First Row: KARL HINKLE, Lockheed Missiles & Space Co., Sunnyvale, Cal. GENEVIEVE OSLUND, Probation Officer, Los Angeles County. GEORGE STANLEY, El Camino College, Cal. GENE ELBINGER, Senior Probation Officer, Los Angeles County. E. F. McDANIEL, Rear Admiral, U.S. Navy (Ret.), Oakland, Cal. JAMES VAUGHAN, University of Pittsburgh, Pa. TALBOT WINCHELL, South Pasadena, Cal. JAMES NEWMAN, (Pres.) Advanced Seminars, Los Angeles. GEORGE COOK, Saskatchewan Teachers College, Saskatoon, Canada. LILLY MILIGAN, Griffith Co., Los Angeles. NORMAN HARRINGTON, San Quentin Prison, Cal. PAUL COOPER (deceased), Central Management Services, Los Angeles.


Fourth Row: BURLY PAYNE, Boeing Airplane Co., Seattle, Wash. CHARLES TAYLOR, PhD, Fresno State College, Cal. JOSEPH STEWART, Salida, Colorado. ROBERT BUCKLEY, Patsley School, Oregon. KENNETH HOOVER, PhD, Arizona State University. MARY MORRIS, Arizona State University. THOMAS WEISS, PhD, Arizona State University. MARC HOWENSTEIN (student) University of California, Santa Barbara. EUGENE PECIHAM, Western Executive Training Services, Burlingame, Cal. HOWARD CAMPBELL, EdD, Fresno State College, Cal. JOAN SCHOTTLER, Lincoln Jr. High School, Santa Monica, Cal. IONE HARRINGTON, San Francisco. KENNETH MANSUY, Picatinny Arsenal, Dover, New Jersey.

ON IGS SUMMER SEMINAR-WORKSHOPS

Many people cannot fully grasp the significance of language and communication problems until they receive the kind of training which... is now being given by the Institute. My point is that general semantics cannot be put to work by anyone who only knows the words. Optimally it requires for its understanding and more important for its use a reorientation of the person. Centuries of cultural accumulation stand as an obstacle to that reorientation. It does not come easily.


I can do no better than quote Walter Probert when I try to write about the aims and purposes -- what we do and why -- at our seminar-workshops. How we do it -- comes out of our long years of developing methods and procedures compounded with the specialized knowledges of our faculty team, their spirit and attitudes and their ever increasing skills.

What do the 50 participants get out of experiencing the 16-day program -- it varies tremendously in terms of the life history, the "obstacles" in each of them. And how do you actually measure or test non-elementalistically the degree of 'understanding,' let alone the 'reorientation of the person'? At a date? Over the years? We wish we had funds to research that problem. Of course we observe and use feedback procedures during the course. Afterwards some participants write how they feel about the experience. The more highly personalized their comments, the more they indicate that 'something happened' but the less suitable their letters are for publication, but see Maslow.** We eschew testimonials as

*Previously on the Law faculty of Western Reserve University, Dr. Probert, now professor of Law at the University of Florida, wrote his thesis, 'Law and General Semantics,' for the doctorate in the science of Jurisprudence (Yale, 1957). He participated in our seminar-workshops in 1957, '58 and '59 and these experiences are evident in his many professional papers.

**On the need for 'new kinds of communication [about psycho-logical experiences]...written in rhapsodic, poetic, or free association style.' (Toward a Psychology of Being, 1952, pp. 204-205, and page 97 this BULLETIN.) Ethel Longstreet's account in following pages might be an example.
such. Occasionally a spontaneous letter though person
al is appropriate to pass on, and we do so with the
writer's permission. Here are excerpts from one
such letter:

"Since the seminar-workshop, my experiences have confirmed the feeling I had at the close: that it
was beyond doubt the most effective learning experience I've ever had. I've told a few people that if my
previous 17 years of formal education had been as
effective as the 16 days of learning at the seminar,
I'd have "the world by the tail." I've hastened to add
that I do not mean that I'd know all that's worth know-
ing or that I'd have all the skills worth using. I spec-
ulate that none of the adventure or romance or mys-
tery would be gone from living. On the contrary, so
many new vistas would be opened that there'd be more
of each (and) I'd be so much better equipped to deal
with them...[that is] an overall feeling about the
experience.

But overall feelings are hard to evaluate. So
let me mention some specific improvements that I
feel are definitely attributable to the seminar: First,
as a result of Bontrager's creativity exercises, I've
come to have some idea what it means to examine
assumptions - especially about myself. That exer-
cise, by the way, I rate as the most effective single
job of teaching that I've ever seen. Second, I find it
much easier to listen to others -- especially those
whose general orientation to things is quite unlike
mine. Previously, I must have missed much that was
of value by failing to listen to certain people whom I
"knew" were all wrong. Third, not only do I find
their ideas listenable, but I find I like the people
themselves more than formerly. Fourth, I find I feel
much less defensive in the face of questions or re-
sistance to my pronouncements..."}

I'm not saying that I'm now "pure and spotless.")
I'm saying only that I can detect in my own feelings
and behavior just a few little changes for the better.
But, when viewed in contrast with the vague, unex-
pressible feelings of doubt which with so many people
apparently emerge from so many "learning" situations,
this really is saying a lot for the Institute's methods.

James P. Dendy, Management Education Co-
ordinator, Boeing Airplane Company, Seattle.

Some seminar-workshop participants later write
articles about their use of general semantics. Not
only what but how they write may afford significant
feedback about the on-going effects of experiencing
our program and methods. For instance, teachers
write about their own teaching of general semantics
(in courses so titled, or in the context of some "regu-
lar" subject matter). See, for example, in the
BULLETIN: Walter Weese on 'The Teaching of Lit-
erature,' pages 13-17, Nos. 22 & 23, 1953. Donald
Walraffen's letter on using the creativity exercises in
this issue. Stewart Holmes, 'Extensional Methods of
Teaching General Semantics,' pages 59-63, Nos.
20 & 21, 1957. The following is excerpted from the
last page of his article: '. . . I feel strongly that
most people cannot extensionalize themselves by
reading books or listening to lectures. . . . with
practice most of my students achieve a few moments
of "silence on the objective level." They begin to
hear and see things around them that they never heard
or saw before and to see accustomed things and situa-
tions with a startling new clarity. Then they begin to
tap the fountain of creativity and delight in "first
order" experiences.' (Stewart W. Holmes, PhD, is
Textbook Editor, D. C. Heath (1946-) and Instructor,
Boston University (1950-). BULLETIN Nos. 20 & 21,
1957.)

During the 1961 Seminar-Workshop, Karl Hinkle,
one of the participants, made a movie record for us.
brief sequences of faculty and students interacting in
the various work meetings of the group. When it
came to making a written record, for a change from
doing it myself I asked two of the participants who are
writers by profession to report this seminar-workshop
for the BULLETIN as they 'saw-felt' it eight months
later (spring 1962).

BOB WANDERER'S REPORT
The 1961 Seminar-Workshop stood out in several
ways -- it was the first ever held on the West Coast,
it had the largest enrollment (58), it was one of the
few ever to break even financially (including scholar-
ship contributions), and in the opinion of the staff it
was probably the most productive seminar-workshop
in the Institute's history.

The scene was the attractive campus of the Uni-
versity of California at Santa Barbara, and partici-
pants were housed in a new dormitory only a block
from a pleasant beach along the rolling Pacific. The
seminar ran for 16 days in mid-August.

Basic purpose of the seminar-workshop, I sup-
pose, is to provide a setting, intensive lecturing and
various experiences calculated to make possible a
real change in our way of thinking-feeling-acting --
to 'force' us to reevaluate our basic thinking-feeling-
acting and perhaps to change it more in line with our
'real' non-verbal capabilities. To do this, the semi-
nar-workshop creates a private little world for itself
which takes up 'all' the time of the participants for
nearly 16 days -- a world in which you 'live the semi-
ar' full-time, and don't even have time to read a
newspaper or otherwise have much to do with the 'outs-
' side' world.

The schedule was, to say the least, full. Morn-
ing lectures, most of them by Dr. Russell Meyers,
from 9 to about 12:15. An hour-and-a-half 'D-Group'
(discussion group) session every afternoon. An hour-
and-a-half awareness training session conducted by
Charlotte Read every other afternoon. A 'free' paint-
ing to do sometime during the day, to be turned in at the evening lecture. Perhaps time for a quick swim late in the afternoon. A 15-minute listening training session after dinner. Evening lecture, usually by Dr. O. R. Bontrager, from 7:30 to after 10. Semantically pertinent movies after that. Then the 'Super-D-Groups' (bull sessions) in the rooms until the wee hours of the morning.

The effect of all this, for most of the participants, was to become deeply involved in examining 'all' our 'feelings' critically and changing them to something that made more sense.' What happened, in a brief and highly over-generalized form, was that Bontrager told us that much of what we believe is absurd. Meyers gave us a scientific structure on which to develop a revised belief system. Read made us aware of other non-verbal elements, and the D-Groups gave us a chance to let off some steam, to understand other people more deeply, and to work out verbally some of the anguish of the change.

And change we did. My guess would be at least half of the people changed deeply, another quarter changed a little, and the remainder were relatively unaffected by the course. But it's pretty hard to 'say' just what these changes were. One specific change in me is that I'm able to cry again, for the first time since childhood -- and that alone is a pretty exciting thing.

The effect of the seminar, of course was highly personal, and varied greatly from individual to individual. One man who teaches general semantics, and another who has written on it, both felt that they had never 'really' known what general semantics was about before. Another man was moved to stop talking entirely for a few days at the seminar. Another was moved to do something he had wanted to do since childhood -- to buy a set of drums. As one participant put it, we all put our guts on the table and took a look at them, and then put them back in a different and more 'sane' way than before.

Other groups were meeting elsewhere on the campus during the time the seminar-workshop was being held, and on the final day we shared the place with the International Institute of Philosophers. The man in front of me in the cafeteria line had forgot his badge, so the cashier checking off badge numbers said, 'Are you a philosopher or a semanticist?' If she'd asked me that, I think I would have said, 'Both.' The seminar was a deeply moving experience.

ORCHESTRAL SMILE: Ethel Longstreet Reports Her Feelings

Here I am with a contract for a two week engagement with a new orchestra, and I still don't know what instrument I'm going to play. The musicians are starting to dribble in, a few with assurance, others self-consciously, and with some tentative tunings getting under way I'm starting to feel my inner hum of anticipation of the unexpected. But after all, where is the music, where is my instrument, and who are these people? They're a pick-up band if ever I saw one, so diverse in ages, in fashion, in manner, in actions. Yet whatever else seems vague, I feel that we know we are here and now.

There are many ways to go down a rabbit hole it seems, and one way is to come up smack in the middle of a strange orchestra. Even my occasional and varied roles of Conductor or Maestro, Prima Donna or Soloist at the very least are not to be mine here. How restful, how good to be a stranger and alone.

I do, I do accept a dynamic universe including you and me, especially me. That should take care of the old stuck-in-the-grove questions of the 'What Is Man?' variety, the kind that spread-eagles a corpse for dissection, that can only guess at the man-alive-and-struggling that I am interested in and want to know about. And we'll have time, sixteen days of time in which to feel and to listen, time to look and to ask; and time to talk about the feelings and the list-
and ongoing and becoming in relativity and in determinacy.

From my soarings into the expanding universe with no hitching posts, I return to the long faced solemn man with the twinkly loving eyes. He helps me look with appreciation and understanding at my own unique reactions while he preaches, 'Don't let people's peculiarities throw you off the track, they may be saying something of importance. So you can't paint, you can't handle a brush, aren't good with your hands, you tell yourself. Stop talking to yourself, shut up and do it, become acquainted with a pencil, try to find out how a pencil works. Here are paints, brushes, paper and time. And you can.' I walk quickly back to my room from these revelations. I draw the curtains and I am alone with no words. I try, and allow the waves of expanding colors to filter through my eyelids, and I rest. I handle paints and brush and pencil and water and I can and I do.

Awaking in a strange place, I am at school. I am at camp, I am at Santa Barbara for a Seminar-Workshop in General Semantics. I've read so much and talked so much and now I'm going to get the 'feel' of it. What I feel about it is more important than what I say about it. I feel the earliness of the morning, movements in the corridor, chirpings outside what I say about It. I feel the earliness of the morning. What I feel about it is mere important than Workshops in General Semantics. I've read so much and I am at camp, I am at Santa Barbara for a Seminar.

I draw the curtains and I am alone with my hands, you tell yourself. Step talking to yourself, shut up and do it. Become acquainted with a pencil, try to find out how a pencil works. Here are paints, brushes, paper and time. And you can. I walk quickly back to my room from these revelations. I draw the curtains and I am alone with no words. I try, and allow the waves of expanding colors to filter through my eyelids, and I rest. I handle paints and brush and pencil and water and I can and I do.

I am lying on my grass plateau, listening. The wind off the sea plays an oboe solo without accompaniment; smelling, I am with my grass mat in the Orient, and the flute joins us.

I hold my brother's head, and lift and turn and tilt it gently. This is a precious gift; it moves me deeply this entrusting without words. The tides of...
love well up in giving, and I am my brother’s keeper. The continuum of the Organ is the Hymn of the Healer; ‘Mostly we’re past-ing and future-ing, try to be present-ing, here and now.’

Now come on the lesser themes, the Fugues that have been developing. The sonorities of the major statements have so engaged my attention, I’d nearly lost the solos, the bravura passages calling for my notice; the drama of the snare drums and the horn calls, the whispers of the cellos in the corridors, and the laughter ending up in firestorms. There dance the Sarabandes, the tootlings and cacophonies of instruments on holiday, the cries of lost souls seeking Mozartian hitches on Bartokian indeterminacy.

The trumpets blare, and riding a white horse, our dashing Ringmaster, the brilliant impresario comes prancing in. This Meyers has us flying to keep up with the Tempo Furioso he sets us. The scope of the master work he sketches for us is not only a Passion of our Making, an Oratorio or a Symphony, a Dance or a Chamber Piece, he postulates an expanding gamut of forms and systems, tonal and atonal; from primordial grunt through Modal chant, from Classic how to Romantic grace, from Impressionist dream to Isomorphic light. With discrete use of whichever instrument or technique he needs, he alternately draws with bow or drum the warp and woof, the latitude and longitude, the Tropics of Cancer and of Capricorn of our Epistemology.

Books Received


(Continued on page 125)

*Please note that only titles with * may be ordered from the Institute, and we cannot accept orders for any others. Add 25¢ sending charges to prices shown.