of Permaculture Drylands Institute. Dept. C, PO Box 156, Santa Fe, NM 87504; 505-983-0663.

**ENJOY RENT-FREE LIVING** in desirable locations worldwide. *THE CARETAKER GAZETTE* is a unique newsletter containing job openings, advice and information for property caretakers, house-sitters, and landowners. Published since 1983, the *Gazette* includes letters, caretakers' profiles, and classifieds. Free advertising for landowners. Each issue contains over 80 job opportunities worldwide. Bimonthly publication for only \$24/year (6 issues); \$15/half year (3 issues). 1845 NW Deane St., Pullman, WA 99163-3506. 509-332-0806.

**OFF OUR BACKS**, America's foremost and longest-running feminist news journal ("Outraged and Outrageous") is 27 years old. Help us make the next 27 years even more momentous for women. \$21/year (11 issues). Washington, D.C., residents add \$1.22 tax. Trial subscription (3 issues), \$6. \$22/yr outside U.S. oob, 2337-B 18th St. NW, Washington, D.C. 20009.

**A SUSTAINABILITY RESOURCE LIBRARY.** The internationally acclaimed journal *In Context*, in print for 13 years, is now available for free on the World Wide Web, (<http://www.context.org>). Context Institute, A Catalyst for a Sustainable Future since 1970. PO Box 946, Langley, WA 98260; 360-221-6044; Fax, 360-221-6045; E-mail ([ci@context.org](mailto:ci@context.org)).

## COMMUNITY LAND FOR SALE, RENTALS

**PRIME LOT** now available in Union Acres community, in the mountains of western North Carolina. 5-1/2 wooded acres and bold, rushing stream. North- and south-facing slopes, solar homesite, garden area, privacy—all in a healthy, established community of great people! Contact Larsens, Rt. 1, Box 34-H, Hot Springs, NC 28943; 704-622-7112.

## CoHousing

Neighborhoods for People

This 23 minute professionally produced video clearly explains the CoHousing concept, its roots in Denmark, why it is appealing to Americans, and suggestions for future CoHousers. It is the perfect introduction for orientations, giving to friends, city officials, and lending institutions. It should be part of every community's library.

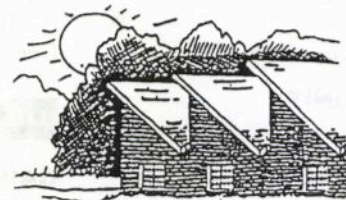


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Make out check to **RMCA** and mail to:  
**RMCA 1705 14th Street #317 Boulder, CO 80302**

## A Short History of The Farm



By Michael Traugot, one of the Farm's founding members. This 25 year history gives insight into the dynamics of one of the nation's largest and oldest intentional communities.

80 pages, \$12.50 Per Copy. Send Check to: Michael Traugot, 84 the Farm, Summertown, TN 38483

**TEN-PLEX FOR SALE** in tiny Mid-Oregon coastal town. 16 years old, new roof, energy efficient. Southern exposure; one, two bedrooms. Condo ownership structure. Rentals available for \$325 and \$340. To purchase, \$300,000. Bought for \$285,000. 541-271-9318.

**BEAUTIFUL COMMUNITY OPPORTUNITY** on 26-acre organic raspberry farm, seven miles south of Montrose, Colorado. Stream, beautiful mountain views, water rights/irrigated fields. Barn, greenhouse, and hoop house. Recently renovated 3-bdrm, 2-bath house, with new oversized kitchen and extra large living room with vaulted ceilings and great views—perfect as a community building or Common House. Plus—charming retail store (with processing kitchen) on busy highway. Approximately 8 acres in raspberries; the rest in hay, flowers, honey, over 100 apple trees. Property is zoned agricultural with high-density house clustering allowed. Excellent community business opportunity—work regionally while developing agricultural business. \$544,888. Elizabeth Plamondon, 970-728-4956. PO Box 839, Telluride, CO 81435.

## COMMUNITY PRODUCTS: CRAFTS, GIFTS, SHELTER

**BUFFALO MOCCASINS.** Custom made for exact fit. Artistically handcrafted. Ankle, Calf, or Knee height. Sheepskin lining available. Free brochure. *Living Nature Creations, PO Box 3694, Sedona, AZ 86340; 800-430-7988.*

**TIPIS AND YURTS:** *Authentic Designs for Circular Shelters*, is available now! To order this book send \$30 to *Living Shelter Crafts, PO 4069, West Sedona, AZ 86340.* For free brochure on custom-made tipis and yurts, or schedule of 1996 Circle Living Workshops, call 1-800-899-1924.

**FOR TWENTY ENCHANTING**, spiritually oriented poems and stories, send \$2.00 to *Carol Mays, PO Box 845, Savage, MD 20763; 301-490-3873.*

## SUSTAINABLE SERVICES

**MOUNTAIN SOLAR**—design, sales, and installation of off-grid and grid-connected solar, wind, and micro-hydro power systems. Free info, detailed catalog, \$6. *PO Box 495, Redwood Estates, CA 95044.*

## EMPLOYMENT/ INTERNS/OTHER

**SEEKING COLUMNIST** for **COMMUNITIES MAGAZINE.** Do you have experience in cohousing—as well as in other kinds of intentional communities—and you love to write? We're seeking a writer for the quarterly "Cohousing Report," covering the unique aspects of cohousing that contribute to a greater understanding of community life in general. The pay? Our undying thanks, an ongoing subscription to *Communities* magazine, and perhaps, an ad trade for our columnist's product or service. (Not to mention the fame and glory!) If interested, contact us at *PO Box 169, Masonville CO 80541; 970-593-5615.*

**INTERNS FOR BUILDING PROJECTS.** Fledgling community of four seeking one person or a couple with rudimentary construction skills for help w/alternative building methods in exchange for room, board, small stipend. Building methods include straw/clay walls, concrete/wood block construction, natural clay plastering, permaculturally designed greenhouse. Educational opportunities for interns also available (your choice) in sustainable ag-

riculture in conjunction with nearby CSA farm, biodynamic garden, market garden, etc.; beekeeping (w/local beekeeper); intentional communities & community living (about which one of us reseaches/writes/teaches); and other practical topics. For information packet, *PO Box 169, Masonville, CO 80541-0169. 970-593-0386.*

**ECOVILLAGE EDUCATOR/trainer/manager/** coordinator. Live, work, and play in L.A. Eco-Village and manage our 40-unit apartment building. Seeking person with good cross-section of skills in physical, social, and economic sustainability who loves city living. Spanish helpful. Could evolve into small worker-owned co-op. Full-time work, small-time pay plus apartment provided. Write or call for info and "job description." 213-738-1254; *L.A. Eco-Village, 3551 White House Place, LA, CA 90004; e-mail: crsp@igc.apc.org, Web: http://alumni.caltech.edu/~mignon/laev.html.*

## REQUESTS & OFFERS

**SOCIOLOGISTS SEEK VIDEOTAPES** and descriptive materials that depict life within cooperative communities. Groups willing to contribute to sociological research and teaching should send materials or make inquiries to *Dan Krier, Community Project, Sociology, 707 Fraser Hall, University of Kansas, Lawrence, KS 66045; 913-864-4111.*

**FREE BIBLE TRUTHS.** God's Word far different than what you've been taught. Write for wonderful truths. No obligation. *PO Box 834, Hildebran, NC 28637.*

**LOOKING FOR INVESTORS** and people for building silence retreat/resort/intentional community in Northern California. Call *David or Astrid, 909-338-9903.*



## COMMUNITY BOOKSHELF

A MAIL ORDER SOURCE FEATURING BOOKS ON  
COMMUNAL AND COOPERATIVE LIFESTYLES

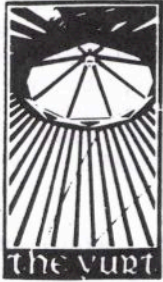
We also offer selected titles on other aspects of alternative lifestyles and politics, such as ecology, feminism, non-violence, facilitation, and consensus decision making.

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COMMUNITY BOOKSHELF  
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TECUMSEH, MO 65760

A MEMBER OF THE FEDERATION OF EGALITARIAN COMMUNITIES



*the  
yurt*

Crafted By

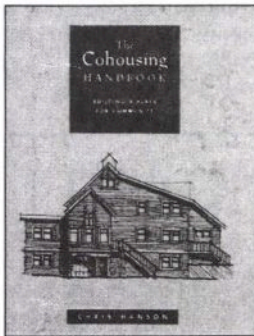
*nomadic  
arts*

THE YURT, SINCE ANCIENT TIMES, HAS SERVED COMMUNAL PEOPLE. OUR PRESENT NEED FOR COMMUNITY HAS BROUGHT THIS CIRCULAR HOME BACK AS AN ANSWER. COMMUNITIES CAN BE STARTED, ADD MEMBERS, OR HAVE VISITOR SPACE WITH THE YURT.

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\*YURT BUILDING WORKSHOP  
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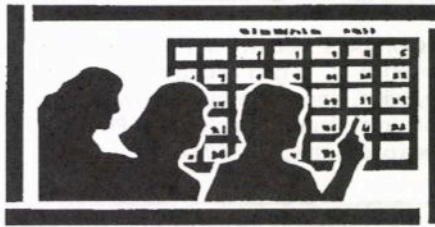
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Washington 98281

# COMMUNITY CALENDAR



This is a calendar of:

- 1) events organized or hosted by community groups;
- 2) events specifically focusing on community living;
- 3) major events with significant participation by members of the "movement."

Most of these events occur with some regularity, so this calendar is a fairly accurate template for what to expect next year. Events listed as "hosted" are generally scheduled at a new site for each meeting.

Please send us suggestions about what we might include in future calendars (use form below). Also note that the Fellowship publishes a quarterly newsletter (free to FIC members) that includes announcements of and reports about similar events. Information about joining the FIC can be found on the inside front cover.

## Monthly • Community Living Experience

Shutesbury, Massachusetts. Learn the "why" and "how" of community by experiencing the daily life of Sirius community. *Guest Department, Baker Road, Shutesbury, MA 01072; 413-259-1251.*

## Monthly • Community Work Exchange Weekend

Shutesbury, Massachusetts. First weekend of month, Friday dinner through Sunday afternoon. Guests work (Saturday), connect with community members, join Sunday celebrations, have time for quiet reflection. \$35 per person, lodging & meals. *Guest Department, Baker Road, Shutesbury, MA 01072; 413-259-1251.*

## Jan 3-May 7 • Geocommons College International Communities Semester

Spring semester study/participation in innovative intentional communities in Europe (Plum Village, Findhorn), India (Auroville, Mitrani Ketan), and USA. College credit available through University of New Hampshire. *Geocommons College Year, Derbyshire Farm, Temple, NH 03084. 603-654-6705. geo@igc.org; www: http://www.ic.org/geo.*

## Jan 12 • Meeting, Community-Seekers' Network of New England

Brookline, Massachusetts. Discussion and exchange of information among people seeking to join, start, or learn about intentional communities (and planning group visits to established communities). *Second Sunday of each month. 6:30-9:30 pm, at Workmen's Circle, 1762 Beacon St. CSN/INE, 15 Marcus Rd., Sharon, MA 02067; 617-784-4297.*

## Jan 18-20 • Community Building Workshop

Loveland, Colorado. Foundation for Community Encouragement-sponsored three-day Community Building Workshop facilitates an experiential process of building genuine community, based on the work of M. Scott Peck, M.D. Workshop, room & board, \$395. Sunrise Ranch Conference Center. *Timothy Stevens or Karen Snyder, 5569 N. County Rd. 29, Loveland CO 80538; 970-679-4200.*

## Jan 31-Feb 2 • Divine New Order Community Weekend Seminars

Learn about the structure and foundation of successful community. Bimonthly seminars. Future dates: Mar 28-30; May 30-June 1. *Aquarian Concepts Community, PO Box 3946, West Sedona, AZ 86340; 520-204-1252; e-mail: acc@sedona.net.*

## Feb 9 • Meeting, Community-Seekers' Network of New England

See January 12.

## March 9 • Meeting, Community-Seekers' Network of New England

See January 12.



## TELL US ABOUT YOUR COMMUNITY EVENTS!

NAME OF EVENT \_\_\_\_\_

NAME OF SPONSOR OR HOST \_\_\_\_\_

CONTACT PERSON \_\_\_\_\_

PHONE \_\_\_\_\_

DATE THIS FORM COMPLETED \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY/TOWN \_\_\_\_\_

STATE/PROV \_\_\_\_\_ ZIP/POSTAL CODE \_\_\_\_\_

PROPOSED DATES OF EVENT \_\_\_\_\_

- Check here if dates are firm.
- Check here if dates are tentative, and give alternative dates being considered.
- Check here if you would like information from us on other events scheduled for the dates you have listed.

**Deadline:** 3-6 months before event.  
Please enclose information describing the event(s) that you wish to have listed.

Please mail completed form to:

**Community Calendar**  
PO Box 169  
Masonville, CO 80541



# REACH



Reach is a regular feature intended to help match people looking for communities with communities looking for people. As the most up-to-date and widely read clearinghouse available to you, Reach reaches those who are seriously interested in community.

Please use the form on page 75 to place an ad. Note: THE REACH DEADLINE FOR THE SPRING 1997 ISSUE (OUT IN MARCH) IS JANUARY 12!

The Reach rate is only \$.25 per word (up to 100 words, \$.50 per word thereafter) so why not use this opportunity to network with others interested in community? Now we offer discounts for multiple insertions as well: \$.23 per word for two times and \$.20 per word for four times (and you can even make changes!) Please make check or money order out to Communities, and send it, plus your ad to: Patricia Greene, PO Box 391, Westport, NY 12993.

Listings for workshops, land, books, etc. belong in the classified column, so please contact Editor Diana Leaf Christian.

## COMMUNITIES WITH OPENINGS

**ACORN, Mineral, Virginia.** We've been living and working together on 72 acres since 1993; now 20 members and growing to at

least 30. Values include nonviolence, equality, ecology, cultural diversity and self-sufficiency. We share income and make our decisions by consensus. Visitors and prospective members welcome! Write or call for more information. *Acorn, 1259-CM6, Indian Creek Rd., Mineral, VA 23117; 540-894-0595.*

**AQUARIAN CONCEPTS COMMUNITY, Sedona, Arizona.** Planetary Divine Government. God-centered community based on teachings of the Urantia Book, continuing Fifth Epochal Revelation—The Cosmic Family Volumes as transmitted through Gabriel of Sedona. Clean air, pure water, organic gardens and farms now developing. Starseed schools (all ages), medical clinic, and healing center. Founded in 1986. Currently 100 members full-time. International flavor. Growth potential unlimited. Acquiring new land as needed. Some living on land, others nearby. Income from community businesses, work available nearby in town. Gabriel of Sedona and the Bright and Morning Star Band and Future Studios art and film productions. Serious spiritual and personal commitment required. *Aquarian Concepts Community, PO Box 3946, W. Sedona, AZ 86340; 520-204-1206.*

**DU•MA, Eugene, Oregon.** We are a small, stable community. We have created a calm supportive environment for nurturing community, supporting interpersonal communication and personal growth in our spacious three-story home. Our interests include: gardening, music, art, feminism, progressive politics, serious and humorous discussions and more. We seek new members who are compatible, have time and energy to contribute, are financially stable and are looking for a well-established community to live and grow with. Visitors welcome by arrangement. Contact: *Membership Coordinator, Du•ma, 2244 Alder St., Eugene, OR 97405; 541-343-5023.*

**EAST WIND, Tecumseh, Missouri.** A 50-member Federation of Egalitarian (FEC) community, est. 1973, located on 1045 acres of land in the Ozark foothills of southern Missouri. The topography is heavily forested and scenic. Like other FEC communities, East Wind members value ecological awareness, equality, cooperation, and nonviolence. Personal freedom is important to us. We enjoy flexible work schedules, incorporating choices from our successful businesses and domestic labors. Write or call *East Wind Community, Box CM-R, Tecumseh, MO 65760; 417-679-4682* or fax 417-679-4684

**ECOVILLAGE COHOUSING, Ithaca, New York.** Environmentally oriented cohousing community near culturally diverse university town on the Finger Lakes. The first neighborhood of 30 passive solar homes and a beautiful Common House is almost complete. 176 acres include fields, organic gardens, ponds and gorgeous views. COME JOIN AND PLAN the second neighborhood. All ages welcome. Call or write: *Liz Walker, 109 Rachel Carson Way, Ithaca, NY 14850; 607-272-5149.*

**GANAS, Staten Island, New York, G.R.O.W. II (Group Realities Open Workshops), Parkville, New York.** Ganas, a NYC intentional community, is now creating G.R.O.W. II, which consists of a small hotel, campgrounds and diverse workshop programs on 72 acres in NY state's beautiful Catskill Mountains. This new country project will add physical fitness, emotional growth and many cultural activities to our lives. G.R.O.W. II programs will begin in 1997. Renovation, landscaping and other preparations are happening now. We're also expanding our NYC retail businesses and need new people for both projects. Ganas started in 1980, grew from six (all still here) to about 75 adults of all ages, philosophies, and ethnicity. We meet daily to learn how to communicate with love,

## Live in Community!

Wilton, New Hampshire

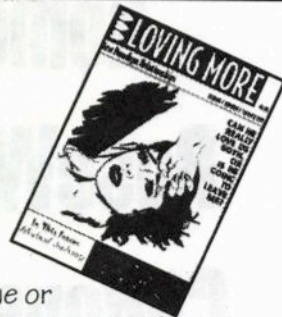


### Hearthstone Community - Est. 1978

Beautiful Contemporary Home for Sale in a friendly intentional community 10 minutes from Waldorf Schools, K-12. 3 bedrooms, 1 & 1/2 bathrooms, living, dining, kitchen, pantry, study, full basement with 4 rooms partially finished. Open concept passive solar design. \$124,500. For more information please call Richard at 603-654-5280.

THE ONLY magazine focused on polyamory, triads, sharing a lover, expanded family, healing jealousy, sacred sex, co-parenting & community. Plus regional groups, events & personal contacts.

SEND \$6 for a sample issue or case for info on subscriptions, new poly lifestyle books & workshops.



LOVING MORE MAGAZINE



LMM, Box 4358-C, Boulder, CO 80306

email: RyamPEP@aol.com  
OR surf: www.lovemore.com

truth, intelligence, and pleasure, and to make decisions together. Visitors welcome. Ganas welcomes visitors. Write: 135 Corson Ave., Staten Island, NY 10301; 718-720-5378. Fax: 718-448-6842.

**GESUNDHEIT INSTITUTE, West Virginia.** We seek a permaculture gardener, carpenter, administrator, and jack/jill of all trades. Serve humanity in a 25-year-old revolutionary medical project. We are working to build a 40-bed free hospital on 310 West Virginia acres. Want happy, funny, loving, cooperative, creative communitarians. Be an example of joyful relentless service! Must love life, delight in work and enjoy mingling. We prefer volunteers but can pay low salary. This could be a job for life. We hope you like to teach and don't need much privacy. Contact: Patch Adams, M.D., 6877 Washington Blvd., Arlington, VA 22213; 703-525-8169.

**GOOD SAMARITAN COMMUNITY, Elk, Washington.** All things common Christian community based on Acts 2:4 and 2:44 with a mission to care for handicapped children and provide a retirement home for the elderly that is both Christ-centered and Christ-led. Open to potential members who make a life-time commitment and to workers who come for a season to care for the children and the elderly. For a prospectus contact: Don Murphy, Fan Lake Brethren, 2762 Allen Road, Elk, WA 99009; 509-292-0502.

**L.A. ECO-VILLAGE, Los Angeles, California.** In process, near downtown. We seek friendly, outgoing eco-co-op knowledgeable neighbors. Auto-less folks preferred who want to demonstrate and share low consumption, high-quality lifestyles in an interesting, multi-cultural, high-visibility community. Spanish or Korean-speaking helpful. Lots of potential for right livelihood, but must be initially financially self-reliant. Call or write: Lois Arkin, 3551 White House Place, Los Angeles, CA 90024; 213-738-1254. E-mail: crsp@igc.apc.org.

**MAGIC TORTOISE FOUNDATION** apologizes to the many people who have inquired and sent SASE's and have not received a reply. The May 5 forest fire on Lama mountain in New Mexico destroyed the offices of Magic Tortoise and all letters and inquiries. Please see "Letters to the Editor," p. 5.

**SUSAN B. ANTHONY MEMORIAL UnREST HOME, Athens, Ohio.** Feminist/Lesbian community on 150 acre land trust. Intentionally intergenerational, politically active, seeking new members. Near Ohio University, Hocking College and other intentional communities. SASE to: SBAMUH, PO Box 5853, Athens, OH 45701; 614-448-6424.

**TEN STONES COMMUNITY, Charlotte, Vermont.** We're a vibrant and diverse intentional community near Burlington, VT. Our 88 acres is rural and only 20 minutes

south of Burlington. We are a group of people who hold values of community, ecology, and support for each others' personal and spiritual growth. Our land includes woodlands, meadow, a pond, community gardens, and we are near Lake Champlain. We have 1/2 acre home sites available for \$52,000, including utilities. Please contact Ed at 802-425-4525 or Tim at 802-425-2263 or write RR2, Box 2116, Charlotte, VT 05403 for more information.

## COMMUNITIES FORMING

**ANTONITO, COLORADO!** Looking for folks to help create an inclusive, high-quality rural lifestyle. We are human service professionals in our 40s, now off the career track, relocated to 29 irrigated acres to simplify our lives and support of young friend with severe disabilities. Seeking honest, secular, progressive, mostly vegetarian folks. All ages, willing to share the work, be active in disability issues, model inclusivity and a low-impact lifestyle. We have hens and a small garden. Plenty of room for larger garden, greenhouse, other animals, other ideas. Tell us about yourself. Marcia and Gary, PO Box 832, Antonito, CO 81120.

**CENTRAL NEW YORK STATE.** Syracuse-Ithaca area. We are a couple with a three year old

# Beautiful non-toxic home in RoseWind CoHousing Community



RoseWind CoHousing, located in the lovely seaport town of Port Townsend, Washington, offers single-family detached homes, pedestrian access, common land area (Common House now in design stages), consensus decision making, and 19 caring households with a strong sense of community.

Live at RoseWind CoHousing in this immaculate one-year-old, 3-bedroom, 2-bath custom home built of non-toxic materials. Bright southern exposure, wrap-around deck w/great view, oak floors, RV hookup, and much more. *Wheelchair accessible.*

Plus ... separate 1-bedroom, 1-bath apartment on lower level, with laundry, private entrance. \$249,500.

For more information, call Jenny at 360-379-8282.

who are talking with others about a small cluster of 4-6 families living on 50-100 acres of rural land. We will be as diverse as possible and share a commitment to supporting each other well as friends as well as people working independently in the wider world for social justice. *Joe Pullman, 6635 Morgan Hill Rd., Truxton, NY 13158; 607-842-6751.*

**CLEARVIEW, Moriah, New York.** We are thinking of buying 175 acres in Adirondack Mountains on Lake Champlain. Lake/mountain views, lake front cabin, beach, waterfall, caves, 25 acres fields, dramatic wilderness. Earth centered, spiritually focused core group welcomes new members. Plan Learning/ recreation center with off-grid cabins, common eating area and campground, other green businesses, organic agriculture. Love to play: sail, ski, skate, swim, hike, be outdoors. Good sites for small sustainable, affordable, experimental eco-village and possibly for vacation cabins for those who can only be on the land part time. We try to follow joy, focus on solutions, consult inner guidance, love as unconditionally as possible. Seeking emotionally mature, financially stable pioneers. \$10,000 land share, sweat equity possible. Send \$3 for info: *Clearview, PO Box 391, Westport, NY 12993.*

**DANCING RABBIT, Rutledge, Missouri.** We are a group of highly motivated, community minded and experienced adults who are look-

ing for individuals and groups to join us in creating the ideal rural ecovillage. Our goal is to build a small town that is truly sustainable and socially responsible. We would like to make DR a large community with many different sub-communities that interact socially and economically. Dancing Rabbit has moved to northeast Missouri and is working closely with Sandhill Farm, a 22-year-old FEC community. We plan to buy land within 1 or 2 miles of Sandhill soon. We're especially interested in existing community groups joining us. We've got the energy, the ideas, and the money, all we need is you! Contact us now to arrange a visit and see our new baby! *RR 1, Box 156, Rutledge, MO 63563 or dancing-rabbit@ic.org.*

**EARTHAVEN, Black Mountain, North Carolina.** Meditators, permaculturists, celebrators, alternative builders, artists, and musicians unite! Site holdings and resident memberships available in small village scale project on 340 forested acres in the Blue Ridge Mountains. For "Infopak" and six month subscription to newsletter, send \$15. *Earthaven, PO Box 1107, Black Mountain, NC 28711; 704-683-1992.*

**ECOLOGICAL RETREAT, Mountain near D.C.** 11 activists and professionals cooperatively own 81 wooded acres adjacent to Shenandoah National Park. Purpose is to enjoy, protect, and restore the land, and to share the work, expense, and joy with others. Seeking

9 diverse kindred spirits, committed to ecological, social, and personal responsibility. Decisions through consensus. Meetings in DC area and at land. "Cedar House" has 3 bedrooms, 2 baths, porches, deck. Older farmhouse has 4 bedrooms, guest cabin has 2. Plentiful wooded tent sites. Under \$20,000, plus \$50/mo. fees, 8 percent financing available (\$200/month) Contact: *James Handley 202-546-5692; Joe Libertelli 202-291-7314.*

**THE EDEN PROJECT, Glen Ellen, California.** Egalitarian earth village. Freedom, sustainability, unification, solidarity, individuality, diversity, homesteading, stewardship, private spaces, shared spaces, balanced micro-economy, cool mountain spring water, warm natural healing environment, prospectus \$3. *The Eden Project, POB 849, Glen Ellen, CA 95442.*

**EDEN RANCH, Paonia, Colorado.** Seeking core members desiring rural, spiritual environment, sharing labor and resources on biodynamic, permaculture 65-acre farm. Your own home business or work in nearby towns. Ecovillage concepts leading toward ultimate self-sustainability. Diversity in thought and age, consensus decision-making results from mutual respect and trust. Several community businesses possible, help plan your future! Maximum 15 families. Approximately \$20,000 land share, plus cost of building your earth-friendly home. Local housing available

## Good Samaritan Community

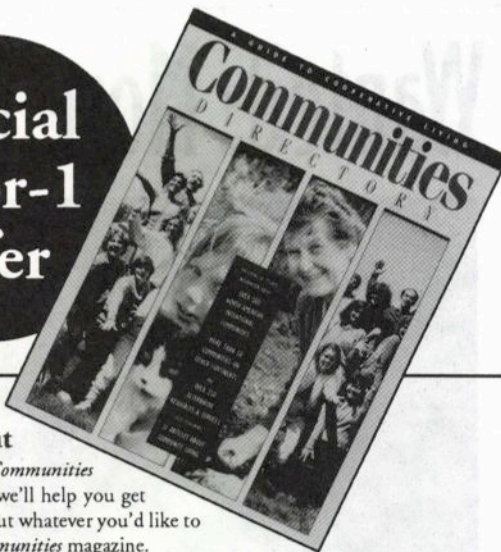
Forming an "all things in common" Christian community based on Acts 2:4 and Acts 2:44. Our mission is to care for handicapped children and provide a retirement home for the elderly that is both Christ-centered and Christ-led. Open to potential members who make a lifetime commitment as well as to workers who come for a season to care for the children and the elderly.

The working of the Holy Spirit in a community of brotherly love brings glory to God and righteousness, peace and joy to its members.

Located in rural Washington state, the Good Samaritan community will be as self-sufficient as possible, with large gardens and livestock to provide both food and activities for its residents. Our peaceful, picturesque location will assist in healing the body, soul, and spirit of all who come here.

Contact Don Murphy • Fan Lake Brethren  
2764 Allen Road West • Elk, WA 99009 • 509-292-0502

Special  
2-for-1  
Offer



### Help us get the word out

about the new *Communities Directory* ... and we'll help you get the word out about whatever you'd like to advertise in *Communities* magazine.

**Here's the deal.** For every copy of the directory you buy for a library at the institutional rate of \$30, we'll ship the book directly to the resource center of your choice, with your compliments, and send you a letter of credit for \$30 worth of advertising in *Communities* magazine.

**Everybody wins!** You get to help your favorite libraries and place your notices or ads in North America's foremost publication on cooperative living. We get more directories into circulation. And a multitude of library patrons will gain access to the community listings, resources, and featured articles.

**Orders:** Send \$30 per institutional copy ordered to: *Communities*, Rt 4 Box 169-M, Louisa VA 23093. Include your name and address, plus a complete mailing address for each library that you wish to endow.

while building. Located on Western Colorado mesa, wondrous 360 degree views. \$2 for Community Plan and 2 newsletters. *Jim Wetzel, Nancy Wood, PO Box 520, Paonia, CO 81428-0520; 970-835-8905.*

**LIBERTYTOWN, MARYLAND.** Construction is underway for our beautiful cohousing community situated within an hour of Washington, D.C., and Baltimore, MD. The community will include 16 acres of open space for playing, gardening and whatever. We will have a community building with spaces designed for eating, cooking, exercising, hot-tubbing, swimming and more. We intend to keep homes within a cost range of \$100K to \$160K, including all commonly held facilities. Please call or write for information. *Frederick: 301-662-3218, or D.C. 202-898-5035, 1009 Andover Rd., Washington, D.C., 21218.*

**NAMASTE GREEN, Barnstead, New Hampshire.** Permaculture school, naturist camping, polyloving relationships our spirituality. SASE 373 Peacham Rd., Center Barnstead, NH 03225 603-776-7776.

**NASALAM, Fair Grove, Missouri.** This erotic spiritual community is being built on sacred land in the Ozark Plateau of SW Missouri. We are vegan, substance-free, and dedicated to following a simple lifestyle that is easy on the land and respectful of all its creatures. As an established spiritual organization, we have our

own set of beliefs and practices, patterned on traditional paganism combined with the esotericism of the western mystery tradition, but we are open to residents following any spiritual path that is non-aggressive and compatible with the community. We are primarily interested in attracting polysexual (gay/bisexual) individuals oriented toward a polyamorous lifestyle with strong tribal overtones. Please write for more information. *Nasalam, Rt. 3, Box 332, Fair Grove, MO 65648; 417-759-7854.*

**PORTLAND, OREGON.** Seeking one or two individuals or couple, for shared household/potential community in the Portland Metro-area. We have urban and rural property to share. Prefer those who are well educated in the humanities and are financially secure. Write *John at 2630 NW Cornell Rd., Portland, OR 97210; 503-222-0169.*

**POTASH HILL COMMUNITY, Cummington, Massachusetts.** We are situated on 115 acres of woods and pastures in Western Mass, 25 miles west of Northampton, a five-college town. 13 privately owned 2-5 acre lots with share in 60 acres of common land ranging from \$23,000-\$30,000. An educational arts facility, large stone house equipped for group dining, and three workshop/studio buildings are also for sale to a community member. Our vision is to further the important things in life: establishing and maintaining meaningful con-

nections with others who value a similar lifestyle, and the pursuit of the highest possibilities of living: relationships, business, the arts, natural healing, education, gardening, celebration and fun. We value personal autonomy and foresee a community of independent thinkers with the initiative to take responsibility for shaping their lives and their community. Call: *Neel or Deborah at 413-634-0181 or send SASE to Neel Webber, 9 Frazier Lane, Cummington, MA 01026.*

**REDWOOD, Los Gatos, California.** Forming a small cooperative community, (10-15 people) to provide an extended family for our children and ourselves. Located 20 minutes from Silicon Valley or Santa Cruz, the property is 10 acres with large house, shop, pool, sauna, hot tub, orchards, redwood grove and large organic garden space. Share vegetarian meals in common kitchen. Interests include: yoga, singing, clothing optional lifestyle, drumming, high-technology, spiritual exploration, children, and living simply. Shares in community may be purchased or rented. *24010 Summit Road, Los Gatos, CA 95030; 408-353-5543.*

**SOUTH OF BORDER COMMUNITY FORMING.** Seeking members and primitive land south of U.S. Living simply and seeking God in nature. Priorities: spiritual practice, ecological lifestyle emphasizing low waste and recycling all materials, great communication be-

# Wanted: More families with young children



Join a cooperative intergenerational neighborhood with 24 townhomes and central community building. Shared optional meals, safe play areas, gardens, playmates and caring adults nearby. 4 wooded acres in town, radiant floor heat, fiber optics. Construction '96. A few homes left for sale, 3-5 bedrooms, \$128,000 and up.

The urban hub of Western North Carolina in the Blue Ridge Mountains, Asheville has the charm of an historic resort city. It offers a variety of recreational, educational and cultural opportunities year round.

A balance of privacy and community



**Westwood  
CoHousing  
Community**

Box 16116, Asheville, NC 28816 • 704-232-1110 • <http://www.automatrix.com/~bak/westwood.html>

tween members, service to Latin American neighbors. *Christine Douglas, PO Box 60, Occidental, CA 95465.*

**WESTWOOD COHOUSING COMMUNITY, Asheville, North Carolina.** HIGH-TECH AND DOWN-HOME. Privacy and community. Workspace and living space. High-bandwidth communications and nearby park and pool. Central community building with dance floor and great kitchen. Optional shared suppers, gardens, office equipment, safe play areas. Radiant floor heat. Cooperative, inter-generational neighborhood with 24 townhouses on 4+ wooded acres, in town. Several dwellings for sale, 2-4 bedrooms plus work space, \$126,000 & up. Construction '97. *Westwood Cohousing Community, PO Box 16116, Asheville, NC 28816; 704-232-1110; WWW at http://www.automatrix.com/~bak/westwood.html.*

## PEOPLE LOOKING

**NOVICE "TRACKER" (Tom Brown) student,** in search of "primitive" commune with part-time cottage employment. Goal: master all aboriginal "scout" skills. Don't wait till it's too late. *Greg Lohman, 204 Mallow Hill Rd., Baltimore, MD 21229.*

**SINGLE MAN, 37,** who will be buying 100-acre farm in Tennessee, May 1996 to grow totally organic produce and live off the land. Looking for one woman whose freedom can meld with mine. Simply put—a natural woman. Please re-read *Jonathan Livingston Seagull*. Please call or write: *4-Tuned Farms, 30 Hillcrest Ave., Ardsley, NY 10502; 914-674-6453.*

**MALE, 29 YEAR OLD** college grad with car seeking long-term environmentally good living situation. Does not smoke or drink, is sensitive to smoke and pesticides. Can pay for accommodations, but also is willing to work and fit into the community. Contact: *Jack Silverman, 4050 Frankford Apt. 404, Dallas, TX 75287; 972-931-3255.*

**HAVE READ PEDAL POWER,** Rodale Press, 1977. Want to be resident pedaler for community using pedal powered tools, appliances or equipment in domestic, agricultural or light industrial setting. *Barney Warren, 3521 W. Glenn, Boise, ID 83705.*

**WONDERFUL WARM COUPLE:** Artists, therapist, vegetarian, peaceniks, seek like-minded, like-souled, community-minded in Athens, Georgia vicinity. Desperately wish to relocate to Athens. Need community oriented vibes/living. Please ... any tips? Have had no luck in search. *S. Reidman, 193 Washington Pk., Brooklyn, NY 11205.*

**WE ARE A HOMESCHOOL FAMILY** with 5-year-old. We have been developing our homestead and organic fruit and nut tree orchard on the Mattole River in northern California. We have also worked extensively on land and stream restoration. We do sustainable logging for our building and firewood needs. We've developed solar and hydro alternative energy systems. We would like to have a community of families living here. Sharing gardens, homesteading, etc. There are lots of possibilities. Our vision is to share our place with people who are interested in learning with us how to live sustainably on the land, developing both our interdependence on each other and the land. We have a 2-bedroom cottage that is available for renting. We would like to have a family rent the cabin with the future hope of buying into one of the permanent homestead sites. We are also open to talking with people about different ways/ideas of building a community of families here on our farm. *Robie and Gil, 1901 Dutyville Rd., Garberville, CA 95542; 707-986-7787.*

**SEEKING TRULY SUSTAINABLE COMMUNITY** and/or like-minded persons to develop same. Simpler living. No cars, pollution, ignorance. For health, happiness, love, higher consciousness. Hard work. *Bob Beach, 1000 Central Road, Nornby Island, British Columbia, Canada, VOR IZO.*

## RESOURCES

**ALTERNATIVE EGALITARIAN COMMUNITIES** welcome visitors/potential members. Live in the country with others who value equality, ecology, and nonviolence. For our booklet, write: *Federation of Egalitarian Communities, East Wind, CM92, Tecumseh, MO 65760, or call 417-679-4682. Free (\$3 appreciated.)*

**COMMUNITY SEEKERS' NETWORK OF NEW ENGLAND.** For joining, starting, and learning about intentional communities via: trips, meetings, and "Many-to-Many" style newsletter. *CSN/NE c/o 15 Marcus Rd., Sharon, MA 02067; 617-784-4297.*

**INTERESTED IN JOINING A BRUDERHOF COMMUNITY?** We'll put you in touch with former members of the Hutterian Brethren/Bruderhof. *Peregrine Foundation, PO Box 460141, San Francisco, CA 94146; 415-821-2090.*

## INTERNSHIPS

**INTERNS FOR BUILDING PROJECTS.** Fledgling community of four seeking one person or a couple with rudimentary construction skills for help w/alternative building methods in exchange for room, board, small stipend. Building methods include straw/clay walls, concrete/wood block construction, natural clay plastering, permaculturally designed greenhouse. Educational opportunities for interns also available (your choice) in sustainable agriculture in conjunction with nearby CSA farm, biodynamic garden, market garden, etc.; beekeeping (w/local beekeeper); intentional communities & community living (about which one of us reseaches/writes/teaches); and other practical topics. For information packet, *PO Box 169, Masonville, CO 80541; 970-593-0386.*

## COMMUNITIES MAGAZINE REACH ADVERTISING ORDER FORM

Please specify which section you wish your ad to appear under:

- Communtles with Openings  
 Communtles Forming  People Looking  
 Internships  Resources

Cost: 25¢/wd. to 100 words, 50¢/wd. thereafter.  
23¢/wd.—2 Inserts, 20¢/wd.—4 Inserts. FIC members get  
5% discount. Please include payment with submisston.  
Abbrev. & phone # = 1 wd., PO Box = 2 wd.

\_\_\_\_ **Word Count at 25¢/word = \$** \_\_\_\_\_

\_\_\_\_ **Word Count at 50¢/word = \$** \_\_\_\_\_

**TOTAL PAYMENT ENCLOSED \$** \_\_\_\_\_

*Please type or print text of ad on a separate sheet of paper. Make check out to Communtles magazine.*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TOWN \_\_\_\_\_ STATE \_\_\_\_\_

ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

Mail this form with payment to:  
*Patricia Greene, PO Box 335, Moriah, NY 12960*

# COMMUNITIES MAGAZINE ADVERTISING ORDER

**Display Ads** - Ad space reservation deadline for Spring '97 issue: January 10. Camera-ready art deadline: January 20.  
Mechanical requirements for camera-ready art:

		<b>Vertical</b>	<b>Horizontal</b>
<input type="radio"/> Full Page	\$250	7 1/4"w - 9 3/4"h	
<input type="radio"/> 2/3 Page	\$185		7 1/4"w - 6 3/8"h
<input type="radio"/> 1/2 Page	\$145	3 1/2"w - 9 3/4"h	7 1/4"w - 4 3/4"h
<input type="radio"/> 1/3 Page	\$102	2 1/4"w - 9 3/4"h	7 1/4"w - 3 1/8"h
<input type="radio"/> 1/4 Page	\$78	3 1/2"w - 4 3/4"h	7 1/4"w - 2 1/4"h
<input type="radio"/> 1/6 Page	\$58	2 1/4"w - 4 3/4"h	3 1/2"w - 3 1/8"h
<input type="radio"/> 1/12 Page	\$30	2 1/4"w - 2 1/4"h	

### Covers & Their Facing Pages

- Inside Front Cover \$400
- Inside Back Cover \$350
- Inside Front Facing Page \$325
- Inside Back Facing Page \$300

*Can we help you create your ad? \$20 per hour for design and computer-work.*

*All ads must include address and phone number. Abbreviations and phone numbers count as one word. PO boxes count as two words. Zip code is free.*

### Classified Ads

Announcements, Books/Magazines/Videos, Support Organizations, Services, Products, Personals. \$.50 a word, minimum \$10.  
Word count \_\_\_\_\_ words at \$.50 = \$ \_\_\_\_\_

**Classified Ad Copy** - Please type or print clearly. Ad copy deadline for Spring '97 issue: January 20.

**World Wide Web Placement** - For \$10 per quarter, we'll place a Web version of your display ad or the text of your Classified ad on our World Wide Web "Marketplace" page -- the primary Internet source for Web travelers seeking information about communities and community-related products and services. For display ads, create your own Web version, or use our Web designers to create one for you, \$50/hour, negotiable (plus the \$10 quarterly placement fee). (See advertisement on page 17)

**Reach Listings** - Communities seeking members, people seeking communities, etc. (Please see order form on page 75)

**Discounts:** Ad agency discounts: 15% when accompanied by prepayment. FIC members: 5% discount (prepayment required). Call or write for discounts for multiple/consecutive insertions.

**Terms:** Established agencies - Net 30 Days. All others, payment must accompany the advertisement. Make check or money order payable in US funds to *Communities* magazine.

NAME	PHONE DAY/EVENINGS
STREET	
CITY/TOWN	STATE/PROVINCE      ZIP/POSTAL CODE

### Payment Enclosed:

Display Ad	_____
Classified Ad	_____
Web Placement	_____
Discount	_____
Total \$	_____

Please photocopy and mail with payment to:

**Communities Advertising, Box 169, Masonville CO 80541-0169; Phone/Fax 970-593-5615**

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# COMMUNITIES MAGAZINE RECENT BACK ISSUES

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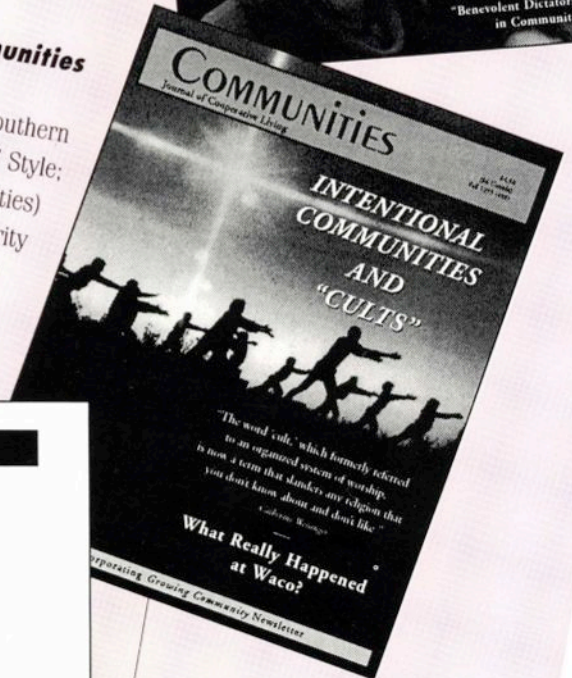
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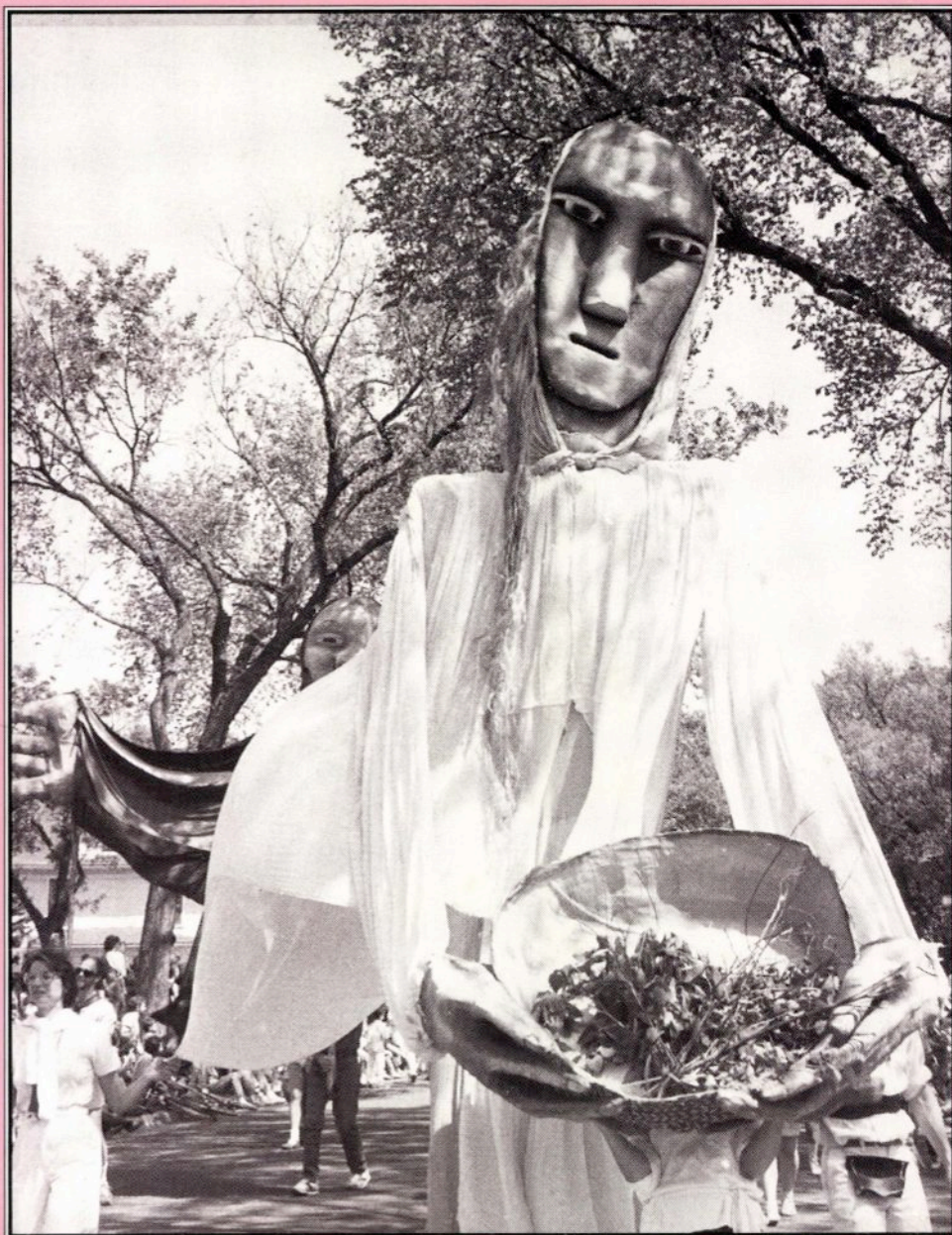
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