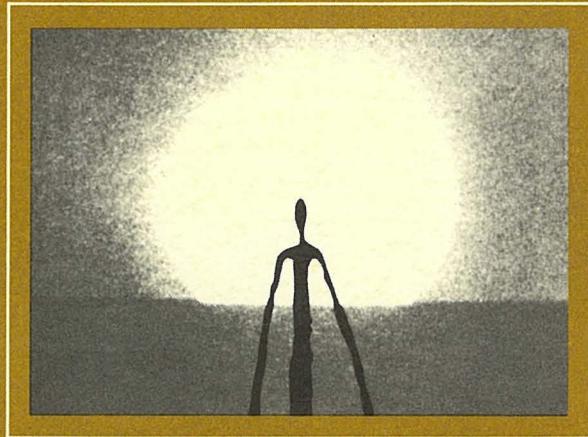


THE  
PITZER | PARTICIPANT

*Winter 1974*



Winter 1974

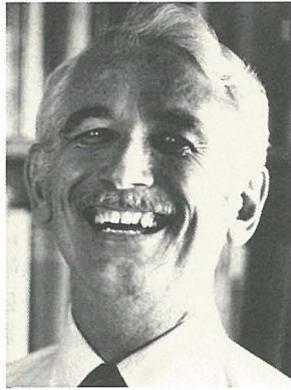
"Among all the variety of human expression, some thread of connection can be seen—that urge to look into oneself . . . and out at the world, and say, 'this is what I am . . . unique . . . I am here . . . I am.'"

Saul Bass

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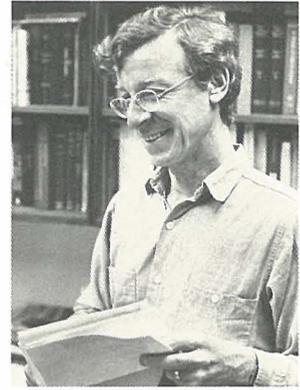
Saul Bass



John McGreevey



Margaret Mathies



Robert Albert

## OUR CONTRIBUTORS

During **John McGreevey's** distinguished three-decade writing career, he has had more than 300 shows aired on television networks. Among his early credits in live television are Philco, Studio One, Lux Video, Suspense, and others. His script for "A Man Whose Name Was John", was shown last Easter, and in May, he was awarded an Emmy for one of his Walton scripts, "The Scholar". Accompanying his article are "gestative debris — notes, edited script pages, jottings made in the innumerable conferences."

During the summer of 1970, **Margaret Mathies** participated in an international, ecumenical social action program in Dusseldorf, Germany, where her experiences working in the Altenheim led to her current research on immunology in relation to aging. Her latest article, "Age-Related Decline in Response to Phytohemagglutinin and Pokeweed Mitogen by Spleen Cells from Hamsters and a Long-Lived Mouse Strain," appeared in the *Journal of Gerontology*, October 1973. She is Associate Professor of Biology in the Joint Science Department of Pitzer, Scripps, and Claremont Men's Colleges.

**Robert S. Albert's** research on genius and creativity has resulted in publications such as *Genius, Eminence, and Creative Behavior* for the Behavioral Sciences Tape Library, 1973. In 1970 he spent his sabbatical year from Pitzer College continuing his research at the Tavistock Institute in London. More recently, he says, "I have completed several papers on a definition of genius; the interplay of one's environment; the capacity to be alone; and creative behavior." Albert is Professor of Psychology.

**Saul Bass** is a film maker who has received global recognition in the fields of industrial and exhibition design as well. In London working on a new film, Bass writes, "I read your magazine with interest and would be delighted to participate in the issue." He explores the creative process in his award-winning film *Why Man Creates*, segments of which appear in this issue along with his comments.

**Ronald K.S. Macaulay**, Associate Professor of Linguistics, has just returned from spending six months sabbatical leave in his native Scotland, where he reports that he "studied the frequency of glottal stops in Glasgow." Seriously, a grant from the Social Science Research Council enabled him to conduct a study of language, education, and employment in that area.



Ronald Macaulay

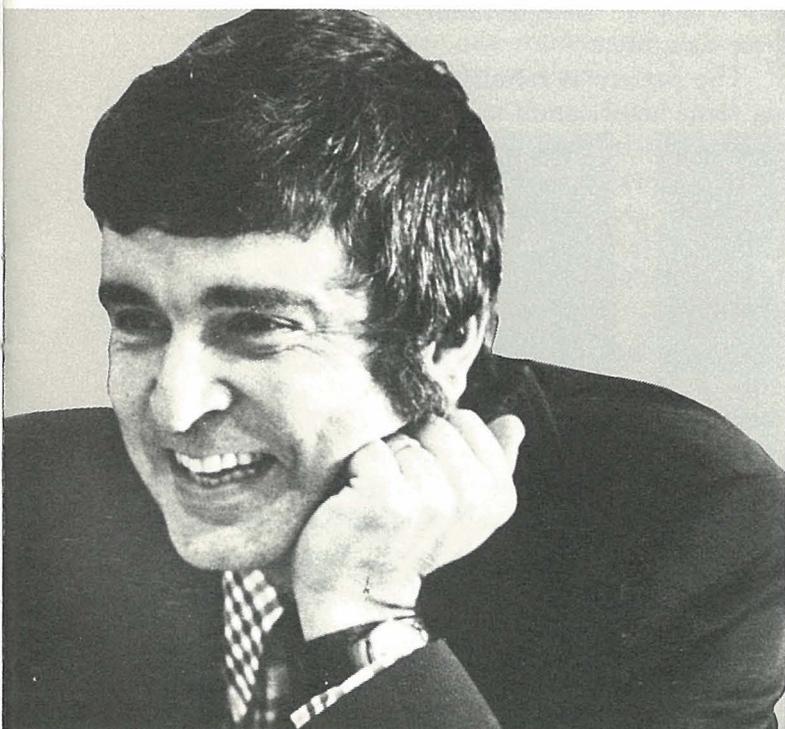


W.R. Rodgers in 1966

The late **W.R. Rodgers** was Writer-in-Residence at Pitzer College from 1966-68. The author of *Awake and Other Poems* and *Europa and the Bull*, he was elected to the Irish Academy of Letters to fill the vacancy caused by the death of G. Bernard Shaw. We are grateful to his widow, Marianne, for sharing with us Mr. Rodgers' handwritten early drafts of "Home Thoughts From Abroad".

## Letter from the President

The first weekend in December was the occasion for another "first" for Pitzer College. Through the generosity of Pitzer College trustee, Harold Melcher, we brought back to the campus about 25 graduates for the purpose of updating them about the college. This winter and spring these graduates, who were selected partly to give the widest possible geographic spread to the group, will undertake student recruiting activities in their home areas.



While a number of colleges have sought the help of their alumni for this purpose, this is the first systematic effort of this kind for Pitzer. For those of us in Claremont, it was more than a very pleasant reunion with old friends. It gave us a new feeling of confidence and pride in what we are doing. If this was a fair sampling of our graduates, I think we can feel real confidence in the future of this institution. The women (and one man) who returned spoke well of the preparation they received at Pitzer for the varied careers in which they are now engaged. It is apparent that their positive feelings have as much to do with the informal learning that goes on at Pitzer as with formal education. The freedom which the college affords is not only expressed in curricular terms but it has much to do with creating an environment in which one is encouraged to build strength as a person. Personal growth was something frequently discussed by the returning graduates.

We were very grateful for the willingness of these people to come back and talk with us and for the important work they will do for the college. In the long run, the alumni, through their belief, their love, their example, and their support, will assure the future of the college.

Robert H. Atwell

# Collaborative Creativity, or The Making of A Television Series — 1974

## CAST OF CHARACTERS:

The Star  
The Producer  
Creative Development Chief (network)  
Aides to the C D C  
Agents (various)  
The Writer (may be doubled)

There are many who would argue that the words "creativity" and "commercial television" are mutually exclusive. Find one, you will not find the other. If you must label the process which fills millions of screens seven days a week, call it 'instant replay' or 'hackery', or, if you're very generous, 'craftsmanship'.

Even TV partisans would have to admit that 85 to 90% of what is written for Commercial Television, Entertainment Division, is tailored to a very restrictive pattern. The freelance writer assigned to turn out an episode for a going series is given his principal characters, a rigid format (for an hour show: teaser, four acts, and tag), strict limitations as to time (24 minutes for half an hour, 48 for an hour) and often a lengthy list of taboos and no-nos. When one considers the restrictions, the marvel is that the flow of creative juices is not totally dammed.

There are a few exceptions to the above: specials, the occasional dramatic anthology show (with no continuing characters), and, of course, The Pilot.

The Pilot in commercial television is a film produced with agonizing care, at enormous expense to stand as a dazzling prototype for a new series. This single episode must reveal (in 24 minutes) the infinite potential which obviously will carry the purchasing network to a #1 spot on the Nielsen charts and guarantee all participants a seven-year run and millions in residuals. Quite a challenge. It is in this context that I should like to examine briefly Collaborative Creativity.

**PHASE 1:** In June, 1973, there is a phone call from The Producer inviting The Writer to drop by the studio. He has a project which 'just might be of interest'. The Project turns out to be a possible series for a major television star, an actor who has had two successful series, both Period-Adventure segments. Now it's proposed to showcase him without his coonskin cap in a contemporary comedy. A network has tentatively indicated an interest in The Star as a hardhat, blue-collar man. The Producer adds the element which worked so well for him in the past: "Let's say our man is a widower. So, we have this tough, masculine guy trying to raise a family. Maybe he has three daughters."

The pattern is familiar. The Writer, seeking some justification to become involved in a project which could be very rewarding financially, gropes to find an element or elements that might give at least an illusion of newness. The Star is a big, gentle type. Add three daughters. One missing ingredient is some sort of abrasive character to play against the easygoing lead. Involve him and his family with a 'new woman'? A bright, cynical, liberated divorcee — outspokenly anti-family, anti-solid virtues, anti-easy sentiment? Such a running character would have been unthinkable on network television a very short time ago. Even now, The Producer hesitates. The Writer persists. Divorce is certainly a fact of contemporary life. Comedy depends on contrasts. Such a woman confronting such a man should supply many amusing conflicts and also give the series some bite.

"Let's try it on the network", The Producer agrees.

**PHASE 2:** Attended by a representative of the Agency which will 'put the package together' if a sale eventuates, The Producer and The Writer meet with The Creative Development Chief of the network. The C D C is flanked by three aides. (Three is an absolute minimum. The number may run to five or six. Recently, there is often a Token Black or a Token Female.)

Feeling a little like Galileo facing The Inquisition, The Writer makes his 'pitch'. As succinctly and eloquently as possible, he must try to persuade The Chief and his aides that The Property is exactly what their network needs. (One of The Writer's most important functions in the sale of a Pilot has nothing whatsoever to do with his writing abilities.)

The Chief is non-committal. The aides quibble. The Writer responds to the quibbles, turning them, if possible, to his advantage. The Producer points to his 'track record'. The Agent quotes *Variety*. An ominous silence.

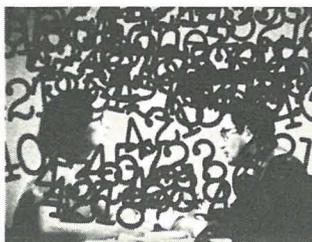
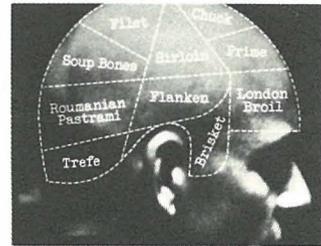
Then: "Okay", says The Chief. 'You have a deal. A step-deal.' (A step-deal means that the network can change its mind (a) after it sees or hears the story, (b) after it sees the first draft teleplay, (c) after it sees the second draft teleplay, (d) after it screens the Pilot film.) There is muted rejoicing.

**PHASE 3:** The Writer — for the first time in the process — writes. He develops The Pilot Story. He attempts to flesh out the 'types' that have been under discussion. How to give some dimension to this Father that will differentiate him from Robert Young, Fred MacMurray, Brian Keith? Who is the man? What are his attitudes? How does he express them? His character must set the unique tone and style. The Writer jots down sample dialog, tries out test situations, struggles to get a 'fix' on his lead. Once this is achieved, he must do the same for each of the supporting roles: the divorcee, the three daughters, the housekeeper.

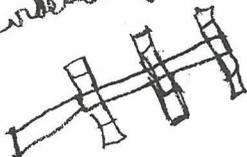
With the people beginning to take shape, The Writer reaches for a story. It must be very

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*"The creative mind plays with reality, looking at one thing and seeing another. In the course of this it changes and transforms such occurrences as an office interview, an anatomy lecture, and eggs being cracked."*



*Susie - more evidence of threat ~~not~~  
 don't refer to aig  
 All more of Julie*



*More reticence -  
 on Susie's part*

*Susan dissatisfied with image  
 of arranges chance for her to dete  
 BMOc means dumping Mike.  
 Instructions tell her not to.  
 If sets it up. She goes along.*

simple. Twenty-four minutes (35 pages) is a very short time and in a pilot most of that time must be devoted to rounding out the characters. Each of the three girls has a problem — world-shaking to them, but simple enough to be credible. The problems compound, intermesh. It seems Father is unaware, and when made aware, that he can't cope. But he does, in a way not anticipated (hopefully) by the audience.

The Writer presents the story to The Producer. The Producer has a few suggestions. Then, the story is given to The Chief of Creative Development at the network. He okays it. Cautious jubilation.

**PHASE 4:** The Writer writes the teleplay. (For this writer, the other phases are made endurable first by his anticipation of this lonely, non-collaborative task, and later by the memory of it.) The people who were stick-figures begin to speak. Woodenly at first. They all sound too much like The Writer. Then, gradually, they begin to assert themselves. They refuse to say a line merely because The Writer wants them to say it. They behave in non-programmed and unpredictable ways. They startle and disappoint and anger and delight their creator, and he experiences again echoes of what it must have been like in those early days in Eden.

The first draft is finished. Too long. 41 pages. Rough in places. The Producer reads it. "It's a good start. But we have a lot of work to do!"

**PHASE 5:** The teleplay is re-written.

**PHASES 6, 7, 8:** The rewrites are re-written.

**PHASES 9, 10:** The rewrites are polished.

"Cut a page." "Can't you find a better word?" "Cut two pages." "We need a joke here." "Cut half a page."

**PHASE 11:** The painstakingly polished teleplay is delivered into the hands of The Creative Development Chief.

Silence . . . and second-guessing. "Maybe if we'd given him a different job." "Three daughters may have been too much of a good thing." "The divorcee could have turned off that Vice President whose marriage just broke up."

**PHASE 12:** A call from the network. The Chief schedules a meeting. "You're close", he advises, "but in New York, they'd like to see the character of the housekeeper broadened. They feel the divorcee comes on too strong. Make these changes and you're 90% in."

**PHASE 13:** The Writer complies. The Creative Surge long ago ebbed. He relies now on skill and craftsmanship to see him through.

The revised teleplay goes to the network. After a suitable period of anxiety, word comes down: "Go to Pilot!" Restrained dancing in the streets.

**PHASES 14 through 99** will include choosing a director; casting the supporting roles; adjusting the script to meet production emergencies and temperaments; shooting; editing; dubbing.

Finally, in late February or early March, the completed film will be flown to New York and viewed by the Network's Top Echelon.

After looking at roughly eighteen hours of pilot film in a few days, The Brass may decide (a) ours just doesn't come off, (b) doesn't fit into the schedule or (c) should be given a chance.

If the last is the case, perhaps you and forty or fifty million others will be watching us next Fall — unless, of course, they schedule us opposite Sanford And Son.

John McGreevey

## Creativity and Other Acts of Faith

Creativity is a much studied, much praised "item" in the psychological market. Everyone wants it, no one admits to being without it. Unlike its boon companion, freedom, the absence of which is readily apparent, few if any persons ever know when they are without creativity, there are so many disguises and substitutes for it. In this egalitarian world not only are all men and women created equal, but they *believe* they create equally. Yet nothing is further from the truth. To believe this is to be unable to distinguish a Madam Curie from a Tillie the Toiler, a Pelé from the best of little league soccer players, a Freud from any number of hacks.

There is no such *thing* as creativity, it is a human capacity. It can't be bought, only developed and applied. We cannot know for sure if a person has the ability to be creative until he is creative, no matter how clever, witty, learned, bright he may be. In essence, creativity is an ability of some people to have continuously personal, somewhat idiosyncratic, experiences within their efforts to solve problems, problems that may be as abstract as relativity, as immediate as human attraction, or as sensuous as sound and scene. It is evident in many ways in every society and over all of human history. But only a few persons show it consistently and significantly. Everyone has some "creativity" but unfortunately most not enough to matter. The upshot of this is that creativity is learned. It is learned very early in life, not as creativity but as family and relationships. It requires pressures *and* opportunities to grow. One thing is certain, one cannot hector it into existence nor force-feed it to full growth.

Among the bits and pieces of data that make up the "profile" of creative persons are several that I think bear out this hypothesis. One is their inordinate capacity to be them-

selves, whatever that might be or might come to mean. As a group, creative people can accept and tolerate a much larger, more discordant, view of themselves than can most people. They live with parts of themselves and their experience that many of us disown, deny and avoid. This ability to "own up" to the less attractive, less pleasant, parts of oneself means that, when coupled with better than average cognitive abilities (just how much better we are not sure) such individuals have more sources of ideas, images, and feelings available to them as resources for *finding* as well as *solving* meaningful problems, problems which invariably start as personally meaningful to them. This is one reason creative persons have the ability to generate more of whatever it is they do than their less creative colleagues. It also accounts for the fact that more creative persons start earlier and do "their thing" longer than many others. It is not so much that success breeds success as it is that life begets life. And now to a second factor.

For the most part we have been describing personal and not intellectual capacity; almost all of the long-standing differences between creative and no-so-creative people are of the personality, not the intellectual, and the differences go well beyond the cosmetic.

One of the crucial experiences that all persons must and do undergo repeatedly in their lives is that of separation. It is a large and telling part of the ever-changing human condition. To be creative, one must accept and even expose oneself to repeated separations — first from parents, next from family, then from parts of society and *always* bits of oneself. Creating is making and giving over. No half measures, no secrets kept. One cannot withhold the product, although many creative persons have little or no idea of the process, of how they got there. Yet most basic to being

creative is being alone. Creativity and loneliness are blood brothers, born of engagement and pursuit. Separation leads at some point to isolation. Isolation, obviously both exciting and tormenting, can at times be frightening and even terrorizing, as it repeats so much of one's childhood, of being alone and of fears of abandonment, especially if one did not behave "properly". To go through extended, repeated periods of isolation is literally to go back into the worst of childhood and toward the inevitable of adulthood — death. (Is it any wonder that some of the world's "strongest" have had their companions — Freud, Fleiss; Wilson, Colonel House; F.D.R., Louis Howes; John Kennedy, Bobby; Watson & Crick: each other.)

It is common to think of creative behavior as episodic, as some kind of fleeting moment in which everything comes together in a beautiful never-before-way — the old MGM fadeout. Creative successes may come and be exciting for the moment, be exhilarating at times. But they are just as quickly overrun by an awareness that they are momentary and finite like all else that is human. The truth is, that at those times things are most likely to fly apart, disorder to replace order, one driven to the edge if not outside of the accepted. Yet when we look at the lives of eminent, creative people we find their careers spread through many years. Their efforts rarely seem to end, only change; their continuous pursuit serving as a constant reminder of their limits and of their being alive. The more I work in this area and get to know a little about some of the "greats", the more I am in awe of their strengths and profound humanity. They may come in all sizes, sexes, and sillinesses, but they cannot come very far without their strengths and their humanity.

**Robert S. Albert**

## From the Pitzer Catalog

*The following courses are among those offered at Pitzer College in the 1973-74 academic year.*

**8 — Social Psychology of Creative Performance.** The relationships between the artist and his/her art, the artist and audience, and between the artists themselves will be explored through observation, immediate experience, discussion, and reading. The seminar will attend a variety of concert, jazz, dramatic, dance, and other artistic events. Performing artists will participate as guest discussants.

**15 — Seminar in Contemporary Economic Issues.** An examination of the different ways that one can analyze and solve various economic problems. Selected aspects of the American economy will be discussed, with special attention paid to the distribution of income. Not open to those students who have taken Economics 20 or its equivalent. Enrollment limited to 15 students.

**147 — Microbiology.** A discussion of microorganisms with particular emphasis on the contribution made by research in microbiology to the understanding of basic biological principles. The laboratory deals primarily with techniques of handling and identifying bacteria and with studies of bacterial physiology.

**110 — The Landscape as an Art.** The environment is studied as an esthetic experience — primarily in the landscape arts: painting, garden design, and travel. The idea of landscape is studied as a special way of feeling and perceiving nature, interconnecting the development of painting to the scenic arts of tourism and architecture in the past three centuries. These arts will be considered both as ends in themselves and as statements of nature philosophy.

**145 — Public Finance and Welfare Economics.** An examination of the costs and benefits of the provision of public goods and a determination of the optimal levels of public activity. Consideration will be given to the role of government in economic stabilization, including analyses of the current tax system and its alternatives as well as the distribution of the benefits of government expenditures.

**119 — Labor.** Brief history of the labor movement; study of types of unions; the unorganized; questions of the reorganization of work, rank and file revolts, and labor as a factor in national politics.

# Journal of a Microbiologist

**July 12, 1970.** What a depressing experience! Here I am in Dusseldorf on a community action project, and of all things my assignment is the local Altenheim (old folks home) — on the terminal ward. Terminal illness, old age, and senility are depressing enough in any language, but it gets to me even more because of my frustration with the language. Somehow, the “scientific German” that I learned for the Ph.D. exams in microbiology isn’t helping much in communicating with these women. I can change beds and bring bedpans and spoonfeed patients, but that really doesn’t meet the deepest needs of where they are or where I am. Some of them are so sad. Take Frau Pesch, for example, with her toothpick arms and legs. All she does all day long, is sit crosslegged on her bed, stare vacantly, weave back and forth, and chant in a sing-songy voice, “Eins, zwei, drei, mein herz ist frei.” What irony and sadness in the meaning of the words: “One, two, three, my heart is free.” She can no longer communicate with anyone, in any language, because of her mental deterioration. (Even the German nurses seem to write off any thought of talking to her.) My feelings of isolation because of the language barrier seem minimal by comparison.

**July 17.** A fantastic thing happened this morning when I took Frau Pesch her coffee. Feeling empathy with her isolation, I smiled and winked at her as I entered the room. To my amazement she winked back. Then I winked, and then she winked, and then I did — back and forth in a sort of profound alternating exchange. Some spark of her personality is still there — perhaps even some “freedom of heart.” I feel deeply touched, and so frustrated at the agony and sadness that too often goes along with old age.

**August 19.** Tomorrow we leave Düsseldorf for the States. As hard as this experience has been, I feel as if it’s had a profound effect on me. The plight of the elderly is a tremendous social problem — but at another level, it is surely a biological problem as well. If the mechanisms of the whole aging process were better understood, there might be some hope for learning how to control, or manipulate, or at least alleviate some aspects of it.

**October 2.** I’ve been mulling it over a lot since I returned from Germany, and the more I think about it, the more exciting the idea seems. Since most of my research training and experience are in immunology, it might be really worthwhile to study what goes on with the immune response systems during the aging process. I wonder what’s actually been done in the area?

**October 29.** I had a lucky break today. While wandering the bookshelves I ran across a brand new book, *The Immunologic Theory of Aging*. Just glancing through it I could tell that it will be an excellent source of background information, as well as stimulating lots of good ideas for potential research projects. Furthermore, the author, Dr. Roy Walford, is only an hour’s drive away at UCLA medical school.

**December 5.** What a character Dr. Walford is! I’ve been reading a lot of articles by him and have discovered that he has an international reputation for his research in immunology and aging, so I was expecting someone a bit more “proper” and stuffy. When I met him today he was wearing a purple tie-dyed lab coat! And as we talked, I realized that it is sort of symbolic of his independent, highly individualistic nature. He was very encouraging about the research possibilities in this field.

Although people in a lot of laboratories are engaged in immunological research, and many others are studying various aspects of gerontology, there are only two or three places in the country where significant research programs are going on at the interface of *both* these areas. More excitingly, he invited me to spend my sabbatical year working in his lab! His research approach seems to be right down the line of what I'm interested in, and from the way he talks, there are several kinds of projects I could do there which would fit in with his overall research effort. The opportunity to spend a year as part of his research team is really exciting!

**February 10, 1971.** I feel really discouraged tonight. Bless you, Frau Pesch. There is so much to learn and never enough time to do it adequately. I'm trying to build a background in gerontology, review and update my knowledge of immunology, and plan for the research I'll do in Walford's lab next year. I've never done *any* study of gerontology, so that's all new (although from the little I've read, until recently there hasn't been much rigorous experimental work in this field.) And the immunology! Even though my thesis was in this area, and I've continued to be involved with small research programs, the explosive burst of knowledge in this field and the overwhelming number of articles and new concepts make me wonder if I'll *ever* catch up! I wish I could just "saturate" my mind with the literature. It seems as if my best ideas often occur after a session in the library when my mind is spinning around, putting in various proximities the things I've been reading. That all makes it very worthwhile and exciting — but there's just so much . . .

**March 13.** I met with Dr. Walford today, and we talked about the particular research approach I might want to take. Most of his research group are studying mice of different ages in terms of their immunological capacities, as measured by a whole battery of im-

mune reactions. Obviously, the hope is that understanding gained from the study of mice, hamsters, and other experimental animals will be applicable to the reactions and processes involved with aging in humans. I'd like to work in an area that will correlate with his, but that is separate enough to give me a bit of independence and let me develop my own approaches. Fortunately, Walford is an independent enough person himself that he is willing to give me that kind of freedom.

**April 7.** I really like the idea we came up with today! I've learned both from reading and from previous conversations with Walford about recent concepts that implicate two different kinds of lymphocytes in various aspects of the immune response. The so-called "T" cells are those lymphocytes which are derived from the thymus, whereas the "B" cells come from the bone marrow and are independent of the influence of the thymus. The exciting thing about this dichotomy in the immune system is that the thymus is an organ that is known to change radically as an animal ages. It's very large in infants, and becomes progressively small and inconsequential in adults. It seems likely that the "T" cells and various activities associated with them might decline in age whereas the "B" cell activity could remain more constant, and these differences might account for some of the changes seen in aging. It might be worth testing animals of different ages for immunological responses that are known to be associated with either "T" or "B" cell activity.

**May 13.** A lucky break today. Came across a journal article in the library which indicates that a substance from the pokeweed plant, called pokeweed mitogen, seems to selectively stimulate "B" cells to divide. Since we're already aware that another plant cell substance, phytohemagglutinin, is reported to stimulate "T" cells, this may provide a way to recognize the different cell types.

**June 14.** Today I started full time in Walford's lab. I'm going ahead with the project we discussed last spring, taking lymphocytes from hamsters of different ages and testing them with phytohemagglutinin (PHA) and pokeweed mitogen (PWM) to see if there's any age-related difference in the concentration or activity of "T" and "B" cell populations.

I was talking with one of the post-doctoral fellows in the lab about this approach today, and picked up a couple of good ideas from him about techniques which I can use. It's really exciting to have access to so much equipment and to be around so many people who are thinking and working in the same general area.

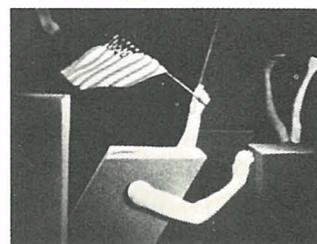
**August 2.** Work is going pretty well, although it always seems to take longer to get the system set up and to grind out the data than one would wish. I hit a couple of minor snags in getting the tissue culture system to work, and then just when everything seemed to be going well, all the cells started dying! After many false starts and attempts to figure out what was happening, I finally discovered

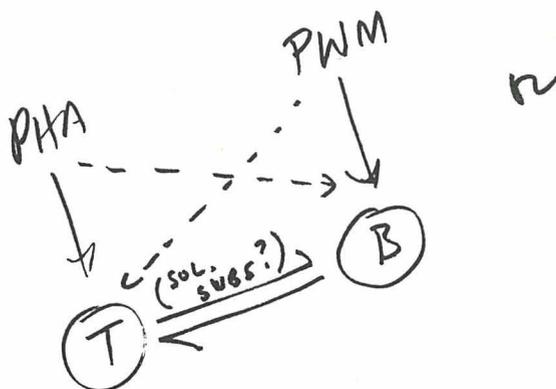
that the problem was the test tubes themselves. These were from a freshly-opened case, and evidently some gas which had been used to sterilize the tubes was still present in high enough concentration to be toxic to the spleen cells. I wish I could get past all these technical problems and start getting the data that may answer some basic questions.

**October 12.** I was thinking about Frau Pesch and some of the other women in the Altenheim today. It's strange how that experience, which was really mostly an emotional one for me, has led to my being here, working in this lab on these kinds of experiments. In many ways the connection is so tenuous. The things I do in the laboratory seem a million miles away from the needs of those women and from the emotional response I had to them last year. I guess there is still in me some hope that if we can more fully understand the biological aspects of aging, then it may be possible to influence or modify (or even control?) some of the undesirable and dehumanizing aspects of growing old.

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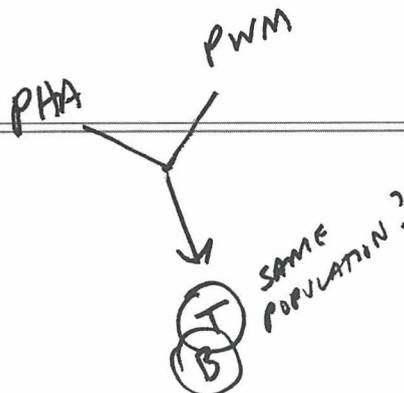
*"Each of us has been through the process of trying to solve a problem . . . thinking we've solved it . . . and seeing it keep breaking down . . . fighting us . . . leading us . . . eluding us . . ."*





**December 8.** I'm getting a lot of confusing data in my studies of the effects of PHA and PWM on lymphocytes. From reports in the literature, I know that PHA should be stimulating the "T" cells and PWM the "B" cells, and that the spleen cell suspensions that I'm testing should contain mixtures of both "T" and "B" cells. But so often when the spleen cells from a given animal show high response to PHA, they also have a high response to PWM. That doesn't really seem logical if two kinds of cells are being independently stimulated by the two chemicals (unless those cell populations are somehow always in equal concentrations, which is really unlikely!).

**January 4, 1972.** I think I finally know how to find out whether the PHA and PWM are acting on the same cells or on two different kinds of cells. A glimpse of it came yesterday afternoon while I was trying to explain the problem to one of the people in the lab, then as I drove to work this morning, I saw how I could set up the experiment. If PHA and PWM are really stimulating the two cell populations independently, then adding them both to the same cell suspension should give additive results. On the other hand, if they are both stimulating the same pool of cells, then I might expect a level of activity less than the sum of what the two chemicals would individually cause. I can hardly wait to try it.



**January 7.** I really got a surprise yesterday! Totally unexpectedly, adding both PHA and PWM together gave an activity much greater than the sum of the two, as if they are somehow acting cooperatively or synergistically. This opens up a whole new area of inquiry which would be fascinating to explore, but there is still lots to be done on the basic question I set out to ask. I find myself caught in a basic tension, which is probably not uncommon for most scientists. On one hand, I want to be flexible enough to go wherever the research takes me — led to the next experiment by the results of the previous one. On the other hand, it's important not to lose sight of my primary purpose, and get caught up in every little diverting side question or eddy. I guess I'd better stick with the main question for now, but at some future time, I'd really like to study these synergistic reactions.

PHA ALONE = 10,000 cpm  
 PWM " = 15,000 cpm  
 PHA + PWM → 84,000 cpm!  
 How? ?

**March 2.** In the last few months I've gathered a lot of basic data on the comparative effects of PHA and PWM on spleen cells from mice and hamsters of different ages. It's really exciting to see the patterns emerging, and it

looks as if there will be some meaningful differences between the three age groups. The original hypothesis, that "T" cell activity should decline with age more sharply than "B" cell activity, seems to be generally true for the hamsters, but in the mice, both the "T" and "B" cell activities drop off sharply in the old animals. I'd like to talk with Walford about the possible interpretations.

TRY LATER:

- (1) DIFF AGES
- (2) THYMUS VS.  
SPLEEN VS.  
LYMPH NODE?
- (3) SUPERNATANTS —  
(ADD IN DIFF  
ORDER — PREINC.)

April 15. I am sitting here trying to write up the results of this study for publication, and I find myself reflecting on the whole paradoxical experience of doing research. In one sense it is a very lonely and private activity. My own ideas, my creative impulse, my self-discipline, my depression when discouragements come, my elation when things seem to be going well — all these are very personal and private. But in other ways, research seems to me to be a highly communal and social phenomenon. The techniques and concepts that I utilize have been developed by others in a long historical progression of the evolution of ideas. And whatever small contributions I may make are important not in themselves, but as they become part of the growing body of knowledge and contribute to further developments in the field. It's paradoxical that the experience that seems so

highly private and individualistic at the same time makes me feel a small part of the much larger whole of human inquiry.

October 13. It's hard to believe that my sabbatical year is over and I'm back in my "other world" at Pitzer. I must admit that I miss the excitement of being part of a research team who are all working in the same area. I'm now trying to investigate the synergy between PHA and PWM, but I find that it's hard to squeeze out enough time — between classes and students and committee meetings and other pressures — to be able to get something done in the lab. Fortunately, a couple of students are interested in learning about immunology, and one is especially eager to do some laboratory research. The Pitzer College Research and Development Committee has awarded a small stipend so that I will be able to continue enough of a research program to keep myself actively stimulated in the area and to have fun at it. The added bonus of being able to work with students, teaching them the techniques and concepts of research, makes it even more enjoyable and worthwhile.

April 13, 1973. The first paper was finally published. It's exciting to see my work in print, but in some ways also very humbling. Seems like such a small contribution, such a small dent in the understanding of the processes of aging, that I set out to investigate. I think of Frau Pesch's chant, "One, two, three, my heart is free." It seems that research goes a bit like that — one, two, three, one, two, three — in a very methodical, step-wise way. Although the results of my experiments often seem far removed from human needs, I'll keep working away at these research problems, hoping that someday our efforts will help lead to greater freedom — of body and mind and heart — for the elderly.

Margaret Mathies

# Home Thoughts From Abroad

Hearing, this June day, the thimethunder  
 of far-off invective and old denunciation  
 lambasting and lambasting the ~~land~~ homeland  
 I think of that ~~brave~~ brave man, Paisley, eyeless in Gage,  
 with a daisy-chain of millstones round his neck;  
 Groping, like blind Samson, for the scapy pillars  
 and geared poles of ~~the~~ in rains and  
 to pull them down on us) in rains and  
 of rhetoric (I like his people and I like his guts,  
 Goes God). I like his gods who always end  
 But I dislike his gods who always end  
 In gun-play. One day, of course, he will be like  
 The old giants of Ireland who had to be  
 reduced to size, quietly shrunken into shape  
 of the wee people' and put out to grass  
 on the hills, or photostatted to get  
 a literate age and filed safely away  
 on the dusty shelves of our memory,  
 remembered like bears or skulls or nouns,  
 a pity, in a way which is why  
 I ~~will~~ preserve him in ink, oak-gall, alcohol

borborygmi of thunders

I like his people  
 (and I like his guts)  
 but I do not like  
 His gods who always  
 end (ignominantly)  
 (in lightning-strokes  
 & gun-play)

(I make one think  
 that death is not worth living for)

followed by his true-blue-blood-bounds

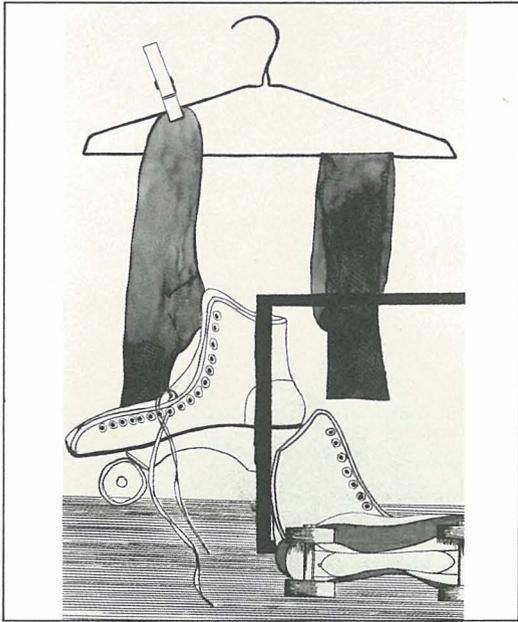
(blood on the heather  
 or the pavement)

or aspic and ~~are~~ <sup>are</sup> but look at it this way -  
 We can't really have giants lumbering  
 all over the place, chattering it up,  
 with flies like toffee, flutes like telegrams  
 and feet like tramcars. So today  
 across the Irish Sea I wave and w  
 well from the bottom of my heart  
 lies bleeding, its ear-drums burst by  
 his drumming. (how) In fond m  
 of his last ~~stand~~ stand, I  
 I dedicate this ~~contraceptive~~ pill  
 to poetry to his unborn followers  
 This bunch of beest-me-roots on

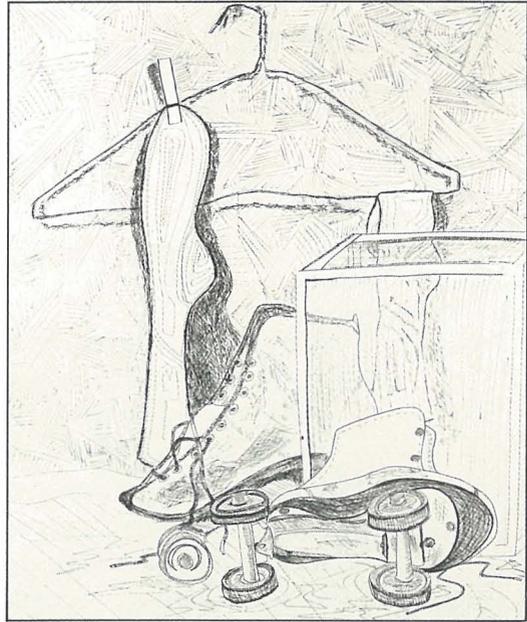
## Home Thoughts From Abroad

Hearing, this June day, the thin thunder  
 Of far-off invective and old denunciation  
 Lambasting and lambegging the homeland,  
 I think of that brave man Paisley, eyeless  
 in Gaza, with a daisy-chain of millstones  
 Round his neck; groping like a blind Samson,  
 For the soapy pillars and greased poles of lightning  
 To pull them down in rains and borborygmic roars  
 Of rhetoric. (There but for the grace of God  
 Goes God.) I like his people and I like his guts,  
 But I dislike his gods who always end  
 In gun-play. Some day, of course, he'll be one  
 With the old giants of Ireland—such as  
 Denis of the Drought, or Iron-Buttocks—  
 Who had at last to be reduced to size,  
 Quietly shrunken into 'wee people'  
 And put out to grass on the hills for good,  
 Minimized like cars or skirts or mums;  
 Photostatted to fit a literate age  
 And filed safely away on the dark shelves  
 Of memory; preserved in ink, oak-gall,  
 Alcohol, aspic, piety, wit. A pity,  
 Perhaps, if it is drama one wants. But,  
 Look at it this way: in this day and age  
 We can't really have giants lumbering  
 All over the place, cluttering it up,  
 With hair like ropes, flutes like telegraph poles,  
 And feet like tramcars, intent only on dogging  
 The fled horse of history and the Boyne.  
 So today across the Irish Sea I wave  
 and wish him well from the bottom of my heart  
 Where truth lies bleeding, its ear-drums burst  
 By the blatter of his hand-me-down talk.  
 In fond memory of his last stand  
 I dedicate this contraceptive pill  
 Of poetry to his unborn followers,  
 And I place  
 This bunch of beget-me-nots on his grave.

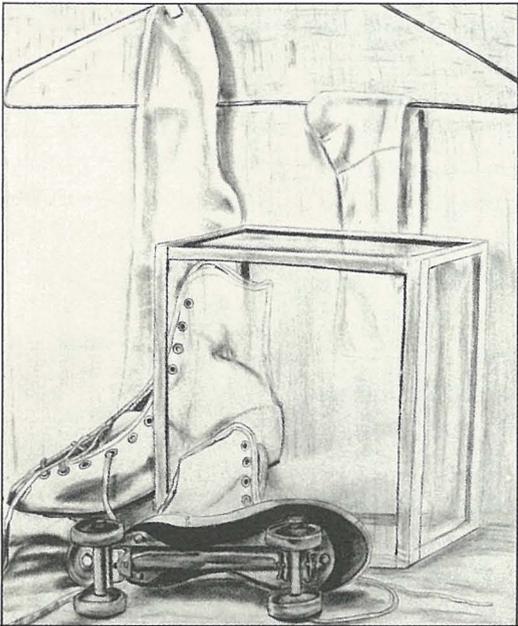
W.R. Rodgers, 1966.



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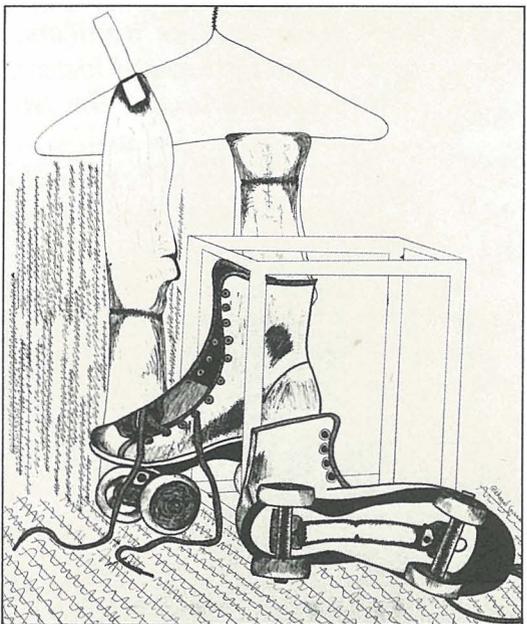


3

Some  
Varieties  
of Human  
Expression



4



5

## Are Heroes Necessary?

“What conditions and personal attitudes have preceded your best creative efforts?”  
“Who was your hero or heroine as a child?”

Wondering just how some of our leaders in various fields arrived at their insights and discoveries, we ventured to ask the above questions of eight men and women from a variety of professions: Three answered as follows:

**Newton N. Minow**, author of *Presidential Television*; Chairman of the Board of ETV, Chicago.

*I think my best creative efforts have occurred when I was with young people—either working with young people, giving a speech before young people, or teaching young people. I find that being around young people has a tendency to make a middle-aged man like me feel more creative.*

*My hero has always been my older brother, who, despite great physical handicaps, has managed to lead a useful, productive life. He has taught me what is really important in life. Outside of my family, my heroes were Edward R. Murrow, Franklin Delano Roosevelt, and Eleanor Roosevelt.*

**Linus Pauling**, holder of two Nobel Prizes, one for chemistry in 1954 and one for peace in 1962; currently Director of the Institute of Orthomolecular Medicine in Menlo Park.

*I gave a talk on creativity at the Third World Congress of Psychiatry in Montreal, about 10 years ago.*

*In that talk I mentioned that I had developed ideas that led to a solution of some problems after I had thought about the problems for a long time, sometimes several years. About 1935 a student of mine, David Harker, asked me how to have good ideas. Twenty-five years later he recalled that I had answered by saying that you have a lot of ideas, and throw away the bad ones.*

*When I attack a new problem, I work hard at it for awhile, trying out the various approaches. If I am not successful, then I may stop work on the problem, except that for*

*some time, several days or even longer, I think about the problem while I am lying in bed, before going to sleep. I believe that in this way I impress it upon my mind, and from then on connect the problem with all new ideas that enter my mind. Sometimes it happens, perhaps years later, that suddenly a new idea enters my conscious mind, and I realize that it is a solution to the problem.*

*I must say that I do not remember having had a hero in my early childhood.*

**Daniel K. Inouye**, U.S. Senator, Hawaii.

*In general, the basic areas in which I have the opportunity to be creative are developing legislative proposals and position statements. To be truly creative, I find that I must first develop a degree of intimacy with the topic—either by having been personally involved before or by taking the time to really learn about the topic.*

*Once I feel familiar with my subject matter, I then seek isolation with my tape recorder or typewriter. When I wrote my 1968 Democratic Convention keynote address, I rented a house. I isolated myself, took a supply of sandwiches and cold drinks, and spent the day writing, swimming in a pool, writing, etc. After eight hours, I had my speech.*

*I did not really have an early childhood hero. I can think of several people, however, who did have a great impact on me. Ms. Helen Keller, for whom nothing was impossible; Father Damien, whose dedication to lepers led to his untimely and agonizing death; and a Honolulu surgeon, Dr. Craig, who once operated on my arm and who was somehow able to share his considerable skills in an open and truly satisfying fashion.*



A handwritten signature of Eli Broad in cursive script. The signature is written in dark ink and is positioned above the printed name and title.

Chairman of the Board  
Pitzer College

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Eli Broad isn't what you'd call a household name. Even at Cinnamon Creek, a new townhome project constructed by Kaufman and Broad, Inc., they probably couldn't place the name *or* the face.

Nor does it matter especially. What *does* matter to one of the occupants, a young teacher, is that he and his family are settled in comfortable new quarters with a pool and other luxuries, and he won't have to take a second job to pay for it.

However much or little they might have in common, for Broad was once a teacher also, the time has long since passed when Eli Broad personally stood at the door and shook hands with buyers of his new homes.

His ideas, innovative at the time of the firm's founding 16 years ago, launched the company into a spectacular home building boom, and led Broad into an upward-spiraling personal fortune.

Although he has translated his ideas into success in the business and financial world, they weren't always so well received. An only child of middle-class parents, not particularly close to anyone, he describes himself as "sort of a rebellious kid in school, always questioning the status quo. In my day, that wasn't very well accepted. In fact, if you weren't careful,

you might find your grade lowered because of it. I can remember suggesting in my government class that we work out a relationship with Russia similar to one we now refer to as 'detente'. I was immediately pounced upon."

Now chairman of the board of his company, no one pounces on his ideas. He's usually a few steps ahead of the next person anyhow, regardless of his position. And according to his secretary, Iris Soane, he seems to know what everyone's job is about. Into his low-keyed barn-wood-paneled office flow executives, lawyers, financial analysts, and public relations people, all selected for their competence and ability to generate ideas.

The average age of the top level staff is 36, and each one is given maximum leeway and autonomy. "Sometimes it backfires", says Broad, "and causes us some embarrassment, but generally it works out very well."

The formula seems to be a meld of creative voltage and willingness, even appetite, for hard work and long hours. Behind the scenes, behind the mild demeanor, Broad is known as a demanding leader who expects almost as much of his staff as he does of himself. They either deliver or get out. His secretary of 10 years is convinced that she's working with a genius who seems to enjoy most of all starting things, getting into a new venture. "It's

business, business, business — quite a rush.” She credits their compatibility in part to the fact they are both “methodical and very organized.”

Broad’s organized turn of mind was a distinct asset when he passed all five parts of the C.P.A. exam at the age of 20. At Michigan State University he was a pre-law student, with heavy emphasis on economics and political science. His impatience to “be successful” led him away from law in favor of accounting, on the advice he says of lawyer friends “who told me that a C.P.A. degree would come in handy should I decide to return to law.” He found it immediately handy and he never went back.

In 1956, Donald Kaufman, an enterprising builder, offered the young accountant working space in a corner of his office in Detroit in exchange for some help with his debits and credits. Several of Broad’s other clients were also builders who knew quite a lot about lath and plaster and little about financing their businesses. In almost all cases they were single-owner or partnership entrepreneurs who ran local, undercapitalized, seat-of-the-pants operations.

Broad had no time to regret his aborted career in law. He quickly appraised the housing situation, both locally and nationally, and found it wanting. “At that time”, he says, “people generally were clothed and had sufficient food, but there was a great need for housing. I believed then as I do now that shelter has a profound effect upon one’s personality.”

In 1958, with a borrowed \$25,000, Kaufman and Broad combined forces and teamed up to build homes. Their market was aimed at the middle to lower end of the income scale that included young teachers, policemen, and blue collar workers. They would include features usually found only in higher priced homes and, keeping in mind the environment beyond the shelter, they would build in wooded areas, along stream beds, and slopes and ridges to avoid the monotony of typical housing developments.

In order to offer these features and yet make a profit, which they did in spades, Broad masterminded the management and financial policies which are still in effect today.

From their first week-end in business, during which they doubled their \$25,000 investment, Kaufman and Broad were a smash hit. Ten dollars invested in the company five years ago would be worth over \$600 today. With Kaufman now retired, Broad holds the controlling interest in the company.

Admittedly better with concepts than with people (“I get very intense, very turned on, and it doesn’t turn off at five, six, or seven”) Broad has relinquished the day-to-day operations to Gene Rosenfeld, president. “He’s a better manager than I am, better with people, and creative.”

In 1968, freed from the everyday concerns of the company, Broad began to lay out a long-range blueprint. “I felt the company could expand and should expand, which we did, into Canada, and eventually into France and Germany, as people became more affluent.” The company is into government-assisted housing, recreational community development, and cable television. Now the largest independently-owned home building company in the nation, it is successful by almost any measure.

Business management experts analyzing the phenomenon call it “creative” and “innovative”. However, regardless of how high the voltage of ideas generated by Broad or his staff, not a move is made without exhaustive research by financial experts, architects, builders, and market men. For Broad, the credo is “meet people, discuss ideas, and have patience.”

Though his associates suggest that Broad may not know much about how a house is actually put together, he does know how it is financed, and he considers himself to be creative in a business and financial sense, and “able to create glamour where it doesn’t appear to exist.”

Now 40, the youthful Broad is taking a

hard look at his life and making an effort to wean himself from his brainchild. "To do what I've done you don't fulfill your obligations to your family and your community, so I'm making a conscientious effort to change my lifestyle."

One concession is that his third floor office at K and B doesn't see him on weekends anymore. He may be on the tennis courts or travelling with his wife, Edythe, and their two teen-age sons. However, when he returns from a trip, he reads all publications, including five daily periodicals which have accumulated in his absence, for he says, "I have a thing about missing something."

Still, his formidable energies and enthusiasms must find directions other than his recent interest in 20th century art; the Federal National Mortgage Corporation and the National Industrial Pollution Control Council. As a child whose family heroes were Winston Churchill and Franklin Roosevelt, he is a close observer of the political scene, and often gives his support to political candidates of mid-road Democratic persuasions.

Two years ago, he learned about Pitzer

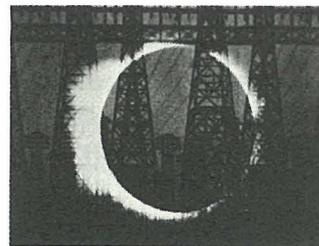
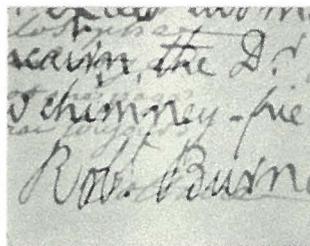
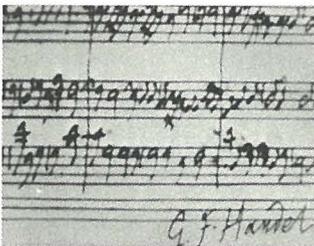
College and accepted an invitation to become a member of the Board of Trustees. This fall he conducted his first meeting as Chairman. It looks as though his reputation for running a tight ship will remain intact. That Pitzer College balanced its budget for the third straight year didn't go unnoticed by Broad, who can recognize another tight ship when he sees it, although his rapport with Robert Atwell, president of the College, goes beyond appreciation for the budgetary prowess that made the condition possible.

Before he accepted the chairmanship of the College, he questioned and probed to such an extent that Atwell says, "He drained me in the stretch of an hour and a half. You cannot come out of a business meeting with him without being impressed — and exhausted."

Now Broad is making the rounds, talking with faculty and staff members, learning first-hand what they do, how the college approaches its problems, and offering suggestions based on his experience and innate ability to size-up a situation. He is still questioning the status quo, and at Pitzer College he is fast becoming a household name.

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*"Imagination is one of the glorious aspects of humanity . . . it is what makes humans human, rather than animals."*



Like the transvestite, the expatriate attempts to live in two distinct worlds but really belongs in only one. As an expatriate for almost eighteen years, I know that no matter how often I change my clothes, I cannot get away from the fact that I was educated in a system which is very different from the one in which I teach. In hubristic moods this can seem an advantage as one can comfortably assume the robe of Tiresias and enlighten those whose experience is more limited. For example, when I am on the other side of the Atlantic I often extol the virtues of the American educational system: its flexibility, its variety, and the prodigal cornucopia of courses to meet every need and suit every taste. Like the American supermarket shopper, the American student is regularly offered what

system are transformed into radical if not revolutionary suggestions. Although I have not succeeded in convincing many of my colleagues of the feasibility of such traditional innovations, I hope there may have been some value in pointing out that there are alternative routes to salvation.

I do not think it is merely perversity that leads me to adopt different strategies on either side of the Atlantic, nor is it simply a middle-of-the-road eclecticism. It is rather that I see the greatest danger to organized education in an institutional rigidity which leads to disillusionment and cynicism. In D.H. Lawrence's *The Rainbow*, Ursula Brangwen in her first year at college sees the professors as "priests initiated into the deep mysteries of life and knowledge," but by her second year they were

## *And I, Tiresias . . . .*

*Knowing oneself doesn't mean reforming oneself.  
Knowing oneself is a roundabout way of finding excuses for oneself.*

Paul Valery

seems like an almost overwhelming choice of brands; in Britain, both supermarket and university offer much less varied fare. More importantly, I will emphasize the admirably democratic nature of American higher education, from the junior college system upwards. In short, I enjoy pointing out to my insular compatriots that their educational system is old-fashioned, elitist, and dull.

However, in Southern California's drier climate I often find myself recommending features of that dull, old-fashioned, elitist system: greater specialization, comprehensive examinations, external examiners, a two-stream system. The difference is that in their journey here such traditional aspects of the British

only "middle-men handling wares they had become so accustomed to that they were oblivious of them," and the college had changed from a temple of learning into "a sham warehouse." The metaphor is perhaps outdated but I am sure the experience is not, and it seems to me that one of the aims of educational planning should be to sustain as much as possible the student's belief in the value of learning to minimize the sources of disillusionment.

If Pitzer College has succeeded to any extent in avoiding the worst faults of academic institutions in this respect it is probably because of two factors: the first is a relative absence of hypocrisy and the second is a willingness to treat each case on its merits. Among

the most attractive features of life at Pitzer has been a readiness to admit that we do not live in the best of all possible worlds combined with a willingness to admit mistakes and failures. This is not a common trait among academic institutions or faculty members; both are apt to stand on their dignity more than is necessary.

Flexibility has also been characteristic of Pitzer from the beginning. This has shown itself not only in such programs as Course Plus, Appalachia, Tuscarora, the travelling semester in France, the anthropological expeditions to Ireland and El Salvador, Santa Fe, interdisciplinary colloquia and the Action program, but also in a willingness to allow students to find their own way to graduation through specially arranged concentrations. As a result, any student who has felt trapped in an uncongenial program has largely had herself or himself to blame. This does not mean that students have been free to do anything they want but they have had great variety of choice and many students have made good use of that opportunity.

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*Like the American supermarket shopper, the American student is regularly offered what seems like an almost overwhelming choice of brands.*

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However, there is still plenty of scope for improvement. Clearly, Pitzer is far below its potential and a number of suggestions have been made regarding future directions the college might take. Some of these proposals would require extensive structural changes in the curriculum and in the organization of the college. Where radical changes are proposed it is often hard to foresee the long-range effects and this can be a source of anxiety particularly for those who are not completely convinced of the benefits in the first place. Rather than attempt a drastic cure at the present stage of Pitzer's development it might be wiser for us to continue to do more or less what we do now but try to do it better. As an illustration of what I mean, here are a few suggestions.

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*Clearly, Pitzer is far below its potential and a number of suggestions have been made regarding future directions the college might take.*

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First of all, we should explore alternative routes to graduation. For several years now I have advocated changing from a 32-course system to one which employed other methods for determining a student's fitness for graduation. I now feel that such a change would be too traumatic for both students and faculty if imposed on the college as a whole but I see no reason why we should not allow individual students to submit proposals for alternative programs which do not require 32 courses for graduation. This is not so much a radical departure from our present practice as an extension of the freedom a student has at present to design a special concentration. Up 'til now, special concentrations have contained the statutory number of courses, but the faculty could allow deviation from that magic figure. There is precedent in the Course Plus Program and the evidence from that program suggests that few students would attempt to take unfair advantage of any concessions. However, the Course Plus Program was a faculty-initiated, faculty-dominated program. A system which allowed students to plan their own programs would encourage more initiative and responsibility on the part of students. I can see this only as an improvement because perhaps the gravest charge that could be leveled against American higher education in general is that it is, potentially if not actually, infantilizing. This is often true even at the level of doctoral programs and it is to the eternal credit of Pitzer's founding president that neither faculty nor students are treated as immature beings whose excesses must be held in check by a paternal administration.

Secondly, I would like to see more of Pitzer's resources put into providing facilities and opportunities for painting, potting, acting, playing a musical instrument, and similar kinds of activities. In fact, opposed as I am to general education requirements (because I feel

"After he has worked, and created, he exposes his work — and anything can happen. He may be accepted, even adulated. But more likely he will be rejected, perhaps reviled . . . or worst of all, ignored."



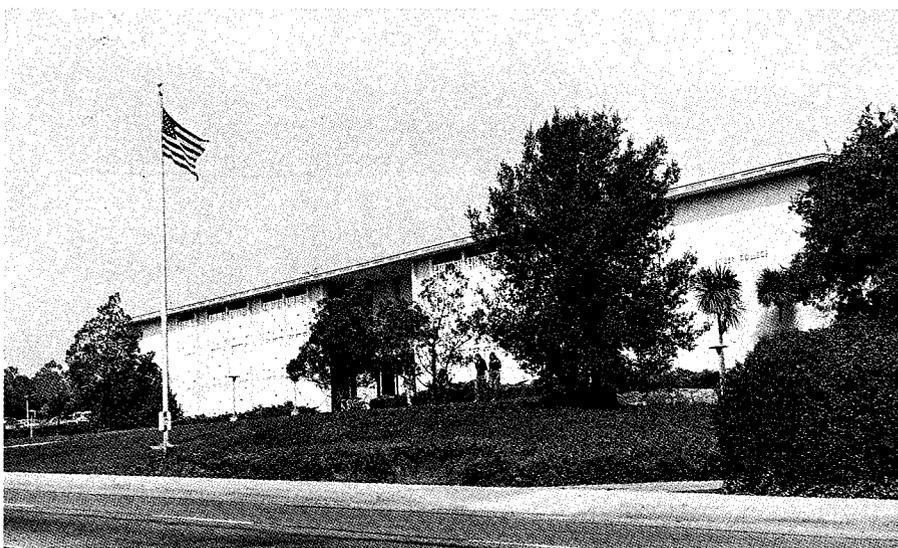
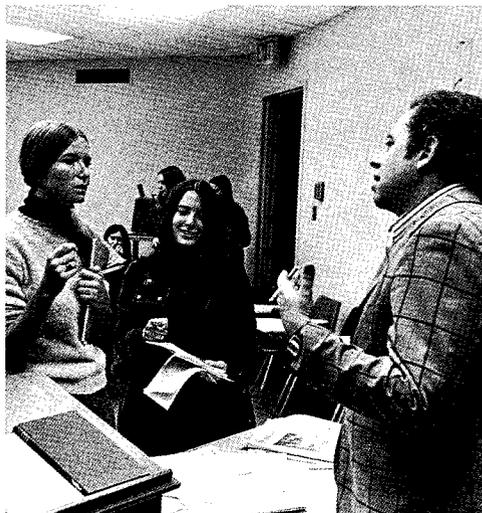
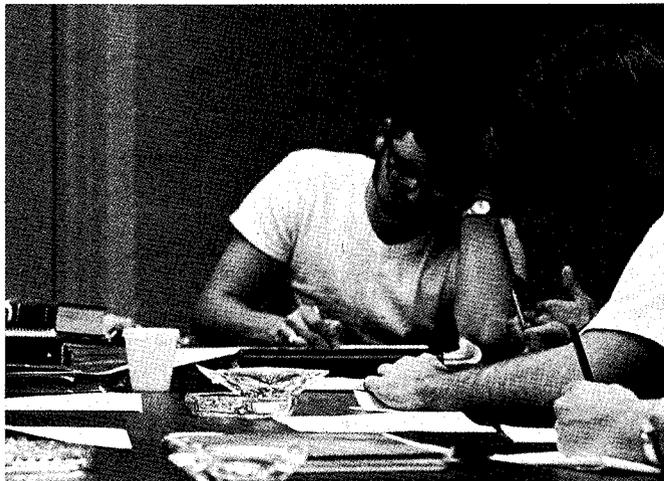
they usually lead to cynicism) one that I would support would be a requirement that all students should try to learn a new skill, a craft of some sort. I suspect it would not be as unpopular as most requirements and it would give many students an excuse to do something they very much want to do. However, part of the problem is that so many of these activities are tied (quite legitimately but constrictingly) to courses and credits. The kind of college I would like to see is one where the provision of facilities for the arts was lavish enough to allow all those who wished to participate to do so without having to register in a course.

This leads on to the third point, which involves time. Even if the facilities were available many students would not have time because of their other commitments. This is a point which has always bothered me here. My own undergraduate education allowed me plenty of free time — time to read, time to play darts in the local pub, time to talk, talk, talk. And I have always agreed with Samuel Butler that "to do great work a man must be very idle as well as very industrious." I would like to see the college try to reduce the amount of time which students and faculty spend in routine activities. One example is class scheduling. There is no obvious reason why all classes should meet for three hours a week — except

that "we've always done it this way." Perhaps some classes should meet six hours a week, others only one hour a week or less. There is nothing to prevent the faculty from reducing the number of hours in the classroom, but we are creatures of habit and often act as if there were rules which prevent us from doing what we are actually free to do. Perhaps it is a convenient excuse for not doing other things which we claim to be prevented from doing.

Finally, I would like to see all of us, faculty, students, administrators, and trustees, less preoccupied with the trappings of education — grades, credits, course loads, work loads, attendance, GPA's and so forth — and more concerned about knowledge and values and creativity. At the beginning of his posthumously published novel *Maurice*, E.M. Forster remarks, "There is a lot to be said for apathy in education," reminding us that there are worse systems than one which allows you freedom to be yourself. Sometimes Pitzer College seems to me too much like the proverbial Jewish mother (found in all societies) anxiously inquiring about mental instead of bodily functions or like the bad cook who keeps opening the oven door to see why the cake is not rising. Perhaps our greatest need is to gain the confidence to trust each other.

Ronald K.S. Macaulay



## PARTICIPATING

President Robert H. Atwell has recently formed a group of interested Southern California business and professional people as a President's Council. The Council has seven charter members who met in October for open, informal discussion.

Plans are being made to expand membership in this honorary, advisory council to at least 10. The purpose of the association will be to work with the president to foster innovative programs at Pitzer. It is a mechanism for developing, reviewing, and paying for creative ideas—to keep Pitzer on the cutting edge of independent higher education.

"We will work almost as a small foundation," Atwell says, "soliciting proposals from faculty. The members of the Council and I will also be free to develop ideas.

"The Council will meet perhaps two or three times a year for the purpose of allocating funds provided by the members and for discussing ways to insure the continued infusion of new ideas into the programs of Pitzer College."

President's Council members pledge to give or raise at least \$1,000 each year for this purpose. One member commented, "I find the Council idea a challenging opportunity, for a modest sum, to feel that I can make some difference in the growth of high-quality private higher education."



Two challenge gifts from Pitzer trustees, totaling \$60,000, were made to launch a special drive for Pitzer's tenth anniversary year. At its December 4 meeting, members of the Board of Trustees agreed to try to match those gifts.

Pitzer was founded in 1963 and opened the doors to its first students in 1964. But the spirit of the latest giving to further strengthen the program was not one of looking back.

Mrs. Frank Nathan, chairman of the Financial Resources Committee, comments that the college has earned esteem. Yet it is still young, still open and flexible, still very much

alive. New friends are being actively identified and informed—and are becoming involved.

"The exciting thing about Pitzer," Mrs. Nathan affirmed, "is that those who would like to join with us can truly get in on the ground floor of a college with an increasingly significant role."

The drive, Dimensions for Decade Two, will seek to strengthen further the financial base of the college. Specific projects for trustees, friends, parents, and alumni include providing scholarships and sponsoring programs in drama, music, communications, a film series, child psychology, and a retraining experience for police.



The Alliance of Pitzer College, a support group of business and professional people from all across the country, is creating a number of internships.

In this program, students are involved in a work-learning experience for which they receive compensation and/or college credit. The program provides a special kind of interaction between the academic and business communities—which are too often at odds. New internships have been arranged this fall in law offices and banks. Favorable reports have come from students involved in this enterprise.

Mr. Arnold Aronson, Executive Vice President of Bullocks, is furthering this project, particularly for students interested in merchandising and marketing.

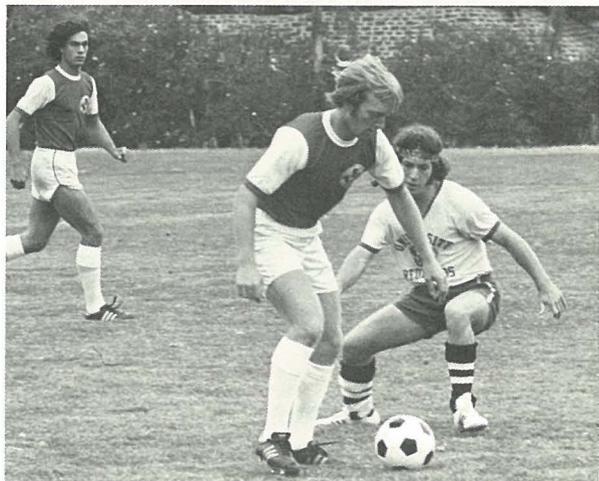
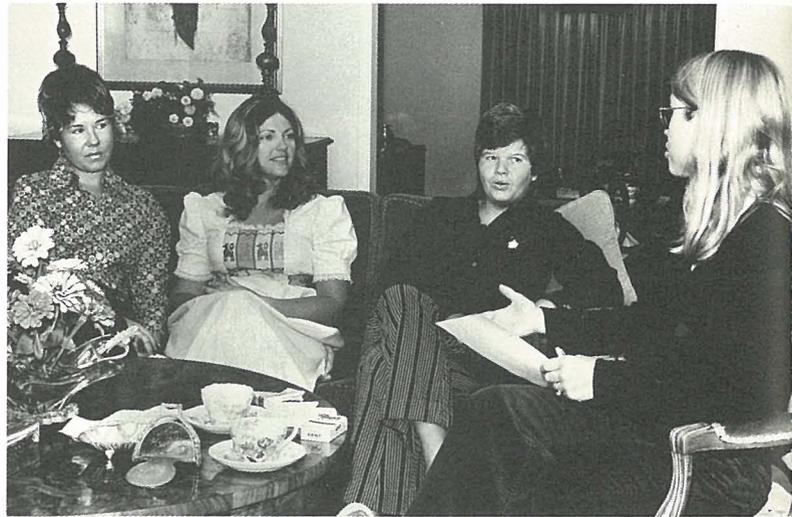
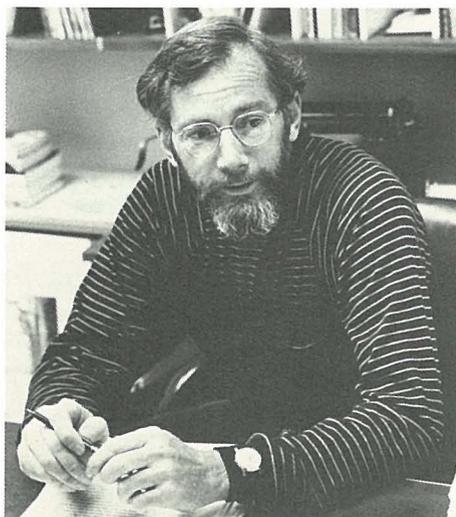
Persons interested in exploring the possibilities of the program (and they need not be in southern California) are urged to contact Mr. John Koizim, student Alliance Officer, on the campus; Ms. Lee Whitham, Alliance Coordinator, in the Development Office; or Dr. William Smith, Alliance President and President of Super Temp Company, 1466 Tulane Road, Claremont, California 91711.

## . . . Community Notes

. . . "Update Weekend," held the first weekend in December, brought "home" about 25 alumni for the purpose of bringing them up to date on the rapidly changing college scene, the needs of present students, and long-range goals of the college. Representing classes from 1968 to 1972, they came from 15 major metropolitan areas, and represented broad professional directions. While on campus, they attended classes, visited professors, and took part in a career conference for Pitzer students.

The experimental project was underwritten by Harold S. Melcher, member of the Pitzer Board of Trustees. "Update Weekend" was Pitzer's first organized attempt to update alumni and to involve them directly in the admissions program.

. . . Paul Shepard, Avery Professor of Natural Philosophy and Human Ecology, presented a lecture, "On the Rights of Non-Human Nature", Sunday, December 9. It was sponsored jointly by Pitzer College and the Honnold Library Society. Author of a number of publications, Shepard's most recent book is *The Tender Carnivore and the Sacred Game*.



. . . The **Pomona-Pitzer soccer team** placed sixth in the National Tournament, held in St. Louis in November. Stephen Glass, Pitzer's Classicist, assisted in coaching the winning team.

. . . Eight Pitzer students were invited to take part in the second **Leakey Memorial Symposium**, "In Search of Man", sponsored by the L.S.B. Leakey Foundation and the California Academy of Sciences December 1 and 2 in San Francisco. All students are majoring in anthropology.

. . . The **Kohoutek Comet Festival**, open to the public, was held on campus January 11 and 12 to observe the Kohoutek Comet and to celebrate the beneficial quality of life. The event began with a costumed mime group and an acrobatic 19th century French street theater group, which paraded through the crowd of students and townspeople. During the two-day celebration, the college hosted a baroque chamber music ensemble; W.D. Snodgrass, Pulitzer Prize winning poet; Occurrence at Owl Creek, a country-western band; jugglers, and other attractions. As a final symbol of involvement in the celebration, everyone planted a sprig of ivy.

. . . Pitzer's **External Studies Program**, among the most ambitious in the nation, lists roughly ten percent of its 750-student population who are earning academic credit for study in other parts of the world. About two dozen students will spend their spring semester in Argentina, Nepal, and France. Another 14 will study in New Mexico and Appalachia. Forty more will be engaged in "external semesters" in other educational institutions here and abroad.

The program has been expanded in response to students' needs for alternative educational experiences off campus, and by providing direct contact and interchange with a different culture, enhances the students' understanding and motivation. Additionally, the

program extends the practical value of Pitzer's emphasis on the social and behavioral sciences.

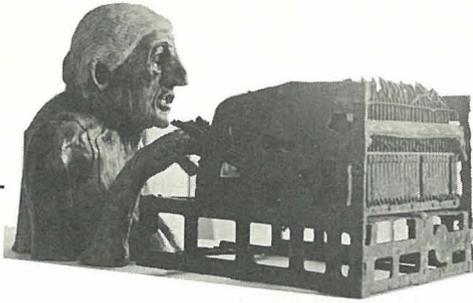
. . . A **lecture on human creativity** followed by a question and answer session took place on the Pitzer campus in December, with guest Anthony Storr leading the discussion. Storr is the author of *The Dynamics of Creativity and Human Aggression*. The event was arranged through the efforts of both Pitzer and Scripps College.

. . . The **American Conservatory Theater**, normally housed in San Francisco, will bring its productions to Garrison Theater of The Claremont Colleges for its first season in Southern California in seven years. Paul Gregory, noted stage and film director, has been appointed artistic consultant at the colleges. The first production will be "John Brown's Body", starring Agnes Moorehead. Said Gregory, "By originating as well as hosting quality theatrical events, the colleges can enrich the experience of their students while making a major contribution to theater throughout the area."

. . . A **thematic living unit in Mead Hall**, based on an interest in political studies, is the outcome of a plan offered last year by several students who believed that a thematic living suite would provide an optimum learning environment. This year, eight freshmen and eight upper division men and women, most of whom are concentrating in political studies, are taking courses, many designed in consultation with their advisor, Lucian Marquis, Professor of Political Studies, and other professors. Classes are held in the living suites, in professors' homes, and in conventional classrooms, and are supplemented by outside lectures and movies. "Think Papers" based on discussions of various topics will be prepared and shared with the community at the end of the year.

. . . A memorial scholarship fund has been established in memory of **Katie Lawson**, class of '73, who was killed last August. A committee is presently working on disbursement policy.





## LETTERS

Dear Editor:

A recent issue of *Town and Country* magazine lists Pitzer among the top colleges in the country. Does it really have that kind of reputation?

Mrs. H. Belcoe  
Waltham, Texas

*(Yes, and we wish you'd asked sooner. Ed.)*

Dear Editor:

As one of the millions of citizens who are thoroughly disgusted with the morality and ethics of our so-called leaders, I'd like to say that John Vasconcellos in his article, "Education for What?" offers a ray of hope.

Mr. John D. Witsun  
New York, N.Y.

*(We agree. Ed.)*

Dear Editor:

I just got around to reading last spring's issue of *The Participant*. I found it languishing under a pile of other magazines — *Natural History*, *Saturday Review*, and *Hotter 'n Snuff and Slicker 'n Slime Fiddling*.

James Dickey, I love you!  
Mary Lee Williams  
San Francisco

*(The line forms 'way over there. Ed.)*

Dear Participant:

Please take my name off your mailing list. I don't know how I got on it in the first place. Thanks.

F.L. Donald  
Albuquerque

*(Okay, but you may miss something! Ed.)*

Designed and edited by Virginia Rauch. Photographs by Arthur Dubinsky, Saul Bass and Associates, Inc. and Kaiser Aluminum and Chemical Corp. Drawings on p. 16 from students in an elementary drawing class at San Bernardino Valley College; Instructor, Katie Selke. 1, P. Sperry; 2, D. Cornia; 3, D. Bo- canegra; 4, W. Anderson; 5, R. Garcia. Sculpture on p. 28 by Jennifer Jaffe.