

George Bailey

...George Bailey's office...all right. Let me begin by asking you how long you've been here.

It seems to me that I've been at Columbia since forever. I began my relationship with Columbia, I think it was in spring of 1967. A friend of mine by the name of David Bridell was a student here in the Photography Department and I had just, I had just had a long series of jobs out of high school. I got out of high school in 1964, 1965. I thought I was going to get drafted. I didn't get drafted, my eyes were too bad, so I started looking, asking about—I was an art student, I was an art major in high school. I attended the Art Institute for six months on a kind of a scholarship and after that was over I thought I'd go down to Loop College. Actually, yeah, I was in Loop College studying design, 2D design, drawing, and painting, something of that nature. And I was living with this woman who later became my wife. And she knew David, and she and David were great friends. And she was saying, "You got to get your ass back to school. You got to make something of yourself." And so David said, "You should try out Columbia." And I did. I came down.

Was he connected with Columbia?

He was just a student. And I liked him, he had vision. I used to go to his house and watch movies about the Olympics. Who was it that made the movies? I want to say Leni Riefenstahl. So he was a Leni Riefenstahl freak. He knew all the history; he knew all the history of the Russian filmmakers, the first editors, the first greats. I think

there was another movie he liked, Alexander [Nevsky], Potemkin. In 1967 he would be interested in that stuff. And being of an artistic bit that was intriguing to me, "Why is this guy interested in Italian movies?"

So 1967, I took one class at Columbia. And the next year I got a job. I got another job; I was an orderly at Passavant Hospital in the psych unit, which is pretty interesting. Then I started doing a lot of writing; became a writing major at Columbia. So this year's intriguing to me because this is 1968, the following year was the Democratic Convention. A lot of people came to Chicago in 1968. I met—Columbia became sort of a hub for a lot of that activity.

Really? Tell me about that.

Well, I mean, mainly because it was a place of inquiry, true inquiry. Students who attended Columbia at that time had some sense of social responsibility, just this incredible sense of social responsibility. They were aware, I mean, we were aware that this was an incredible time, if you would. Things were really changing. And we were sure to admit, but there was a lot of political activity around the war in Vietnam, of course the Civil Rights Movement. And there were all kinds of local social movements: Black Panthers, boy, there were lots of things I forgot. I continued to just try to make art. I did go to Washington for the March on Washington. Got a ride; got some guys who were working at the hospital who were orderlies there. Someone borrowed a bus and about six of us, two nurses, got into a car and drove all the way to D.C.

When was this?

This was during the March on Washington.

In '63?

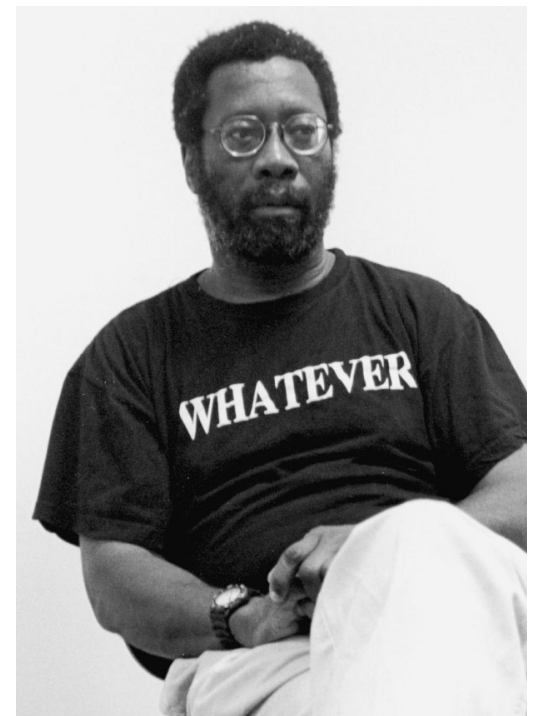
No, no, to end the war, the march to end the war. So it was pretty active.

And this was sort of the atmosphere at Columbia?

Yeah, yeah, yes, I would say, and also the administration shared. Lou was a part of that.

Active in the beginning?

Yeah, I think so. Lou was active in the beginning. I can't remember. And he was quite a figure I think. Kids really looked at him for, I think, guidance. And there were a lot of figures at Columbia who were, especially the artists, they were know in their fields: Thaine Lyman, Television; there was John Schultz, who headed up the Writing Department; and Bill Russo, Music Department. And their names were currency out in the community.



All right, we're back. I bet this will work better.
I bet it will too.

Tell me whom you studied with.
Well boy, that's...

Some of these big names, did you study with any of them?

I studied with—I had classes with Gwendolyn Brooks. I had a class with Don Lee, who is now Hakeem Magudi. I had classes with Harriet Worth, Tom Cottle, I had classes with Caroline Rogers, she's a writer, Darlene Blackburn, and she's a dancer. Of course I had classes with...

Estelle Denise?

...yeah. Took dance classes. Had a class with Bill Russo and I actually sang in the chorus for one of the rock operas, a couple, three of them.

Wow, no specialization here.
No, I was a serious dilettante.

Now, were you usual among the Columbia students?

No. Well, you know, a lot of the students really knew what they wanted, I didn't. I just didn't. I came into college—like a lot of Columbia students—first generation college graduate, first in my family to graduate from college. And that was why—a lot of kids that came to Columbia were the first in their families. I came to understand what it meant to be a non-traditional student in the late '60s, early '70s. There was a real political kind of discussion about the needs of non-traditional students. And I found myself among that needful group in terms of what an open admissions college meant as compared to a school that, in my way of thinking, selected, tested people. And I must admit, at

first I thought that Columbia was—not running a game, but I didn't understand the mission of the College until a little later, until I really got further along as a junior. I began to see that an open admissions college really had an incredible mission. There's a lot more responsibility in some ways than, say, a college that selected people by virtue of portfolio grades or tests.

Has the meaning of that changed?

I think a discussion around it is always good in intents. I think right now—not to go too far away from your first question about the teachers—I think currently because of demographics, there's a demographic shift here, especially in comparison to the demographics of my undergraduate career which was a lot of black kids; inner-city black kids, inner city white kids, and south suburban white kids. But it was primarily, initially, a lot of black kids. Now it's primarily transfer kids, mostly whites, a lot of suburban kids, mostly white, and also a lot of city kids. Columbia remains, for me...

There we go...

Harry Bouras. Harry Bouras for me was... I was reading a book called *The Doors of Perception* by, I think it was Aldous Huxley, but I wanted to really talk about Harry because I think in some ways he really pushed me. He used to say to me, "Bailey, you look at me like you doubt me all the time. Stop like that." Hey, look at this black kid up here: he just got into school, he's probably the first one in his family, and he's doubting me. Sometimes I didn't know how to take that. So outside the class he'd say—and he would say the most outrageous things. "What are you

doing wearing those fag pants?" because I was wearing tight pants. "Can you breathe in those pants? I know you're a good kid but I see you carrying your guitar around all the time. Can you play that thing?" And he was always pushing me in a fun-type way. But he talked about some of the most amazing subjects. He'd combine politics and art and history in a way that was just... explosive. It was magic. I think that was—to me, he personified what Columbia was about during that time, when Columbia was really beginning to grow as a school. To me, he was the quintessential Columbia teacher. And that was intriguing to me, Renaissance-man kind of stance: painter, poet, intellectual. And I've been trying to push the College to have a Harry Bouras perspective because to me he's one of the, one of our, founding ideological teachers.

Ideological in what sense?
Well, he, I mean...

Are you thinking about where the College is going?

Yeah, because he believed in the whole ideological moving class structure sharing borders. Harry's very—I don't know much about his background, his background is that he's pretty well off, and that he was able to share borders with a lot of different people from different classes. He was able to fork out who he was, his sensibilities. In respect to other people's sensibilities, they were trying to grab the gold ream that Harry was dispensing. That's what we thought, Harry was just this dispenser of an incredible reservoir, incredible treasury of knowledge, of information. To me, that was the ideology of the College's educational stance. Here's this institution propped out in an

urban setting where there are all these traditional schools that are not serving the kind of audience that's going in. Harry always reminded me of the quintessential Columbia teacher who was able to use his own background, which was probably upper-middle class, to not belittle kids who were struggling, sort of bring them up. And that was always fascinating to me. That was my take on it. It could be I could have been wrong. And since I've talked to other people about this view, people have concurred that that's what Harry was about.

Now you said that these, you mentioned these "non-traditional students" a couple of times. If you were a non-traditional was there another place you could have gone, felt comfortable, gotten in, or was Columbia the only one, or were there others? I think that—I didn't know of any. I went the junior college route. I also took one course at Roosevelt in philosophy and it was pretty interesting. I felt more comfortable at the junior college but there was something about Columbia, something about the climate of the time, the people, the sensibilities, the vision, the practicality. The concreteness of a lot of these people and this seemingly amorphous, kind of vague atmosphere of art; there were really concrete people here, people who were actually in the world doing things, taking pictures, making videos, making movies, going on shoots. There was two guys who worked for Ebony magazine, Tyrone Cobb and another guy, and they were going all over the world but they were also in my classroom. So we had these black guys that—I grew up on the Near North Side down by Old Town, but it never occurred to me that I'd be in an environment where people were making art that

I would see in the magazine and then have these people in the classroom. So when I'd open up Jet magazine, Ebony magazine, I saw photographs by Tyrone Cobb and, I think he changed his name, got a more arrogant name, so...

Now you say some people who came to Columbia, some students knew exactly what they wanted to do. Tell me a little about that. I knew—I don't remember what it means now, but I was—at that time I was in a company with several people who were experienced here, who thought they were going to become television engineers, and they did. And there was one woman, I don't remember her name but I have her picture somewhere at home, but she started out as a freshman, was very focused, was a class leader, because during that time there was an organization of black students who were the radicals, I guess, she organized a trip to Howard University. So we took one of the first video cameras and video monitors to Howard University. The thing fell apart, we broke it, sort of damaged it, but we went to Howard University to interview Tony Brown who was the chair of the communications department. We wanted to do an interview about blacks in the media, the role of blacks in the media because it was just an—this explosion was just beginning, video, it was very new and the role of the media of politics and life. But this woman had a clarity and organizational skills that really—one of the deans, I think his name was Hubert Davis, pulled us together. And she didn't go but she organized and she was a tutor of sorts. She just went straight through her four years and later on she got a job at something like

Spokane, Washington for a little while, then she moved to Philadelphia, and ultimately she moved to Washington D.C. and got a job out there.

So what did Harry Bouras and all these interesting courses mean to student life back in the day? Was it important to somebody like that?

I think so, because I think that students in my undergraduate years wanted content. We were really interested in wide content, really interested in expanding ourselves and what we did about the world. Because I think a lot of students saw this as a wonderful opportunity to, first of all, better ourselves, to expand ourselves, and to kind of make the world a better place, kind of that hokey, hokey-ism of the '60s. And there are a lot of students, people now when I receive the alumni bulletin, I see their names sometimes and I remember some of these people who were real straight-shooters, real focused, who went on to become prominent people and make contributions to their community, to the large community also.

So the rather untraditional approach to things and atmosphere at Columbia, a significant knowledge of non-traditional students who—I don't know if they became traditional students, but moved on.

Yeah, I guess I thought about non-traditional students because I saw myself as one. I guess if I applied myself I could have achieved something in a traditional school, a traditional university. But I won't know that now because I've had this experience, it's been a lovely experience to have been involved in. But I also think that students who were in these "traditional"

schools when they came to Columbia, they saw what they didn't see at their schools, and they really did. And to some degree I think that they also were, in some ways, better than students that matriculated, better to exploit their resources. I see a great deal of—Columbia attracts a large population of transfers, and at graduation I'm often struck by I don't know any of these kids, I see very few of them in the freshman year, they transfer in as sophomores or juniors. And then sometimes I see those kids that started out as freshmen with a two to four year career. But I'm seeing more and more transfer students.

Why is that?

Well, I think that's because there's just a whole new trend. I think that the traditional schools have in some way come around to Columbia. Because I see all over the Chicago area, schools like DePaul and Northwestern, and other schools, they are developing communications majors, entrepreneurial communications majors, so Columbia's been doing that; that's how the College started out. I think the perception is that these colleges didn't view that as a valid educational pedagogy but now they do. I think it's linked to communications media, the impact of communications, and our culture. There's also a lot of money in it. And colleges have to stay solvent.

When did it start happening, the transition? Is there a particular time or date?

I think we started getting more transfer students when we expanded, when we bought the first building, the 600 building. We were getting—it just steamrolled, gathered momentum. And when the other building was purchased, the Wabash building was

purchased, then we really began to see a shift in demographics, a real shift in demographics. That's my view on it because I noticed stuff like that and I taught courses to a lot of freshmen. And slowly, over the years, the complexion of my classroom changed. It was always surprising to me to be in a classroom without a person of color because that's what Columbia, you know, is about. So now I go into the classroom and I swear that there are absolutely no people of color in these classrooms. And it's interesting.

I know the feeling... Let me go back to your career for a second. You were a student here until when?

I graduated in—I took time off, I took two semesters off—I think 1973. Actually 1974, summer of '73, but I think I didn't get my degree until the following year. I was teaching at a school on the South Side, a school for emotionally disturbed children, because I thought I was going to go into special education. I started getting myself prepared to get certified. I took courses at Northeastern Illinois University: methods courses, reading, language arts, teaching emotionally disturbed children, or "exceptional children" as they were called then. And then I—that was after graduation, I didn't really know, I got this BA, I got married in 1970 and I stopped thinking about school for a while and just focused on my therapeutic classroom, teaching on the South Side. But then John Schultz offered me a job, one class teaching Story Workshop.

Now, did you study with him?

Yeah, I did. I had written, I had a couple of short stories published in the College anthology, Story

Workshop anthologies. And John Schultz offered me a job, I can't remember what year it is but it was probably...

So you were still working?

Oh yeah. I had two jobs. I was working out on the South Side with my kids during the daytime. In the evening, one evening a week, I'd come down town to teach a Fiction I workshop.

Tell me about your routine. What was it like to be teaching a single course while you worked another job?

The Story Workshop approach was a method. I'd been introduced to the method in 1968, so I had a lot of teachers and they would apply their own style to it, but in essence there was a template of things covered, a script if you will. And I found it useful sometimes and then later on I moved away from it. But during the time that I was teaching the course, I read a great deal, I read a great deal of fiction because I had to read the books that I assigned and that reading sort of analagous to other reading. Plus I was reading student texts and commenting on the student text, learning how to do conferences with students. So I really liked it and it was not really a great burden because I was in love with it. I found two jobs that helped each other out. Because working in a therapeutic classroom with seven children, it was just seven kids I had in my class, my job was to create a sense of security, create a social environment. I worked with a psychiatrist, a wonderful person, Dr. [Insejutiz], a really famous psychiatrist. I got to read a lot of interior work, interior human evolution stories just by looking at her journals and she would recommend readings. I read all of Bruno Bettelheim and all of those other people and a lot of stories, a lot of

psychological stories that I later came to realize helped, to talk to students: character and plot and setting. We talked about obsession, hate and love... but I thought that I was able to talk about it in a way that was connected. I was into this stuff, it was raw. And I was into raw feel all the time because these kids, what they brought to class was real, and though there were some private things that I couldn't talk about specifically, specific kids, I could talk about it in general. So that was a pretty big area I'm still trying to process.

That's interesting. Interesting combination.

Yeah, and actually I found that working with people is like food for me. I discovered that it's something that I liked, it's something that helped me establish a real sense of rapport with these people. It made me able to make demands of these people but in sort of a questioning, challenging, growing environment. And that's been useful. I'm still working at that: How do you push kids, how do you push students into—that's a Harryism, push people towards stuff. Because you don't always know what's best for you. Some people who have gone through things know what's best sometimes. And it's not that you're going to make them do it, it's just that you're going to strongly encourage in a kind of gentle, nudging way.

So you were teaching in '75, one course, and you continued that: two jobs, one course here?

Ultimately, in I think about 1977, 1978, I was offered an adjunct position. There was an adjunct category here at Columbia.

Really? And what did that mean? Adjunct meant that you could—adjunct is like part-timers right now. It meant that I taught three

classes. And I decided to quit my full-time job because I was really in love with this stuff and I taught three classes. And I started teaching classes other than fiction. I started teaching classes like language, English usage, because I think the Fiction Department saw that there was a need to teach structure and grammar in their own way, in their own perception of it.

What is that like? I know what it's like to sit down and study contractions and commas but...

Well, I taught a course called English Usage for several semesters here during the time that I was teaching fiction, during the time that I was actually working in the English Department. And the rationale for that class came out of the need to help students with structure. I know I had a need because my writing was just in control of me. So I had a double purpose. I wanted to understand these end-statements, what they meant, what the end-markers mean in a sentence and what... when I studied grammar to teach, I did it within the context of sentence combining which is, I think for me, one of the most useful ways of teaching grammar and sentence structure, sentence combining. And I started reading about it during the '70s because that was a part of the whole move towards transformation of grammar, you know, the writing process had crumbled. So then I began to read journalism, teach journalism. I became a member of NTCE and started reading about three or four journals and tried reading grammar tracks, the history of grammar.

Some other time I want to talk to you about this, teach grammar, because I have a problem with

badgering my youngest students, but I don't want to badger them. Now its function is rules we must follow...

I think of it as a question of how you think about the subject as much as any—how you communicate, and I had no idea.

It is style. To me, grammar is style. Especially when you look at the end-markers and how you use end-markers in there. There's some prescribed ways, prescribed ways that you can use end-markers. You can be quite inventive with end-markers too. I look at other writers, I look at William Faulkner who people say, "Get outta here! You can't write for shit. What kind of sentence is this?" And then other writers whose work is translated like Claude T. Monroe who was inspired by William Faulkner. The guy would write sentences two pages long. There's a parenthetical and you look for where the parenthetical closes and you go nuts. I was teaching three courses, branching out, beginning to—if not question Story Workshop, the approach, beginning to find my own stroke as a teacher, beginning to make my own pedagogical statements, curriculum, and I was involved in developing a course called Oral Traditions in Writing which allowed me, gave me the opportunity to give classes above Lorus. I essentially taught using Yan Bromden's book Folklore, some elements of folklore. And in this course I had students revisit some of the folkloric poems, proverbs, superstitions, folk tales, folk songs, and to sort of look at it. Actually, now that I think about it now, it was for me the burgeoning ideas for multiculturalism, multicultural studies. So I developed that course out of the Fiction Department: Oral Traditions: Writings in America and English Usage, those

two courses. And, boy, that was a time when—it's actually bitter-sweet because I knew, I mean, people don't talk about this much around here for a lot of reasons, there's a lot of hurt. Several faculty members here worked in the Fiction Department. And I think that split occurred in 1985 so I'm jumping ahead. A lot of things conspired to bring about the split. One was, I guess, the notion of academic freedom. The base of it was academic freedom. Larry Heinemann used to work and he was one of the driving forces who forged a manifesto with, I think there were eight points, twelve points, I don't remember, I have that paper somewhere buried, deeply. I just think that the whole event was a sickening event that could have lent the College a deeper understanding of who the hell we are, how do we intend to educate kids. I think that the pedagogical discussion that could've arisen from that could maybe not have been evasive and personal, but well, it really got to be that. And I do think that had there been some provisions made forthright, if they had been willing to talk about that, to look at personal things and to look at curricular pedagogical methodology and you can look at all of those.

What are some of the pedagogical issues here? You said before there was an issue of academic freedom in all this but what, pedagogically, is at stake?

Well, here you have a method, John Schultz's method. Which I can say there are a lot of beneficial parts of that. And that method, in some ways, continued to be a part of it, my vision as a teacher. But it's just another method. There are a lot of other approaches. And so given that, a lot of people felt that there should have been a more conducive

environment for other methods along with that method. So the pedagogical implications for me stemmed from a desire to, as an educator, to expand where there are no restrictions because it's all your capacity, it's all your desire to expand your knowledge, your uptake of the world. So I thought that in some ways the way that the argument presented itself as a result of the split, that what was being argued for was the method, by those who argued for the method, the Fiction Writing people. And the people who argued, I think that a lot of things being argued were around an eight point manifesto. But I think that some of the pedagogical things that were missed was to, when we began to talk about: How do we view teaching and learning primarily, how do we view critique of texts, and how do we view the writing process, the universe of the historical universe, and how do we view all of the things that people do in universities all over the country in another key? Do I want to try it with just one key? A lot of people benefited from playing that chord, playing that key, but there are other keys on the piano. So that's the way I viewed it. And I just, no one wanted to investigate that. There was kind of a rush to clean the salt.

Get past that administrative need person?
Get past it.

Do you think those issues still need to be brought up again or, what's happened to those issues in the College?

Well, my view, I think it's a sub-text, I think it's a subliminal discussion going on here. I think that you see an English Department that has growth but doesn't have a major. Kids leave

here because there's no English major. They leave. I mean, four of my best students left, because we don't have—they go to DePaul. I can't understand why they don't have an English major. And this is not about my rant about why we don't have an English major but that's part of it. But one of the things that's interesting to me is here, in some ways, the Fiction Department and the English Department are kind of doing similar things but we don't sit down at the table. I think there was one effort we made to do that and we were talking about it a little in the conference today. Actually, Randy's running the—Randy just did an excellent job running the academic affairs committee where there's the Freedmont Fiction Minor, for Fiction Writing, English, and Journalism, you know, come together. I think that those are the kinds of things we need. More concrete things like that, more instances where we can get together and talk about...writing. It's crazy, it makes me wonder why—there's a history, too, that allows us to stay apart.

Some of the fresh new things, you think that's going to change or make changes?

Oh yeah, I'm sure. I think that...

Sounds like one instance.

I think, well, time. The time it takes to change something, I don't think there will ever be a time unless something happened so these two departments will feel close to one another. I don't think that will happen because there's a real chilliness between the members of these two departments. There is kind of a—you know, you do the dance, you do what's expected of you, say hello, but some of the members of the Fiction Department, namely Gary Johnson, thinks he's in our

department, we both have been writing in these departments now. But we have been congenial, we say hello, you know, friendly. But we don't have a kind of linkage scholarship, collegiate or dialogue, we don't have that. I mean, that ain't happening. And I think that that's not happening.

Tell me, we got up to about the mid '80s here and we don't have a lot of time left on this tape.

Tell me about your vision of education. Has it changed with your experience here?

Well, my vision of education is—I think it's really linked to this College a great deal. Because I came here at a time in my life when a lot was going on in the world and the world was kind of upside-down, late '60s, early '70s. And I think my vision of education is that if you get a chance you gotta use it. If you get a chance to be a part of the dialogue, come to the table. I think that that's what Columbia's about, it creates a chance to get to the chair at the table. Fundamentally, that's what it was for me as an undergraduate student. It opened the door for—here are a certain set of operations, if you get them under your belt there's a good chance that you can access operations. Which is to say, Columbia is a place that teaches you how to teach yourself. And that's why my vision of education is that education should—the education that you go through is not just some static kind of continuum. It leads you to spring-load yourself to the next power and to the next power and to the next power. And a good amount of my vision of education is one of constant inquiry, constant pressing against the membrane, pushing the envelope, challenging myself as a teacher, listening to how my

students are challenging me, and making some adjustments, knowing my limitations.

Has time changed your vision?

Yeah. In a lot of ways I come back to some of the tenets of teaching, which is to say I think in the '70s we all went through a kind of a, you know, we did things for a lot of reasons we didn't understand. We are not back-bases, I'm not saying that, but I think that what I've begun to do is to really reassess a lot of my first notions about teaching and that assessment takes me to looking at foundational texts, some foundational reading, especially in rhetoric and in writing and in composition theory, and in creative writing. That's how I came to all this, creative writing. I'm really interested in the links between the disciplines. I think that the disciplines are just fragmented. And I think that's political and economical, it really doesn't give students service to fragment the disciplines. Here at Columbia there's a war going on with—that's political writing so I hope you bear with it—the majors department and other departments. That's one way of looking at it. The majors departments have traditionally viewed the liberal ed. departments as support departments, supporting the majors. Increasingly the liberal ed. departments, the general education departments see themselves as a discipline in their own way. So now you see a great muscling up in the departments to exert themselves.

What accounts for that change in view? Is it that these departments have grown, or that the students want something different, or what?

I think it's the growth. I think we're coming back to the notion, we're asking ourselves the question: What is a well-educated person?

And traditionally a well-educated person, no matter how technologically specified we get, a well educated person is a person who is able to teach themselves. And that somehow is related to strong general education, philosophy, humanities, arts, not so much the technical arts. The technical arts, the technique is a part of that. Columbia has been driven, its success remains that it is driven by niche marketing, a niche market where it could provide a product that trains students hands-on, to go back out into the workplace, train them in the media arts, handling state of the art equipment. And that will remain its strong suit. Because in other words, there's another part of that, it's humanizing and supplements that brought in those kids. It set the question: What kind of kid do you want behind the camera or behind the microphone? Do you want just a technocrat, a technician, or do you want a technician that's also an artist that's a humanist that's also a philosopher? Which would you rather have?

What have been basically the biggest events—I don't know if we have enough time left here—the most important events that we talked about, the split in the departments, some of the most important events to the College as a whole, going back to you first coming here.

I think the recognition that we are a real player in the academic universe in the Midwest, perhaps even in the United States. That it's serious players, the teachers are serious, they come here, they bring a love, a passion, an expertise to their work. And for me to be a part of that, I still don't think it's happening. I mean, I'll be very blunt with you, I came from an

environment where I didn't think I'd get this far. I mean, most, a lot of my friends are dead. So education, for me, is always a cultural confrontation. I mean, if you come from a place where education is valued but some part of you a sin in the educational racket, you always have to—when you go home, you're viewed as the other. So being able to see that evolution and to be a part of it, it's really electric for me. I'm always electrified. So I love coming to work. I'm in love with it, all the time.

So you were talking about kind of an institution recognition?

And the teachers here, you have this vacillating view of this is a real college, this is not a real college. This is a real college. This is a real bona fide, certified place to be. It has stature. And people didn't always feel that way.

Is there a time you can sort of point to, a time period...

I think when the College made the first move from 540, the building downtown. And since that time the collective consciousness of the College is not look back, just go on, and it's accelerating. So egress from that place. So it's taken on a lot of other passengers, credibility, stature, accountability. And accountability is very good. I think that the College, really for me, is going to help other institutions with the notions of accountability. Educated kids who are, I mean, they're traditional students but there was a time when Columbia saw itself going after non-traditional students, so that definition's been broadened too; who are the non-traditional students? Another thing has also been the development of...