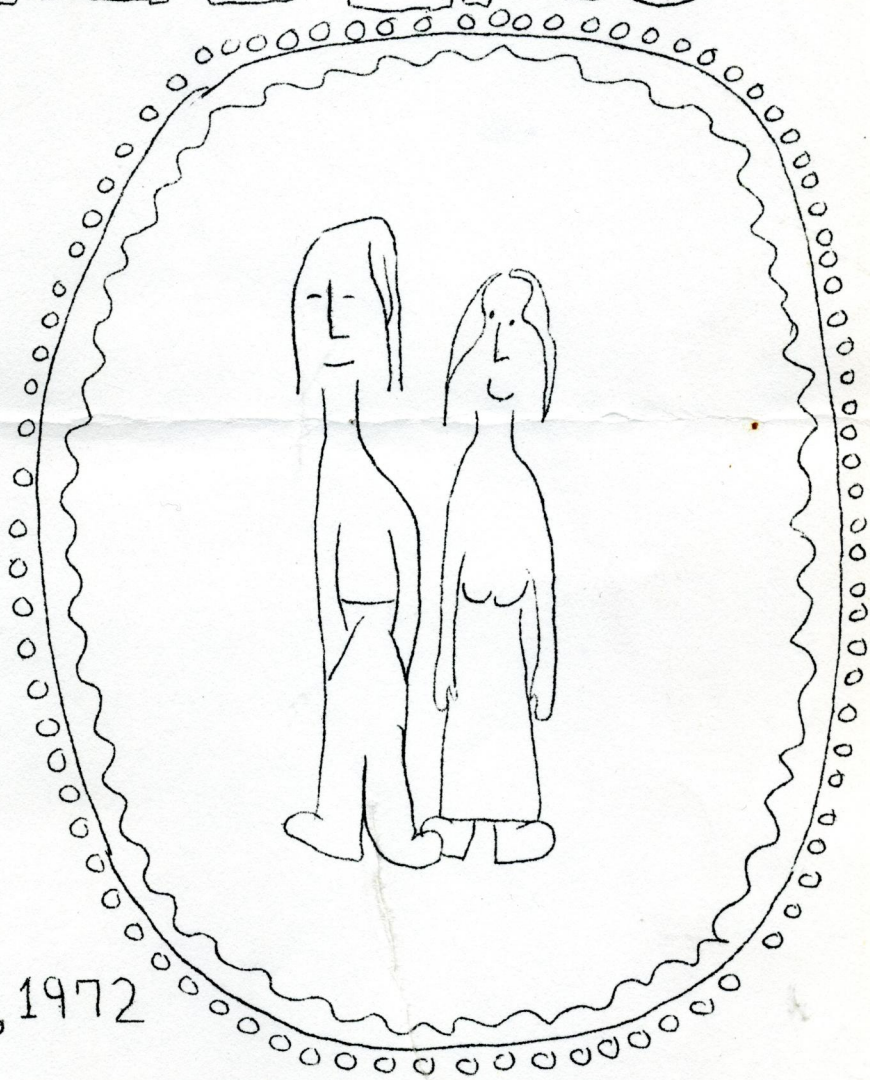


IN THE BELLY OF THE BEAST

TORONTO

ALBUM



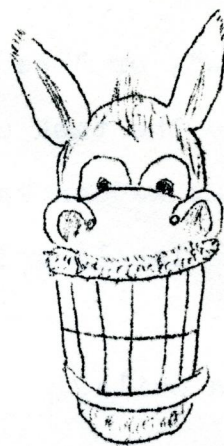
may, 1972

(Kulture, etc.)

Well Ted,
Shall we give
it to 'em?



Yeah Clem;



Here's the
introduction,
Folks...
Wheeee!

Well, this is the last In The Belly Of The Beast for a while, for the summer at least.

One period or season has ended, and another one is in the difficult process of beginning.

After nearly two years, all of us feel a real need for an evaluation. So some of us are going to the country to sit down and think it over.

There have been an incredible number of mistakes and successes and changes all mixed in together over the past two years of The Hall and Switchboard and OFY and CYC and LIP, too many to go into here. And it will take us quite a while to sort even some of them out.

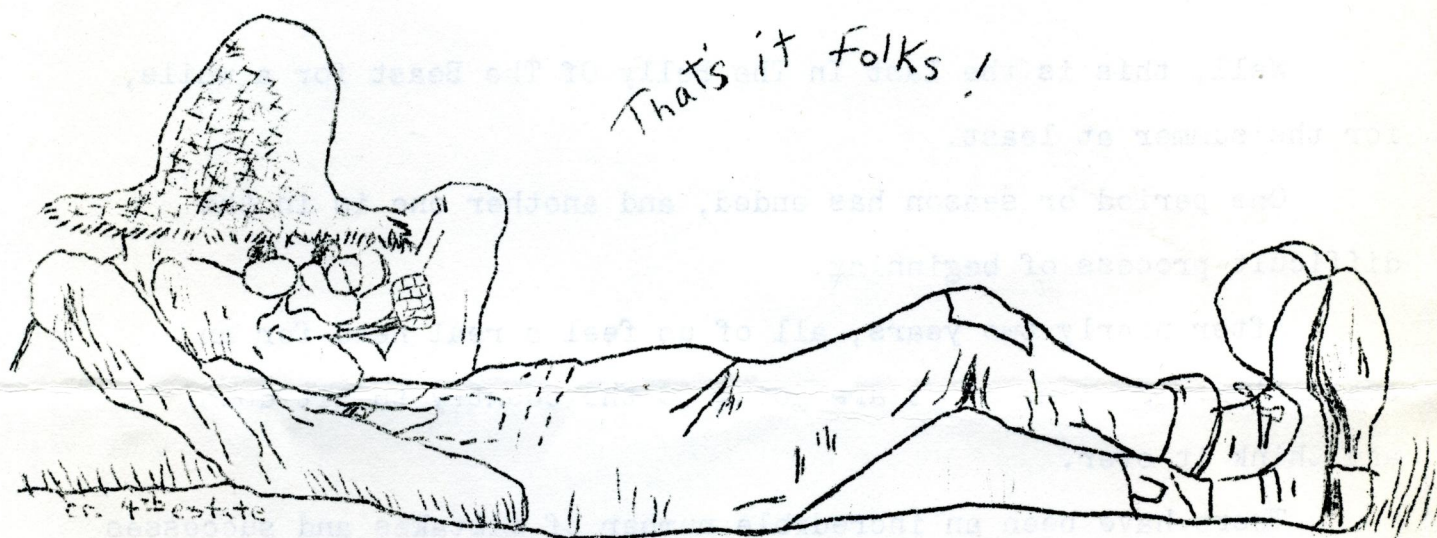
Hopefully, some writings will be appearing next Fall and winter about our criticisms and memories and understandings both together and individually of the past two years. If you have anything to say about the myths, the contradictions, or whatever, come and rap with someone. The process will probably be going on for quite a while.

I don't suppose there are any astounding generalizations to be made at this point. Something has been happening here, and is still going on, but I doubt whether any of the words-- "Community",

or "Alternate Culture", or "The Hall", or a thousand others--
have been adequate to the task of describing it.

I only hope that we can keep learning from the experience,
one step ahead of the labels and the institutions that can kill it
every time.

See you after a while.



ANY DAY NOW

ANY DAY NOW is a store located at 26 Oxford Street with CRUNCH & Community SWITCHBOARD. It has a MOUNTAIN of clothes for from cheap to free, as well as furniture, dishes, pots, books, records, shoes, baby clothes, and all kinds of shit.

It does not need more clothes donated, but furniture and the rest are in heavy demand. If you have an old such thing, bring it in or phone Switchboard--923--0944.

ANY DAY NOW is also in need of volunteers and people to work at sorting clothes, picking up donated goods, cleaning and fixing up the place, and working shifts to keep it open. There is good potential for this to be a co-operative, community-run store, but right now Don and a couple other people are the only ones involved.

*****GALLERYS*****

THE INCIDENTALS ART GALLERY

outdoor summer gallery on old york lane, between Yorkville and Cumberland, contact Jim Fielding at 2490477.

A-SPACE

gallery coffee house, poetry readings, folk music, 85 St. Nicholas 9203628

ARTISTS CO-OPERTIVE VENTURE

alternative to most galleries E.S.P. sculptures & paintings and other fine arts, 275 Richmond

BALDWIN ST. GALLERY

gallery of photography 23 Baldwin, 364 2630 ask for John or Laura

GALLERY HOUSE SOL

they are into helping little known artists get publisity, 45 Charles St. Georgetown, 877 6460 ask for John Summer.

ME & MY FRIENDS

co-opertive store for artists and craftspeople, 237 Queen St. W. 864 1376.

MIND AND SIGHT

12 photographers are documenting Toronto on film to be deposited in archives, 91 Dupont, 922 4439, contact Michael Lambeth.

*****COFFEE HOUSE*****

BEAVERS COFFEE HOUSE

folk music, open the odd hours, 91 Charles St. W. 928 3904

CHAMELEON

weekens \$2.00 cover with name bands and free jams Tues, Weds, Thurs. 922 5697

T CENTRE

is putting on a play about unemployed people, 126 Csatlewood Rd. 489 6890 contact Jack Winter

MEAT & POTOTOES

folk, blues & jazz by people who play for free except what is put in the Hat, open 7 days a week, 338 Huron St. just above Harbord 922 1360 also good food and teas.

THE RIVERBOAT

cover charge for name bands(folk mostly) 134 Yorkville Ave, 922 6216

STEELES TAVERN

folk music, cover charge, 349 Yonge st 368 5180

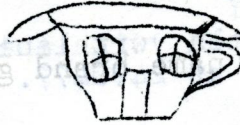
GRUMBLES COFFEE HOUSE

name brand folk people, cover charge 71 Jarvis St. 368 0795

FIDDLERS GREEN

folk music, cover charge which reduces with membership, 130 Eglinton Ave. E. 489 3001.

*****COFFEE HOUSES cont.*****



FOUR CORNERS COFFEE HOUSE

Imo HIGH PARK W. 536] 66 ext. 47
50¢ cover, free coffee and tea, open Thurs. nights
at 8:00 2665 Dundas W. 536] 66 ext. 47

DAVE CAPLANDS JAZZLAND

\$2.00 cover for name brand groups after hours from 1:30 to 4:00 located
at 430 College.

TRUCKERS COFFEE HOUSE

50¢ cover, free coffee and music 300 Bloor St. W. 924-7439 John Clement

BANANANA FACTORY

local talent, folk and jazz after hours club, 195 Merton 483-8911

PLATFORM

with lots of local talent every friday night 17 St. Nicholas St. which
is after the global village show

*****THEATERS*****

TORONTO DANCE THEATER

modern dance company, dance classes begining & advanced 34 Lombard St.
367-0243 Sue McPherson.

FACTORY THEATER LAB

free acting workshop and other workshops as well as good performances
374 Dupont 921-5901

THE STUDIO THEATER

all performances are free but you must call to make reservations 928
8705 at 4 Glenmoris

THEATER PASSE MUREILLE

very good plays and other activies at 11 Trinity Square 366-3376

THOG

they are into organizing community benifits as well as doing there own
theater at the Bathurst United church 534-3315

TARRAGON

30 Bridgman box office 531-827 Wednesday to sat 8:30 Sundays at 2:30pm

*****TID BIT*****

Our files need plumbers, electrical workers of all kinds, truckers,
carpenters and almost any other skill that you can think of. If you are
or know of one of these persons please call and let us know. We get about
5 to 10 calls a day for one of these skills and we are running short of
tradespeople.

If you live in a house with a number of other people and at some point
need a person to live there call and let us know and we might have some-
one listed as such.

AIR PIE

very reasonable recording studio for demo tapes, very good technicians
contact Brian Blain or Fraser Mohawk, 294 Richmond E. 361-1712

DESIGN SERVICE ASSOC.

they will provide a stage & equipememt for plays and music festivals

MIND AND SIGHT

12 photographers are documenting Toronto on film to be deposited in
archives 91 Dupont, 922-4439 contact Michael Lambeth.

NEWSREEL

show good political films for any kind of event or parpose

THE PLAYWRIGHTS GUILD OF CANADA

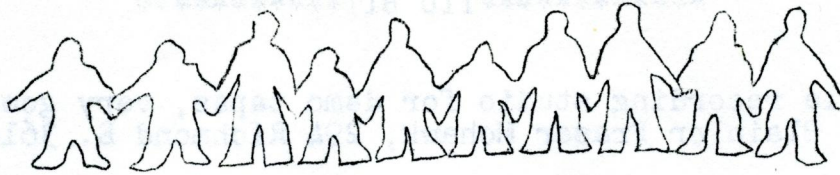
duplicating Canadian plays in book form & distributing them, 1528 Yonge
St. 920-0243, contact Carol Bolt.

WRIT PUBLICATIONS

writers workshop which includes publishing a magazine with articals
sumited by indepent writers. contact 928-4871.



once upon a time on our little street, Barb and I where walking home on some cold, don't really remember what type of day it was but anyway the idea was expresed that it would be a real grovy idea to have a spring carnival, festival on the street- everyone was enthusiastic, but as always who will do the first step and get the ball rolling. A meeting was called as to all the people interested and willing to help in the festival. First writting up a letter-breif as to the festival-ga es, music, Chinese dragon's dance home cooking, food, arts & crafts, etc, all things from the community both English and Chinese. Then taking it door to door on the street and getting tho e names writte down. Next getting the old slip to city hall and putting insurance up on the street, which the city put up. Good old Len and Marc running around contacting groups who might be into playing, while we all debated that we might not get the request oor a festival through city council, if not block off the street and have one anyway. But we got things through OK and help from people was beautiful. Whole Earth store gave somerice and flour for the festival, the Golden Ant set up a Juicer and food, and the Finnish grocer gave us quite a few gallons of milk, popcorn and dogart. Meanwhile back at the same old place Powerful Pierre that FrenchCCanadain we all know and love was scrouging up corn fritters or some plastic stuff from Christies as I was driving the Getaway car. Papercups, paper plates coffee, garbage bags were all got through the collective efforts of a lot of people. Meanwhile sound equipment from Trayner and a stage from Design service associates, all trucked by Jim that great security dude from Rochdale. While all the peoples spirits were up and that wasn't all that was up, things were getting into gear, balloons, bubble-gum and fire-crackers for the kids. The stage being set up and the first few groups and folk people playing as kids and people all over were playing away and having a good time. All those freaks from New



Morning dancen to us, all the people from all over dancen and grooen on Steves lawn, Glory Be Saints Preserve Us. Me going out of my skull as 5 groups are jamming tnto a stage where one group is all ready playing, "Does anybody know who's next"??? "Help me in my weakness I heard the Drifter say" Weeeeeee, here we go water fights in the gally the den, my room a shambles not to mention the kitchen an army marched through I sware it. Who's on clean up this week? It's a sunny day and things are really nice and mellow, the people are really diggin it and everyone is making it happen, a day for everyone to be free. The Chinese kids came out to see the dragon dance, play in the yards and on the street, as all the neighborhood saw people having a good time. The joy of such an event is realizing how many people helped make it happen, how many friendships were made between houses anpeople on the street, how much kutlery was exchanged between houses and coming back to get days and weeks latter the frisbee matches on the street between people, kids, cars, telee poles. How much we got to love ourselves and everyone around us. But it just didn't happen, all of usmade it happen. So many people that desirve a lot of credit for the energy that they gave.

Jack



It was sort of a brisk day a few weeks ago as we drove onto Gothic ave. as Horn was playing some fine music, for about a hundred people. As I walked around the street bumping into people I had not seen for months, while drinking fresh apple cider. A contry band was setting up as an older gentleman called through the PA. to "grab your partner and form squares", which we did. That was the last time I saw anything that resembled a square, from then on it was every man for himself or at least that was the way it appeared, and almost every geometrical shape imaginable but square. It would appear to be absolute chaos to anybody looking on and some form of organized confusion to those involved. After a short break came the Inner City Puppet Theater with a show called Fatso, inwhich they used giant puppets. The show was very good for the the small kids as well as the bigger ones. This was followed by more music puppet show, apple cider, hot chocklet, food and a bon-fire.

This was the first celabration of the Gothic Ave. community. The news of the event was spread by word of moth which made it seem a lot more personal. They will probally try to have another one in the Fall, which only means that some people will be working together to in order to get it on.

So, if you think you have a grovey street why don't you try and get together a festival for a day with music theater and anything else that will pamper people's Id's. There have been many festivals or block parties that we know of such as the Sullivan St. one, the Washington ST. hurgh ragh. Lets get it on for those that will be staying in the city most of the summer, just think a block party on every sunny weekind as long as its warm.

Another Episode In the Adventures 3. of THOG

First, a confession on my part-- I have never quite been sure what THOG has been after. I don't even know what the initials mean. (Temporary House of God?) The only names that I have heard in connection with THOG have been Jim Bearden's and George Taros', but what of all the other people who have made THOG happen? Who has been the group of people behind THOG, or has there been one? There has been talk of many things at the Bathurst Street United Church since THOG held its opening celebration over a year and a half ago, talk of living theatre, political theatre, growth theatre, and so on, and out of the process have come many fine moments of whatever theatre is about. But the feeling persists that a lot of myths have gone down in the name of something consistent called THOG, behind which the realities have been incredibly topsy-turvy.



I never expected to have it all cleared up for me in a couple of hours of conversation with Clive or George, but now, at least I have a much better conception of the factors that have always affected the situation. Money has always been a key hassle, money and relations with the congregation and the United Church to justify the use of the building. A while back there was talk of losing the church, or some other professional theatre group setting up, or some other form of THOG being ousted from the building it is using. George and others were going to United Church board meetings, and trying to raise community support

12

to show the church their value in the community.

I don't know the outcome in detail of this struggle, but the two main points were obvious-- THOG (or actually Clive) justified the use of the building as serving the ancient church function of "congregating people," and also guaranteed to raise \$250 a week plus over a thousand dollars for renovations. Needless to say, in order to keep that kind of money coming in, some pretty tight organization has had to come into effect. The current set-up is that the congregation is responsible to the United Church for the building, and the congregation has delegated that responsibility to the property management committee of which Clive is chairman.

MONEY!!! money?? Money.....




The one major money-making plan right now is weekly Sunday festivals for "a good long while." Community people are invited to perform if they have it together to five it to 700 people, and

the reason for the charge is obvious-- to support the community space in the building. Some of the projected uses of the space include old people doing their own show on whatever they choose, meeting space, a communications room, and workshops (drum, dance, theatre, etc.) as in the past. There is no doubt in my mind that all of these functions have been vital to the community THOG serves.

But in order to keep this space, it seems evident to me that a number of juggling acts have been performed, some of dubious worth. One of them has been the L.I.P. project under which some 27 people have been hired at various times throughout the winter and about 80 other unpaid people have been associated with it, bringing the total up to a hundred people who have come through the church since February.

The high turnover seemed to be a bit of an uncomfortable point for both Clive and George. The main explanation for so many people leaving centred around the kind of leadership George felt he had to lay down in order to meet project goals, but the particulars of the struggle over the winter were hard to establish. George only said that it got "very strange" at times, and he seemed to honestly regret that some "incredible together" people had gone away in search of a better scene. The external results were pretty clear, however-- the visiting of a number of high schools and public insitutions to do workshops, and the failure of the cartoon history of Canada (called She Named It Canada) to get off the ground.

LIVE POLITICAL THEATRE



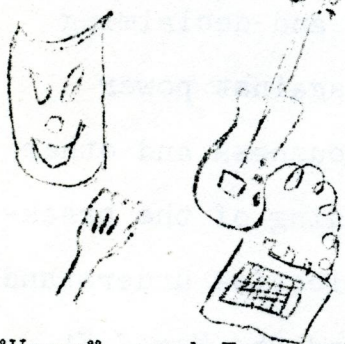
THOG hired professional actors to do the show, and people kept quitting and never getting it together. Finally, on the night of a scheduled performance of She Named It Canada, the audience was greeted with picketing equity actors outside the theatre, and actors on stage inside the theatre ranting and declaiming out of personal hostility against power tripping and lack of conciousness and other splintering issues. Perhaps an adequate understanding of the breakdown is impossible, but one thing is clear-- no collective understanding of the work was reached by any group of actors around She Named It Canada.

60

MAYBE NEXT FALL?

Even without the together theatre aspect to it, THOG and the church space can and probably will provide a place for a lot of good things to happen in the next year. But the advantage of having the space is mixed with a lot of strange vibrations reminiscent of a big rock groups' promotion office, and there might come a time when the pressure to keep the money coming in might just get to be too much to be able to keep the life going, and then no telling what might happen. My personal opinion is that the church needs a fairly large core of together people who have some consciousness of a point to theatre besides entertainment. Both Clive and George seemed a little burned by the winter to me, but both had hope that the together people would come back when the project pressure ended. I only hope that they can master the ballence between gardening and letting the garden grow.

*a few words with some people from
Horn - Metetsky*



A sort of interview/conversation took place between people into Switchboard and people into Horn-Metetsky about a week ago on a sunny day in Allan Gardens. Seated on the grass at various times were David and Les "Horn", and Ian and Debbie "Metetsky", and Chris (who is writing this) and Kathy (who took notes), Marm, Larry, Froosh and others. The following article is a rough transcription of what was said.

Horn- some have played together for seven or eight years. David joined three years ago in Montreal. The band moved to Toronto about two years ago, and the rest got together around a year ago.

I'd like to get across what we've worked out as the collective purpose for the band. Basically, we see our goals at a concert as building people's political consciousness, and building unity among the different elements in the crowd. Right now these goals are very general.-- David.

How have things been going for the band?

We're just that far from a recording contract. Even the worst offer we've had is pretty good.-- Les

Motivation for recording?

We're not clear yet on our analysis of recording, how the media can best be used, etc.--David.

It will reach more people and the impact is greater when you can play a song over and over instead of hearing it once live.--Les

Have you used theatre yet to get people motivated at a demonstration?-- Froosh.



We haven't yet. At the library struggle we tried to get our equipment set up to play a few songs before the demonstration to get people into a head space to occupy, But there wasn't time.

The autonomy of Horn within the Horn-Metetsky collective is fairly important to establish. It is not automatic that Horn and Metetsky will always play together.

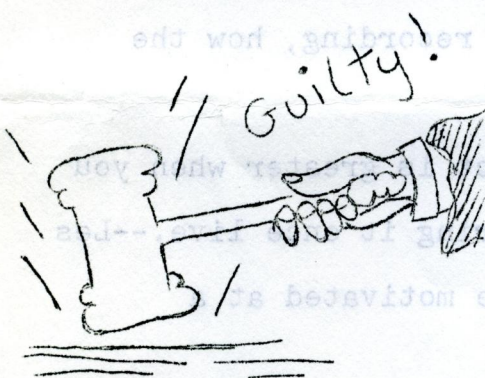
For one thing it's material suicide to bring that much money's worth of equipment into a demonstration situation.-- Les

And also a recording contract to consider.-- David.

Sometimes Metetsky will be at demonstrations without Horn, and sometimes Horn will be at concerts without Metetsky.

Metetsky

Metetsky grew out of the seventh floor ashram in Rochdale around November of 1971. People were working on a variety of things and wanted to get together on some sort of working collective. Theatre worked out as a good basis for unity, although no one in the group had much theatre experience.



Metetsky's operation (as free theatre without any contracts) is able to be more explicitly political. They are mainly into short skits with political content and few props. It's a good tool for building political unity at a demonstration or gathering.

They are planning to get into some longer things with more props. Already they've done "the prince", a skit about a black man on trial in Nashville, that is a bit more like regular theatre at the Gothic street festival and elsewhere. Also they've done skits at the library struggle at U of T, and at the demonstration in support of Karlton Armstrong in front of the Don Jail.

Some comments about theatre at demonstrations-- It frees up the ideas in people's heads. It provides some kind of focus in a situation that tends towards stagnation.

It provides a cultural aspect that all the groups can get into. Groups such as CPML or VMC can listen to it at the same time without getting uptight. It breaks down sectarianism.-- David.

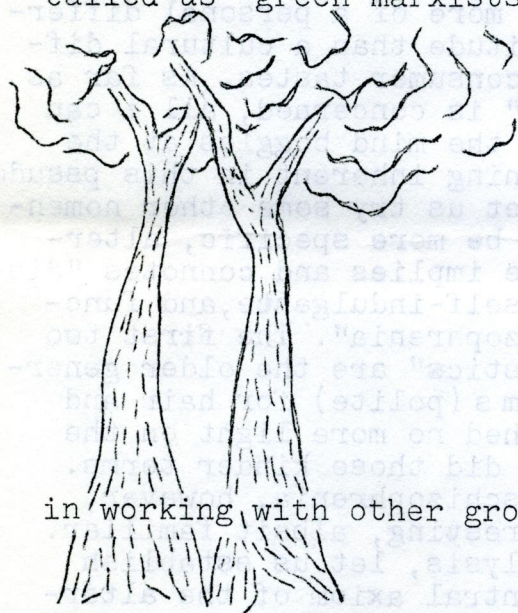
But that has two sides. People don't take it all that seriously. They treat it as a "play".-- Les.

Do people ever get upthight about your music or theatre?

Not yet... Oh yeah. At 1 of T people got upt'ght about the theatre we did in the cafeteria during the library struggle. We kept turning the muzak off, and the students kep turning it on.

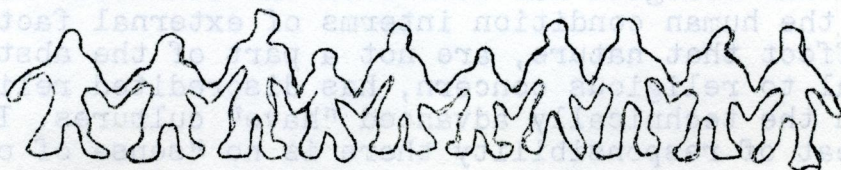
Any political criticisms? Well, once the internationalists called us "green marxists."

HORN AND METETSKY

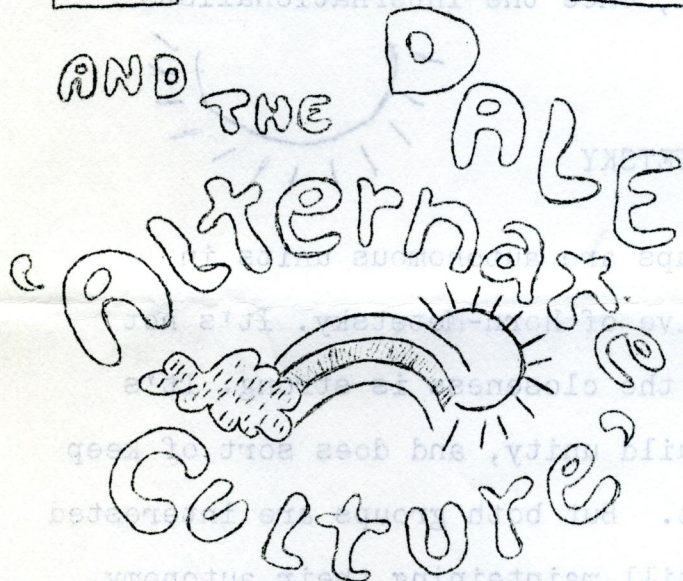
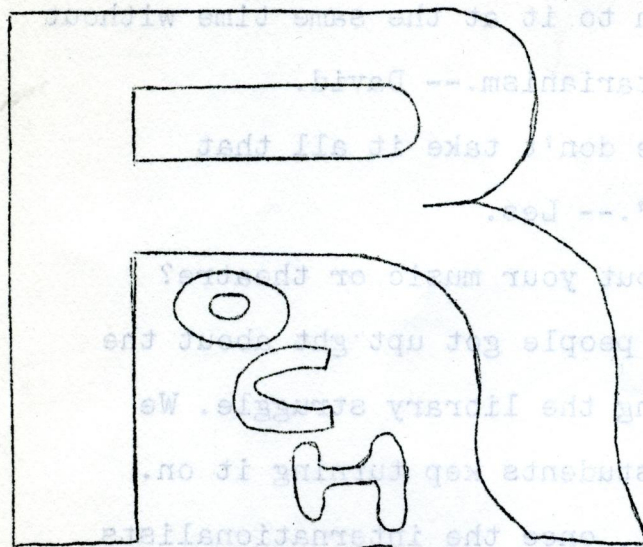


The two groups are autonomous units in the collective of Horn-Metetsky. It's not closed, but the closeness is strong. It's needed to build unity, and does sort of keep it as a unit. But both groups are interested in working with other groups while still maintaining their autonomy.

People just sort of drifted off into the afternoon from our conversation on the grass. It was a good talk and probably we will all be seeing more of each other in the coming year. Definitely Horn-Metetsky will continue to help shape the public gatherings of the times to come.



10



As i understand it, the purpose of this writing is to describe the cultural significance of Rochdale in the context of the alternate culture at large.

As is usually the case with much discussed and written about matters such as this 'Alternate Culture', most of what is communicated appears to assume a nice fuzzy "hair, dope, and freakiness" definition as sufficient delineation for what is implied or perhaps only connoted to be an 'Alternate Culture'. What i propose to do is to eliminate the matter of hair from any further consideration as it appears to have been successfully assimilated to the point of becoming a mark of high consumer status, viz. car salesmen and advertising hacks. The matter of drugs provides, of course, still some limited means of differentiation, but this is more of a personal difference of attitude than a cultural difference of consumer tastes. As far as "freakiness" is concerned, all i can say is that the mind boggles at the lack of meaning inherent in this pseudo-metaphor. Let us try some other nomenclature; to be more specific, alternate culture implies and connotes "dishevelment, self-indulgent, and functional schizophrenia". The first two "characteristics" are the older generation's terms (polite) for hair and dope, and shed no more light on the matter than did those kinder terms. Functional schizophrenia, however, sounds interesting, albeit familiar.

To spare you any more turgid semantic analysis, let us establish a definition for what i believe to be the central axiom of the alternate culture. An attempt is to integrate those factors which are necessary to the survival of an individual sense of personal worth, with those which are physically necessary to the survival of humanity. This, in my view, comes very close to what an earlier generation of thinkers called 'religion'. The apparent relationship between culture and religion is both gratifying and necessary. Each man has limits, and the recognition of these is square one in the game of growing up. In recognition of a need to feel secure about those phenomena, empirical and abstract, which awareness only partly apprehends, man invented religion. Only the fact that religion has come over the centuries to the point of describing the human condition in terms of external factors, which, though they effect that nature, are not a part of the abstract "human nature" central to religious concern, has discredited religion as a major force in the technically advanced "have" cultures. It is ironic that in the seat of responsibility there is no "sense of oneness with many" to guard against the indiscriminate use of the "gadgets of war".

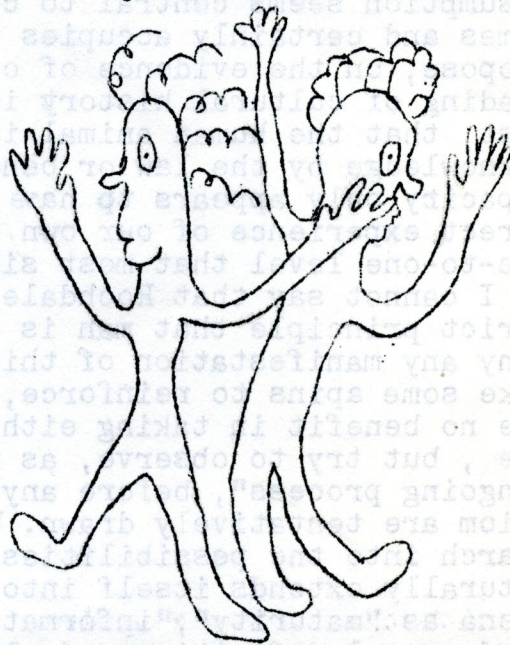
-11-

AS a practical indicator for applying our religion, however inconsistent with the current state of affairs, so as to compel random factors to integrate with controllable empirical factors, we develop "principles." Finally, an overview of the day-to-day application of these principles at the level of human contract and exchange is known as "culture" by the external observer, usually an anthropologist or some such "professionally uninvolved" indirect participant in the productive processes of this culture.

Any alternate culture of principles based on faith rather than experience will tend to produce rapid disillusionment and cynicism when faced with the undistorted evidence of experience.

This painful experience often appears to result in an almost deliberate arrest of the undistorted experience process rather than a rejection of mythic or theoretical principles.

Characteristic of this impasse in the maturing process is the over-consumption, ethical indifference and confusion of identity of modern man. Some of the more unfortunate results for the less perceptive of us are dogmatism and extremism, (physical as well as emotional) all of which appears consistent with a general definition of cultural and personal immaturity.



Conventional culture, unable to deal directly or effectively with its own disillusionment (as to the nature of man) attempts to regulate a wide range of cultural behaviour while paying passionate lip-service to the caricature concept "freedom" again a principle only partly experienced, almost universally misunderstood and based very much on faith rather than experience. It is not enough to blithely say that "conventional values are not arbitrary, they are based on our experience of human nature". We must recognize that most of the characteristics of conventional culture being called into question by proponents of an alternate culture are, in the vast majority of cases, no more than a century or two old, a mere moment in the life of homo-sapiens. Clothing, music, language, art and interpersonal behaviour are all heavily influenced by the young. In some cases notably different cultural assumptions already exist in the form of an alternate lifestyle. Only the vouchsafed principles of our society at large, the law, is totally controlled by the oldest functioning generation in each societal era. The paranoia on what appears to be a largely physical level of men past their physical prime with no concomitant maturity to rely on, has resulted in such vague terms of approval as, "decency", "acceptable" and so on. It becomes apparent, then, that the first job of alternate culture if it wishes to survive successfully is to integrate these two supposedly and superficially antagonistic groups, otherwise, the myth of formal political confrontation as an acceptable form of cultural expression added to the inevitable individual conflicts of day-to-day survival will result in a deteriorating state of affairs, ever more difficult to resolve by simple communication.

As has been observed by other writers in the recent past, the dichotomy apparent in a society where youngsters and proponents of the new consumerism influence the entire range of daily behavioural options, while the old set the limits to these options, will continue to elude a successful integration as long as the two groups are allowed to segregate each other from any forum of critical deliberation and decision that each may have established.

Either the human animal is self-regulatory or he is not...The latter assumption seems central to conventional western culture up to these times and certainly occupies a key place in our failed religions. We propose, on the evidence of our experience and a relatively unbiased reading of cultural history in the form of first hand accounts of events past, that the human animal is self regulatory to a degree not yet acknowledge by the law or behavioural sciences. This self regulatory capacity only appears to have strength in a situation where we are given direct experience of our own behaviour "by the self on the self" at the one-to-one level that most significant exchanges take place.

I cannot say that Rochdale is trying to base its existence on the strict principle that man is self regulatory, but we take care not to deny any manifestation of this characteristic which may appear, and take some pains to reinforce, recognize, or otherwise support it. We see no benefit in taking either extreme position as regards human nature, but try to observe, as much as possible without prejudice, the "ongoing process", before any conclusions as to this very fundamental axiom are tentatively drawn. We are, then, conducting a careful research into the possibilities of alternate culture principles. This naturally extends itself into the area of definitions for such phenomena as "maturity", "information", and "justice". Granted these are fundamental definitions, dealing as they do with the root assumptions upon which culture is established, thus deserving the label "radical" as it implies a reference to roots.

The main significance of Rochdale to this process is that it provides an environment where the cultural thrust becomes intertwined with the individual maturation process to a highly desirable extent, responsibility for group acts is less widely dissipated and because of the constant questioning of means and ends the Emperor's New Clothes problem is identified and debunked before it becomes the insidious cultural "habit" that is so hard to exterminate or monitor in established societies. We feel that, to provide a situation for any valid investigation of possible alternate principles, it must allow the full range of societal behaviour to start with, regulating only those acts which appear specifically harmful to others. Obviously individual neuroses brought here from the outside will have some effect on our judgement in this area, but this is certainly desirable as it establishes the continuity and aids the integration which all men can be said to seek. We have found that it is less difficult than our past cultural experience led us to believe to attain a state of affairs where enforcers of group-established limits and enforces may have a common comprehension of the meaning and intent of a given restriction. We have also found that there is a greater than anticipated consensus as to how much miscreant energy is involved in a given misdemeanour and thus how much energy contribution is required to offset its deleterious ef-



fects. No rule may be invoked or enforced without explanation. This is a social principle that we hold in very high esteem as it seems axiomatic to the atmosphere of respect necessary to the function of any civil law. Let us say that we have learned well the lesson of the drug laws and their destructive and disillusioning effect on our peers. Active physical inconsideration, cheating in exchange, and "unnecessary violence" are deemed heinous enough to warrant expulsion. Almost all other matters now regulated by law are regarded as irrelevant to society as a whole and thus not the province of civil law.

In our view, the state of society at present can only improve. As the oldest generation are in possession of a dormant form of versatile energy (money) which is more or less obediently managed for them by the "middle-aged" (35-50) and the extreme conditions of this oldest generations youth (depression & war) predicate an extreme view of all cultural phenomena, little constructive change will occur until the children of the fifties, with their clear memories of that culturally bankrupt culmination of nineteenth century political and cultural economy, undistorted by participation, are placed in the managers seat. A management without patriotism or nineteenth century illusions of limitless avaricious growth may then have an opportunity to make itself felt. Cultural assumptions or axioms may then have a base alternate to those of growth and consumerism no so widely accepted as inevitable and sound. Patience.

hional



FEEDBACK



photography: Bill Lucas 766-1900
 -studio or location -excellent
 -reasonable rates work

carpentry: Chuck 537-7609
 -all kinds of work

BLSDUISINTYERKI

o 14 o

* I'm wondering whether we should leave it at page 13. Would you? Well, there's no reason beyond my own guilts and fantasies. Is there? *

* I decided that it would not be a good idea to end the last BELLY on *to get it together with you? Do you get my drift? maybe *

* page 13, so this page was just invented to keep our lucky stars lucky. * Why not get lost in the forest????????????? Why try *

* Now there must be something to be said here as long as we're here, * that is the real question at issue in my mind this summer.

* right...right. I think we should all go outside and read this as long * matter of fact. So why NOT get lost? I think that maybe *

* as it is summer; it's best not to waste it. After this page I will be * the forest...it's nice being lost in the forest, as a *

* leaving to go outside for the summer,,, so enjoy yourself for the sum- * I THINK I just got lost in *

* mer and don't get lost in the forest. * WELT. *

May 29, 1972



from:
Community Switchboard
26 Oxford St.
Toronto, Ontario

the life at
39 Amelia St.
Toronto, Ont.