INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in “sectioning” the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from “photographs” if essential to the understanding of the dissertation. Silver prints of “photographs” may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms
300 North Zeeb Road
Ann Arbor, Michigan 48106
RUSSELL, Burton Lester, 1930-
THE UTILIZATION AS DRAMATIC MATERIAL OF
INFORMATION ON THE RELIGIOUSLY ORIENTED,
LIBERAL ARTS COLLEGE: A REPORT AND
A PLAY.

The Ohio State University, Ph.D., 1974
Theater

Xerox University Microfilms, Ann Arbor, Michigan 48106

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.
THE UTILIZATION AS DRAMATIC MATERIAL
OF INFORMATION ON THE RELIGIOUSLY
ORIENTED, LIBERAL ARTS COLLEGE:
A REPORT AND A PLAY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Burton Lester Russell, B.A., M.A.

* * * * *

The Ohio State University
1974

Reading Committee
Roy H. Bowen
John C. Morrow
Rolf Soellner

Approved By

Roy H. Bowen
Adviser
Department of Theatre
ACKNOWLEDGEMENTS

I wish to express my gratitude to John Morrow and Rolf Soellner, two fine teachers and gentlemen, and above all, to Roy Bowen, the most influential mentor of my career.

To my wife Janice I owe "the debt immense of endless gratitude."
VITA

1958 . . . B.A., University of Northern Iowa, Cedar Falls, Iowa

1957-1959 . Teacher, English and Speech, Humboldt High School, Humboldt, Iowa

1961-1964 . Assistant Professor, Department of Speech and Theatre, Tarkio College, Tarkio, Missouri

1963 . . . M.A., State University of Iowa, Iowa City, Iowa

1964-1967 . Instructor, Department of Speech and Theatre, Kent State University, Ashtabula, Ohio

1968 . . . Director of Family Plays, Department of Theatre, The Ohio State University, Columbus, Ohio

1968-1973 . Lecturer, Division of Comparative Literature, The Ohio State University, Columbus, Ohio

1974 . . . Ph.D., Department of Theatre, The Ohio State University, Columbus, Ohio

PUBLICATIONS


# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. HIGHER EDUCATION IN THE INDUSTRIAL ERA</td>
<td>10</td>
</tr>
<tr>
<td>II. THE COLLEGE AS BUSINESS</td>
<td>69</td>
</tr>
<tr>
<td>III. APPROACHING THE PLAY</td>
<td>101</td>
</tr>
<tr>
<td>PILLARS AND POMP: A PLAY IN THREE ACTS</td>
<td>125</td>
</tr>
<tr>
<td>APPENDIX: A PROJECTION ON REVISIONS</td>
<td>285</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>295</td>
</tr>
</tbody>
</table>
INTRODUCTION

The following study has as its purpose the indication of one particular method for working through the process of writing a play. The writer does not present this study as an accomplished playwright, but rather as a person who aspires to playwriting and who is learning the procedures for this kind of creative endeavor. One discovery that he has made is that the completion of a playable, stage-worthy drama not only requires that a good deal of time be expended in writing and re-writing but also that an extended period of antecedent time be devoted to finding and learning the play's subject matter. If the content of the play has anything to do with events or developments that are at all historical, this will mean that the author becomes involved with formal research and study as well. Few playwrights, however, ever reveal their research as such or show how they have adapted the product of their study to the art work. This is understandable, of course, since the purpose of such research is directed toward the writing of a play and not toward the presentation of a formal study. Still, there appears to be value in offering the content of research and conclusions about preparatory work along with the play. Discussions on play analysis, on the methodology of play-
writing, on a writer's background or his approach to writing, and on the adaptation of a non-theatrical work into a play are all important for indicating certain things about the craft of playwriting, but the need exists for revealing how a variety of researched sources and experiences culminate in a drama. This study is an attempt at one such revelation.

The content of the study is in two parts. The first part will consist of a report on those materials and experiences that were researched for the play's background and will discuss some of the ways in which they are used in the play's composition, and the second part will consist of the playscript itself and a projection on its revisions. The drama generally tells the story of a small church-related, liberal arts college being forced to relinquish its traditional style of existence to a contemporary, more business-like way of life. Because certain events of the drama are based upon developments that actually took place in two different colleges--the information about one coming from the author's experience and the information about the other from his research--and because the fate of the drama's college is indicative of certain characteristics of the transformation of American higher education throughout the industrial era, portions of the first part will deal respectively with the specific illustrations and with selected facts and theories on the history of higher learning in this country.
One reason the author has elected to write a play about the transformation of the institution that provides the drama's setting is because he has always believed there is something dramatically spectacular in the developing events of one social order giving way to another. Certain inherent dramatic values are always obvious in any play depicting significant social change, whether the change is shown as the fiery revolution of Danton's Death or as the quiet metamorphosis of The Cherry Orchard. There is, for example, the element of conflict created by those characters who would hold on to the established order and those who would build a new one. Allegiances of the involved personalities to one side or the other help in delineating characters and in giving them variety. Social change must also deal with themes that are important and universal, for people look to tradition or to revolution for reasons they consider philosophic or religious. Even the idea of change itself demands attention as a universal experience, for no one is immune to the vicissitudes of time, to the mutations that must be tolerated in even the most constant of life styles, or to the ageing process. Above all, social transformation becomes dramatically interesting by its very nature, for the action thereof must move from one point to another, and in such development there are necessarily rising and falling actions, crises and climaxes, and other attributes essential to theatrical storytelling. Finally, there is in the depic-
tion of social change the all-important element of suspense
--both that of plot, which has to do with the uncertainty
and concern about the development, and that of form, which
has to do with the aesthetic experience which is not complete
until the play arrives at its final moment and the total
meaning of its form or structure becomes evident. This writ­
er has found that the evolution of American higher education
through the century following the Civil War is an illustra­
tion of social change that reflects the transformation of a
whole society and that examples of this change as they are
found in the conversion of selected traditional colleges are
characterized with dramatic interest and value.

The declension of the religiously oriented, liberal
arts college, which for more than two hundred years had been
the American way of higher education, and the rise of the
professional and vocational schools to educational dominance,
which has come about throughout our industrial era, have not
been, however, altogether revolutionary or spectacular. This
academic transmutation has occurred primarily as an evolution­
ary process that began when a society growing progressively
industrial made demands for greater practical training of
its young people and when its government responded to these
demands by providing the means wherein professional and voca­
tional schools could be established. And it reached near­
completion nearly one hundred years later when the new col­
leges and universities began educating more students than
the traditional schools. If there were revolutionary and dramatically spectacular moments in this history, they probably occurred as small ones in the individual schools of traditional orientation that were forced by the pressures of the new movement either to close their doors or to change their basic nature.

The small church-related college struggling to preserve certain religious and educational practices while the growing influence of business and industry continues to nullify or destroy these traditions appears to be the proper environment for making a dramatic statement about the transformation of American higher education. It presents, first of all, a scene that has been played out many times in reality, giving the story plausibility and representational value. It also allows for the collection of appropriate characters--those working for change and those opposing it--within a common and controlled setting. This seems especially important, for it is in this way that motivations can be more closely examined and more thoroughly displayed, that conflicts can be intensified, and that the action can be worked out organically. It would be possible to write a play about the general evolution of education in this nation with the sweep of an epic-style drama, and even though this would permit the use of more historical facts and would offer a better perspective of the whole historical process, this writer finds himself artistically limited for such a task.
Moreover, when dealing with the complexities of human emotions, there is something to be said for the limitations of time and space. Lillian Hellman, for example, probably says what she has to say about the changes of Southern society following the Civil War more effectively by setting *The Little Foxes* in the living room of the Giddens home and within the time period of three weeks than had she written an historical drama spanning a period of forty years. The first requisite of any play, of course, is that it be as interesting as the author can make it, and whatever historical value it may have must be incidental to this. This writer felt that the purpose of interest was best served by setting his play in a small liberal arts college in the Midwest and with a story time line of one academic year.

Nonetheless, the history of American higher education through the industrial period does have some bearing on the play's composition. Not only has information about this period helped in motivating the writing, but the action of the drama is defined somewhat in terms of those antecedent events that have, in reality, put colleges like the one presented by the play in similar circumstances. For this reason the first chapter of the following report will trace those events that selected historians have found significant about the growing influence of business and industry in higher education and, consequently, about the decline of the religiously oriented, liberal arts college. Some effort will be made
to describe the traditional college as it existed during the pre-industrial period—which is generally recognized as the era beginning with the settlement of the Colonies and ending with the Civil War—and to discuss theories on its origins. Statistical data and opinions of various writers will be used to estimate the rate and degree of the decline of the traditional college in American higher education. Particular attention will be directed to those events and forces of business and industry that have been cited by historians as the most influential in the fortunes of higher learning, especially as these forces have helped to determine the fate of the religiously oriented, liberal arts college. This part of the chapter will be concerned with such matters as the role of the government as it has reinforced the business influence, the rise of industrially oriented forms of higher education such as the university, the graduate school, and the community college, and the methods used by industry to bring pressure to bear directly on higher learning. The internal and qualitative changes that took place in the traditional colleges as they attempted to adjust to new social demands will also be considered. Some attention will be given to the rise of scientism, materialism, and secularism in American society, these being corollary phenomena of industrialization and assisting in bringing about the decline of traditional learning and the growth of the professional and vocational schools. Although the first chapter has as its purpose
the objective presentation of facts and opinions about the transformation of American higher education in the industrial era, certain examples of critical commentary by other writers on these historical developments will be offered.

The second chapter will discuss, as an elaborated illustration of the way a church-related college can be affected by the climate and practices of the business world, one segment of the history of Parsons College, a one-time Presbyterian school that received national recognition in the 1950's and 1960's when it was able to increase its size at an unprecedented rate by making bold employment of methods generally believed to be unorthodox for institutions of higher learning. Information about this school has been included, first of all, because there is a substantial amount of material available on its development and demise, and, secondly, because certain of its policies as practiced by its president during its period of rapid growth have become a part of the play that follows. This chapter will emphasize the manner in which Parsons adopted business-like methods in promotion and profit-making which made it a dramatic—if not realistic—example of the way the traditional schools made adjustments to the modern, industrial world and which altered their natures. Some attention will be paid to those educational practices by Parsons that served, at least somewhat, the business goals of the school. The discussion will generally revolve around an outline for the college's opera-
tion that has been called the Parsons Plan, which was devised and used quite effectively by its president. Finally, this section will point out those reasons for which Parsons cannot be cited as typifying in all ways the manner in which the traditional schools underwent alterations of purpose and character, especially as the college lost its accreditation as a result of adjustments and was eventually forced to close. The real value of the information contained in this chapter lies in its limited use as a model for the drama included in the second part.

The third chapter will discuss the ways in which the content of the report has been implemented for the play's composition. Because the personality of the president of Parsons College, Millard Roberts, has been used to some extent in fashioning the lead character of the drama, additional facts will detail his characteristics as an administrator. Part of this discussion will deal with his problems with his detractors and with the events which brought about his release at Parsons. The biblical story on King Ahab's confiscation of Naboth's vineyard will be cited as a source assisting in the development of the play's plot structure and theme. The author's own experience as a teacher in a church-related college will be explained as a significant contribution to the drama's content. Finally, the last chapter will discuss those limitations and difficulties realized in the utilization of researched materials for playwriting.
CHAPTER I

HIGHER EDUCATION IN THE INDUSTRIAL ERA

The decline of the church-related, liberal arts colleges in the history of American higher education has been continuous and obvious. From 1636, when the General Court of Massachusetts allocated funds for the founding of Harvard College, to 1862, when Congress passed the Morrill Act to finance the building of land grant universities throughout the United States, 182 permanent colleges had been established, and 175 (96 per cent) of these were schools of denominational affiliation. 1 "American higher education," we are told, "was essentially Protestant church-related higher education." 2 By 1962, one hundred years later, institutions of higher learning in the United States had grown to number 2,100, but only 817 (39 per cent of these colleges and universities were associated with religious bodies. 3 Of greater significance is the fact that church-related schools were

---


2 Ibid.

teaching only 18.7 per cent of the college population by this time, with the Protestant church-related colleges constituting only somewhat over 25 per cent of all higher education institutions and claiming only about 15 per cent of total degree-credit enrollments. Moreover, the erosion of religious concern and emphasis in these church-related schools had become so apparent that one critic concluded "The church-related college does not exist."

It is also easily recognized that while American higher education had continued to lose its religious orientation through the century following the passage of the Morrill Act, it fell increasingly under the influence of business and industrial forces. This influence was generally quite evident and direct, but it was subtle and indirect as well, with its complexity ranging from the heavy-handed ministrations of the collegiate benefactors to the more complicated effects of finance capitalism. Indeed, the influence can even be called oceanic when one considers the great industrialization of America from the time of the Civil War onward, for

4Ibid., pp. 5-6
5Pfnister, op. cit., p. 81.
education was certainly carried along with the tide of social transformation. Joel H. Spring speaks of this social transformation and one of its effects when he writes,

The philosophy of the corporate state upon which modern institutions were built was formed during a transitional period in history in the late nineteenth and early twentieth centuries. . . a bridge between a traditional agrarian America of independent yeomen and a future dependent on cooperative activities in large-scale industries and vast urban areas. . . One effect of this changing concept of social organization was the abandonment of a definition of individualism that stressed independence for a definition that included self-sacrifice and cooperation . . . In education this changing image of society resulted in stressing the teaching of social cooperation and group work.9

This new and corporate socialization of our country permeated, as we will see, innumerable areas of American life, and factors of educational change that might be judged as unrelated to business and industry can be seen, upon close examination, as a part of the whole phenomenon.

An interesting corollary that can be observed here, and one significant to the purpose of this study, is the way some critics have found the institutions of higher education to be "businesses"--or under more severe criticism, "factories"--unto themselves. As early as 1927, Alfred North Whitehead observed that the universities were being treated "according to the rules and policies which apply to the familiar busi-

ness corporations." Another sees educational administration as a copy of corporation administration. Jacques Barzun regrets the invasion of the colleges by agents of the professions who were interested only in training the student in a "tangible salable skill," and Clark Kerr finds higher education a part of the "knowledge industry," or "The production, distribution, and consumption of 'knowledge' in all its forms," which is said to account for 29 per cent of the gross national product by the early 1960's.

What the railroads did for the second half of the last century and the automobile for the first half of this century may be done for the second half of this century by the knowledge industry: that is, to serve as the focal point for national growth. And the university is the center of the knowledge process.

If it is true that the corporation image and purposes were projected onto the institutions of higher learning and that higher education during the hundred years following the Civil War could be evaluated, above all, in economic terms, then it

---


14 Ibid.
would appear that the influence of business and industry had become virtually complete.

One must be careful, however, about making higher education totally the "victim" of business and industrial influences. For one thing the relationship between the two kinds of institutions probably was not so unilateral or monolithic to afford such effect. In so complex a development as American business and education, the association was bound to have been extremely dynamic. There are historians who believe, for example, that "higher education in America is in the stream of liberal learning that arose in Europe during the Middle Ages and has flowed continuously to the present."\(^{15}\) Allowing such belief some credence would reject the idea of education's complete conquest by business and industry, and might even mean that the students who left the colleges and universities for the society beyond carried an orientation that found effect in all areas, including that of business.

There were, of course, educators throughout the educational system who swore to the autonomy of their schools or, at least, of their disciplines. This study does not propose to comprehensively explore the many relationships that existed between higher education and business and industry during the period discussed or to make conclusions about the general extent and nature of all relationships, but it does intend

to show some evidence of the effect of America's developing business and industry on the nation's religiously oriented, liberal arts colleges.

All writers discussing the association of business and higher education seem to agree that the industrialization of the United States, beginning with or just after the Civil War period, did indeed become a factor in the transformation of American higher learning; at least this writer found no one who believes that business was ineffectual in this respect. Joel H. Spring, for example, believes industrialization to be the most important catalyst for changing the nature of education from its pre-Civil War character:

Since 1900 the power of schooling has tended to be in the hands of businessmen, political leaders, and professional educators who have been instrumental in the development of the modern corporate state.¹⁶

Others, such as Richard Hofstadter and C. DeWitt Hardy, find such factors as the rise of the universities at work, but they do recognize that business had its hand in the process:

The old-time college, with its intimate linkage with the church, had doubtless been limited by its sectarianism and its outworn dogmas. But it had been based upon the notion that a man's education and his intellectual life were fundamental parts of his character and his spiritual being... The new university education was dynamic and community-centered; but the "Community" too often meant nothing more than business and technology... There was more practicality, but practicality was too frequently interpreted in its crassest terms as mere vocationalism.¹⁷

¹⁶Spring, op. cit., p. 149.

¹⁷Hofstadter and Hardy, op. cit., pp. 36-37.
Whether the transmutation of old-time to new-time is called "vocationalism," "secularization," "laitization," or even "vulgarization," educational historians always note that a change took place and that business, to one degree or another, did play a part.

Unfortunately, any description of the effect of business and industry on higher education can never be thorough. Industrialization in America, as has been noted, had to do with the transformation of a whole society, and an exhaustive investigation would have to consider changes at all economic, political, social, cultural, and spiritual levels. The variables become astronomically complex. Descriptions about what higher education has been changed into—the size and variegation of the whole institution—has and continues to fill volumes. Even accounts of what higher education has been changed from—the religiously oriented, liberal arts college—are found lacking in precise explication. We are told, for example, that the pre-industrial colleges "were local growths, and each was a law to itself. There was no general plan, nor were there any national standards."18 Many of these institutions are believed to have been little more than high schools,19 and 80 per cent of those founded before


the Civil War had folded by 1932.\textsuperscript{20} Although financial stringency was the biggest reason for the demise of these schools, "Fire was a particular danger, and more than one tiny college--often only a single building--went up in smoke to final doom."\textsuperscript{21} Destruction, in one form or another, became a part of the transformation, and records on many of the early colleges are nonexistent. One must recognize, then, those difficulties that inhibit a comprehensive assessment of the industrial influence in higher education and those limitations that prevent a wholly accurate account on the nature of the old schools. Despite the difficulties and limitations, however, writers and historians do seem to be in agreement about a number of significant facts and theories on the history of American higher education and on the business and industrial orientation of the institutions following the Civil War.

The religious influence in American higher learning from its beginnings to the late 19th century is accepted as being extremely significant. Ninety-six per cent of the colleges existed in denominational affiliation, and even though George Schmidt warns that the churches were often "loath to accept financial responsibility for their cultural offspring,"\textsuperscript{22} we know they were important in founding and direct-

\textsuperscript{20}Wicke, \textit{op. cit.}, p. 5.
\textsuperscript{21}\textit{Ibid.}, p. 6.
\textsuperscript{22}Schmidt, \textit{op. cit.}, p. 34.
ing the early schools. In the cradle areas of higher education, for example, we find the Congregational bodies predominant in founding colleges in New England and the Presbyterian in New Jersey and Pennsylvania. The purposes stated for the establishment of the pioneer colleges almost always reveal religious intentions. Harvard College, the oldest and possibly the most influential of all pre-industrial schools, was instituted "to advance Learning and perpetuate it to Posterity; dreading to leave an illiterate Ministry to the Churches, when our present Ministers shall lie in the Dust." In fact the most important vocational value for the pre-industrial colleges lay in the training of ministers, lawyers, and "gentlemen." One of the chief purposes of American colleges, declared Noah Webster, was "to reclaim and evangelize the miserable children of Adam," and John H. Shipherd, principal founder of Oberlin, went to the Western Reserve to save the people from "rum, brandy, gin and whiskey. . . Romanists, Athiests, Deists, Universalists, and all classes of God's enemies." There was, to be sure,

23Ibid., p. 29.


26Schmidt, op. cit., pp. 35-36.
a missionary spirit inherent in the establishment of America's pioneer colleges, especially as they were founded in the South and the Midwest. The Eastern schools were built on ecclesiastical foundations, and these institutions became the models for those schools that were to appear in the wake of the Westward Movement.

The religious orientation of the pre-Civil War colleges is further evidenced in recorded curriculums that show some sort of religious studies listed along with the fundamental liberal arts courses and, even more significantly, in the fact that the majority of teachers were clergymen and nine out of ten presidents were theologians. In addition to his duties as the chief or sole administrator, the president usually taught the philosophical and theological subjects in these schools, and he conducted the chapel, the compulsory and "venerable rite of an all-college religious service." We can assume that the teachers and administrators did the most in establishing and maintaining a religious bias in pre-industrial higher education, for whatever they taught, they were likely to teach from a sectarian point-of-view, keeping the function of the school some-

---

28 Schmidt, op. cit., p. 35.
29 Ibid., p. 104.
30 Ibid., p. 191.
what compatible with the founding purposes.

Another consideration to be made when evaluating the religious orientation of the early schools is the belief that they were kept alive, when they were, by "religious zeal and community loyalty."\textsuperscript{31} We are told "American colleges were local and provincial in character,"\textsuperscript{32} and the small school in a provincial locale would likely participate in any fundamentally religious leanings its community might hold. In addition, extra-curricular energies were yet to be directed into such channels as fraternities and athletics, and revival meetings and religious convocations became a part of student activities programs.\textsuperscript{33} The environment, as well as the curriculums of pre-industrial schools, had religious tones.

Most of the American colleges prior to the Civil War, then, were founded by and affiliated with religious denominations, supported by churches and local communities, and staffed and managed by clerics. The respective natures of their religious demeanor was probably various and generally determined by the religious personalities of the respective churches, communities, and educational personnel. If the old


\textsuperscript{32}Schmidt, Liberal Arts College, p. 6.

\textsuperscript{33}Wicke, op. cit., p. 81.
American college was, as Schmidt believes, "the lengthened shadow of the president," then this man was probably the principal determinant of the school's religious character.

In spite of these religious characteristics and penchants, historians seem more inclined to identify the pre-industrial colleges as "liberal arts" colleges than as "religiously oriented" or "church-related" colleges. This may be due to the fact that these schools offered curriculums that can be traced to the European liberal arts tradition, even though there seems to be a lack of agreement and explicitness about what were the purposes and spirit of the liberal arts education. Some disagreement also exists about the origin of the liberal arts tradition, or at least about that part of the tradition that can be said to have been influential of higher education in the United States. Campbel Stewart finds that this influence goes back to Grecian origins:

It is true that the term 'Liberal Arts' was not used until the end of the last century, but the pedigree was and is there, and intellectual respectability of the line has to be admitted...we must recognize at once that the liberal arts rose as a spring 2500 years ago and that as this spring broadened it has wound its way through nearly twenty centuries of the Christian era...but only in the last 300 years and especially in the last 150 being joined by any other tributaries at all.35

Concerning the American curriculum, he states,

34 Schmidt, Liberal Arts College, p. 104.

35 Stewart, op. cit., p. 917.
When Harvard was founded in 1636 the subjects studied were almost exactly the seven named by Martianus Capella at the beginning of the 5th century A.D. . The dialectic of the medieval university had been replaced by the linguistic and literary emphasis of the 17th century. In fact the early American colleges may be said to have taught the trivium (grammar, rhetoric, and logic) to their undergraduates.  

George Schmidt believes the liberal curriculum to be something salvaged from the wreckage of the Roman Empire and to which the three philosophies of Aristotle were added in the Middle Ages, Greek in the 15th century, mathematics in the 17th century, and science in the 18th century, and that "It was at this stage in its development that the liberal curriculum reached America." Another source places liberal arts origins in the Middle Ages, where the curriculum included arithmetic, geometry, astronomy, grammar, rhetoric, logic, and music. Hofstadter and Hardy emphasize the English influence and contend the tradition worked in the following way in American higher education:

At the time of the colonization of America, the English college, which served as the model for American colleges, offered a course consisting of the medieval liberal arts (except music), the reformed philosophy of Aristotle, and studies in classical Latin, Greek, and Hebrew, all of which were subordinate to religious aims. The American college curriculum before the Civil War consisted chiefly of studies in Latin, Greek, mathematics, logic, and

---

36 Ibid., p. 918.  

37 Schmidt, Liberal Arts College, pp. 238-39.  

moral philosophy, with occasional smatterings of Hebrew and rather elementary physics and astronomy.39

The English influence was, of course, the most immediate, and however distant into the past liberal education might be traced, the American schools must have been affected more in this way than in any other. At any event the liberal tradition, in one form or another, did cross the Atlantic, and its effect--along with that of the church--can be seen in the curriculums of this country's pioneer colleges.

In the early days of the pre-industrial era, while the colleges were generally confined to the eastern area of the country, the student is reported to have worked out his scholarly career by studying Latin, Greek, Hebrew, logic, and rhetoric the first year; Greek, Hebrew, logic, and natural philosophy the second; mental and moral philosophy the third; and the review of classical languages, with an introduction to mathematics, the fourth year.40 Toward the end of the era--during the "heyday of the college"--the curricular program appears to have taken on some elaboration:

Freshmen and sophomores spent by far the largest amount of their time in class translating Latin and Greek classics and acquiring, it was fondly hoped, a disciplined mind and a free spirit in the process. The remainder of the program of the two lower years was made up of mathematics, rhetoric, and natural philosophy--lectures on the rudiments of physics and chemistry. In the junior and senior years the

39Hofstadter and Hardy, op. cit., pp. 10-11.

40Brown and Mayhew, op. cit., p. 21.
classics tapered off to give way to increasing amounts of logic, metaphysics, ethics, and polemical lectures on the evidences of Christianity. Smatterings of modern foreign languages, history, political economy, zoology, and geology rounded out the program.41

Like the religious orientation of the individual colleges, the curriculum of each may have been determined most by the background and training of the teachers and the college president. Nonetheless, there does seem to be a certain amount of uniformity manifested in curricular listings by various historians; rhetoric, logic, Greek, Latin, and some form of religious studies seem to have been basic educational fare, with science and mathematics as subjacent offerings. The colleges which sprang up in America's hinterland following the Westward Movement, explains one writer, were replicas of the Eastern colleges and exhibited an "astonishing sameness."42 If this is true, then the above information can be accepted for defining, in general, the liberal arts curriculum of the early colleges.

Less easily defined than the classical tradition of the curriculums or even than the religious orientation of the schools are the practical values and purposes assigned to the early religiously oriented, liberal arts colleges. Though graduating students generally went forth into the world to become ministers, lawyers, and even physicians, higher educa-

41Schmidt, Liberal Arts College, p. 45.

42Ibid., p. 44.
tion was not intended "to be training for a vocation or profession but rather preparation for a fuller, richer, more enlightened life." The definition of such an education, then, is almost always given in rather lofty, abstract terms. Schmidt believes that

In all ages the pursuit of the liberal arts has meant the attempt of men to discover, by the free use of their faculties, something of the nature and meaning of the universe, man's place in it, and the highest values to which human life can attain.

That this kind of education was ever intended to be democratic or was ever practiced by people from all classes has aroused some debate. Its purpose, insists one writer, can be found in its Latin definition--"The arts becoming to a free man"--and in this respect, "the liberal arts are rooted in freedom, not privilege." However, several sources note the liberal education was the "gentleman's education," meaning either that its emphasis was not on professional or vocational training or that its opportunities were generally restricted to the privileged. "The liberal arts," claims one historian, "was the minority study appropriate to an aristocracy, no matter what claims were made about its value as a general training of the mind." This, on the other hand,


44 Schmidt, Liberal Arts College, p. 43.

45 Griswold, op. cit., p. 11

46 Stewart, op. cit., p. 924.
is refuted by another who asserts the liberal arts schools were places where young people of a variety of backgrounds and prospective professions came together to participate in a common tradition and learning. Yet another explains that "Although they grew out of an aristocratic tradition, they came to provide the means of social and economic mobility to the children of families of limited education and limited means." However democratic liberal learning might have been, most often we find its values and purposes recognized through such phrases as "education for character" and "search for truth," and it is not until the age of industry that higher learning is given practical goals and that its worth is calculated in the practical terms of career preparation and increased earning power.

Until the Civil War American higher education could be identified as religiously oriented by way of its church affiliations and its clerical faculties, and it continued in the European liberal arts tradition by way of its curriculum of classical studies and its emphasis on character building. That it should change through the century following the Civil War and become generally characterized by its emphasis on professional and vocational training and by its service to an industrialized society appears to have been

47Hofstadter and Hardy, op. cit., p. 37.
48Wicke, op. cit., v.
49Ibid., p. 29.
inevitable. The growth of business and industry had become so spectacular by the end of the 19th century that the United States had emerged as the world's greatest example of economic development:

When the Civil War began, the United States was still a primarily agricultural country; its industrial output, while important and increasing, did not approach that of major European powers. By the end of the century the nation had become far and away the colossus among the world's manufacturers, dwarfing the production of such countries as Great Britain and Germany.50

The created colossus was too powerful and encompassing for the religiously oriented, liberal arts colleges to escape, and the "vulgarization of higher education" was realized.51

What appears to have been the most direct and effective influence of business and industry on American higher education was merely the demand by business for trained personnel,52 and the training of the mind claimed for the liberal arts was simply not enough.53 Of course, this demand would have made little difference if the American people had accepted for all time the college as a citadel for the pursuit of pure knowledge and higher truth, unrelated to the problem of making a living, but the American people were becoming profit-conscious, and the religious and liberal arts

51 Hofstadter and Hardy, op. cit., pp. 103-04.
52 Ibid., p. 31.
53 Garraty, op. cit., p. 927.
education impressed them as a poor investment. The practical point-of-view of the society during the agrarian era had provoked questions about the applicability of the liberal education to useful ends. Throughout the 19th century, for example, "There had been pressure on the federal government...to provide for advanced instruction suitable for farmers and 'the industrial classes.'"\(^{54}\) As early as 1825 Thomas Jefferson had founded the University of Virginia as a nonsectarian school. Jacksonian social philosophy, with accompanying beliefs on equal educational opportunities for all people, gave the idea of vocational training democratic attractiveness.\(^{55}\) In 1842, Francis Wayland, president of Brown University, "suggested a program of reform that would be useful to merchants, manufacturers, and farmers as well as to pre-professional students."\(^{56}\) By the end of the Civil War the American educational system "was abandoning the notion of an all-sufficient mental discipline and the nurture of gentlemanly and Christian character in order to launch upon the task of creating specialists for a world of specialization."\(^{57}\)

\(^{54}\)Ibid.

\(^{55}\)Ibid., p. 923.


\(^{57}\)Hofstadter and Hardy, op. cit., pp. 23-24.
the people in general and some educators in particular wanted to meet the demands. "A society," states Robert M. Hutchins, "generally gets the education it wants."

The best single event for marking the beginning of the metamorphosis of higher education is the passage of the Morrill Act of 1862. Not only do writers recognize the significance of this Congressional bill to American education, but its date is used at times for designating the end of the pre-industrial age and the beginning of an era in which business and industry become the foundation for American society in general. It was this bill that

... granted to each state thirty thousand acres of land from the public domain, or its equivalent in scrip for each Senator and Representative to which the state was entitled. The money realized from the sale of the land was to be used to maintain at least one college whose leading purpose was, without neglecting other scientific and classical studies, to teach "agriculture and the mechanical arts."

Out of this law grew the state university and the land grant college, which "challenged the supremacy of the traditional classical college."

It must be noted here that the Morrill Act not only attempted to meet the demands of industry and agriculture by promoting schools for practical training, but it very obviously made the federal and state governments an important force in American higher education. A number of historians

58Ibid., p. 159.
59Schmidt, Liberal Arts College, p. 154.
60Ibid., p. 158.
feel compelled to speak of business and governmental influences as a joint venture in the industrial era, and one insists that the state, the corporation, and the university joined hands to produce "some of the most dynamic and powerful forces of our era."

The history of higher learning in our country is punctuated with any number of governmental acts and programs of aid and influence, and those most immediate to the Morrill Act of 1862 showed industrial proclivity by their definite vocational aims. The Second Morrill Act of 1890 gave additional money to those states that had established land grant colleges, as did the Nelson Amendment of 1907. The Smith-Lever Act of 1914 primarily supported agriculture and home economics through the extension services of the land grant colleges, but it effected a greater degree of control for the federal government. Vocational studies were aided and promoted in 1917 by the Smith-Hughes Act, and the Federal Board for Vocational Education was set up at this time. From the First World War to the Second World War, the government found numerous instances for supporting and guiding higher education, with many of them encouraging the training of young people for the trades and industry.

---


By the Second World War the government's hand on education was placed more in the name of national defense than in the name of vocational education, but this did not lessen its influence or the benefits to business, which were then realized through the support for the training of scientists and technicians. Of this new posture Clark Kerr comments,

Of key importance to American universities is the role of the federal government, particularly through federal support of scientific research. This support, which received its great impetus during and after World War II, has already changed the face of the leading American universities almost as much as did the land grant program a century earlier.63

Governmental involvement in higher education was increased through such participation as the National Defense Acts, subsidies to veterans, sponsorship of research, construction of housing, and loans and grants for facilities.64 By 1964, roughly a century after the Morrill Act was introduced, 20 per cent of the total collegiate budget was coming from federal sources.65

What may have started as a temporary relationship between government and higher education had eventually become permanent, and the "old-fashioned liberal arts college

63Kerr, op. cit., p. 169.
64Brown and Mayhew, op. cit., p. 67.
seemed unable to find its place"66 in the system. Logan Wilson elaborates in this way:

As American society becomes larger and more complex and as higher education becomes more necessary to its well-being, the sources of pressure for change move from the groups which established or directed our colleges and universities (Trustees, church groups) to agencies of the public (state and Federal governments, business and industry). 67

As an agency of a public that had become more technologically and industrially oriented, the government had probably always felt it was serving social needs by formulating and underwriting programs that would help in training vocational, technical, and scientific people. Our institutions of higher learning were playing a pivotal role "in furnishing the scientific and organizational know-how to operate our industrially based, mass society."68 It was the university and not the religiously oriented, liberal arts college that became the institution most important in this respect.

The use of statistics to establish the degree to which universities and professional schools gained on the religiously oriented, liberal arts colleges in the century


following the passage of the Morrill Act cannot be used to render exact measurement. We have already noted that the church-related schools were educating 96 per cent of the students in higher education before the Civil War and only about 19 per cent by 1962, but these are estimates. The figures used by various historians often differ, and the careful investigators warn their readers about the reliability of statistics.

Related to the problem of measurement is the difficulty in making even a clear distinction between the university and the religiously oriented, liberal arts college. Some, such as Jacques Barzun, find there is no confusion:

...there are between a college and a university great differences...And we all know what the chief of these differences is: a university gives instruction in professional subjects, gives degrees that open to a man or woman the professions of teaching, medicine, law, business and the rest.

James S. Coles explains that the good liberal arts colleges "have largely avoided vocational and professional courses," but he does allow that Earl J. McGrath, a noted educational historian, holds that the liberal arts colleges of this century have taught many vocational and professional courses, offering degrees in several of the professions.

69Jacques Barzun, op. cit., p. 150.


71Ibid.
Pinner admits his own dilemma in arriving at a general definition for liberal arts: "I am not at all clear what people ordinarily mean by the adjective 'liberal' when used in conjunction with education;" and George P. Schmidt shows a suspicion of definitions: "A liberal education is not a thing of precise definition like an isosceles triangle, nor is it a fixed list of courses in a college catalogue taken over a given period of years." Finally, one writer points out that he has never heard of any school which professed to offer a "nonliberal" education.

Identifying a school of the industrial era as religiously oriented or as church-related becomes difficult as well. Myron F. Wicke explains that "As there is the widest diversity among colleges and universities in the United States, so is there the widest kind of variety among church-related colleges," adding later on in his work that "Often the college is not completely sure what church affiliation means." Another historian confirms Wicke's belief by stating "at present it often is difficult to determine at what

---


73 Schmidt, Liberal Arts College, p. 241.


76 Ibid., p. 22.
point a college is 'related' to the church and at what point it should be classified simply as private, non-sectarian.\textsuperscript{77} Such confusion is understandable if we can believe the following report on church-related colleges:

Most of the colleges do not emphasize their church relationship. In fact, many of them take great pains to stress their nonsectarian policies and practices.\textsuperscript{78}

On the other hand, there were colleges that preserved their religious orientation even after their denominational ties had been severed.\textsuperscript{79}

The homogeneity of liberal arts and church affiliation cannot be established with certainty either. One source reports that there were about 1800 liberal arts colleges in the United States in 1963, but that only about 600 were accredited.\textsuperscript{80} Another shows that at the same time there were over 800 church-related colleges.\textsuperscript{81} Conceivably, then, there were church colleges that could not be identified also as liberal arts colleges, such as those training clergymen but not offering any kind of liberal education. Conversely, there were many liberal arts colleges holding no church affiliation. Logan Wilson offers tabulations that indicate

\textsuperscript{77}Pfister, op. cit., p. 81
\textsuperscript{78}Leslie K. Patton, The Purpose of Church-Related Colleges (New York: Teachers College, Columbia University, 1940), pp. 97-98.
\textsuperscript{79}Mayhew, op. cit., p. 5.
\textsuperscript{80}Coles, op. cit., p. 273.
\textsuperscript{81}Pattillo and Mackenzie, op. cit., p. 10.
that 36 per cent of the American institutions of higher learning were under federal, state, and local governmental control, that 40 per cent were Protestant, Roman Catholic, and Jewish, and that 24 per cent were private and nondenominational. Some of these nondenominational colleges may have seen themselves as professional schools while others thought of themselves as liberal arts schools or even as religiously oriented schools. Certain institutions might well have believed themselves to be of all three types, and the universities, Jacques Barzun's definition notwithstanding, did offer liberal arts programs. One can speculate that even this confusion of the various types of education attests somewhat to the influence of professionalism and, therefore, industrialization on higher education:

The competition with the undergraduate colleges in the large universities, which have now become the handmaids of the graduate and professional units, has caused independent colleges improperly to distort their ends and programs in futile attempts to emulate the universities' dominant devotion to advanced specialized education. The religious and liberal arts colleges had not only suffered quantitatively, but they were affected qualitatively as well.

Despite the perplexity and the lack of clear lines of demarcation about the schools of the post-Civil War per-

---


83 McGrath, Liberal Arts College and Caste System, p. 83.
iod, descriptive data and facts of measurement are offered, and if we keep in mind these offerings are frequently approximations, we can still substantiate the historical theory on the rise of the professional and university system and the decline of the religiously oriented, liberal arts style of higher education. No one, for example, refutes the transformation as such. All measurement, whatever it offers in precise numbers and whoever presents it, shows that both religiously oriented and liberal arts training continued to play an increasingly smaller role in American higher education as the century following the Civil War unfolded, and that the universities and professional schools continued to play an increasingly bigger role until they gained ascendancy over the traditional colleges. By 1963 the liberal arts colleges could claim but 16 per cent of the enrollments in higher education, and one of the principal reasons for this development was the increasing power and influence of business and industry through the century.

Following the Civil War the United States was altered from its basically agrarian nature to a nation basically industrial, and its society, with the help of its government, undertook to change its schools so that they fit and served its new personality:

The corporate image of society turned American schools into a central social institution for the

---

Ibid., p. 6.
production of men and women who conformed to the needs and expectations of a corporate and technocratic world. This image of society was shared by the emerging elite in business, labor unions, politics, and education and provided the organizing framework for dealing with the rapid industrialization and urbanization of the United States at the beginning of the 20th century.\(^5\)

Industry needed people who were trained in prescribed ways, and the traditional colleges could not fill the prescription. The universities and professional schools, however, could meet the demand, and "it is clear that the church-related college, from occupying the dominant position, has moved into an uneasy second or third position among American higher education institutions."\(^6\) The world of industry generally worked through social and governmental channels, but it also worked in more direct ways. One of the most discernible methods by which business became involved in higher education was that of making outright grants of money to the universities, or, as during the early part of the industrial era, of founding institutions. Occasionally universities were endowed by single millionaires, such as Stanford's 20 million to Stanford and Rockefeller's 30 million to the University of Chicago.\(^7\) Corporations also offered gifts and grants for particular study and research programs, for

\(^5\)Spring, op. cit., p. 1.

\(^6\)Pfnister, op. cit., pp. 81-82.

\(^7\)Hofstadter and Hardy, op. cit., p. 32.
buildings, and for fellowships, and they also practiced their philanthropy by way of foundations, such as those of Carnegie and Ford.\textsuperscript{88} Related to these practices were the alumni donations, the largest of which came from businessmen.\textsuperscript{89} As the industrialization progressed toward social omnipotence, higher education found its obligations to business growing.

One might suppose that it was possible for the corporations to be munificent and still allow the universities their autonomy, but no one seems to have discovered this ever happening. In fact many writers are openly and caustically critical of industry's wide control:

> The ideal of service has led to a collaboration between the university, the corporations, and the government so indiscriminate that the American military establishment has no more difficulty in procuring academics to carry out any project--bar none--than its counterparts in totalitarian societies.\textsuperscript{90}

Furthermore, the control by business and industry went beyond those obligations higher education may have felt about the grants and gifts it received:

> The clergy faded from their preponderance on boards of trustees to relatively insignificant numerical strength as they were replaced by bankers, merchants, industrialists, and railroad men. Although the new masters of higher education were not consciously anti-clerical or even secular,

\textsuperscript{88}Perkins, \textit{op. cit.}, p. 15.


their bend toward the practical considerations of life caused them to foster those aspects of university work which, among other things, slowly eroded religious and sectarian influences in higher education.91

Myron F. Wicke makes essentially the same report about the boards of church-related colleges and offers the following explanation:

The need for financial understanding and support has tended to increase the number of laymen, as has the general principle promulgated by the regional agencies that a variety of vocational and professional groups should be represented on the board.92

Institutions of higher education in America were not only made to feel a sense of indebtedness to their corporate benefactors, but this indebtedness was often assured by the very powers directing them, and in this way their autonomy suffered.

The university system of higher education created yet another force that affected the religiously oriented, liberal arts colleges when it incorporated graduate studies into its curriculums. The founding of Johns Hopkins University in 1876 generally marks the beginning of graduate education in America, but the real impetus for this kind of higher learning came from approximately ten thousand American students who took the German Ph.D. before the First World War and "brought back the conviction that research was the proper

91 Hofstadter and Hardy, op. cit., pp. 32-33.
92 Wicke, op. cit., p. 25.
concern of universities." McGrath calls this "the most profound influence of the 19th century on the future of the liberal arts colleges," as the German idea of education vastly altered the traditionally British practices. With another source he elaborates on this influence:

The decline of liberal education in this country parallels almost exactly the ascendancy of the graduate school. Under the spreading influence of graduate education, the liberal arts colleges shifted their emphasis from teaching to research; from instruction concerned with the key ideas of Western culture to instruction composed of the latest findings in ever narrower areas of scholarly investigation; from a concern with the complete development of mind and character, to the cultivation of the professional skills and the restricted subject matter of the various fields of intellectual behavior.

Graduate study and technical scholarship, states another, had won priority in American higher education.

The effect of the graduate school on the liberal arts colleges was both qualitative and quantitative. Curricular adjustments were made by the traditional schools to put their students in better stead as prospective graduate scholars. What is probably more significant in this respect is that college teachers, products of graduate schools, brought their specialties with them into the liberal arts'  

---

93Stewart, op. cit., p. 929.
94McGrath, Liberal Arts College and Caste System, p. 4.
95McGrath, Graduate School, pp. 14-15.
96Pattillo and Mackenzie, op. cit., p. 9.
97Mayhew, Smaller Liberal Arts College, p. 46.
colleges. McGrath finds the effect of the graduate schools on liberal arts education was complete and devastating:

The domination of the graduate schools has deprived liberal arts colleges of their intellectual heritage and of their unique teaching function. Extramural bodies with purposes basically different from those of liberal arts colleges have dictated the latter's policies with regard to faculty appointments, promotions, salaries, laboratory and library facilities—indeed all practices and characteristics which determine the essential nature of an institution.

In addition to all of this, Jacques Barzun, who also believes "the liberal arts tradition is dead or dying," points out that the high schools had assumed curricular responsibilities that once belonged to the liberal arts college's lower years, so that "what we see is the thinning and flattening out of its once distinctive curriculum." James S. Coles laments that this squeeze on the liberal arts curriculum will mean the colleges will be left with only about two years work to do, "which scarcely seems worthwhile." As a result of the graduate school's arrival on the American scene, the liberal arts either lost ground or lost something of their identity—which amounts to the same fortune.

It becomes a moot consideration as to whether busi-

96Ibid., p. 37.
99McGrath, Graduate School, pp. 23-24.
100Barzun, op. cit., p. 152.
101Coles, op. cit., p. 276.
ness and industry were ever directly responsible for the rise of the graduate school in American higher learning, thereby increasing the importance of industrialization in the erosion of traditional educational practices, but it seems axiomatic that the graduate school— at least in certain areas of specialization—had been a good servant to industrialization. Clark Kerr makes this observation about such cooperative action:

Research, graduate training and service are carried forward through specialization, and they increasingly relate to the outside community, to government, to industry, to the professions, to agriculture. The specialist draws funds and problems from the outside and supplies ideas and skilled personnel to the outside.  

At any rate there appears to be no evidence whatsoever that business and industry ever discouraged this kind of educational activity.

The junior and community college must also share position as an educational factor in the diminished standing of the liberal arts college. This particular institution was all but unknown in 1920, but by 1964 its students numbered over 700 thousand. One writer sees the junior college as "the 20th century expression of the 19th century spirit which created the land-grant college." The point

---


103 Garraty, op. cit., p. 861.

104 Mayhew, Colleges Today and Tomorrow, p. 10.
is well taken, for this college, like the land-grant college, had definite vocational aims among its purposes:

The junior college offers a unique opportunity for training in the group of semiprofessional fields. There is a considerable group of occupations between the level of the trades and the level of the professions, commonly designated as semiprofessions, for which two years of college education are considered necessary and sufficient.\(^{105}\)

This type of training found a very appropriate place in the industrial age, and one can well suppose that it was a product of the age. As early as 1932 it was cited as a competitor of the liberal arts colleges, particularly as public funds were being made available for its support.\(^{106}\)

There were other educational forces at work depriving the liberal arts colleges of their former standing. Lewis Mayhew joins Jacques Barzun in pointing out that the high schools had begun to offer courses that were once in the college's domain.\(^{107}\) In some places secondary school students were allowed to earn college credit or win advance standing by taking special course work.\(^{108}\) The rise of the teachers colleges became especially significant as well, for these schools were able to capture a number of students who

---


\(^{107}\) Mayhew, *Colleges Today and Tomorrow*, p. 120.

\(^{108}\) Harris, Deitch, and Levensohn, *op. cit.*, p. 276.
might otherwise have turned to the liberal arts colleges. These institutions, along with the universities, graduate schools, and community colleges, built a competitive force that the traditional schools could not effectively meet.

The religiously oriented, liberal arts colleges were also weakened by internal factors, and many seemed to be the result of the external forces with which they were trying to cope. Myron Wicke, for example, believes that finances were near the core of the church-related colleges' problems. Gifts from the churches tended to decline, possibly because people had begun to feel they were supporting higher education handsomely enough through taxes. George Schmidt reveals another internal problem of the traditional schools when he notes that "unedifying denominational bickering had turned away many of their erstwhile supporters and weakened their claims to public subsidies." As these colleges were forced to increase their tuition fees--reported as constituting 60 per cent of their income by 1964--students turned in greater numbers to the more economical public schools. This in turn, had its effect on certain tradi-

109 Reeves and others, op. cit., p. 676.
110 Wicke, op. cit., p. 2.
111 Reeves and others, op. cit., pp. 677-78.
113 Brown and Mayhew, op. cit., p. 20.
114 Pattillo and Mackenzie, op. cit., p. 29.
tional practices:

Even in Baptist, Episcopalian, Quaker, and Methodist institutions conditions of entry became much less restrictive and boards of trustees were more nondenominational. Partly this was due to having to take students, in order to survive, from where you could find them.\textsuperscript{115}

Survival even forced some colleges devoted to the training of ministers to seek other objectives that would help them financially.\textsuperscript{116} McGrath declares that the tendency of the liberal arts institutions to imitate the professional and graduate schools was "the most insidious factor in the weakening of the colleges."\textsuperscript{117} When one considers certain relevant statistics on the liberal arts schools of 1962-1963--average enrollments between 500 and 600 students,\textsuperscript{118} tuition rates five times those of public institutions,\textsuperscript{119} and attrition rates ranging from 50 to 80 per cent\textsuperscript{120}--those desperate measures they employed to stay alive become understandable, insidious as they might be.

The financial difficulties plaguing the liberal arts colleges had a bearing on their personnel. Some of the problems were administrative:

\textsuperscript{115}Stewart, op. cit., p. 931.


\textsuperscript{117}McGrath, Liberal Arts College and Caste System, p. 8.

\textsuperscript{118}Brown and Mayhew, op. cit., p. 18.

\textsuperscript{119}Mayhew, Smaller Liberal Arts College, p. 100.

\textsuperscript{120}Ibid., p. 102.
Possibly the most serious lack in the privately supported liberal arts college today is educational leadership. The president, who is legally responsible, is so preoccupied with management matters as to be unable to keep abreast of educational thinking, much less translate it into educational action. . . A second critical problem is the inability of some of the less affluent institutions to provide even modest personnel and equipment for effective administration.121

Others were related to faculty:

For the small institution, a major dilemma involves attracting teaching personnel. In general, the research-oriented scholars, the most thoroughly knowledgeable people in an academic sense, do not generally look upon a career in such a place as a happy prospect.122

Wicke finds the recruitment of strong faculties as the chief difficulty for the church-related colleges:

This is a direct reflection of the financial weakness of many colleges. . . It is at this point that the future of the church colleges is most in jeopardy. An obvious corollary is that the best students will increasingly select those colleges with the best faculties.123

In 1960 less than 25 per cent of the teachers in the liberal arts colleges held doctorates, whereas the national average was about 40 per cent.124 Low salaries often prevented the teachers from continuing their education and from keeping up with professional developments. Courses added to the cur-

---

121Ibid., pp. 79-80.
123Wicke, op. cit., p. 97.
124Mayhew, Smaller Liberal Arts College, p. 23.
riculum to attract students were frequently taught by inadequately trained instructors, and some institutions were compelled to employ part-time teachers.125 This problem became circular for the religiously oriented, liberal arts colleges: unable to hire the highly qualified faculty, these schools failed to attract students in sufficient numbers so that they could bring in better teachers and thereby increase their enrollments.

The internal difficulties outlined above cannot be attributed directly to the workings of business and industry, nor can those problems associated with the development of the high schools and teachers colleges, but the competition given the liberal arts schools by corporation-influenced universities and junior colleges most certainly intensified their problems. We can even add that the inflationary standards of living and "the climate of bigness and diversity which pervades America today"126 were partly the responsibility of industrialization and added in some measure to the financial hardship of the small colleges.

There were, of course, innumerable forces at work throughout the hundred years following the Civil War that helped to determine the direction of the societal evolution.

125Ibid., pp. 24-28.

of America and therefore the transformation of higher education. It would be presumptuous to give all these factors of change definite and intimate ties to business and industry; on the other hand, it would be illiberal not to see them as a part of the industrial age. Science and technology, for example, might be said to have been both father and child of industrialization: without scientific advancement, there would have been no industrial revolution—nor would scientific advances have been made so rapidly without industry. That science, as attendant to industrial forces, had its effect on American higher education is indisputable.

The study of science had been a part of the American educational system throughout most of the pre-industrial era, but it was a discipline incidental to the central curriculum and generally theoretical and philosophical. The study made its real impact with the emergence of the graduate schools, which had been highly affected by the German universities and their preoccupation with scientific research.\footnote{Schmidt, Liberal Arts College, p. 31.} Under this new influence higher education undertook to create specialists for a world of specialization.\footnote{Hofstadter and Hardy, op. cit., p. 49.} As Henry Seidel Canby would have it, the colleges were no longer "interested in the American youth who was not going to be a specialist, a professor, but only a leader of industrial,
commercial, political America." Religion and liberal arts, as has been said, became insufficient to this cause.

There were important isolated incidents of scientific discovery and hypothetical assumption that touched and changed higher education. The religiously oriented, liberal arts colleges, for example, were especially shaken by the wide acceptance of Darwin's theory on evolution and the philosophical expansion of the theory by Herbert Spencer, which called for

...a reappraisal of accepted values throughout the curriculum. It made possible the organic approach to history and literature and revolutionized teaching in those subjects, and it speeded the emergence of the social sciences as a separate division of teaching and research.

This also weakened the unity of the traditional schools by creating division within their camps, with teachers generally accepting the new theory and the presidents resisting it. More recently Russia's launching of "Sputnik" enlarged the need for engineers and scientists, which gave the universities more federal money for research and development and strengthened their position throughout American higher education. Even birth control became a factor:

The advent of the pill has rendered harmless the church-inspired injunctions about sexual conduct,

---

129 McGrath, Liberal Arts College and Caste System, p. 60.
130 Schmidt, Liberal Arts College, p. 161.
131 Ibid.
132 Garraty, op. cit., p. 862.
and the students' awareness of this has made them skeptical of other church moralisms.\textsuperscript{133}

The introduction of major scientific advancements seemed always to have a debilitating effect on the religious or liberal arts point-of-view in education.

The scientific revolution and the inundation of new knowledge also gave higher education the elective system and the majoring program. In 1869 Charles William Eliot, president of Harvard, introduced electives to the college curriculum plan:

He rejected faculty psychology and argued for a conception of individual differences. And he claimed that there was no real antagonism between science and literature. Science should be given an equal opportunity to compete with the humanities for the attention of students who would pursue their own best interests. Eliot's arguments carried the day and were repeated in institutions all over the country, especially in the newly created land-grant colleges.\textsuperscript{134}

This was combined with the majoring program, which allowed the student to progress toward a particular degree as his work developed:

By this means an undergraduate preparation for the first degree was taken by the mass, and the able minority revealed themselves and they could go on to research.\textsuperscript{135}

Hofstadter and Hardy see this development in higher education as having definite industrial overtones:

\textsuperscript{133}Mayhew, \textit{Colleges Today and Tomorrow}, p. 45.

\textsuperscript{134}Brown and Mayhew, \textit{op. cit.}, p. 47.

\textsuperscript{135}Stewart, \textit{op. cit.}, p. 929.
...the elective system seemed like an academic transcription of liberal capitalistic thinking. It added to the total efficiency of society by conforming to the principle of division of intellectual labor. It was pluralistic, in the sense that it recognized ways of doing things. It was democratic...in that it candidly accepted the decline of a gentleman's education and the need of educated people of all origins for their working careers.136

The gentleman's education--the well-defined, uniform body of learning that was the liberal arts--was made to suffer even more.

The liberal arts idea of higher education--or at least one very much like it--did enjoy a period of revival during the 1930's and 1940's. Educators such as Robert M. Hutchins and Norman Foerster challenged the elective principle and the vocational and scientific emphasis, and "general education" became a popular weapon against specialization. Teachers colleges emulated liberal arts programs,137 and "Even the specialized fields of engineering and medicine attempted to use principles of general education in their curriculums."138 Business and industry might be said to have been inversely responsible for this new or revised movement:

The internal impulse behind this trend seems to have been, in good part, a dissatisfaction with the planlessness and lack of balance in the curriculum:

136 Hofstadter and Hardy, op. cit., p. 59.
137 Riesman and Jencks, op. cit., p. 81.
but the external impulse seems to have had something to do with the intellectual and moral crisis of capitalist society brought on by the depression.\textsuperscript{139}

Battles were won, but apparently the war was lost:

Victory over free election... was never complete. The enormous research emphasis in American colleges and universities after World War II produced more and more specialties, which were then given curricular expression as new courses.\textsuperscript{140}

The general education campaign reportedly was born in the 1920's, reached maturity in the 1940's, and entered old age by the 1950's.\textsuperscript{141}

The introduction of general education into the curriculums of American higher education might almost be viewed as a strategic maneuver by the liberal arts in carrying the battle into the enemy camp; that is, since the liberal arts colleges were losing quantitatively to the professionally and vocationally oriented schools and were losing qualitatively in being forced to emulate those schools, then the liberal arts spirit would win by invading all of higher education. Liberal education, however, was not only fighting industrial and scientific odds, but it had to come up against political odds as well.

We have already discussed some ways in which the government became an important catalyst in the transformation of old-style religious and liberal arts education into new-style education.\textsuperscript{142}

\textsuperscript{139}Hofstadter and Hardy, \textit{op. cit.}, p. 55.
\textsuperscript{140}Brown and Mayhew, \textit{loc. cit.}
\textsuperscript{141}Axelrod, \textit{op. cit.}, p. 41.
professional and vocational education, especially in the manner by which the universities were founded and assisted by state and federal sources. The motivation for this action was generally economic, and it was not until the 1940's that the government became involved in higher education for reasons that were primarily political. One survey of American higher education summarizes developments in this way:

The belief that a liberal education was valuable to any vocation or calling is a Renaissance idea for the proper preparation of a gentleman. The idea that a college should prepare for the learned professions stems directly from the Reformation. The belief that college should prepare people for less exalted vocations is an American expression of its democratic ideal. The role of higher education as an instrument of national policy is a result of the scientific revolution and the post-World War II climate of constant political crisis.  

Actually the enlistment of university facilities and personnel in military programs began during World War II with the research into and development of atomic energy, and this was expanded into projects of thermonuclear weaponry, chemical-biological warfare, and cold war propaganda later on. The pressure on higher education to serve the interests of national defense came about when the universities realized that this service was the best way to get at the big Washington money. By 1964 the universities were receiving about

142Brown and Mayhew, op. cit., p. 3.
143Roszak, op. cit., p. 248.
13 percent of the $15.2 billion expended for research and development. Business and industry also shared in this collaboration, of course, for when higher education served politically, it also served industrially.

While the universities were being strengthened by federal assistance, the religiously oriented, liberal arts schools generally were being neglected. Whereas some of the money donated in the name of national defense found its way to the independent colleges, most of it was directed to a very select number of large institutions. McGrath points out in 1965 that only ten universities accounted for 40 percent of the federal research and development funds, while another ten received 20 percent, and that just one hundred universities claimed all but 10 percent of the funds. Mayhew reports in 1969 that of the 287 institutions receiving major federal assistance, five claimed 57 percent and only a total of twenty received 79 percent. George Stoddard tries somewhat to explain this imbalance of monetary distri-

145 Garraty, op. cit., p. 862.

146 Roszak, loc. cit.


148 McGrath, Liberal Arts College and Caste System, p. 52.

149 Mayhew, Colleges Today and Tomorrow, p. 113.
bution by discussing the power of the "elitocracy," a special class of people who

can be observed in the prestige institutions of higher education, in government positions and advisory bodies, in the philanthropic foundations, and in public affairs generally, although not predominantly in elective office.  

This group, he believes, was preoccupied with specialization and interested in helping only a few prestigious colleges and universities rather than in improving higher education generally. He also explains the way the elitocracy ignored the interests and livelihood of the liberal arts schools:

The rising academic aristocracy make their influences on the independent liberal arts colleges felt by various direct and indirect means. Indirectly, through positions which they occupy as advisers to government and industry, they affect the purposes and the well-being of colleges by establishing policies external to these institutions on scholarships, fellowships, exchanges of faculties and students here and abroad, grants and loans for buildings, laboratory equipment, and libraries, and gifts for current operating expenses.  

Whether the federal government was practicing favoritism or was merely turning to the larger universities because it was convenient to use the institutions with the greater numbers in facilities and personnel, the point on the neglect of the liberal arts colleges seems valid. In addition, in the United States there have always been feelings against gov-

---

150 McGrath, The Liberal Arts College, p. 46.
151 Ibid., p. 48.
152 Ibid., p. 47.
ernmental assistance for church schools of any kind.\textsuperscript{153}

Were it not for their need of operating funds and for their inability to keep in competitive pace with the state and professional schools, the religiously oriented, liberal arts colleges would probably have welcomed the lack of attention received by the government, for it had been obvious to them that "generosity which gives support without expecting the right to govern in return has not been common enough."\textsuperscript{154} Internal control, or autonomy, was essential to a truly religious or liberal education, and the principal reason lay in the definition of such education. We're told, for example, that the intrinsically religious school existed

\ldots when beliefs about what is most important, supremely worthful, most real, primordial, eternal, and meaningful are not borrowed from a sphere of life beyond the school but arise directly from life within the school. Teaching and learning activities are regarded not as specialized pursuits deriving their character and justification elsewhere, but as unique opportunities for apprehending the most profound significance of human existence.\textsuperscript{155}

The liberal arts school had its function in essentially the same purpose:

To the educationist as to the religious conservative there are some things that do not change. Surface conditions may change, appearances are always ephemeral, but behind these loom the unchanging values and eternal verities which alone make life

\textsuperscript{153}Dryland, loc. cit.

\textsuperscript{154}Hofstadter and Hardy, op. cit., p. 123.

\textsuperscript{155}Philip H. Phenix, Religious Concerns in Contemporary Education (New York: Teachers College, Columbia University, 1959), p. 27.
worth living. To conserve these values and transmit them intact to future generations is the chief purpose of a liberal arts education.  

In other words the religious and liberal education did not aspire to economic or political utility because it took its justification in its religious and cultural objectives, which were indigenous to the life of the school. Theoretically, what a student of this educational milieu learned that became useful preparation for his profession was "an incidental by-product."

It was impossible, however, for the religiously oriented, liberal arts colleges to maintain the autonomy or to perpetuate the ideals they held in theory. A number of them did receive some governmental and industrial aid and would have accepted even more, and most of them were forced, in one way or another, to compete with other institutions of higher learning by imitating them. As a result of their imitative practices the spiritual quality of the church colleges, according to one source, became highly circumspect:

The better established church-related colleges increasingly compete for the same students and endowments as the non-sectarian institutions, and can often be distinguished from the latter only by such archaisms as compulsory chapel, a few ministers on the Board of Trustees, and a tenuous connection with a mission college in the Middle East or Africa.

Their frustration in trying to maintain religious identity

156 Schmidt, Liberal Arts College, pp. 214-15.
157 Coles, op. cit., p. 275.
158 Riesman and Jenks, op. cit., p. 92.
on one hand and in doing what they could to get on in the world on the other has been termed, rather kindly perhaps, as irony:

...there is ample material for irony found in both Roman Catholic and Protestant interamural literature that in one breath attacks American 'materialism' and in another boasts about the millions of new buildings and the tens of thousands in new students that will be forthcoming if current fund drives succeed—no doubt to the greater glory of the spirit.\(^{159}\)

These church schools would defend their materialistic practices, of course, as acts necessary to survival.

T. S. Eliot has commented that all institutions of higher learning became dominated by "the idea of getting on."\(^{160}\) One spirited critic offered a solution for this problem by challenging college teachers and students to leave the campuses and set up shop in other places—the Y.M.C.A., if need be—and thus follow in the footsteps of the rebellious English teachers and students of 1662 who protested the Act of Uniformity,\(^{161}\) but it appears it had been too late for this "simple solution" in America. The "Free Universities" had little effect on the established institutions, and the day of the college as a sanctuary away from the storm and stress of worldly exigencies had passed—

\(^{159}\) Ibid., p. 90.


even for those schools that existed in the name of spiritual enterprise.

As complex and profound as the matter of industry's influence on higher education has been, it becomes oversimplification to speak of the phenomenon without recognizing another factor that figures prominently in the transformation of the American society throughout the industrial era. The diminished power of the church and the loss of religion's woof in the country's social fabric has been cited time and again as one explanation for the evolution of educational practices:

One can hardly touch the history of American colleges and universities at any point from the closing decades of the 17th century to the opening decades of the 20th without finding some major development which is closely related to the process of secularization. In this respect, as in many others, education has responded to the climate of the society it serves.162

The church and religion could no longer find a significant place in the halls of the educational institutions because they were no longer important in the homes outside of the campuses. One source elaborates on this by stating that there was "...a widespread feeling, often unconscious, that religion is not genuinely concerned with truth, that by its very nature it is inharmonious with the purposes of an academic community."163 It goes on to conclude that "... no major institution in American life faces greater uncer-

162 Hofstadter and Hardy, op. cit., p. 3.
163 Pattillo and Mackenzie, op. cit., p. 42.
tainty than the church as to its function and the validity of its premises in a changing society."164 Gabriel Vahanian is even more pessimistic about the meaning of religion for an industrial world and with his The Death of God insists that modern society entered the post-Christian era and that religion became mere religiosity, or "the futility of idly gossiping about God."165 Faith deteriorated into meaningless religious curiosity and superstition, and this was due to "...the breakdown of man's understanding of himself and his relation to the universe and to the human community."166

The religious and liberal arts colleges lost their standing and altered their nature because they could not compete with the more practical training offered by other institutions, and the traditional schools became impractical because they could not properly educate the student vocationally or professionally, and because their own particular kind of education had lost relevancy for a secular society.

It seems appropriate to point out here that man's understanding of himself and his relation to the universe was at the heart of those purposes for the establishment and maintenance of religiously oriented, liberal arts colleges and that the colleges' failure to maintain educational potency

164Ibid., p. 49.
166Ibid., p. 4.
becomes a symptom of the breakdown about which Vahanian speaks. He reaches an interesting conclusion about this breakdown when he couples the post-Christian era to the industrial era and finds the beginnings of it all in science and technology:

. . . except for the orthodox party which saw in science a tool of the devil, the liberal-minded Christian approached the scientific and technological progress as a blessing of God's providence and joyfully invested it with confidence. In fact, he regarded it as 'another table of the divine law given to man to meet new needs of civilization and to hasten the coming of the Kingdom of Heaven on earth'. . . Heaven was thus brought down to earth. Even the Will of God became scientifically accurate. 167

The breakdown occurred, he believes, because religion found godliness in scientific progress.

The growth of science and technology and the pervasive influence of industry and government, then, compels some historians to find the genesis of modern American higher education in relatively recent and native events rather than in those archaic and European. That the secular and materialistic way of life should come about so quickly and dramatically in this country has been explained in part by the superficiality of American tradition:

Tradition in America. . . is extremely shallow. This is the inevitable result of its evolution. The American way of life is a much younger thing than is generally recognized. Although settlement of the continent began over three centuries ago and traditions were then established that have had a lasting influence during that period of time, the conditions

167 Ibid., p. 49.
that surround the lives of most Americans today are little more than two generations old.\textsuperscript{168}

In whatever way the liberal arts tradition was established in Europe, one must concede of its having been nurtured over a long period of time with few and gradual changes induced by external forces. The conditions under which American higher education reached its maturity were industrial, volatile, and effective:

Central to the growth of American universities was the immensely rapid development of American industry, the settlement of the continent, and the emergence of great fortunes. Industry was dynamic; its growth facilitated, along with the expansion of the nation and the acquisition of money, the expansion of science and the acquisition of knowledge. It called not simply for the preservation and transmission of knowledge but for research to enlarge it.\textsuperscript{169}

The young nation could not or would not enjoy the luxury of time:

America will never have the kind of time for development enjoyed by civilizations in the past. Under conditions of rapid and constant change social forms can scarcely grow organically; they must be manufactured. This explains, in part at least, why modern man runs after such strange gods—violent chauvinism, dogmatic ideologies, racial myths, even nihilism.\textsuperscript{170}

The prevailing philosophies, asserts Mayhew, were "hedonistic and pragmatic." For one thing the rewards of materialism had been too quickly produced and too readily appreciated:

Measured in material goods and services, the

\begin{itemize}
\item \textsuperscript{168} Hofstadter and Hardy, \textit{op. cit.}, p. 153.
\item \textsuperscript{169} \textit{Ibid.}, p. 31.
\item \textsuperscript{170} \textit{Ibid.}, p. 154.
\end{itemize}
benefits received from science and technology in the last hundred years far outweigh what man received in two millenniums from philosophy and religion. 171

Therefore, in a nation where, during its industrial era, the percentage of its young people entering into higher education had grown from about four to forty,172 and where the "arguments of going to college...are basically economic,"173 the old intellectual, cultural, and spiritual values of religion and the liberal arts receded into the shade of Academe's groves. This new nation had found new values for learning, and it was able to do this by virtue of its very youth.

Writers and historians consulted for this survey generally find the loss of religious concern and the decline of the liberal arts tradition in American higher education lamentable and even deplorable. A few, such as T. S. Eliot who regrets that we suffered the loss of religious education at a time when the need was most urgent,174 see education in the industrial era destitute of moral value. Most find it lacked intellectual, cultural, and aesthetic value. Depriving the student of his classical heritage, accuses historian

171 Ibid., p. 154.


S. E. Morison, was the greatest crime of the century against the American youth. Calvin Coolidge proclaimed the business of America to be business, but business fostered quantitative standards of achievement which resulted in the vulgarization of higher education, declare Hofstadter and Hardy. "The gospel of wealth lacks the capacity to transcend itself and provide ends towards which it should progress." What is worse, America's awareness and perception have been so dulled that it may not know what it needs. McGrath sees the real failure of higher education in its inefficacy in teaching the fine arts, either as a means of communication or as a method of personal expression. Joel H. Spring, the most caustic critic of modern education, boldly contends that the American schools entered into a kind of conspiracy with science and industry to develop in the student only those talents and interests that would prepare him for service in an industrialized society. Even the emphasis in pre-college training on social adjustment contributed to this objective. The result, he judges, has been a nation of noncreative, impotent, and alienated people:

175 Stewart, op. cit., p. 925.
176 Hofstadter and Hardy, op. cit., pp. 103-04.
177 Ibid., p. 232.
178 Ibid., p. 162.
179 McGrath, Graduate School, p. 6.
The triumph of the school in the 20th century has resulted in the expansion of alienation. Technology and state capitalism still make work meaningless to the individual and create a condition of alienation by making alien the very ability of the individual to act or create. In school the ability to act is no longer an individual matter but is turned over to experts who grade, rank, and prescribe. Activity, itself, no longer belongs to the individual but to the institution and its experts. In the 19th century man lost the product of his labor; in the 20th century man lost his will.\(^{180}\)

He concludes that the only possible solution lies in ending the power of the school.\(^{181}\)

Among other detractors of higher education during the post-Civil War period are those who cast aspersions on the religiously oriented, liberal arts colleges for their failure to do very much about the rising tide of secularism and materialism in this country. Religious colleges, for example, were said to be remiss in implementing the very aims they declared as their goals.\(^{182}\) Instead of examining their purposes in depth, they were more likely to talk about them with clichés.\(^{183}\) One study notes that cheating among students was as common in denominational colleges as it was in nonsectarian colleges.\(^{184}\) Liberal arts training, on the other hand, did not appear to have given its students a great-

\(^{180}\)Spring, op. cit., p. 154.
\(^{181}\)Ibid., p. 172.
\(^{182}\)Pattillo and Mackenzie, op. cit., p. 50.
\(^{183}\)Wicke, op. cit., p. 29.
\(^{184}\)Mayhew, Colleges Today and Tomorrow, p. 45.
er sense of cultural heritage, greater maturity in social judgment, or a higher regard for the humane values than professional and vocational programs gave their students.\textsuperscript{185} "The great majority seem turned out of a common mold," writes Philip E. Jacob. "The patterns of value tend to be similar at American colleges, regardless of location, administration, size and background of the student body, or character of the educational program."\textsuperscript{186} These conclusions seem commensurate with those already discussed on the qualitative change of the religiously oriented, liberal arts colleges.

Occasionally those critics mourning the deterioration of purposes and practices of the traditional colleges will make suggestions for the improvement of their debased condition. Typical of these is Philip H. Phenix's view that the religious school should presuppose

\begin{quote}
\ldots a conception of religion as directly relevant to every human activity rather than as a specialized interest appropriate only to certain designated persons and institutions.\textsuperscript{187}
\end{quote}

James S. Coles' comment about liberal arts education is also appropriate:

\begin{quote}
Liberal-arts training will have to emphasize the pure, as opposed to the specialized, the vocational and the explicitly practical. It will do this because fundamental truths are enduring and can be
\end{quote}


\textsuperscript{186}Ibid., pp. 12-13.

\textsuperscript{187}Phenix, op. cit., p. 28.
adapted to the many unpredictable needs of the future.\textsuperscript{188}

These solutions, however, bear a close resemblance to those statements of purpose made by the spokesmen for the religious and liberal arts colleges of earlier times, and what these critics appear to suggest is that the traditional schools return to their traditions, or to a time that has passed. How this is effected is never made very clear.

Finally, there are those writers who defend educational trends of the century following the Civil War, or who are at least optimistic about some of the developments or about the future of higher education. A few have compared the old with the new and have found post-Civil War education superior to that of the pre-industrial period. One such person describes traditional training as the "down payment type education of the memorize-now-understand-later variety,"\textsuperscript{189} while professional study and research activity is declared to be more engrossing and worthwhile than the old diet of "predigested wisdom."\textsuperscript{190} Concerning the controversy over governmental involvement in higher education, Logan Wilson cites a Carnegie Foundation-sponsored study of twenty-six different colleges which concludes that the im-

\textsuperscript{188}Coles, \textit{op. cit.}, p. 278.
\textsuperscript{189}Naggoner, \textit{op. cit.}, p. 290.
\textsuperscript{190}\textit{Ibid.}, p. 285.
pact of federal programs had been more beneficial than harmful. 191 Entering the debate over "elite" versus "mass" education, John W. Gardner argues that "It is possible to have excellence in education and at the same time to seek to educate everyone to the limit of his ability." 192 What seems to impress most people—even some who can find little to praise in modern post-secondary education—is that industrial America managed to provide college training for greater numbers and portions of its young people than any society in Western history. John A. Garraty's verdict has it that "Taken all in all, the American system, although not without faults, was probably the best in the world." 193

191 Wilson, Emerging Patterns in Education, p. 27.
193 Garraty, op. cit., p. 862.
CHAPTER II
THE COLLEGE AS BUSINESS

The influence of business and industry on American higher education throughout the industrial era was probably most effectively an osmotic process: as society began to shift into an industrial mode and away from its pre-Civil War agrarian personality, both government and education made adjustments as society's most important service agencies. In a nation that had put practical, secular, and profit-minded attributes above other traits, the religious and liberal arts orientation of the traditional schools made pre-industrial education inappropriate to the new service, and so the colleges of the old genre fell from their once-dominant position. This was all generally effected by the promotion of the professional and vocational schools—-with the universities being the best representatives of the new kind of education—-with which the older schools could not compete. This change in higher education was also realized, in part, by the very transformation of many religiously oriented, liberal arts colleges into institutions that, in the manner of their educational competitors, could offer some service as a part of the industrial milieu. This meta-
morphosis came about as the older schools sacrificed cer-
tain of their traditions to contemporary practices in educa-
tion in the attempt to stop the erosion of their students by
the more professional institutions and to win assistance from
an industrially-oriented society, and it came about as busi-
ness and professional people invaded their campuses as teach-
er's, administrators and trustees. The metamorphosis, in
some instances, however, was more profound than that of
merely altering purposes and practices to facilitate the
demands of an industrialized society.

We have already recognized the relationship of edu-
cation and society as a dynamic one, with each having some
effect on the other. According to Clark Kerr,

A society can see itself reflected in its univer-
sities and colleges; and its universities and col-
leges can see themselves reflected in the society of
which they are a part. Neither mirror is perfect;
but imperfections aside, the consistency of image is
there.¹

In the perspective of American educational history, however,
it does not appear that the mutuality of influences has been
balanced; if it were, the religious and liberal humour of the
early colleges would have shaped a somewhat different coun-
try, rather than the country having shaped a different kind
of higher education. Perhaps this is due to education's

¹Clark Kerr, "Toward a Nationwide System of Higher
Education," Emerging Patterns in American Higher Education,
place as a component of society, rather than as the reverse. We are reminded, also, that "As a matter of historical fact . . . laymen seem never to have done with trespassing on the academic precincts."² We do know that business and industry pointed out a course for higher education in various direct and indirect ways, and that the schools came about very well. In fact we have seen that some writers accuse higher education of having done too little to stay the tide of materialism and secularism in America and that it even contributed to the industrial development. What had happened, insists some critics, is that educational institutions were not only made to serve business and industry but that some took on industrial images, methods, and functions --in short, they themselves became businesses.

The evolution of certain schools into businesses or business-like institutions, however, may not have had its beginnings exclusively in the industrial era. At least George P. Schmidt believes that there are pre-industrial colleges that served business and operated somewhat in the marketing spirit of their day:

Education was like business. The same strange mixture of courageous idealism and competitive recklessness that animated many business leaders, with an almost total absence of any estimates of long-term trends, was to be found in the promoters of colleges. A college was desirable for more than narrowly schol-

astic reasons. It raised the general tone of the community, added luster and prestige, and was good for business.\(^3\)

Most writers who find similarities in the two kinds of institutions, though, see them appearing in the century following the Civil War. We have already referred to Clark Kerr's assessment of the importance of the "knowledge industry,"\(^4\) and Michael O'Neil reinforces this evaluation by stating "America is today turning its higher education into a knowledge industry that is becoming the fulcrum of its national growth."\(^5\) Furthermore, opines another,

> The role of higher education as a key factor of production in terms of economic theory becomes progressively more important than the role of capital, in the same way as the latter replaced land in the nineteenth century.\(^6\)

These writers appear to find education's likeness to business began to grow as society began to regard the colleges and universities as an industry or as an integral part of the national industrial complex. Campbel Stewart, on the other hand, sees the affinity of education to business in


\(^{4}\)Supra, p. 13.


the way that the institutions became organized and were administered during the last quarter of the 19th century, such as with presidents functioning in the manner of financiers and the boards of trustees as shareholders.\textsuperscript{7} Lewis B. Mayhew adds to the analogy with this estimation of the teachers' place in the college organization:

American collegiate education is so administrator oriented that there is a tendency for such persons to regard faculty members as nothing more than employees who happen to be skilled in one form of labor.\textsuperscript{8}

No one has gone so far as to declare the students of higher education mere industrial produce—which would have been a way of completing the comparison—but a few have found they lacked such scholarly qualities as individuality and creativity,\textsuperscript{9} and Philip E. Jacob believes them to have been characteristically robotistic:

American students fully accept the conventions of the contemporary business society as the context within which they will realize their personal desires. They cheerfully expect to conform to the economic status quo and to receive ample rewards for dutiful and productive effort. They anticipate no die-hard struggle for survival of the fittest as each seeks to gratify his own desires, but rather an


\textsuperscript{9}Supra, pp. 65-66.
abundance for all as each one teams up with his fellow self-seekers in appointed places on the American assembly-line. 10

If one accepts higher education as a kind of industrial organization that made its own special yield to the nation's economy or merely as an institution that was organized industrially, he must accept, at least somewhat, the business image these writers have given it.

What may not be tolerated altogether is the liberal use of generalities by these critics: pronouncements on higher education as having become materialistic, secular, and business-like are seldom substantiated with examples and specific instances or even with estimates on the degree of these developments in particular institutions. This may be due to the belief that the trends have become so obvious and universal in American higher education that the observations do not have to be supported, or it may be that the evaluation of specific schools on the extent of their industrial character is extremely difficult to make. Some writers may not wish to embarrass colleges by naming them, and others may not want to defend the evaluations of any examples they might use. Whatever reasons exist for the general omission of such evidence, most analysts seem to prefer comments on the condition over-all and, when using measurement, statistical...
tics that refer to large numbers of institutions. A rather notable exception is offered, however, through the attention and discussion that has been given a now-defunct school in the Midwest known as Parsons College.

Parsons was a college located in Fairfield, Iowa that had operated through most of its life as a small, Presbyterian school, not unlike most other church-related, liberal arts colleges. Established in 1875, even its beginnings were typically religious in that its founder insisted that its purpose should lie in bringing "piety and opportunity together for the rural youth." And so were its fortunes, until 1955, like those of numerous hard-pressed, kindred schools: by 1954 its enrollment had dropped to 212,--well below the average for its kind--and it shouldered a debt of $700 thousand. One writer described it as "Sluggish, neglected, demoralized. . .another academic backwater." Nonetheless, by 1967 its student body had grown to 5,141 and its campus could be appraised, theoretically, at $22 million.

---


13Supra, p. 42.

14Koerner, op. cit., p. 64.


It becomes obligatory to add that in the intervening years, Parsons had discontinued its church affiliation and adopted a highly business-like posture. In the words of its president, Millard Roberts, the school had become "A factory for educating kids;"\(^{17}\) in the words of Jacques Barzun, "the values and practices of the free-for-all market-place had conquered the academy."\(^{18}\) In some respects Parsons College, in its shift from a religious orientation into a business climate, had become quintessential of the history of higher education in America.

The person most responsible for the transformation of Parsons was Millard Roberts, whose tenure as president spanned the twelve-year period from 1955 to 1967, the year that marked the school's apogee in terms of its enrollments and activity. Interestingly, this man's career had moved, as had the history of American higher education, from religion into business. In his earlier years he served as a chaplain in the army and as a minister in several churches, and in 1952 he entered the periphery of the business world by working as a fund-raiser for the Brick Presbyterian Church in New York.\(^{19}\) By 1960, five years after moving to Parsons, his conversion appeared to be complete, for he was praised for applying "the principles of good corporate management to

\(^{17}\text{Ibid.}, \text{ p. 3.}\)

\(^{18}\text{Ibid.}, \text{ vii.}\)

\(^{19}\text{Ibid.}, \text{ p. 9.}\)
higher education. "20 "Cost accounting," he liked to say of his college direction, "is the basis of everything you'll see here." 21 Whether or not he was a good businessman has become the subject of some debate, but he was inclined to think of himself in this way and to use industrial imagery, especially while giving the impression that his school was a going concern. There was, admittedly, a great emphasis on profit-and-loss while this man served as the president of Parsons College.

In order to know how Roberts carried Parsons so effectively from its traditional standing onto the modern, business substructure, it becomes necessary to understand his approach to college administration. Basically, he ran his "shop" in a dictatorial manner, or, more appropriately, as a powerful and uncompromising business executive. One of his teachers complained that he was "overbearing and ruthless in an unbelievable way, but because he's a clergyman, you're taken by surprise." 22 Another builds on this impression by explaining,

His attendants in the courts of administration were clearly subordinate to him but superior to the teaching faculty. In general, the faculty has had little part in running the college. 23

---

20 Boroff, op. cit., p. 106.
21 Koerner, Parsons College, p. 24.
22 Boroff, op. cit., p. 108.
Apparently he believed, as does James A. Perkins, that a college administrator

...must not fear power or be afraid to exercise it, because he must know that power cannot be the direct concern of either student or teacher. 24

Even better substantiation can be found in one of Roberts' speeches in which he reveals his approval of the philosophy of Beardsley Ruml and Donald H. Morison as set forth in their book Memo to a College Trustee. Ruml and Morison recommend, above all other approaches to college administration, the highly centralized control of the institutional collective:

An individual can more easily provide energetic leadership and advocacy than can a group. ...No one is likely to have a keener sense of responsibility or be more directly accountable for the institution's welfare than the president. ...in the history of American higher education there is evidence that leading institutions achieve eminence under strong presidential leadership. 25

In any event, James Koerner, who has become Roberts' most serious historian, speaks of Parsons College as "the lengthened shadow of its president," for Roberts not only determined the school's policies, "he also set the tone and temper, the style, the whole ethos of the institution." 26 Philip H. Phenix has analyzed college presidents as falling into three

---


26 Koerner, Parsons College, p. 13.
general types: the first as the autonomous executive, who recognizes no authority beyond his own will; the second as the representative, who fulfills the intentions of those appointing him; and the third as the legalist, who implements the laws and rules set down for his school.\(^\text{27}\) Millard Roberts undoubtedly epitomized autonomous executiveship.

Under his despotic control of the college, Roberts instituted and developed an effective procedure for operation and growth that he called "The Parsons Plan," which has been outlined in this way:

1. Year-round operation
2. An open-door admission policy with intensive recruitment
3. Sharply restricted curriculum with large classes
4. High teaching loads with high salaries
5. High tuition and fees
6. Cheap buildings with fullest possible use of them.\(^\text{28}\)

This blueprint for development was not in itself unusual; in fact, Barzun believes "Roberts was doing things big universities were doing or wished they had the nerve to do."\(^\text{29}\) He did, however, use some unusual and even spectacular strokes in putting the plan into operation, and his intentions and progress far exceeded expectations of the Board of Directors, who had brought him to Parsons only with hopes of keeping the

\(^{27}\) Philip H. Phoenix, Religious Concerns in Contemporary Education (New York: Teachers College, Columbia University, 1959), pp. 91-93.

\(^{28}\) Koerner, Parsons College, p. 25.

\(^{29}\) Ibid., vii.
doors open. In a nation where the history of higher education was that of "one financial crisis after another," Roberts had audacious visions of building a college that could turn a profit, and a handsome one at that.

Millard Roberts was able to operate his college around the calendar by adopting the trimester system, which amounted to an academic year of three semesters instead of the usual two. This plan works well economically when sufficient numbers of students stay on for the last trimester so that teachers on the payroll for the period are not conducting classes so small that tuition income cannot meet salary expenditures. To insure a high enrollment during the third trimester, which fell during the spring and summer, attendance by students with low grades became mandatory. Moreover, those with higher grades were given tuition discounts and scholarships to stay on during this time, Roberts reasoning that the college would profit from their room and board fees. The program met with some success, for there were times when the school maintained enrollments as high as 87 per cent during the third term.

The president of Parsons always admitted that his "Plan" was designed along good principles of business, but he always insisted as well that there were good educational

---

30 Koerner, Saturday Review, p. 54.

31 John Frook, "At Parsons, A Little Learning is a Profitable Thing," Life, June 3, 1966, p. 82.
reasons behind its utilization. The trimester system made money, but it was also reported to have given the student the most expediential pathway to graduation, as the young person who took full advantage of it could, theoretically, complete his training in two and two-thirds years. Roberts' open-door admission policy, which was at the heart of his profit-making masterplan, was publicized as a program blueprinted to benefit students who were academically average, who were late-bloomers, and who, despite their potential, had not applied themselves in high school or in other colleges. According to Roberts, this policy was even right religiously:

God created all men and loves all of them as a part of His plan, and our action is one way through which God's will is made real today.  

What this meant to some of Parsons' critics was that the school would accept anyone at all, provided he could pay tuition, but in those days of the late 1950's and early 1960's when institutions of higher learning were overcrowded and thousands of young people were having their college applications refused, Roberts' announcement on the open-door policy looked unusually generous and democratic. One national magazine offered the following praise:

Parsons is distinctive in that it has a stub-born affection for the non-genius, for the pleasant, wholesome, average student--even for marginal ones. And it is determined to give all of them a

---

32Boroff, op. cit., p. 106.
crack at a first-rate education with first-rate teachers.\textsuperscript{33}

Even \textit{Time} helped in bringing this aspect of the Parsons Plan to the attention of the nation,\textsuperscript{34} and though this college was not the only one to have adopted such an admissions program, Roberts was to talk about it as though it were uniquely his own.

Millard Roberts always believed in the importance of publicity to the school's growth, and he was never timid with his promotion policies. As a matter of fact, his acumen in this area of administration may have been his best trait as a college president. He began his tenure at Parsons by using $10,000 of the school's funds and the help of a public relations firm to stage an inauguration so well publicized that it was, according to the school's paper, "hailed by persons and organizations in thirty-five states and seven foreign countries."\textsuperscript{35} He later promoted the college by engaging public relations firms in New York and Detroit, and he was able to get a free full-page ad in one of \textit{Time}'s regional issues," as well as a good deal of other favorable publicity."\textsuperscript{36} Equally as important were the speeches he made throughout the country--as many as 200 a year--lauding

\textsuperscript{33}\textit{Ibid.}, p. 105.

\textsuperscript{34}"The Academically Average," \textit{op. cit.}, p. 46.

\textsuperscript{35}Koerner, \textit{Parsons College}, p. 10.

\textsuperscript{36}\textit{Ibid.}, p. 165.
the progress and virtues of his collegiate El Dorado. According to Life magazine, it was all "rip-roaring, bell-ringing, every-time-a-bull's-eye salesmanship." It all helped in bringing students through Parsons' opened doors.

He also built an ambitious recruiting program by sending most of his recruiters to the East coast, where the greatest surpluses of students were located, and by paying them on a commission basis: one allotment for each student who paid an application fee, and another for each that showed up on campus. He even rewarded certain high school counselors for directing graduates to Parsons and offered bonuses to those of his administrators who could hold on to the students that enrolled at the college. The motivation of this incentive plan kept a number of people working on Parsons' enrollment increments.

High enrollments, of course, do not mean, necessarily, high remuneration for a college. More students mean more teachers, staff people, facilities, and a greater variety of courses to satisfy a wider range of interests and career preparations. Roberts took care of the problem of professional training requirements by flanking it: college course

37 Frook, op. cit., p. 82.
38 Ibid., p. 78.
39 Koerner, Parsons College, p. 63.
40 Ibid., p. 65.
41 Koerner, Saturday Review, p. 54.
offerings were reduced from 492 to 168 by the adoption of a core curriculum and by cutting down on the number of majors offered. All students would spend two years studying in a program of fundamental course work and then would choose from a rather restricted number of majors. This made good dollar sense, and, again, the innovation could be supported with educational theory. In fact the program was very close to the curriculum of general education discussed earlier, which was, ironically, the modernization of the traditional liberal arts curriculum. In his own inimitable manner, Roberts declared that "all the fat has been cut away."

Roberts also tried to beat the numbers game by increasing the student/teacher ratio. This was not conformity—the trend in the late 1950's and early 1960's had been toward larger classes—except that Parsons moved ahead of most schools with this practice. When, for example, the ratio was 9-to-1 at the University of Iowa, Roberts had pushed the ratio at his school to 20-to-1. The econom-

---

42 Koerner, Parsons College, pp. 86-91.
43 Supra, pp. 52-54.
ical sense of ratio increases is obvious, but the educa­tional sense has been much debated. Teachers are prone to discredit large classes as being educationally detrimental, but Seymour E. Harris points out that experiments show that results from large classes are as good or better than those from small classes.\(^4\) Millard Roberts avoided the controversy by allowing his students to have it both ways: students would spend part of their class time in large lecture sections and another part in small discussion sections. Those not doing well were assigned additional hours with tutors who worked with them individually.\(^5\) The discussion sessions and the tutorial program not only created a defense against educational critics, but they became a good selling point for recruiters appealing to the parents of "late-bloomers."

Millard Roberts was well-aware that a college is best sold when it can claim outstanding teachers. Myron F. Wicke has pointed out the importance of good teachers to religiously oriented schools:

It is at this point that the future of the church colleges is most in jeopardy. An obvious corollary is that the best students will increasingly select those colleges with the best fac­ulties.\(^6\)

\(^4\)Harris, op. cit., xxxiv.

\(^5\)Koerner, Parsons College, pp. 92-93.

Roberts met this problem in the best way he knew how: he offered high salaries, up to $40,000 for reputable Ph.D.'s. Further enticement was made by allowing them one free trimester each year, by eliminating publish-or-perish requirements, by forgiving tuition fees to the families of teachers, by paying their memberships to the country club in Fairfield, by buying them $50,000 term life insurance policies, and by giving them five-year interest-free loans for buying homes. Although salaries never averaged so well as publicized, Roberts did manage to attract a number of well-known people. The purpose was well served, as the publicity on this "fact" probably did almost as much for Parsons College as did that on the "open door."

The president of Parsons also did what he could to get his money's worth from his lavishly-remunerated professors. Not only was the student/teacher ratio unusually high, but working loads for teachers ran at about twenty hours weekly, which was about eight more hours than for the average teacher in a small religiously oriented, liberal arts college at this time. In addition to this, all Parsons teachers were required to maintain lengthy office hours.

50Koerner, Saturday Review, p. 54.
51Frook, op. cit., p. 82.
52"The Flunking of 'Drop-out U.'" op. cit.
for purposes of student consultation. This may have contributed to the complaint that Roberts was an "overbearing and ruthless" administrator.

Roberts depended on fee increases as well as enrollment increases to raise Parsons' income. From his inception in 1955 to his demise in 1967, he accelerated tuition from $185 per semester (trimester) to $600. This, however, was not all inflationary: in 1963-64 when the American student was paying from $1,200 to $3,000 annually for his higher education, the Parsons student was paying a $2,000 inclusive fee (tuition, room, board, general fee), which put Parsons in the median area. Nonetheless, 98 per cent of Parsons' income was derived from student sources, and this at a time when other liberal arts colleges were making only about 60 per cent of their income in that manner.

There were other means of income for the college, but they were not always permanent or determinable, and they could not compare with tuition and student fees. In 1967, for example, gifts, endowment, and other sources offered

54 Koerner, Parsons College, p. 38.
55 Ibid., p. 39.
57 Collins, op. cit., p. 33.
58 Brown and Mayhew, loc. cit.
less than $700 thousand to the $16 million gross income. 59 Occasionally money was received from industrialists who were given honorary doctorate degrees. 60 The Presbyterian Church had offered some support throughout most of the college's history, but Roberts severed the church/school affiliation in 1963 after becoming upset over their investigations and counsel. 61 At one time he could brag about the help he received from the town of Fairfield, but toward the end of his tenure this source became unreliable, as the townspeople had become disillusioned with the school's rowdy students and with the college's reluctance to pay bills owed the local businesses. Roberts must have provided the school with some revenue through his speaking and consulting service, which he operated with seven other people under the title Consultants, Incorporated. 62 Finally, Life magazine presented a carnival image of Parsons by emphasizing the income realized by the various recreational and vending machines on campus, 63 but the amounts are indeterminate. Roberts liked to call his school "the college that pays its way," and it paid its way, when it did, primarily with student tuition and fees.

59 Koerner, Parsons College, p. 44.
60 "The Academically Average," op. cit., p. 46.
61 Koerner, Parsons College, p. 162.
62 Ibid., p. 16.
63 Prook, op. cit., p. 78.
He also enjoyed talking about the college's "excess income," and between 1961 and 1967, about $9 million was so labeled.\textsuperscript{64}

The excess income, however, was not really excessive as profit. This was money beyond general operating expenses, but the great influx of students forced a building program that demanded all unexpended income and a lot of borrowed money. Roberts tried to beat the numbers game—the correlated expenses that always grew with increasing enrollments--by constructing buildings at one-half to one-third normal costs.\textsuperscript{65} This was publicized as good business thinking, but he was never able to overcome the debts accrued by these capital expenses, and the frugality of construction resulted in buildings that had some rooms with no windows, and walls through which students could put their feet. Still, the fullest possible use was made of them, and they did serve an immediate purpose. That the decor was decried as "motel modern" never bothered President Roberts, who believed a college did not have to be built with "pillars and pomp."

There were a number of people who questioned Roberts' sagacity as a businessman, and there were even more who did the same about his wisdom as an educator, but no one seemed to find his promotional insights wanting. Parsons College was scarcely known outside of its own area before he moved there in 1955, but in just a few years he had the attention

\begin{itemize}
\item\textsuperscript{64} Koerner, \textit{Parsons College}, p. 43.
\item\textsuperscript{65} Koerner, \textit{Saturday Review}, p. 55.
\end{itemize}
of the whole nation. With the use of public relations firms, the national press, field recruiters, and his own campaign of personal appearances, he was able to find a wide audience for the Parsons Philosophy. His promotional activities gave special emphasis to the role Parsons was playing as a "second-chance" college for "under-achievers," to the special benefits of the tutorial program and the trimester system, and to the healthy complexion of the school as seen in its building program, profits, and well-paid faculty. He also set up certain extra-curricular activities and programs that served his publicity well. A number of summer art festivals were developed through the years in which professional actors were brought in to work with students in theatrical productions, or in which other artists were contracted to perform in programs of music, art, and dance.\(^66\) In 1963 the New York Times, no less, observed:

Fairfield is a summer festival. Parsons College is bringing culture to the Corn Belt in a summer-long session of drama, music, and art of a scale and quality new to this rural section of Iowa.\(^67\)

For the less cultural-minded, Roberts provided national fraternities and sororities, a well-financed football team, popular bands for dances, moonlight cruises on the river, and semester-end celebrations with Indians, stagecoaches, and the like.


\(^{67}\)Ibid.
and greased pigs. The campus also offered such recreational instruments as pool tables and pinball machines. One student alluded to the favorite of pastimes by revealing that a number of girls were given scholarships to increase the female ratio so that the school would be more attractive to male recruits. Never missing a trick, Millard Roberts appeared to make his appeals to both students and their parents, and in all possible ways.

It was probably the hyperactive promotion about Parsons that let to judgements about its "values and practices of the free-for-all marketplace." The business policies of the school, as Barzun has indicated, were not so unusual when the business practices of other schools are taken into consideration. Not only were the trimester system and the consequential year-round operation in experimentation elsewhere, but the "open-door" policy was not uncommon. One writer believes that most schools accepted "a certain number of applicants who defy all their objective criteria but simply 'smell right.'" Certainly the growth in the enrollments in higher education implied some liberality in student acceptance, as there were 260 students in college in 1968

68"The Academically Average," op. cit., p. 46.
69Frook, op. cit., pp. 78-82.
70Supra, p. 76.
for every 100 in 1955. Nor were Roberts' preoccupation with and efforts in promotional activity entirely atypical in college administration. Riesman and Jencks reveal that most presidents and deans—whether or not they are using their schools as stepping stones to better jobs—generally seek reputations as builders. "Administrative officers," states Logan Wilson, "...are likely to be concerned either with quite specialized aspects of college and university operation or with the ad hoc promotional problems of keeping the institution moving." Where Roberts was concerned, it appears to have been a matter of degree, as it's hard to find another college president so unabashed in his use of business practices over all others or so blatantly the mountebank in hawking his educational wares. His vigorous use of policies that had been implemented in other schools with some discretion made Parsons College a dramatic, though exaggerated, example of certain business practices that had become a part of higher education during the industrial age.

Parsons may have exhibited a business warp in another

---

\[72\] Cerych and Furth, op. cit., p. 15.


way--though one of its critics failed to discuss--when it came to depend on tuition and student fees as its prevalent means of income. Ideally, this kind of dependence should allow a college the best kind of autonomy, for it should disallow the influences that arise from the financial support of churches, businesses, government agencies, or philanthropic individuals. Such policy should permit the school to meet obligations only in the interests of students and their parents, and these interests, theoretically, would be educationally-centered and would not be so vitiated by such pernicious interests as the desires for profit, power, and prestige. Teachers should be able to direct their efforts in the fulfillment of the more noble academic objectives, and administrators should not have to be concerned about outside forces. However, when this type of financial livelihood is attempted, there is a very good chance that the students lose certain advantages they otherwise enjoy, and their place in the academic community, ironically, may become even more materialistic. First of all, when tuition and fees are regarded as the main revenue source, the school is forced into recruiting only to the purpose of increasing enrollments and thereby income. It is here that the students' purpose in the school's function may well begin to shift, for whereas they once existed, above all, as beneficiaries of the college's offerings--with the institution taking from others so that it can give to them--they after-
wards exist as the benefactors as well. This divided emphasis could very easily weaken their original position, and in such a way that the intellectual growth and development of the students are hindered. There is danger that they will begin to exist for the sake of the college, rather than the college for theirs. At least their value as numbers increases, and they become more important by virtue of their presence and tuition. Entrance requirements are relaxed, and young people who might not be well-served by college training are permitted admission, which can constitute a disservice to both the students who should be there and those who shouldn't. The rapid physical growth of the school means that certain programs must be instituted—such as large lecture classes—without taking time for testing and experimentation. Buildings and facilities are hastily erected that are inferior in design and workmanship. Even teachers must be hired who are incompetent or who do not fit well into the program. "In the climate of bigness and diversity which pervades America today," concludes one writer, "there is danger that we may lose sight of those values in our society which size and complexity do not automatically enhance."75 When the students of Parsons became a significant part of the profit motive, the college entered into a climate of bigness. There is value in the profit motive, but Hof-

stadter and Hardy have already pointed out that it is incapable of transcending the motive itself, and it can never approach the greater intellectual and cultural values that should become the educational motive.

Finally, however, one is bound in candor to sound a precautionary note about the use of Parsons College as a genuine reflection of the manner in which business and industry brought its influence to bear on the American higher education. The school, as has been noted, was unusual with respect to its intense business-like practices of promotion and profit, though this writer, along with such critics as Jacques Barzun and James D. Koerner, believes that the Parsons story did indeed represent, in a highly dramatic way, certain activities that had become somewhat universal in the world of post-secondary education. Furthermore, Millard Roberts worked toward autonomy, and in so doing he appeared to avoid the outside influences of industry, of government, and, later, even of the church. He paid some obeisance to industrialization by making the department of business the largest in the school, but his core curriculum for the lower division owed its allegiance to the liberal arts tradition. The distinction lies in Parsons' business-like operation rather than in its becoming an operation under the direct influence of business. One must recognize that

76 Supra, p. 64.

77 Koerner, Parsons College, pp. 88-89.
the emulation of one institution by another amounts to a kind of influence, but it's one more indirect. It is in this way that it can stand as an illustration of the relationship between higher education and business and industry.

We must also point out that its importance as a representative illustration diminishes when we recognize that Parsons College eventually failed as a business and as an institution of higher learning. Under Roberts' administration the school was never completely in the good graces of the North Central Association of Colleges and Secondary Schools (NCA). Because various educators were always suspicious about what was happening at Parsons, this agency of accreditation made four visits to the campus in eight years, whereas normally it would have made one visit in ten years. In 1959 its investigative report was generally positive, but some unfavorable comments were made "on the low admissions standards... on the low performance standards of students already on campus, and on Parsons' hard-sell recruiting and publicity operations."78 In 1960 the Board of Visitors of the Presbyterian Church warned Roberts to stop selling himself so enthusiastically and to start selling the quality of the school's instructional program.79 Roberts apologized and promised to change his approach, but in 1963 he responded

---
78 Ibid., pp. 171-72.
79 Ibid., pp. 157-59.
to a visit by this committee by throwing its members off campus. This same year, however, a group of Parsons' teachers brought the NCA back to the school by filing a protest against Roberts. This "Dissident Report," as it was later called, spoke to a number of weaknesses and faults in the college's policies, procedures, and general administrative atmosphere: it reported on disillusioned and abused colleagues, on fraudulent advertising, on the exploitation of students and parents, on pressures to control low grades, on grade changing, on the general failure of the school as an educational institution, and on the climate of suspicion, fear, and guilt that prevailed throughout the campus. The NCA looked over Parsons once more and structured a report criticizing recruiting practices, primacy of financial considerations in making educational policy, lack of accurate statistics and reliable institutional research, Roberts' domination of the faculty, faculty turnover, heavy teaching loads, the inability of the school to rescue late-bloomers, and the poor guidance and counseling service. The agency then decided to put the school on probation. Another investigation in 1964 lifted the probation, but this time the NCA insisted on Parsons undertaking better institutional research and offering accurate data on its policies.

Ibid., pp. 148-49.
Ibid., pp. 172-73.
Ibid., p. 174.
All of this censure helped to prepare the way for the re-
vocation of Parsons' accreditation, although none of it was
so devastating in itself as to bring it about.

It was probably Roberts' hunger for publicity that
precipitated, above anything else, the fall of Parsons. In
1966 he welcomed a reporter from Life magazine to the campus,
expecting this journalist to be as kind as other magazine
reporters had been. Unfortunately for Parsons College, the
writer published a one-sided article presenting the school
as "Flunk-out U.," the college where indolent students could
ignore any kind of serious academic work with impunity.\footnote{Froom, \textit{op. cit.}}
The story apparently did much to stir up some hostility
toward the school, especially among those educators that
had previously questioned Roberts' methods. At any event,
the NCA returned to the college the following spring to
undertake another examination, and this time they criticized
the school for a narrow curriculum, for a lack of remedial
courses, for student and faculty turnover, for the student/
faculty ratio, for a precarious financial condition, for a
credibility gap, and for over-crowded dorms.\footnote{Koerner, \textit{Parsons College}, pp. 176-78.} Even though
the investigators recommended Parsons' accreditation be
continued, the NCA dropped the college from its roster six
weeks later. When this happened, the board fired Roberts,
and the descent, most apparent in a quickly diminishing enrollment, was underway. From 1967 to 1973 the people of Parsons—Fairfield citizens, college staff and faculty, and even some students—tried desperately to save their once-prosperous college. In 1970 accreditation was regained, but the enrollment continued to drop. In the spring of 1973 the student body was down to 900 and the school's debts stood at $14 million, with creditors threatening to impound all funds. Parsons graduated its last class and closed its doors that June.

Millard Roberts believed at one time that Parsons College was the victim of educators in other schools that were jealous of the success of his college, and even James D. Koerner has some misgivings about the manner in which the NCA revoked the school's accreditation. Still, there were responsible people, including Koerner, who felt the revocation was justified. In August of 1973 this writer spent two days in Fairfield, Iowa, visiting informally with some of the townspeople and discussing the fate of their college. At that time the creditors were negotiating to sell the books out of the campus library to help in paying off part of its debts. The merchants did not appear to believe that the school's closing had harmed their businesses significantly,

---

85Columbus Dispatch (Ohio), May 24, 1973, p. 14A.
86Koerner, Parsons College, p. 172.
but a few of them felt that Roberts should have been given more time to prove himself. A newspaperwoman, however, insisted that most townspeople saw Millard Roberts as a "man cloven-footed," and that the school, though small, would still be operating if he had not come around to bring about its dramatic rise and fall. Some people were hopeful that the state would take over the college and somehow make use of it; some believed that another college might operate it as a branch campus; and some expected that it would miraculously re-open one day as Parsons College. On campus a solitary watchman drove about the rolling grounds, overgrown with uncut grass, in a pick-up truck and discouraged vandalism. The buildings, most of them new, stood empty of students but with furnishings intact and gathering dust. Even a few student papers and mimeographed office announcements were left strewn about some of their floors. One had the feeling that the inhabitants had moved out all at once one day, leaving the campus like a ghost town whose gold mine had run dry. It occurred to this writer that this rather bleak scene might really attest to the rejection by American higher education of a college that was too-far transformed into an institution of business, and, if so, that the influence of business and industry in higher learning in America was not so potent as we might suppose and that something of the traditional spirit of education, however it might be interpreted, was still alive.
CHAPTER III

APPROACHING THE PLAY

The influence of business and industry on American higher education and the consequentiality of this influence on the fortunes of the traditional religiously oriented, liberal arts college appear to be a fact of history to those writers, critics, and historians discussing the development of higher learning in our country. With the industrialization of the United States demands were made upon higher education that the church-related, liberal arts schools were unable to meet. Industry needed personnel and services, and so with the help of the government the university system was established to satisfy these professional and vocational needs. The liberal arts curriculum of the traditional colleges began to lose popularity as the more practical training of the new system began to appeal to a profit-minded, investment-conscious society. Further competition developed with the emergence of the graduate school and the junior and community college. Industrial weight was also felt as businessmen founded schools, offered grants and scholarships that tended to work in their behalf, found positions on boards of trustees, and encouraged in various ways those college
teachers and presidents who were sympathetic to their causes. As the religiously oriented, liberal arts college lost ground quantitatively, it also lost qualitatively as it sacrificed certain of its venerated practices while attempting to compete with the schools of more recent development. Except for a generation of time when general education became significant in the lower division of higher education, the descent of the religiously oriented, liberal arts college appeared to be continuous, and whereas the traditional school dominated higher education until the Civil War, it could but claim a second- or third-place standing one hundred years into the industrial era.

The contribution of knowledge about the history of higher education to the play that follows has been significant in that it established a broad and indefinite background for the drama, and it gave the events that occur in the play's development a touch of social universality. The drama is not historical, but rather revolves around a group of teachers in a small liberal arts college in 1955 who are intent upon preserving certain traditional practices after their school has been invaded by an administrator who would replace old policy with a business mode of operation. These teachers are scarcely aware that the influence of industrialization has been so sweeping or that there is any need for adjustments to the purpose of professional survival, so provincial and cloistered have been their lives in education. What is
happening to them, as the history of higher education indicates, has happened to their colleagues of similar mind and position throughout the country, and so in this way they come to represent the totality of their kind. Whether they are effectively dramatic representatives cannot become, of course, a consideration of this discussion.

On another level these agents of the drama become figures for all people who have suffered the changes wrought by industrialization. We have suggested already that the transformation of education was but one segment of a complete social change, and that industrialization may even itself have been but one indication of a higher, more profound alteration of the human condition. Modernization has meant secularization, and the post-Christian era, as this age has been called, has been distressing for many people—perhaps for everyone to some extent—who have watched traditional and revered values become meaningless or, at least, confusing as to their applicability. In fact, change itself—coming about from a multitude of factors and affecting life at all levels—has become a characteristic of the new age and a source of abiding frustration for all who look for constants, absolutes, and reassuring rituals. If the teachers of the play reflect people in general in any way, it is probably because both have difficulty coping with change itself.

If the play has anything to say about the development of higher education in the industrial era, it has even more
to say about the effects of mutation—or, more especially, about the workings of cormorant-devouring time, the real agent of change. The campus of the drama is invaded by outside forces because the world has so changed its rhythm over a period of time that the college has lost cadence in its function as a social service agent. The teachers are unable to maintain their traditions not only because the outside forces are formidable, but because time has taken its toll with the internal processes as well. What they come to learn, finally, is that the years have changed both the world and themselves. They have lost their youth not so much because they have grown old, but because they lost the adaptibility of youth. Time has even changed time: it has accelerated itself with new events occurring proportionately more frequently, and the participants of these changing events must become increasingly adaptable. The spirit of youth—youth's adaptability—would have allowed them a place in the new order, just as their own youth allowed them a place in a once-vibrant order that is now old and dying, but most of them have decided to forego the effort necessary for participation.

It is hoped, then, that the play has derived universality for its restricted setting and smaller action from several sources and in several ways. Information on the influence of business and industry in higher education, knowledge about the secularization of the modern era, and
the ideas about time and change are intended to provide the drama with "the grandeur of generality," or—as discussed by Wimsatt and Brooks—which gives microcosmic action some attachment to macrocosmic significance.

Of particular significance is the information on Parsons College and Millard Roberts. We have noted that Roberts' presidency at the Presbyterial school in Iowa, with emphases on promotion and profit, dramatized, in selected ways at least, the influence of business and industry on the religiously oriented, liberal arts college. In a symbolic sense he became the personification of time and change for the villatic little college that had withstood external forces through the years, even to the point of endangering its very existence. Roberts' moves were bold, daring, and quick, and what happened to Parsons in a few years was roughly equivalent to the industrial orientation of other schools coming about over a period of one or two generations. However one may judge his methods as an educationist or a businessman, no one can deny that he was a cyclonic personality and, in certain ways, extremely effective as an administrator. It might be argued that the readiness was all and that he went to Parsons when the times and conditions were potentially right for his purposes; nonetheless, the

---

dynamism of this man seemed to have given more fate to his character than to the stars. For this reason he has been something of a model for the principal character of the accompanying play.

The personality of Millard Roberts as seen through his work at Parsons College has been typified, most generally, as that of "promoter," but this is superficial identification. Whether he was ever a good businessman has become a matter of controversy. We have noted that he was prone to use the terminology of the business world to explain his methods and results, but he seems to have understood that such vocabulary served his purposes well; that is, he knew business imagery encouraged his listeners. Actually, as has been noted, the well-publicized profits of Parsons were never real. The school's $22 million book value in 1967 was offset by a $14 million debt. Even the book value can be questioned when one considers that nothing is of appraised value unless someone is willing to pay it. Furthermore, the frugality of the building program makes even the book value suspect. Nor did Roberts' profit-oriented policy of large classes and heavy teaching loads really pay, for they helped to bring about the "Dissident Report." Also, his economy was not wisely balanced, as it has been estimated that he could have saved $1 million yearly by cutting expen-

---

ses in athletics and in central administration. Parsons became notorious for its bad debts. "The college that pays its way" did not really live up to the title that Roberts gave it, and Roberts did not really live up to the business image he tried to project.

This man lived with other images as well: some he enjoyed and some he suffered. One that he nurtured on campus was that of a nice guy, or "Doc Bob," a rather ambivalent by-name denoting both respect and familiarity. His more amiable demeanor did impress a number of people, for Koerner explains that he could disarm newsmen, state legislators, parents, students, and campus visitors with his charm. Indeed, throughout most of his career at Parsons he had the support and applause of many students and teachers, the board of directors, and numerous townspeople, alumni, writers, and other outsiders. Even after Life's condemnation, there were students and teachers coming forth to defend him and the school. There was also a following of Fairfield citizens who mounted a "Fairfield Fights Back" campaign to refute the magazine's portrayal of the college and its president, though there does seem to be some ques-

---

3 Ibid., p. 46.
4 Ibid., p. 12.
tion as to whether the citizenry or Roberts' public relations firm initiated the drive. Nonetheless, Doc Bob had numerous supporters and fans in his day.

He certainly had his detractors as well, and their numbers increased as the years and Roberts progressed. In the beginning the only overt criticism in evidence was the report by the church's Board of Visitors, but by the time the teachers filed their "Dissident Report" in 1963, a rather strong tide appears to have been running against the man. Various townspeople, some of whom had contributed to the purchase of a Cadillac for Roberts out of appreciation for the money he was bringing the community, began to weary of the school's growing carnival atmosphere. There were educators who began to believe he was bringing discredit to higher education with his promotional campaigns and, as they saw it, his practice of making a business of flunk-outs. Some resented his raids for faculty on their schools. After Life made its attack, even students elected to speak out against their president. The effect of Roberts' charm had its limits.

One of the reasons for Birnam Woods move on Roberts' castle lay in the distrust he engendered. Apparently there were people who were always suspicious of his claims of Parsons' extraordinary progress, but the school's spectacular

7Ibid., pp. 162-64.
8"Letters to the Editor," loc. cit.
enrollments must have kept them reticent. Roberts would declare, for example, that 42 per cent of Parsons' graduates moved directly to graduate school, that 87 per cent of all enrolling students completed their degrees, that the school's remedial programs were getting unbelievable results, and that the Parsons' students were showing outstanding scores on national tests—and none of the claims could be supported. College bulletins would declare boldly that the school ranked in the upper 10 per cent of all American colleges, or that "Parsons College stands among the first colleges in the Middle West in recognition of its scholastic merit." Figures on salaries of the higher-paid faculty were displayed as being typical of all Parsons' teachers, and we have already pointed out that reports on profits were not altogether correct. Accounting was juggled in various ways, and Roberts allowed campus visitors to see only what he wanted them to see. In fact Roberts' lack of credibility did much to bring about his release.

The president of Parsons eventually was not trusted, nor did he trust others. He believed his critics—near or

---

10 Ibid., p. 142.
11 Ibid., p. 137.
12 Ibid., p. 50.
13 Ibid., p. 143.
far, official or unofficial—were all working on some vast plot to have him overthrown. Following the "Dissident Report" he searched for subversives within his own institution by hiring private detectives to investigate and produce dossiers on his staff and faculty. A former FBI agent rifled desks, wastebaskets, and brief cases, eavesdropped, and even spied on homes at night. Other detectives were engaged to investigate church people, the trustees, and the NCA. Several professors were deceived by "ringers," or attorneys supposedly representing the trustees, on campus to undertake a clandestine investigation of alleged abuses by Roberts—who proved to be Roberts' men and who promptly reported to him all the complaints gathered in their interviews.

Through his last days at Parsons, Roberts was even bringing his lawyers into educational meetings and negotiations. As for the townspeople, he came to see them as ingrates: "Nobody ever heard of this hick town before I came, but they don't appreciate that." George Schmidt has said, "The


16Ibid., p. 15.


18Frook, op. cit., p. 34.

19Koerner, Parsons College, p. 64.

20Ibid., p. 165.
president has no guild, nor has he ever had one. He has always stood alone."21 As time went on, Roberts saw his position as one of increasing loneliness.

The descent of Millard Roberts might be said to be of tragic-like dimensions if one considers that he was able by virtue of his own will and action to gain nation-wide notoriety for his work at Parsons College, but his rise may have reached even greater heights had all his ambitions been realized, and his fall, had it occurred thereafter, would have been even more tragic. At one time he commented, "I don't doubt but what, if I set out to, I could build a college all the way to Chicago."22 This was exaggeration, but it reflected his ambition. He foresaw a time when the school would become so developed that students could be trained from kindergarten through a doctorate program.23 Nor did he believe his summit would be reached there in Parsons:

Roberts dreamed of running a vast educational empire from his estate in Oneonta, New York, where, as chancellor of a great private university system, he could preside over a graduate school that would be fed by a commonwealth of affiliated colleges.24

This may have been no idle dream, for he was eventually able to create, through the help of various communities in the Middle

22Frook, op. cit., p. 82.
23Koerner, Parsons College, p. 16.
24Ibid., p. 17.
west, six satellite colleges to Parsons. His own consulting company, inspired by his popularity as a speaker and counselor, directed a number of other schools in their practice of the Parsons Plan. He anticipated that this organization would become so effective...

...that dozens, perhaps hundreds, of colleges would be persuaded to look to for centralized services of many kinds--the training of recruiters and other types of personnel, the computerized search for students and faculty members, the buying of everything from meat to janitorial supplies.

Roberts even considered taking on the educational Olympians themselves, for when the NCA put his school on probation, he began making plans for setting up his own accrediting agency. Finally, he even toyed with the idea of running for the governorship of Iowa. It is not inconceivable that he harbored ambitions beyond those he confessed.

Millard Roberts, as his presidency at Parsons reveals him, is not a man easy to understand or explain. As a businessman he was both ingenious and foolish. As a college president he was inventive, charming, vain, distrustful, tyrannous, vindictive, ambitious, and apparently dishonest. Some of his complexity was recognized by the writer who commented that:

\[25\text{Ibid.}, \ p. \ 16.\]
\[26\text{Ibid.}\]
\[27\text{Ibid.}\]
\[28\text{Ibid.}, \ p. \ 173.\]
\[29\text{Ibid.}, \ p. \ 17.\]
Roberts has the glad-handing manner of a Chamber of Commerce president, the force of a bulldozer, and the guile, when it's needed, of a snake-oil salesman.\textsuperscript{30}

Koerner estimates that

Roberts would like to have been known as the ingenious, gutsy entrepreneur who battled and beat the powers of darkness in education--inertia, mediocrity, bureaucracy, incompetence, penury--and achieved wealth and fame in the process.\textsuperscript{31}

However, when Koerner asked Roberts for the reasons behind his actions, the man only replied, "I don't know. I can't pronounce on my motives."\textsuperscript{32} There has been no attempt by this writer to pronounce on the motives of Millard Roberts either, and those of his characteristics borrowed for the principal agent of the drama are not used to the purpose of revealing his ambivalence, the attribute that confused his critics and promoted controversy about him. As a matter of fact, no attempt has been made to reveal Roberts in any kind of historical or documentary sense. His personality has inspired a character who can represent, as he did, the business forces that have altered the standing and nature of the church-related, liberal arts colleges.

However Roberts has been explained and judged, those of his traits that can be consistently applied to his personality are the ones that made him the imaginative, uninhibited


\textsuperscript{31}Koerner, Saturday Review, p. 64.

\textsuperscript{32}Koerner, Parsons College, p. 18.
promoter and the overbearing, dictatorial administrator. There is something dramatcally interesting, and perhaps even admirable, about the manner in which this man auda­ciously assumed the presidency at Parsons and attempted to shape its destiny as an extension of himself. Refusing to listen to the advice and dictates of others, no matter how commanding their position, he became almost solely responsible for his own rise and fall. Koerner believes that an important cause of his defeat lay in the fact that "He told too many people on too many occasions in too many ways to go to hell." \[33\] There was also something peerless in the way he fought his battle right to the last skirmish: when asked to leave the school he had lifted out of obscurity and into national recognition, he refused. "If I resign," he said, "it will appear that those bastards up there in Chicago have got me. I can't do it and I won't do it." \[34\] It is to the combative, arrogant, and ambitious side of Roberts that the lead character in the drama is most indebted. Where motives are concerned, these are found more in the ideas of time, age, and the desire to belong, all of which have become an important part of the play's fabric.

It is interesting to note, though only incidentally relevant, that Koerner chose to speak of Millard Roberts in dramatic terms from time to time. The Parsons story, he states, was "a drama that took place between 1955 and 1967

---

33 Koerner, Saturday Review, p. 64.
34 Koerner, Parsons College, p. 187.
with a man named Millard Roberts on center stage throughout." At another time he sees Roberts like Macbeth, "a man of talents with a fatal flaw: 'Vaulting ambition, which o'erleaps itself.'" This does not seem inappropriate, for not only did Roberts appear to enjoy the spotlight of the Parsons spectacle, but he was indeed its catalytic and pivotal character. In addition, Roberts' ambivalence seems to have carried over into the whole transpiration of events, which were characterized by conflict, intrigue, bizarre theatricality, comedy, seriousness, and even tragic overtones. Jacques Barzun probably puts the whole tale in its proper genre when he calls it a tragicomedy, and this is rather what the play is intended to be.

The drama that follows draws upon another source that, although unrelated in time and event, corresponds metaphorically to the idea of the influence of business and industry on the religiously oriented, liberal arts college. The invasion of the traditional school by the forces of industrialization might be seen as resembling the story of King Ahab's seizure of Naboth's vineyard. The king of Samaria coveted the farm of Naboth because it lay conveniently adjacent to his palace and could be used to supply

---

35 Koerner, Saturday Review, p. 53.
36 Koerner, Parsons College, p. 64.
37 Ibid., v.
38 I Kings 21.
his kitchen. When he tried to buy the land, Naboth resisted, as the vineyard had belonged to his family through many generations and, he believed, as a gift of God. Jezebel, the king's wife, thereupon betrayed Naboth by hiring two villagers to swear that the winedresser had cursed the king and God, which forced the other citizens to stone him to death. Ahab was then able to take the vineyard as his own. Although business and industry did not trespass upon higher education through betrayal, those who resisted its secular character did so, to some degree, in the name of tradition and religion. Furthermore, Ahab's motivation was like that of industry in that it was economic. For these reasons the plot line of the biblical story lends itself somewhat to the play's structure, and character names are derived from those of the Book of Kings. Jefferson Cooper's novel on Ahab and Jezebel has also been used in the belief that, as G. B. Shaw has speculated, the old stories are the best stories.

The final contribution to the play has come from this writer's experience while teaching in a small Presbyterian, liberal arts college from 1961 to 1964. This has been most significant in several ways, the first being that no play, irrespective of content, should ever lie totally beyond the

---

playwright's experience if it is to be anything more than intellectual exercise. "Nobody can poetically present that to which he has not a certain degree and at least at times the model within himself," says Ibsen.  

For Shaw, the writer's works are confessions. This is necessary, above all, if the play is to establish emotional communication with its audience, and the dramatic projection of any idea, no matter how historical or intellectual, has empathetic requirements. We are told that Robert Sherwood's treatment of Lincoln in "Abe Lincoln in Illinois" was effective because

We have come to know this Lincoln as a plausible flesh-and-blood man, not as a legend; he has made us understand that Lincoln's assumption of social responsibility was the result of a human struggle such as we ourselves endure, here and now.

Certainly a play that deals somewhat with business practices and educational theory must communicate information about these practices and theory in something different from scholarly discourse if it is to avoid theatre's only sin in boredom. If this writer has been successful in finding emotional circumstances in which to offer intellectual considerations, this has been due, in large measure, to the experience of:


42Ibid., p. 182.

small-college teaching.

The time spent in the above-mentioned school was especially valuable in that the college was then undergoing many of the same experiences that brought about the transformation of Parsons College. As a matter of fact, it was making use of the Parsons Plan and was often referred to as Parsons' "sister college." Of remarkable similarity were the open-door policy, the questionable recruiting and publicity practices and claims, the experimentation with the core curriculum and the trimester system, certain educational sacrifices to profits, and, above all, the heavy-handed direction by the president. Its most obvious distinction from Parsons lay in its adamant maintenance of church affiliation, along with the related practices of required chapel and other religious policies. The school, however, was losing much of its old identity, especially as its enrollment increased with a large influx of Eastern students. Whether this made it a better or worse school would be difficult to assess, but the difference did have its effect on those teachers who had spent a share of their lives working there. Some had established tenure because they believed in the purposes and aims of a religiously oriented school, while others had merely found it convenient to stay. Several were ex-ministers who equated their teaching with missionary work. A number had been there since the depression, forfeiting their salaries occasionally when the school could not meet the pay-
roll or when salary payments would have put its very livelihood in jeopardy. There were even those who had made nonprofit investments in the school, such as contributions to scholarships and to the purchase of equipment. Through time and sacrifice, they had come to look upon the school as their own.

There were several changes with which these teachers had difficulty tolerating. First of all, there had been a time when their thinking and opinions had been an important factor in the college’s operation and administration, but as the school grew in size, so did the administrative staff, and the teachers found they had less and less to say about running the institution. The increased class sizes, the new and required approaches to teaching, and a general shift in the personality of the student body from the small-town Midwestern type to the urbanized Eastern type became irksome to them. What was appalling for them, however, was the new ruling compelling all teachers below the doctorate level to begin working toward the advanced degree. This forced most of them into other jobs or retirement. Their efforts to resist the changes throughout were pathetic and futile, and always highly emotional. Certain of the characteristics of these teachers’ personalities, along with some of the events that agitated their spirits and lives, have been incorporated into the accompanying drama.

Evaluating the information and experiences that have
helped to shape the structure and content of the play would be difficult and uncertain task at best. Knowledge of the influence of business and industry on the religiously oriented, liberal arts college, the story of Parsons College and the personality of Millard Roberts, and the author's own experiences as a teacher have all had some bearing on the writing, but so have other events, facts, and experiences. The appeal of the tent-show productions that this writer attended as a youth and acquaintance with some of their players have consciously affected the formulation of one of the drama's characters. A one-act play written several years ago and dealing with a meeting between two college administrators has been useful preparation for writing the full-length play. There have been other people and places that have found their way into the script—undoubtedly some have used subconscious routes. John Hallauer has explained that

Every writer starts with a certain "lump of experience" which only becomes content when it has been given form in the work of art. . . . He must analyze and build afresh, develop and remold his material. If he is sincere, every touch he gives his material will, of necessity, reflect his view and his opinion of it.  

In the process of selection and arrangement, of course, the facts of time and place become distorted, diluted, and dif-

---

fused to the point where their initial identity and value become very nearly impossible to describe.

The limitations and demands of the world of the stage naturally effect and change any material that is used for dramatic purposes. The structure of the play's physical setting, for example, must determine, to some extent, the nature of the action that takes place within its confines. Friedrich Durrenmatt originally gave his billionairess an artificial leg in *The Visit* because he wanted to use a railway station as the setting, and so she arrives by train because she is no longer capable of riding in an automobile. In the process of creation, of course, her handicap became significant in other ways and had some influence on the very content of the drama. An idea brought into a drama for one reason, he comments, "takes a hand right in the play then, too, changes the play, changes characters, creates new characters."\(^\text{45}\) This writer had never seen a lounge and an office combined in one room, but such a setting was convenient for the following play because it brought the right people together at the right times. In the writing the set became rather important to the way the people related to one another, it became significant in the exposition, and it also helped in symbolizing one facet of the drama's con-

flict—the traditional and informal manners of the past as opposed to the modern and formal manners of the future. All parts of the drama, whether they be events, characters, or attributes of the environment, must work chemically with all other parts and become organically interbred in the play's totality. This is why all materials utilized—even historical and autobiographical facts—can never hold their original shapes or nature. This may explain why a play that is historically accurate can suffer problems in being dramatically right, and why the play that is dramatically effective may not be faithful to history.

It is the central vision of the drama that probably acts most to shape the materials used for its composition. The people, facts, and events are selected and arranged according to the ways in which they can contribute to the vision, or if you will, the structure. Admittedly, it is the material that leads to the vision. Arthur Miller, for example, mulled over the Nazi occupation of Europe and the implications seen in the "contradiction between an efficient technological machine and the flowering of human nature" for twenty years before he expressed his feelings about them in Incident at Vichy.46 The history of the Second World War had created the vision, and the vision may never have been reali-

zed without the historical materials. On the other hand, states Miller,

A play's an interpretation. It is not a report. And that is the beginning of its poetry because, in order to interpret, you have to convince, you have to distort toward a symbolic construction of what happened, and as that distortion takes place, you begin to leave out and over-emphasize and consequently deliver up life as a unity rather than as a chaos, and any such attempt, the more intense it is, the more poetic it becomes. 47

What he used from his knowledge about the vast panorama of the war and how he used it was determined most by a personal conception that had come forth after years of thought and experience. This vision, he decided, was best manifested in telling the story, dramatically, of a few Jews waiting to be interrogated by a Nazi officer. What the play had to say --what the play became--was most severely determined by this central vision.

The three chapters of this report have been an attempt by this writer to describe the materials contributing to the composition of the play that follows. The history of the influence of business and industry on American higher education, the consequential effect on the traditional religiously oriented, liberal arts college, the illustrations of Parsons College and Millard Roberts, and the discussion of the author's own experience as a teacher in a church-related college have all led to that personal conception that is dramatized by the play. If the vision could be explained, it would have

something to do with the effect that a powerful and deter-
mined man of contemporary and business orientation has upon
a group of people accustomed in traditional thought and ac-
tion. It would also have something to do with the effect
of those people on that man who has become the agent of
change. There has been no conscious effort in the writing
to judge the actions of the characters involved nor to of-
fer a point-of-view in terms of right and wrong or justice
and injustice. One may certainly find something regrettable
in the loss of religion and tradition in the development of
American higher education, or something sad about the build-
ings that stand empty on the Parsons campus, or even some-
thing painful about the dying significance and the descending
status of the teachers of the play, but whether business and
industry and their symbol in the drama's principal character
have been justified in their role as a catalytic force in
higher learning is left to the judgement of readers and
spectators. What is intended is that the report above com-
minicate the fact of this development and that the play fol-
lowing make a similar communication metaphorically. It is
hoped that the drama's action unfolds as probable in terms
of the personalities of its characters, by nature of the
circumstances, and within the components of the setting,
and, finally, that its people are interesting and their
involvements compelling.
PILLARS AND POMP

A Play in Three Acts

by

Burton Russell
The Characters:

Richard James, thirties, a Presbyterian minister
Kenneth Darius, forties, a businessman
Daniel Jason, seventies, a physician
Avery Haberman, forties, the Director of Development
Jessie Melhart, thirty-nine, a secretary and teacher
Evelyn, twenty-one, a student
Rooster, twenty-one, a student
Fudora Longmacker, fifties, a teacher: English and French
Edmund Habethy, forties, Dean of Instruction
Vic Raell, twenty-five, Dean of Students and Business Manager
Roland Q. Loomis, fifties, speech and drama teacher
Jake Croter, sixty, a teacher: physical education and math
Gilbert Silvester, forties, a teacher: librarian and history
Mrs. Tibble, fifties, Dean of Women
Ely Mills, sixties, Chaplain and teacher of music
Student, eighteen.
Maxine, eighteen, a student
John Peterson, fifties, a pharmacist
Hugo Muller, sixties, a teacher: Greek and Latin
Bennie, twenty, a student and rock-and-roll guitarist
Pete Johnson, fifties, a farmer
Reporter, twenties

The Setting:

Samar College, a small Presbyterian college located in the town of Bonnyfield, Iowa.

The Time:

The development covers the period from July, 1955 to June, 1956.
PILLARS AND POMP

ACT ONE

Scene One

The setting is a large room that serves in combination as the outer office for the administration offices of Samar College and as a teachers' lounge. The upper right area of the room holds two small secretarial desks with typewriters. Two file cabinets stand in the corner behind them. The lounge is identified in the left area of the room with three or four easy chairs—old and unmatched—and a small table surrounded by straight-backed chairs. It is here the teachers most often sit to drink their coffee. One of the easy chairs is graced with an end table and a lamp. This is Dr. Muller's chair, and he is the only one who uses it. The coffee maker sits on a cupboard in the upper left corner of the room. A single shelf is attached to the wall above it, holding the cups of various kinds that belong individually to each of the teachers. No one, of course, would use another's cup, a very personal piece of property. An old, worn carpet—a contribution from someone's home many years ago—adds some warmth to the room. Each of the walls is divided by entrances. The left wall holds the door leading to the hallway. Above this is a transom, which, like the door, is seldom closed. It is through this door that the music from the Chapel across the hall can be heard from time to time. Left of center in the back wall is the door leading into the Dean of Students' office, and right of center is the door leading into the Dean of Instruction's office. Below the secretarial desks, in the right wall, is the opening to a small hallway that leads to the office of the Director of Development. High on the walls and surrounding the room are portraits of the six presidents that have consecutively guided this school from its beginning in 1875. They are all rather imposing figures, their clothing and hair styles reflecting the progres-
sion of the past, and their eyes holding a firm
watch on the present.

The room's divided decor—the sterility of the
office section, the formality of the portraits,
and the comfortable, lived-in appearance of the
lounge—renders it somewhat enigmatic. It is
the atmosphere of the lounge, however, that has
won out best over those of the others, and for
this reason the room exudes much more warmth
than it otherwise would.

The office of the Director of Development sits
right of the room described above. This is a
small room holding only a desk, two chairs, a
file cabinet, and a large, old sofa. Its door
divides the back wall, and a very large window
the right wall. A few vines of ivy have invaded
the window frame from the side of the building
without, and beyond these can be seen a part
of that area of the campus known as The Green.

Samar college is a small, Presbyterian-affiliated
liberal arts school located at the edge of a town
called Bonnyfield, Iowa. The time is an evening
in July, 1955. The lights come up on the lounge.
Seated about the table are Kenneth Darius, a busi-
nessman in his early forties, Daniel Jason, a
physician about seventy, and Richard James, a
minister in his thirties. James has just finished
reading the fiscal report of the preceding year.

JAMES
. . . Fiscal Report, Samar College, as of July 1, 1955. Res-
pectfully submitted, Richard James. Any corrections, Mr.
Darius?

DARIUS
(Stops fanning himself with his copy of
the report, looks at it, and throws it
on the table.)
No. You can't argue with failure.

JASON
I'll argue. All I've heard tonight is talk about the failure
of this college to pay its bills, but nothing about its pro-
gress.

(James and Darius glance at one another.)

JAMES
Last year at this time we were 700 thousand in debt. . . this
year nearly a million. Shall we call that progress?
JASON
I'm talking about education. This year past 212 young folks received a fine, Christian education at this school. Seems strange you can't think that way, Pastor.

JAMES
(Rubbing his eyes.)
I'm sorry, but it's been a long day, and it's getting late. Can we finish what we came to do?

DARIUS
Is it fair that only three of us determine the fate of this college?

JAMES
As officers of the board all we have to do is make a recommendation to the other trustees. It's their decision.

DARIUS
You know they're going to do whatever we suggest.

JASON
Before you two out-vote me and close down this school that has stood through debts and all other kinds of adversity for 80 years, mightn't I have a minute to point something out to you? The Depression. I've sat on this board since 1928, and we managed to weather the Depression. There were times when the teachers sacrificed their pay to keep the place open. We kept six cows and a chicken house on the west end of the campus to supply the dining room. We beat the Depression. 'Course, we had gumption in those days.

DARIUS
I remember those cows, Doctor. I helped milk them. No one had any money then, so you didn't need money to survive. There's gumption today, all right... but it isn't worth five cents without a nickel.

JAMES
Unless you have credit. We're a bad debt. That makes the operation of this school untenable with the North Central Association insisting on better facilities, a qualified faculty...

JASON
I heard you the first time you read that blasted report.

JAMES
I wasn't sure.

JASON
I just wish you had the gumption to go back and tell the
church they have to see their obligation here.

JAMES
The church has seen its obligation to the limit. Year after year. Even faith takes a little hope.

JASON
Then it's a good thing Moses wasn't a Presbyterian.

DARIUS
Our endowment shows everyone else has less faith than the church. I'm sorry, Doctor, but I have to agree with the Pastor...it looks hopeless.

JASON
Let me tell you where to put your faith...in the American soldier. They believed in the future. Before they ran off to fight Hitler, they proved it...by leaving their women pregnant. We've got a real crop of war babies coming along in a few years. I should know, I've delivered enough of them.

JAMES
Enrollments have been increasing for a number of schools since the war ended. This one just hasn't caught on.

JASON
(Waving his hand at them.)
You two are determined to close these doors. It doesn't matter what I say or how long I say it.

JAMES
This isn't any easier for us than it is for you, Doctor.

JASON
You tell me that!

(He gets up and gestures toward the portraits on the wall.)
I'll tell you I knew every one of these men.

(He points to the first.)
Even that one...Jeorboam Samar, the founder. He was still president when I entered as a freshman nearly fifty years ago. Thank God he's not here to witness this unholy demise. Half of these men I helped appoint. I met my Amy here...

(His emotions are getting the best of him.)
You tell me it isn't any easier for you.
DARIUS
Pastor. . . if we close Samar, what do we do with it? Who wants a used college?

JAMES
The church might be interested.

DARIUS
I can't imagine why.

JAMES
We need a retirement home. The conversion would be easy enough. . . the dormitories, the dining facilities, almost everything could be used.

JASON
Why is the church willing to invest in the old and not in the young?

JAMES
We think the home could be operated without a loss.

JASON
Faith, hope, and profit, huh?

DARIUS
What type of arrangement did you have in mind? In the purchase.

JAMES
We'd assume the college debts.

DARIUS
Everything considered, it's not a bad offer, I guess.

JAMES
All that will have to be worked out later. Right now we have but one decision to make.

JASON
Stop calling it a decision. This is a terminal case. Have done with it! Release our youngsters to the universities and all those atheists and Communists that pass for teachers in those ghettos.

JAMES
(losing his patience.)
Oh, good Lord!

JASON
Nossir! Every time I make an incision and find those leucocytes fighting death and disease, I fear God more. When I see that little head pushing through the birth canal, I love
JASON (Contd)

Him more. I don't think He could keep overwhelming me with love and fear if I hadn't been trained here before going to medical school. I was spiritually fulfilled at the right time of my life.

(To Darius.)

Am I wrong?

DARIUS

It all depends, Doctor. . . I came here hungry and left hungry. Going to chapel every day left me a bit irreligious.

JAMES

Gentlemen, I neither live in this town nor have an airplane to fly. Des Moines is a long drive. May we vote?

JASON

By all means. You put in your report I voted to keep Samar open. A day will come when we'll all have to answer for this death-dealing.

(He puts on his hat and starts for the door.)

JAMES

I vote we close.

DARIUS

I vote we stay open.

JASON

(Stopping at the door.)

Aaahh. . .

DARIUS

One year. Let's give it one more year.

JASON

(Returning.)

My friend, I do not believe your days in chapel were wasted.

DARIUS

I've given this school a lot of money. Poor investments keep me awake.

JAMES

Mr. Darius, in another year the church will have found another location for the retirement home. The offer won't exist.

DARIUS

Who knows? Maybe the offer won't have to be made.
JASON

Right!

JAMES

We've been making reprieves for years. Where has it got us?

(He picks up the fiscal report and slams it down.)

There! Why? Because this school has nothing to offer.

DARIUS

Pastor, I never invest in products. Not once. If products were business, the Tucker would be an automobile. It should be. In a few years this country will be half pavement. What I've learned to do is bet on the people running the business. If they're good people, it doesn't matter what they're selling.

JASON

And we have the best people in the world running this school. Omry Kingsley is the finest president this college has had since Jeroboam Samar.

DARIUS

Dr. Kingsley is a sick man. If he were running General Motors, they'd have to declare bankruptcy.

JASON

All right, we persuade him to retire and elect Edmund Nabethy president. He's young, well liked, and he deserves it.

DARIUS

Edmund's not right either.

JASON

If we replace Kingsley, it has to be with Edmund. I won't tolerate anything else, and neither will the alumni. Edmund's been with us twenty years... it's his right.

DARIUS

We don't replace... we add. A promoter. Someone who can sell the school.

JAMES

We can't afford another janitor.

DARIUS

All right, I'll pay his salary the first year. Leave everyone else where they are for the time being.

JASON

Agreed. I'm beginning to believe more in the religion of
business all the time. From what I've heard tonight, I can't say much for the business of religion.

JAMES
You'll never find anyone skilled enough to save this.

DARIUS
Maybe I've got one. He's a promoter who wants to work for me. He has a good record with terminal cases. Let's use him here for a year.

JAMES
You're willing to give him up?

DARIUS
A sacrifice for good old Samar.

JAMES
I fail to see the advantage. It's a gamble. We have a solution, and you choose to gamble.

DARIUS
Possibly not. Several years ago there was a boom in baby food. Just recently I found out we're having a big year in comic books. You may be right, Doctor...five or six years from now the market item could be college diplomas.

JAMES
Nonetheless, the fact remains...

JASON
Pastor, are you resisting this proposal because you think this school can't be saved, or are you hoping like the devil to carry it back to the church in your pocket?

(Pause.)

JAMES
(Picking up his report and his pen.)
What's his name?

(The lights begin to dim down on the lounge and come up on the office right.)

DARIUS
Avery Haberman.

(Lights dim out.)
It is morning, the first day of the fall term. Avery Haberman stands looking out of the window of the small office. A man in his forties, stockily built, his voice commanding with a touch of the New York accent, he gives the impression of strength, gut intelligence, and virility. His mood is solemn right now. Behind him is Jessie Melcart, a woman of thirty-nine who is beginning to show the plump appearance that plagues most women her age. She is still attractive, however, and in her youth must have been a knock-out. Unlike Haberman at this moment, she is talkative and a bit nervous. Her uneasiness at meeting this man for the first time shows most through an occasional nervous little laugh, which punctuates her speech whenever she is unsure of herself. This is misleading, though, for she can show displeasure formidably. At this time she moves about the room trying to determine what has been overlooked during the preparation for the new occupant.

JESSIE
I hope you like the office, Mr. Haberman. It's small, but Mr. Mills found it comfortable. Our chaplain. He moved into the one near the chapel. More convenient. We can have this sofa taken out if you'd like. He believed a desk between him and the student destroyed the intimacy... the rapport. That window is the room's best feature. It gives you a view of the whole college.

HABERMAN
Is that all there is to it?

JESSIE
If you don't count students and teachers and things like that, that's it.

HABERMAN
I damned near drove right past it when I got into town yesterday.

JESSIE
(Trying to be nice by identifying the buildings.)
Girls' dorm. Gymnasium. Boy's dorm. This building is used for classes, offices, and dining facilities. That's the Manse by the entrance... where our president lives.
HABERMAN
I know. I tried to see him yesterday. He wouldn't lower the drawbridge.

JESSIE
Dr. Kingsley has been ill since last spring. We're all quite worried. Our Dean of Instruction, Dr. Nabethy, has been filling in for him. I'll tell him you're here as soon as he arrives.

HABERMAN
I talked with him last night. That will hold me for awhile.

JESSIE
(Still trying.)
Did you have a difficult time moving?

HABERMAN
Nothing to it. I packed my suitcase.

JESSIE
Haven't you and Mrs. Haberman found a place to live yet?

HABERMAN
Mrs. Haberman found a place to live 22 years ago, and that's where she's living. I'm staying at the local hotel.

JESSIE
Oh... 

(She tries a little humor.)
Were you surprised to find a rope tied to the radiator? Most people are. That's the fire escape.

HABERMAN
I thought it was an accommodation for suicide. I might use it that way.

JESSIE
(Not sure how to take this, but chuckles.)
My goodness...

HABERMAN
(Gestures out the window.)
Five buildings set in a pasture between two cornfields, two hundred students, a president that won't get out of bed... and I'm supposed to make something out of it.

JESSIE
(The sarcasm coming through.)
Did someone force you to come here?
HABERMAN
If you make the deal, you play the game.

JESSIE
Why don't you play without complaining?

HABERMAN
(Looking at her.)
I said something you didn't like?

JESSIE
My parents died when I was young, so I spent my early life getting placed. Never for long. I had to adjust to a new family every year. Samar College took me in, educated me, and gave me a job. It's the only real home I've had. I don't want it belittled...especially by outsiders.

HABERMAN
(Still looking her over.)
So how old are you?

JESSIE
None of your business.

HABERMAN
I was only curious about how long you've been here. No one can help their age, you know.

JESSIE
How about their manners?

HABERMAN
(He has to laugh.)
Maybe not even that.

(He looks back out the window.)
What's that rock out there on the hill? A tombstone?

JESSIE
(Deciding to be civil.)
It's always been there. They say. Our historian, Mr. Sylvester, tells us Jeroboam Samar...our founder...tried to dig it out when he was farming this land. He couldn't, so he carved his name on it and built the college around it. He wasted not.

HABERMAN
A little dynamite would take care of it.

JESSIE
Oohh...that is sanctified ground. We call it The Green. Every spring we hold our Spring Festival there. Classical
dramas are held in the valley below. It's the cultural event of the year.

HABERMAN

All that important, is it?

JESSIE

Much more. When the weather is nice, the boys take their girls for walks out there in the evening.

(A bit wistfully.)
A lot of girls have become engaged next to that rock.

HABERMAN

Did you refuse, or were you missed?

JESSIE

I'm trying to like you, Mr. Haberman... we have to work together.

HABERMAN

(Moving to the desk and opening his briefcase.)
So we do. I have some letters I want you to get out right away.

JESSIE

However, I'm first and foremost Dr. Nabethy's secretary.

HABERMAN

What does that mean?

JESSIE

He's sharing me with you, but most of my time will have to go to him. I also teach typing.

HABERMAN

Haven't you heard of specialization out here?

JESSIE

We can't afford it.

HABERMAN

This is getting beautiful.

JESSIE

I have a student assistant. I'll send her in when she gets here.

(She goes to the door, pauses...)
Mr. Haberman, why don't you come out into the lounge for a cup of coffee. Several of the older faculty like to stop by
before chapel. You could meet them.

HABERMAN
Next to a secretary, the only person I want to meet is the business manager.

JESSIE
That's Mr. Raell. I'll tell him.

HABERMAN
I don't have time for coffee or chapel.

(Pause.)

JESSIE
I hope you can learn to like this little school of ours. It's isolated and kind of provincial, but it's special.

HABERMAN
I know what this school is. I'm only interested in what it can be.

JESSIE
Yes. That's why you're here, isn't it?

HABERMAN
You need me all right.

JESSIE
The board seems to think so.

HABERMAN
Don't worry about it, Miss Melcart. I need the school. It's a marriage. Of course, that doesn't mean it has to be any kind of love affair.

(She goes out.)

(Lights dim out.)
Scene Three

Immediately following. The lights come up on the lounge. Jessie enters and finds Evelyn, an attractive girl of 21, kissing Rooster, a boy of the same age, by the coffee maker. She watches them a moment before Evelyn senses her presence and breaks the embrace.

EVELYN
Oh... Miss Melcart... we're just... we're making the coffee.

(Rooster, thoroughly embarrassed, retreats out the left door.)

See you in chapel, Rooster.

(To Jessie.)
It's been since last June.

Dull summer, huh?

EVELYN
You wouldn't believe.

JESSIE
Wanna bet?

EVELYN
(Laughing.)
I really did get the coffee on. Anything else before chapel?

JESSIE
Our new Mr. Haberman has arrived. He has work, if you think you're up to it.

EVELYN
Why? What's he like?

JESSIE
Whatever Rooster is, he aint.

EVELYN
Nobody aint. But I get the picture... not too neighborly. Oh, well...

(Getting her steno pad from the desk.)
It's my last year. I can take anything.
JESSIE
Already it's your last year?

EVELYN
Already, Schmeddy... give me the last day. I want out!

JESSIE
Aren't you looking forward to the Spring Festival? "Evelyn's going to be queen," they say, they say.

EVELYN
I'll live through it, I guess.

JESSIE
Come on, now... you'll love every minute.

EVELYN
When I have to smile and look sweet for a whole day?

(She steps forward, smiling sweetly like a beauty queen.)
"I have to go to the bathroom."

JESSIE
Evelyn!

(Pause.)
Used to be that every girl on campus wanted to be Festival Queen. Quite an honor.

EVELYN
Used-to-be's have been.

(A mistake.)
I'm sorry, Miss Melcart. I forgot you were the queen back in 1936.

JESSIE
You had to remember the year.

EVELYN
I was looking at the annual in the library. You were pretty... very pretty.

(Pause.)
You still are. That's not a cover-up. I was surprised it was that far back.

JESSIE
So am I... whenever I think of it. Of course, I was only twenty when I graduated.
EVELYN

Smart, too, huh? You know, my mother isn't much older than you, but she looks years beyond. She has problems... me.

JESSIE

What happens when you graduate? Does Rooster have plans for you?

EVELYN

Rooster is chicken.

(With a mischievous smile.)

But I'm not.

(Evelyn goes into Haberman's office, and Jessie starts for the coffee maker just as Eudie enters. She is a woman about 50 with a pronounced Virginia accent, who can be the elegant Southern lady when she wants to be.)

EUDIE

(Holding out her arms to Jessie.)

Come here, you.

JESSIE

(Moving to her.)

Missed you, Eudie.

(They embrace.)

EUDIE

Lord, honey... Lord, Lord...

JESSIE

Tell me about your summer.

EUDIE

(Looking around.)

I'm glad to get back to this. What's that tell you?

JESSIE

Of course, you're glad.

EUDIE

I swear baby, I'm so darn tired of Virginia ham, hot biscuits, and old aunts who keep instructing me on how they want to be laid out when their time comes. Do you realize my school friends have stopped showing me pictures of their children?

(Moaning.)

Oh, Lord, Jessie... now it's their grandchildren.
(Checking the coffee.)
You must have had your chance.

EUDIE
Me, a grandmother? Thank God I didn't take it.

(Edmund Nabethy and Vic Raell enter.
Nabethy is a man in his late forties, quiet...almost reticent at times...with gentle and delicate mannerisms.
Vic is 25, personable, but a bit too serious for his age.)

NABETHY
Well, look who's back.

EUDIE
Hello, Dr. Nabethy...Vic.

(They shake hands with her.)

NABETHY
How was the summer? Nothing like Virginia, I suppose.

EUDIE
After nine months in Iowa, there's nothing like anywhere.

Shame on you.

(To Jessie.)
Is my chapel speech ready?

JESSIE
On your desk. Mr. Haberman is in. He wants to see Mr. Raell.

VIC
Me?

NABETHY
When I talked with him last night, he asked to see the books.

Should I show him?

VIC

NABETHY
Kenneth Darius wants us to give him full cooperation on all financial matters.
VIC
I'll still check everything out with you.

NABETHY
(Not altogether certain.)
That would be fine.

(He starts for his office.)

JESSIE
Do you want me to listen through?

No, I guess not.

(He goes into his office, up right.)

VIC
Vic, Edmund is going to need some help working with that man.

That doesn't sound too good.

(He goes into his office, up left.)

EUDIE
(With a sigh.)
Another year of watch and ward.

JESSIE
I'm glad you're back, Eudie, but I don't want to listen to that.

EUDIE
Jessie, I'll say one thing, then I'll hush. March in bold as a bruin and ask Edmund to marry you, or pack your bags and get like sixty out before the year starts.

JESSIE
Do I harass you on matters like this?

EUDIE
On matters like this, there's nothing to matter about with me, and you know it. But you've been playing the good and faithful sister for my God twenty years. Down home we believe in the proprieties of abiding courtships, but we've never heard of standards like this.

JESSIE
Considering your attitude about men and marriage, you give strange counsel.
EUDIE
I don't believe in either one, but you do. Jessie, honey, look where you are. . .you're nearly forty years old.

JESSIE
(Definitely getting irritated.)
All at once my age gets a lot of attention around here.

EUDIE
You'd better join in, baby. This year it's forty and next year it's fifty. When that happens, it's late. . .God-awful late.

JESSIE
(Deadly serious.)
If you can continue that kind of talk about Edmund and me after all these years, you're either stupid or you're laughing at me.

EUDIE
(Quietly.)
I'm stupid.

(Jessie goes back to the coffee maker.)
You want me to ask him for you?

JESSIE
(Slamming down a spoon and shouting. . .)
Eudie!

(Roland enters. His age is difficult to determine but is probably around 50. His speech is somewhat colored with stage diction. He has a finely sculptured beard and wears a cravat.)

ROLAND
Alarum! Excursions! Clangor!

Hello, Roland.

EUDIE

ROLAND
(Kissing her on top of the head.)
I'm interfering.

JESSIE
(Still a bit upset.)
You're a Godsend.

EUDIE
Tell us about your vacation, Roland.
ROLAND
Not happy. . . I went to a funeral.

EUDIE
Ohhh. . . a relative?

ROLAND
My mistress. The theatre has died.

(Eudie and Jessie glance at each other.)
In New York I saw the latest compost from Tennessee Williams. Also a bit of obscenity about a school teacher's wife who seduces a student. Just before the curtain fell. . .

(He demonstrates.)
she began disrobing and telling the poor boy, "When you speak of this later, and you will, be kind." Give them a year or two and all that post curtain action will be stage business. The theatre is dead.

EUDIE
Sounds rather lively to me.

ROLAND
You don't build plays around that. Richard the Third seduces Lady Anne, but that's not what the play is about.

JESSIE
How did your auditions go, Roland?

ROLAND
This will be my last year in our little Academe.

(Jessie and Eudie exchange another glance. They have heard this before, too.)

Encouraging?

JESSIE
They said, "Thank you."

ROLAND
Thank you?

EUDIE
Not "Thank you," but "Thank you." You must have an ear for the nuances of theatre to understand. Next summer they will hire me. I'm confident of that.

JESSIE
It's what you've wanted.
ROLAND

All those years I played those damned elimination shows.

EUDIE

What kind?

ROLAND

"Seven Keys to Baldpate," "The Cat and the Canary." Those abominable who-dun-its that isolate a group of people and begin eliminating them, one by one. Tent show garbage! Every year I pleaded with George Sweet to try one Shakespearean drama. Instead of saying, "Don't you understand? There's a killer loose!" I wanted to say,

Is there a murderer here? No. Yes, I am.
Then fly. What, from myself? Great reason why.
Lest I revenge. What, myself upon myself?
Alack, I love myself.

(Gilbert and Jake enter on the last line.
Gilbert is a rather formal man in his forties, who speaks generally as though he were presenting a lecture. Jake is a large, overweight man about sixty.)

JAKE

Everybody has somebody, Roland.

(He sees Eudie and moves to her.)
And there's mine.

(He embraces her and sings.

"Ding, dong, our Southern belle is home.

Couldn't stay away from me, could you?

EUDIE

At my age I need all the lechery I can get.

JAKE

Tonight. Out on the Green.

(He growls.)

GILBERT

(Shaking hands with Eudie.)
Welcome back, Eudie.

EUDIE

How's the book coming, Gilbert?

GILBERT

I made a fascinating discovery this summer. In eighteen hundred and thirty-one the Iowa Indians were driven out of this very locality by the first settlers. . . in fact, Jeroboam
Samar's father was among them. The Indians migrated to Minnesota, and their chief, a disgruntled fellow named Water Crow, put a curse on this land.

(Still in his own world.)

It's true, you know...

At least it's interesting.

No poetry...no artistic form...no soul...

Roland has been telling us about his summer.

(Hugo enters. He is a man about sixty who seldom speaks, but who can always convey his thinking if he wants to. He nods to Jessie and waves to Eudie.)

What about your summer, Dr. Muller?

(He makes a negative gesture and moves to the coffee maker.)

Mine, too.

So where is the theatre for Aeschylus and Shakespeare? It's right here.

Where?

Every spring when I take a few spirited students into the hollow of the Green and we give you "The Tempest" or "Oedipus" on the grass, we are preserving a part of our artistic heritage like the scholars of the Roman Academy.

(Hugo chokes on his coffee. All except Roland turn to him. He points at his cup.)

You know the one I liked best? The year Sally Hobbs lost her sheet playing Medea.

(Roland looks at him with disgust. Hugo must laugh this time.)
JAKE (Contd)
She was standing out there in that little wagon hitched to a pony... excuse me, in the chariot with a flying horse.

(He stands up to imitate her.)
Sally shouted, "Thy grief is yet to come..."

(He throws out his arms.)
threw out her arms and off came her robe. The girls screamed, the boys cheered, the horse started running, and there was Sally in the back of the wagon holding on for dear life in her underwear.

EUDIE
She did that on purpose. She never had a boyfriend until that happened.

JAKE
I've been going back to see your shows ever since, Roland, hoping something like that would happen again.

(Regretfully.)
Never has.

ROLAND
Then go to New York. Modern drama is made for minds like yours.

JAKE
Got you upset, didn't I? I apologize. But you should know me by now. Besides, you've got your revenge... I threw my shoulder out again.

EUDIE
(Moving behind him to massage his shoulder.)
Leave acting to Roland.

JAKE
Wish I had left football to someone.

(Mrs. Tibble enters. She is a woman in her late fifties who most generally gives the impression she is not quite attuned to the developments about her.)

MRS. TIBBLE
Where's Dr. Nabethy?

JESSIE
Working on his Chapel speech.

MRS. TIBBLE
Is he saying anything to the students about drinking and...
relationships?

MRS. TIBBLE (Contd)

JESSIE
In a way. He's talking about the value of a disciplined and Christian life.

MRS. TIBBLE
If they were told now, explicitly, what is not allowed on this campus, we wouldn't have to expel anyone for drinking or... relationships.

ROLAND
Do our innocent flowers hide serpents?

There's always one.

MRS. TIBBLE
I thought "relationships" took at least two.

(Eudie digs into his shoulder making him cry out in pain. Vic enters with his ledgers and starts for Haberman's office.)

JESSIE
Coffee's hot, Vic.

(Vic sets his books on her desk and joins the group.)

MRS. TIBBLE
(From the coffee maker.)
Where's the vitamin tonic, Jessie?

JESSIE
Down below. Do you people still want that stuff included in the coffee budget?

MRS. TIBBLE
(Getting it out and bringing it to the table with her coffee.)
Healthy body, healthy mind.

ROLAND
(Looking at Jake.)
I concur.

JAKE
(Half-serious.)
Don't go too far, Roly, baby.
(Mrs. Tibbie has put some tonic in her coffee and passes it on. Most of the others take some, too.)

GILBERT

The flower fund needs some attention, too. Mr. Hopper is in the hospital right now.

EUDIE

(Sitting down.)
Well, let's be careful about the selection. Last year we sent Elma Aldrich pollinating flowers while she was laid up with asthma.

JAKE

Almost killed her.

MRS. TIBBLE

She appreciated the thought.

(Ely enters, a small man in his sixties, but with tremendous vitality.)

ELY

(Crossing to Eudie and embracing her.)
A hug...a hug...a hug.

EUDIE

How are you, Ely?

ELY

Ready to go! Tired of the church choir. The old folks can't belt out a hymn like the young ones.

(To Jessie.)
What's the count?

JESSIE

The enrollment? Just over 200.

ELY

That'll do.

JAKE

Not according to what I've heard. I heard the board is ready to pack it away. Right, Jessie?

EUDIE

Where have you heard that before?
ROLAND
Right here. Many a time and often.

JESSIE
You can stop worrying. We have a Director of Development this year.

(A young student walks in, obviously confused.)

STUDENT
Excuse me.

ELY
(Moving to the student and grabbing him near the diaphragm.)
Fill your lungs, son. Suck in. I can't hear you.

(Ely demonstrates by taking a big breath. The student does the same. Ely sings. . .)
"La, la, la, la, la, la, la, la, la, la."

STUDENT
(Making a pitiful effort.)
"La, la, la, la, la. . ."

ELY
We sing to praise the Lord. Do you want to praise Him like a pipsqueak?

STUDENT
Nossir.

ELY
I wouldn't think so. Now listen. . .

"God of our fathers
Whose almighty hand. . ."

(Ely turns and directs the teachers, who join in with big voices. . .)

EVERYONE
"Leads forth in beauty
All the starry band.
Of shining words in splendor through the skies
Our grateful songs before thy throne arise."

(Ely points to the student, who does better this time.)
ELY AND STUDENT
"La, la, la, la, la, la, la, la, la, la, la."

ELY
Good. The voice is God's instrument. It takes wind.

STUDENT
I play the violin.

ELY
Why do we have an organ in the church? It takes wind. But you have to be bigger than the organ. . . .bigger than the teachers. It's a contest. You understand?

STUDENT
Yessir.

ELY
You were looking for the chapel, weren't you? It's directly across the hall. You're early, but you should be. Open a hymnal to 361 and rehearse a bit. You could be a fine tenor. I'll be listening for you.

(He ushers him out the door.)
"La, la, la, la, la, la, la, la, la, la.

(The student joins in as he leaves. Ely returns.)

As long as God keeps sending us young people like that, we won't need a Director of Development or anything else.

(Nabethy enters from his office, carrying his speech.)

NABETHY
Song and fellowship. . . .our family is together again. Unfortunately, Dr. Kingsley cannot be here to greet you. Hopefully he'll be back in two or three weeks. He has asked me to welcome each of you to the new year and to express his own best wishes.

ELY
We shall pray.

NABETHY
Of course, Chaplain.

(All heads bow.)

ELY
Dear Lord, as we prepare again to serve You here at Samar College, we ask for strength and wisdom as we guide the young people you have entrusted to us. No man is himself wise.
ELY (Contd)
Our gifts differ according to the grace that is given us. Send us, as you did the disciples, the Comforter, which is the Holy Ghost, who will teach us all things...

(Haberman bursts into the room, followed by Evelyn.)

HABERMAN
Miss Melcart, has the business manager come in yet?

(A moment of deep silence.)

ELY
Sir... I don't know who you are, but anyone who interferes in man's communication with God... which we are about... is most audacious. He is.

HABERMAN
No doubt he is. But while you have Him on the line, you might ask Him whether keeping this school open is His will. If it is, He'll forgive me, because that's what I'm about.

NABETHY
(Trying to save the situation.)
We all have the same goals, certainly. Ladies and gentlemen, may I present Avery Haberman, our Director of Development.

(He begins introducing the teachers.)
Jake Croter, physical education and math. Eudora Longnecker, English and French. Hugo Muller, Greek and Latin. Victor Raell, Dean of Men and business manager...

HABERMAN
That's the one I'm looking for. Can you give me a few minutes, Mr. Raell?

(To the others.)
My pleasure.

(He turns and goes into his office. Vic looks at Nabethy, who can offer only a worried frown. He gets his ledgers and follows Haberman.)

JAKE
So that's our savior.

NABETHY
We don't have to be discouraged by this. There are adjustments to be made...
ELY
Dr. Nabethy, I have served as teacher and chaplain in this school for thirty-five years, but I have never had to adjust to anyone like that. I'll love my enemies... I'll never tolerate them.

(He stalks out. Evelyn begins typing.)

JESSIE
Evelyn...

EVELYN
Right now or immediately, whichever comes first, I have to get this letter out.

(She makes a claw at Haberman's office.)

NABETHY
Well, it's getting on toward Chapel time, isn't it?

(He starts for the door.)

JESSIE
Edmund... Dr. Nabethy.

(He stops.)
Mr. Haberman should be told he has some adjustments to make.

NABETHY
(Uncertain about this.)
Yes... I suppose. Excuse me.

(He goes out.)

ROLAND
For some reason I feel I'm back in "The Cat and the Canary" with a killer loose.

EUDIE
I think we all need to go to Chapel early today.

MRS. TIBBLE
I think I'll have a little more Hadacol.

(Lights dim out.)
Scene Four

Immediately following. Haberman sits behind his desk glancing through the ledgers. Vic stands opposite.

HABERMAN
You keep good books, Raell. Wish they told a better story.

VIC
(Cool.)
If they did, you wouldn't be here.

HABERMAN
That's what I mean.

(He turns a page.)
You show 212 students enrolled but tuition income from only 185.

VIC
Most of the difference are children of ministers. We forgive them all fees.

HABERMAN
Ministers ride streetcars free and get their sins forgiven. That should be enough. Next term they pay.

VIC
Until Dr. Kingsley returns, all policy changes are approved by Dr. Nabethy.

HABERMAN
(Slamming the ledger shut.)
That guy sure cramps my style.

VIC
Your style?

HABERMAN
Look out that window. How many students are walking the sidewalk? Nineteen or twenty? Christ, it should look like Eighth Avenue.

VIC
New York? I never cared for it.

HABERMAN
Business goes to volume today or it goes under. Right?

VIC
Some business does.
HABERMAN

(With a gesture to the window.)
Well this one has to be bigger than that.

(He picks up a bound report and tosses it to Vic.)
Look at that.

(Vic picks it up and thumbs through it casually.)
The promotion campaign. Field recruiters, letters to high school counselors, brochures, newspaper advertising. I've done my homework, boy, and even if I have to say it, it's not bad. But it takes twenty thousand bucks to put into operation. Yesterday I tried to explain this to your Dr. Nabethy, and he told me about Samar's fine traditions. He didn't know what the hell I was talking about.

VIC
He's not a businessman, he's an educator.

HABERMAN
That's the trouble with education.

VIC
(Putting the report back on the desk.)
Mr. Haberman, you're not going to find anything like twenty thousand dollars in those ledgers.

HABERMAN
Alumni. . .rich widows. . .who can we squeeze?

VIC
It won't work. We're a poor charity case.

HABERMAN
That's because you ask for charity. Even Bible Belters want a return on their money. Why do they give to church? To build mansions in Heaven. All right, we'll sell them something.

VIC
Considering our chances for survival, we'd have trouble selling anything like immortality.

HABERMAN
What, in your opinion, are the chances for survival?

VIC
You might as well know, I have another offer. Today it looks awfully good to me,
Yeah? Why do you think I won't work?

I can't work with you. No one around here can.

You're ticked because I broke up the prayer meeting.

It's more than that. You just can't gender cattle with diverse kinds. Excuse my farm background.

How old are you, Mr. Raell?

Twenty-five.

I'd like to leave myself, but I'm not. I'm going to do my damndest to put this crippled little country school on its feet. What if I do? I don't know how green your other pasture is, but if I can sell this one, and you're still a part of it, you'll do all right for a country boy. There's a bonus . . . I will leave as soon as it looks healthy.

Who's going to buy Samar College?

The East. There are thousands of kids getting shut out of those schools back there. All right, we'll bring Eighth Avenue out here.

(He's considering.)

I don't know. You can promote Samar, but what do you have to promote? I don't think it will sell.

Promotion not only sells the goods. . . promotion makes the goods. Who really believes the woman with a skin disease was found making it with alligators in the Okefenokee, or that some little Negro roasted and ate people in Borneo? But you put a good Barker in front of the tent, and the people want to believe. If he's good enough, they will believe. Automobiles, soap, politicians. . . it's the promoter who gives the folks faith. Who knows, there might be kids in the cities that could get to like this sleepy life and the smell of manure.
Vic

(Shakes his head.)

It all sounds awfully ambitious to me.

Haberman

If you were an ambitious man, it wouldn't. You should have seen me at twenty-five.

Vic

You've mellowed?

Haberman

When you start out shining shoes, you want the world when you're a man.

(Looks around the office.)

The years pull in the boundaries. Well, they can be pushed out. For you, way out. Use your youth, boy.

Vic

You need me, don't you?

Haberman

Obviously. You're the only one who knows the books. You know the territory. And someone has to gender with the cattle.

(From the Chapel we hear the students begin to sing "God of Our Fathers.")

Vic

Chapel has started. . . I'll have to go.

Haberman

When do people here get around to working?

Vic

This is a church school, you know.

Haberman

It's not their religion I mind, it's their rhythm.

Vic

If I stay, Mr. Haberman, it will be because I care about those people in the lounge. I'm afraid they'll get hurt if there isn't a buffer between you and them.

Haberman

I don't care what your motivation is, just so you do your job. Napoleon conquered Europe to compensate for a short peter, but who cares?
VIC
Is that a general characteristic of ambitious people?

HABERMAN
(Laughing at the implication.)
Who knows? Jeroboam Samar carved his name on a rock and started a college so no one would forget him. He was probably just a vain old bastard.

VIC
Where you carving your name? That's the only rock we have.

On the wall, I guess.

HABERMAN
We have about a hundred rooms on this campus. . . .take your pick.

(He starts out.)

HABERMAN
(An idea.)
Hey, baby. . . .I think we've hit on something. What would an alumnus pay to have a room dedicated to him? A plaque on the wall with his name? Two hundred bucks?

VIC
That's high. A hundred, maybe.

HABERMAN
For a little immortality, that's a bargain. But it's ten thousand bucks we can use.

VIC
(Interested now. He picks up one of the books.)
The list of the best contributors is in here.

HABERMAN
The faithful? We'll hit them first.

VIC
Let's hope they have some faith left in this old school.

HABERMAN
Let's hope they have a hell of a lot of vanity.

(The singing from the Chapel swells, but Vic doesn't hear it now.)

(Lights dim out.)
Scene Five

The Lounge, an afternoon several weeks later. Jessie and Evelyn are working at the secretarial desks. Roland stands in the center of the room while Mrs. Tibbie works at taking his measurements with a tape measure. He is studying a book, apparently trying to memorize something. Hugo sits in his chair reading. Eudie is at the table going over a paper with a student.

EUDIE
Now Honey, you must know this doesn't sound right.

MAXINE
It sounded all right to my roommate.

EUDIE
But your roommate isn't your teacher. Read that first paragraph and tell me what you think.

MAXINE
(Reading.)
"If I was Briseis and How I Would Feel.
If I was Briseis, I wouldn't feel good, but I would feel better than Briseis really did. That's because I would feel happier if I was Agamemnon's concubine than if I was Achilleus' concubine. I wouldn't cry so much. After all, Agamemnon was the general. Braver, too. Achilleus was a coward to run away from the Trojan War and take all his men. What if General Eisenhower had got mad at Churchill and come back to America with all the G.I.'s? Where would we be today? If he did that, I would rather be Churchill's concubine."

EUDIE
Well?

MAXINE
That's how I feel.

EUDIE
You'll have to learn to express your feelings a little better, Maxine. Now you correct all the errors I've pointed out and bring me the paper tomorrow.

MAXINE
(Discouraged.)
I worked hours on it.
EUDIE
It's not fair, but some people just have to work harder.

(Maxine leaves. Eudie turns to Jessie, who has been listening.)
Would you go with Agamemnon or Ike, Jessie?

JESSIE
If I were a concubine? Who had the most power?

EUDIE
Maxine thinks a concubine is a maid.

JESSIE
Then the cleanest.

(During this time Mrs. Tibble has indicated to Roland that she wants to measure his inseam. He takes one end of the tape and holds it to his crotch. Jake walks in and stops when he sees this. Roland glares at him. Jake goes to Eudie and makes a head gesture toward Roland.)

EUDIE
She's taking his measurements.

JAKE
I won't say it.

(He goes to the coffee maker.)

EUDIE
Roland is doing "Love's Labor's Lost" for the Spring Festival this year. He's going to play the role of Berowne himself. Mrs. Tibble is making his costume.

JAKE:
After all these years you're going to exhibit yourself, Roland? You're not Sally Hobbs, but it should be something to see.

ROLAND
(Quietly.)
Silence that dreadful bell.

GILBERT
(Rushing in.)
Where is everyone? I called the meeting for four o'clock.

JAKE
What meeting?
I put a note in your mailbox.

So that's what that was.

(Ely rushes in.)

What's it about, Gilbert? Three students waiting for organ lessons. . .choir practice tonight. . .

Not everyone is here, Chaplain. We can't start yet.

No time.

(He turns and rushes out.)

Chaplain. . .

(Vic comes out of his office carrying several large charts and heads for Haberman's office.)

Vic. . .aren't you staying for the meeting?

I have some things to take care of. . .

(Losing his patience.)

If you people can't show more interest in your faculty club, I'm resigning as your chairman.

(Reluctantly joining the group.)

If it won't take long.

And why is it our part-time people never attend our meetings?

(Looking at his watch.)

Then they'd be putting in full time.

All right, then, we'll start. I suppose we might as well waive the Rules of Order.

(All hands go up.)
GILBERT (Contd)
Passed. It's unfortunate so many have to be gone. . . I have some good news. Just before Mr. Hopper died last week. . .

MRS. TIBBLE
Thank heavens my husband went fast.

GILBERT
. . . before he died he arranged to leave Samar College five thousand dollars of his estate. . .

JAKE
How did a janitor manage to have an estate on what we paid him?

GILBERT
. . . five thousand dollars expressly to be used for the library. Every department, therefore, has five hundred dollars at its disposal for the purchase of new books.

ROLAND
I don't believe Mr. Hopper would object if some of the money were donated to the Festival.

JAKE
He won't object, Roland.

GILBERT
I object!

VIC
The money has already been entered into the library fund. That's where it has to be used.

ROLAND
I submitted my estimate for Festival funds last week, Mr. Raell. What action has been taken?

VIC
No action, Mr. Loomis. No funds are available. It doesn't look good, but I'll see what I can do by May. After all, it's six months away, and I have a few other things to worry about right now.

(Vic goes into Haberman's office. Roland goes to a chair and sits down despondently.)

MRS. TIBBLE
I'm not quite finished, Mr. Loomis.
ROLLAND

(Bitterly.)

We are both finished. Out of time; out of place. This is the day of coonskin hats and Mickey Mouse ears. Create the life of a soul and render it in artistic form, and you're scorned. Finished.

JAKE

Then I move we adjourn.

EUDIE

The rules are waived, Jake.

JAKE

(Standing.)

All right, let's just move. Want a ride? You, too, Hugo.

EUDIE

I guess so. These papers are beginning to make sense.

(Eudie starts gathering her papers together. Rooster appears at the door and tries to get Evelyn's attention.)

EUDIE

Evelyn, I think the semaphore is in your direction.

JESSIE

Go ahead, Evelyn.

EVELYN

(Pointing to a pile of papers.)

That man won't be happy.

So?

EVELYN

Be right there, Rooster.

(He ducks out of sight and she picks up her books.)

EUDIE

Evelyn, is your young man afraid of us?

EVELYN

Nothing personal, Miss Longnecker. He's even afraid of me.

JAKE

Want to tell us why?
EVELYN

Nope.

(Stopping by Roland on her way out.)

Mr. Loomis, the Student Senate has a treasury. Part of it goes for the annual student-faculty tea. What if we didn't have a tea?

EUDIE

Hooray!

EVELYN

That's what the students think, only bigger. I'll see if they'll give the money to the Festival.

(She leaves, waving goodbye.)

GILBERT

I suppose I could record the cost of our new books at the regular retail prices. In other words, the educational discounts would not be spent. We would still be getting five thousand dollars worth of books, wouldn't we? I suppose I could find a way to use the unexpended discounts, like preventing the loss of love's labors.

(He goes out.)

EUDIE

Doggone it, that was sweet.

JAKE

So that Gilbert doesn't alienate her affections, Roland, I'll make you this offer. . .we'll schedule our first track meet for Festival time, which will allow us to give you a couple bucks out of the athletic fund.

EUDIE

Jake, that's even better. That will make our Festival even more like the Great Dionysia. . .the ancient Greek celebration.

JAKE

Really? Maybe we'd better call it off.

EUDIE

Why?

JAKE

They used to sacrifice virgins at those things, didn't they?

EUDIE

You went to college to play football, didn't you?
'Course, we won't tell the folks whether you're in danger or not, will we?

(He's laughing as they leave. Hugo follows.)

JESSIE
Well, Roland, you're better off than you thought you were.

ROLAND
(Rising out of his chair like Lazarus.)
Mrs. Tibble... bring your measure!

(She hurries a sip of coffee, grabs the tape measure and runs to him.)

"Here stand I, Lady, dart thy skill at me,
Bruise me with scorn, confound me with a flout,
Thrust thy sharp wit quite through my ignorance."

(Lights dim out.)
Scene Six
Immediately following. Haberman sits at his desk going over the charts that Vic has brought him.

HABERMAN
You're an artist. If the yokels can't understand pictures, we might as well give up.

VIC
It's more a problem of faith than it is of understanding.

HABERMAN
You think so?

VIC
Considering the response of the alumni on the dedications, not many people believe in our future. We've sold less than twenty room dedications.

HABERMAN
Jesus. Anything else come in?

VIC
Five thousand dollars for the library from a former janitor who died last week.

HABERMAN
Maybe we should shoot a few alumni.

(The phone buzzes.)

Yeah?

(Pause.)

O.k., let's have him.

(He hangs up, and hands the charts to Vic.)

He's here. Bait the hook.

(Mr. Peterson, an affable, middle-aged pharmacist enters.)

VIC
Mr. Peterson. Good to see you.

PETE RSON
(Shaking hands.)

Mr. Raell.

VIC
I don't believe you've met Mr. Haberman, our Director of Development.
(They shake hands.)

Vic
Mr. Peterson is a Bonnyfield pharmacist, and also the president of the Chamber of Commerce.

Peterson
What is it you hope to develop, Mr. Haberman? Struggling old Samar?

Haberman
Struggling old Samar, and struggling old Bonnyfield.

Peterson
Bonnyfield?

(Chuckles.)
Well now, I wasn't aware we needed help. Biggest little town in the country, you know.

Haberman
They must be jealous out east...they never talk about it.

Vic
What Mr. Haberman means, Mr. Peterson, is that what is good for Samar is good for Bonnyfield. We have mutual destinies, so to speak.

Peterson
I doubt it. We're a farming community. The school could fold tomorrow and matter very little to the progress of Bonnyfield. In fact most of us are convinced the school will fold.

Vic
Doesn't that worry you?

Peterson
Of course it does. My great grandfather helped settle this land. Fought Indians. My grandfather was a good friend of Jeroboam Samar. In fact I went to school here myself before going to the university. But sentiment doesn't pay the bills does it? Not even my bill, I'm afraid.

Haberman
We owe you money?

Peterson
One hundred and thirty eight dollars and forty-eight cents.

Vic
Yes, I know, Mr. Peterson, but Samar intends to do a lot more for your pharmacy than pay that bill.
PETERSON
I'll be satisfied with a check.

HABERMAN
That doesn't sound too progressive.

VIC
(Quickly.)
Mr. Peterson, we're going to keep Samar open. Not only that, but we're increasing its size pretty dramatically.

(He holds up a chart showing projected enrollment increments over a ten-year period.)

This chart shows our projected enrollment increments over the next ten years.

PETERSON
Five thousand students!

(Chuckles.)
Doing some pipe dreaming, aren't you, Mr. Raell? You figure on enrolling those cattle and hogs in the fields next to you?

(Haberman's expression remains wooden, but Vic manages a little laugh.)

VIC
We're going to other fields.

(He presents a chart with a map of the United States, various areas shaded.)

There's a large surplus of students in these areas of our country, Mr. Peterson. We're going to take advantage of the surplus with our program.

PETERSON
Program?

VIC
(Handing him a report in a cover.)
For recruiting students. It's all right here. . .the methods and the costs.

PETERSON
If all this means you're asking the C. of C. for another donation. . .well. . .you can only be a good neighbor for so long.

HABERMAN
Mind telling us what you gross in that drugstore?
PETERSON
(Convinced now that he doesn't like Haberman.)
I mind a lot.

HABERMAN
Ashamed?

(Peterson slams the report on the desk, preparing to leave.)

VIC
Mr. Peterson, the point we're making is you'll gross a lot more if we're successful.

(He presents another chart and begins the hard sell.)
If the average student spends ten dollars a year in your store--Is that a fair estimate?--you're grossing this from the college...  

(He points out one bar on the graph.)
five thousand students will give you this.

(He points to another bar and then produces another chart.)
Consider that the faculty will have to increase...two hundred more families coming to Bonnyfield, trading and buying homes. New business, new investments. That will inflate real estate values something like this...

(He points this out on the chart.)

HABERMAN
This will be the biggest little town in the country.

PETE RSON
(Getting interested.)
It looks good, Mr. Raell...yes, it does. But people don't know this school. Even fifty miles up the road at the university, there are people who don't know us.

VIC
Publicity is the answer, Mr. Peterson. When people do know about Samar, they're going to come to Samar.

HABERMAN
For twenty thousand dollars, we can tell the world. That's about five-hundred from each Bonnyfield business.

PETE RSON
That's a lot of money.
You have to think of the return.

PETERSON

But there's no guarantee.

HABERMAN

(Incredulously.)

Guarantee?

(He opens the college checkbook and begins writing.)

I've known several millionaires in my career, Mr. Peterson, but I've never met one who went around asking for guarantees. Good odds, maybe, but not guarantees. The bigger the men, the bigger the gamble. Here's what we guarantee.

(He rips off the check, tosses it across the desk, and walks over to the window.)

One hundred and thirty-eight dollars and forty-eight cents.

PETERSON

(Not so angry as hurt.)

It isn't the money, it's ethics...poor business ethics to let people get away with outstanding bills.

HABERMAN

Especially for a small business that needs every forty-eight cents it can get.

(Peterson picks up the check, tears it up, and throws it on the desk.)

That's neighborly of you, Mr. Peterson.

VIC

We admit our plan looks a little daring. It takes some of the same courage and faith your ancestors and the Samars had. But I don't think the people of Bonnyfield have lost that pioneer spirit.

PETERSON

It won't be easy to convince them.

VIC

They need a leader. Convince the Chamber of Commerce to accept this plan, Mr. Peterson, and you'll become a very important person in the destiny of this town.

PETERSON

If only there was something to assure them the school isn't
PETERSON (Contd)

closing. You know... a new building... some sign to show them you've got the ball rolling up here.

HABERMAN

That's faith?

VIC

The buildings will come later.

HABERMAN

You want a sign? All right, we'll give you one... right out there on top of the hill where it can be seen all over town and five miles up and down the highway.

(He gestures toward the place where it will stand.)

"Samar College: the Harvard of the Midwest." How's that for balls?

PETERSON

(Looking out the window.)

You're right, it would be seen in town.

HABERMAN

We'll light it at night for those of little faith.

PETERSON

(Getting the faith.)

That might do it. It just might...

VIC

(Giving him the charts and the promotion plan.)

It will, Mr. Peterson. You know it will.

PETERSON

(Jubilantly.)

All right, it's a deal. When I see the sign go up, I'll start working on the C. of C.

HABERMAN

That's the spirit.

VIC

(Ushering him to the door.)

Keep your eyes on the horizon, Mr. Peterson.

PETERSON

What colors will you use?

(He sings...)

"Our spirits are high, we're loyal and true,
PETERSON (Contd)
The colors we fly are gold and are blue."

HABERMAN
If you're sensitive about that, we can change the school colors.

VIC
(Trying to laugh.)
He's joking, of course.

(He gets him out the door, shuts it and leans against it.)
Geez.

HABERMAN
His ancestors fought Indians?

VIC
Now you tell me where we're going to get a sign that big? How do we get it up in one week?

HABERMAN
You're going to shag up to Des Moines tomorrow and order one. Don't get carried away...something simple that we can plant in the ground and paint. A big stainless steel post will do if you can find one. If you have to special order, do it. It'll cost more, but we don't have time to wait.

VIC
I tell you this, we have a lot more time than money. As soon as they check our credit rating, they'll special order me down the road.

HABERMAN
There's five thousand in the library fund.

VIC
Nossir...we can't use that!

HABERMAN
All right, you tell me what in hell we can use.

(Pause.)

VIC
What's Gilbert going to say?

HABERMAN
What will he say if he comes back next year and there's no library?
He won't see it that way.

HABERMAN
Get used to it. We're going to upset a lot of people before we're finished.

Vic
You enjoy doing it, don't you?

HABERMAN
(Picking up the pieces of the check that Peterson threw on the desk.)
To people like Peterson I do. These small-time businessmen with no guts or imagination have been bugging me all my life.

Vic
There are times when you could use some civility.

HABERMAN
That's why I have you, baby. Together we can handle any problem.

Vic
(Looking out the window.)
What about Samar Rock? We can't put up the sign with that there.

HABERMAN
That's my kind of problem.

(Lights dim out.)
Scene Seven

The next day. The lounge. Evelyn and Jessie are working at their desks. Hugo is drinking coffee and reading a book. Jake is reading a newspaper. Eudie is correcting papers. Just as the lights come up, an explosion shakes the room. Evelyn gives a little yelp.

EUDIE

(Jumping up.)
Good Lord of Heaven!

(She and Evelyn run out the door.)

JESSIE

(Moving to Jake.)
What on earth do you suppose it is, Jake?

JAKE

The Chinese are out of Korea, the French are out of Viet Nam . . . maybe we're next.

GILBERT

(Rushing in.)
Jessie . . . we have to have a meeting of the faculty right away. It's an emergency. They're planning to destroy Samar Rock.

JESSIE

The Rock? Who is? Why?

GILBERT

I don't know, but we have to find out and put a stop to it before it's too late.

JAKE

Before it's too late?

GILBERT

Where's Dr. Nabethy?

(Jessie goes to the phone. Gilbert checks Nabethy's office and then Vic's. Mrs. Tibble enters with an empty beer bottle, wrapped in a handkerchief.)

MRS. TIBBLE

Where's Mr. Raell? We have a very serious problem.
JAKE
We heard about it, Mrs. Tibble.

MRS. TIBBLE
You know there's been drinking in the boys' dormitory?

JAKE
Oh, have you been in the boys' dorm?

MRS. TIBBLE
Of course not. This was in the trash barrel behind the dormitory. I'm afraid Mr. Raell's surveillance is not very good this year.

ELY
(Entering very upset.)
How can anyone... I can't... music lessons... noise... explosions!

GILBERT
Don't run off, Chaplain. I've called a meeting. We have to investigate this matter and put a stop to it.

ELY
Investigate?! I'll put a stop to it...!

(He rushes out, nearly colliding with Nabethy and Roland, who are entering.)

GILBERT
What do you know about this?

NABETHY
Not very much.

(Glancing at Haberman's door.)
I wasn't informed. There are some men out there dynamiting the Rock. It seems it has to come out so that some sort of sign can be constructed.

JESSIE
(Crossing down.)
Did you tell them to stop?

ROLAND
I told them to stop violating our Green.

EUDIE
(Rushing in.)
They've blown the "S" off of "Samar."

JAKE
Say that again, Eudie.
They put a hole in the Rock. The lettering...the "S" is gone.

Oh... 

It's a mistake. We didn't order a sign.

The mistake is our Director of Destruction.

They told Mr. Loomis and me that Mr. Haberman put in the job order.

(All eyes turn toward Haberman's office.)

As chairman of the Faculty Club, I propose that we demand that Mr. Haberman get those men off our campus.

Agreed.

I agree.

Agreed.

(Hugo grunts an agreeable sound.)

(Composed.)

(Looking at Nabethy.)

Yes. He should be told.

Yes. ...well. ...perhaps we can...

(The phone rings and Jessie answers.)

(After a moment, to Nabethy.)

Dr. Kingsley wants to know what is going on.

(With some resolve.)

Tell him I'll take care of it.
JESSIE
(To the phone.)
We'll call you back, Dr. Kingsley.

(She hangs up and looks at Nabethy.
He starts for Haberman's office.)

MRS. TIBBLE
(Stopping him.)
Dr. Nabethy, if Mr. Raell is in there, will you tell him I
found this behind the boys' dormitory?

(Distracted, he reaches for the bottle.)
By the hanky. We want to preserve the fingerprints.

(Nabethy takes the bottle and goes
into Haberman's office.)

EUDIE
Odysseus into the Cyclops' cave.

JESSIE
(Resenting the remark.)
Odysseus won, didn't he?

EUDIE
Odysseus did.

JAKE
Maybe Edmund will hit him with the beer bottle.

MRS. TIBBLE
Just so he doesn't break it.

(Lights dim out.)
Scene Eight
Immediately following. Haberman's office.

HABERMAN
Sorry you people don't approve of the sign, Dr. Nabethy. Wait until you see it. . . stainless steel, very sharp.

NABETHY
We should have been consulted.

HABERMAN
Seems to me I tried to explain my plans for development at our first meeting.

NABETHY
You said nothing about the destruction of a time-honored landmark.

HABERMAN
I'm giving you a timely landmark that serves a purpose. . . the promotion of this school. Which is, by the way, my job.

NABETHY
(Getting more disturbed.) Under that premise you can do whatever you want to this campus. Blow up everything. . .

(He throws up his hands and then notices he has the beer bottle. Haberman looks at it curiously. Pause. Nabethy puts his hands behind his back.)

I'd like to speak to Mr. Raell.

HABERMAN
He's in Des Moines.

NABETHY
He didn't say anything about going to Des Moines.

HABERMAN
He's been busy. As a matter of fact, it would be fair to him and the students if you'd find another Dean of Men. He has his hands full as business manager. All right?

NABETHY
Only Dr. Kingsley can make that decision.

HABERMAN
I didn't know he was making any decisions.
NABETHY
I keep him informed on everything and then carry out his instructions. He's not going to be happy about the Green.

HABERMAN
I'm glad someone gets to him. So next time you do, take him a copy of my promotion plan so he won't be surprised about future developments. You might look at it yourself.

(From outside of the window comes the sound of arguing.)
What the hell is that?

(He goes to the window.)
He's holding up the work?

NABETHY
Like the rest of us, Mr. Mills believes it's the type of work that should be held up.

HABERMAN
Not while I'm paying those men twelve bucks an hour.

(He starts for the door.)

NABETHY
May I tell Dr. Kingsley where you're getting all that money?

HABERMAN
Not if you're worried about his happiness. It comes out of the library fund.

NABETHY
You can't do that!

(Haberman pauses for a moment.)

HABERMAN
Dr. Nabethy, we've got ourselves into the ring together... you and I. We can't fight to a draw, either. If one gets what he wants, the other won't. O.k.? What you don't understand is that if you get what you want, you won't get it anyway. This place can't survive on old rocks and ivy. Now, who in hell should win?

NABETHY

(Excited and nervous, he drops the beer bottle. Both watch it roll away.)
HABERMAN

Whether or not I should win, I will. See that?

(He holds out his hand, which is steady.)

Like steel.

(Haberman goes out. Nabethy stands in silent defeat. After a moment, Jessie enters.)

JESSIE

Is he stopping them?

NABETHY

(Turning away from her to the window.)

He's stopping Ely.

JESSIE

Are you going to help Ely?

NABETHY

(Irritated with her.)

Become a part of that spectacle? Look at the students gathering. It's a comic opera.

JESSIE

Tragic.

NABETHY

What were they thinking of, sending him? An animal.

JESSIE

(Still watching.)

He's bold.

NABETHY

Bold? He mutilates property and intimidates people. He's brutish.

JESSIE

(Looking at him.)

Did he intimidate you?

NABETHY

There's nothing I can do. Darius hired him, I didn't. I'll assure you of one thing... I'll fire him as soon as I become president next year. I don't care who objects.

JESSIE

Will you be president?

NABETHY

Omry Kingsley is certain to retire this spring.
JESSIE
Why didn't he retire last spring?

NABETHY
Why don't you say what's on your mind?

JESSIE
They're not sure about you.

NABETHY
Who told you that?

JESSIE
Dr. Kingsley would have stepped down by now. Or the board would have made him step down. Someone has doubts about you.

NABETHY
(Bitterly.)
It's Darius. I know.

JESSIE
There may be others. If you don't take command of things soon, it will be everyone.

NABETHY
Have they been talking?

JESSIE
(Irritated.)
That doesn't matter.

NABETHY
(Turning to the window and looking out.)
Everything would be all right...if he weren't here.

JESSIE
Be glad he is here. He's giving you just what you need.

(Nabethy turns and looks at her.)
A fight! And after you win, no one will doubt who should be president.

(Hecrosses toward the sofa, accidentally kicking the beer bottle. He picks it up, sits down, and looks at it for a moment.)

NABETHY
If I were in business...law...politics...I would expect this kind of competition. I'm not. I'm an educator. I have three degrees I worked very hard to get. My experience in teaching and administration represents more than twenty years of my life. I am highly qualified. The
trustees know this. Why should I have to prove myself in some sort of moronic skirmish. I don't deserve to.

JESSIE
You're afraid, aren't you?

NABETHY
(All but shouting.)
It's not a matter of courage.

JESSIE
With you, it has always been a matter of courage. A student gets belligerent, you give him his way. An argument starts in the lounge, you escape into your office.

(Pause. She decides to go all the way.)
The idea of marriage scared you. And you didn't even have the courage to face me and admit it.

NABETHY
(Standing.)
I don't have to listen to this.

(He starts for the door.)

JESSIE
You're afraid.

(He stops.)

NABETHY
(Without looking at her.)
Why did you speak of that night? What more do you want to know?

JESSIE
Nothing. Your letter explained. At the time I wanted you to face me with the explanation. . .now I want you to face Haberman.

NABETHY
(He turns and looks at her.)
I don't know how to fight him.

JESSIE
Protest. You have the following. . .he doesn't. Show some leadership. Go to the board and object to what he did to the Rock, and I'll have the faculty sign a petition supporting you. Get as many of the alumni behind you as you can.
JESSIE (Contd)
(She picks up a copy of Haberman's promotion plan from the desk and hands it to him.)
Get to know your enemy. Be prepared to fight him every time he steps onto your territory. You don't have to lose.

NABETHY
(Almost pleading.)
I can't lose, Jessie. I've worked too long.

(She puts her arms around him and her head on his shoulder.)

JESSIE
You'll live in the Manse, Edmund. It's your house.

(He feels awkward about this, but he manages to put one hand on her shoulder.)

NABETHY
I would like to discuss that night of the Festival with you.

JESSIE
(Looking at him.)
Whenever you'd like. What you must do right now is go out and help Ely. Tell those men who you are, and demand that they get off the Green.

(An explosion is heard from outside, then another. They go to the window.)

NABETHY
It looks as though Ely has already lost.

JESSIE
(Taking his arm.)
We haven't.

(Lights dim out.)

(End of Act One.)
ACT TWO

Scene One

A few days after Christmas. Haberman's office.

HABERMAN

Sometimes I think those trustees are using me to get their jollies. They send me on a salvage job that's impossible, give me nothing to work with, and then raise hell if I scrounge a few bucks and make good use of them. What're they doing? Making book against me? What do they want, anyway?

DARIUS

They don't want explosions for one thing.

HABERMAN

That explosion shook enough money out of Bonnyfield to start my promotion program. Have they thought of that?

DARIUS

They don't know what to think. You impress them, all right, but you scare them. They're not sure who you are or what you're doing to their school.

HABERMAN

I know what they want... they want it both ways. Keep it open, but keep it the same. That's idiocy.

DARIUS

I'm not defending them.

HABERMAN

Let me tell you something, Mr. Darius. I came to this school with a few gimmicks I've picked up in my experience and a couple ideas from other schools I heard about. This place had about as much chance as a Jew floating the Nile. But I figured I could hold on for a year or two... jack up the enrollment enough to persuade you or somebody to give me a better job. I talked about five thousand students, but that was promotional bullshit. Why not? That's my game. You want to know who I conned? Myself. I believe everything I said.
DARIUS

(At home)
The converts become the fanatics.

HABERMAN

Man, we're starting to roll. I've hired two people just to work our mailing service. There are some recruiters in the East that might take us on for commissions. When I get some more money, I'll hit the newspapers.

(He gets up and takes a bound report from the file and gives it to Darius.)

Vic and I just put this together...a masterplan for the next ten years. Tell the board that's where I'm taking this little old country school.

(Darius begins glancing through it.
Haberman looks out the window.)

Yeah, I planted that piece of steel in the ground and got the faith.

DARIUS

And now you have a bible.

HABERMAN

I'm not sure why, but I want to see it happen.

DARIUS

This place getting under your skin?

HABERMAN

There can be five thousand kids running around out there.

DARIUS

I'm not sure we should play the numbers game that far. The more students, the more you have to increase everything else...teachers, staff, buildings...debts.

HABERMAN

Nossir...it's cost accounting, same as your business. Take the teaching end of it...the eight-to-one student/teacher ratio. The average teacher would earn about fifteen hundred a year on a salary scaled to tuition. Increase that ratio to twenty-to-one and the faculty pays its own way. You hike the fees the way I suggest, we'll gross ten million bucks annually in ten years. Not debts...profit.

DARIUS

That's a dirty word among educationists. You'll be accused of running a factory.
HABERMAN
You know what you can do with the educationists.

DARIUS
They can hurt you. You stir up the NCA and lose your accreditation, you lose everything. It's happened.

HABERMAN
So we'll bring in a few big names. Who's going to put us down if we have people like Arnold Toynbee on the faculty.

DARIUS
Why would people like Arnold Toynbee come here?

HABERMAN
(Rubs the fingers on one hand together.)
Who started the rumor about the sainthood of the teaching profession? The teachers, I guess. But they're people, too...just like you and me.

DARIUS
I don't know how much this will help, but I'll show the board. They might see this as more division in the camp.

Why?

HABERMAN
Nabethy has already submitted his own masterplan, and it's nothing like this. He wants to build on the religious program.

DARIUS
(Grabbing the masterplan and opening it.)
Here's where we build...the business program. Twenty per cent of the students in this country are in business-related studies. Let Nabethy compete with that.

HABERMAN
What the board wants to see is less competition and more cooperation.

For Christ's sake.

DARIUS
For yours. We're retiring Kingsley at the end of the year. The board, faculty, and a lot of alumni like Nabethy. Maybe you should try.

HABERMAN
Forget it. We don't even speak.
DARIUS
Can you run a college that way?

HABERMAN
With Nabethy in charge, you won't have to. You can move the preachers out and the cattle in.

DARIUS
The trustees know that. There are two answers...if it can't be Nabethy and you, it's Nabethy and Raell.

HABERMAN
The kid?

DARIUS
They figure he's learned enough to keep the promotion campaign alive.

HABERMAN
Nice guys! They cut off my head and keep right on using it.

DARIUS
Except that head they hope to use is only part Haberman. They can feel comfortable with the other part.

HABERMAN
What the hell do they think he is? A martini?

(He picks up the phone.)
If Vic's out of Nabethy's office, send him in here.

(He hangs up.)
We'll see if they have the recipe right.

DARIUS
This isn't necessary right this minute.

HABERMAN
I've sold restaurants, furniture stores, movies...I've sold churches...and sometimes I get hustled in the hustle, but I've never been shafted like this.

DARIUS
Look...you wanted to work for me. We might arrange something.

HABERMAN
For how long, Mr. Darius?

DARIUS
I'm not sure. I just picked up a small popcorn factory in the southern part of the state. It's not making it, but I
DARIUS (Contd)

think it can. . with the right promotion.

HABERMAN

(With some disgust showing.)
You want me to sell popcorn?

(Vic enters.)

VIC

You want me? How are you, Mr. Darius?

Vic. How's it going?

DARIUS

HABERMAN

How would you like to be the taskmaster?

(Vic doesn't understand.)
If I leave, this would be your office. What do you think?

VIC

Why should you leave?

HABERMAN

The board thinks it would be a good idea.

VIC

The board is wrong.

HABERMAN

They think you're a good man. They're right about that.

VIC

If you leave, I leave, too.

(To Darius.)
I gave up Christmas vacation to help with that.

(He points to the masterplan.)
It's hard work. I've learned a lot from Mr. Haberman, but not enough to take his place. I don't want to. Keep it the way it is, Mr. Darius.

HABERMAN

With good men, I get along fine.

DARIUS

Good the likes of which you don't often see. All right, I'll submit this. . .
DARIUS (Contd)
(The masterplan.)
and tell them where Vic stands. We'll see what happens.

HABERMAN
Where do you stand on this matter, Mr. Darius? Did you offer that job to me just because you're a nice guy, too?

DARIUS
Where business is concerned, I'm never that nice.

HABERMAN
Would you like to see me out of here?

DARIUS
When I was going to school here, men were jumping off buildings on Wall Street. But we went to Chapel, to vespers, to retreats. We studied dead languages. What I learned didn't help me much when I got outside. Things haven't changed. This...

(He holds up the masterplan.)
could make a difference. I want you to stay. If you want to stay, improve your relationship with Nabethy.

HABERMAN
I wish he'd get sick and crawl in bed with Kingsley so the rest of us could get some work done.

Don't poison him.

DARIUS
I'll stone him with pieces of that rock I blew out of the ground.

HABERMAN
(Picking up his coat from the sofa and looking out the window.)
He must feel that way already...every time he looks at that steel pillar.

Beautiful isn't it?

DARIUS
Well...let's just say it served your purpose beautifully.

HABERMAN
I think you feel a touch of the Samar influence. You're a little sentimental about that Green yourself, aren't you?
DARIUS
The Green, yes. But I'm not going to tell you why.

HABERMAN
You can tell the board I'm not against that sort of thing. I'd encourage it even more if I could rent plots of grass to the kids this spring.

DARIUS
The board would never approve. They like to think this is outside the devil's reach. No drinking, no sex, no scandal. If you don't mind my saying so, they're even a little uneasy with a man who is separated from his wife. The ghost of Jeroboam Samar can't be disturbed.

HABERMAN
Why don't they give the presidency to Mrs. Tibble?

DARIUS
I don't know what we do about the presidency. Maybe I can find someone who is more agreeable to this.

(He holds up the masterplan.)
I don't know what good it would do. It's become Presbyterian predestination to put Nabethy in. However, nothing has to be done until the end of the year, unless Kingsley should die before then.

HABERMAN
I'll go to Chapel and pray for him.

DARIUS
Just don't blow up anything. The last time almost gave him a coronary.

(He goes to the door.)
Oh, yes... the board wants you to give back the library money. Mr. Hopper has a restless ghost.

(He waves and goes out.)

HABERMAN
Dammit, we need that money.

VIC
Those Eastern papers have to be paid before they commit any space.

HABERMAN
And we have to have those ads in before the kids start looking for schools.
(Opening a ledger.)

All right, we'll giveth and we'll taketh. But where from?

VIC

From nowhere there. Everything's committed.

HABERMAN

Yeah? What's this festival fund.

VIC

Roland Loomis will kill you.

HABERMAN

Let him kill Silvester for the library fund.

VIC

The teachers will kill you.

HABERMAN

They're already trying. I've got to get those hyenas off my ass before they do. Look...get me the records on all of them, including Nabethy. Can you do it?

VIC

They're locked up in the president's office. That's confidential information.

HABERMAN

There must be a key around.

VIC

Dr. Nabethy has it.

HABERMAN

Try to get it. I'll look them over New Year's when no one's around.

VIC

You want to know about the faculty, ask me. I've heard the stories of their lives three or four times...back when I had time to visit.

HABERMAN

You heard what they wanted you to hear. You've got to know your enemy better than that. I was trying to sell a congressman once, but it looked like everyone was going to buy the opposition. Then I found out the other guy had spent some time in the pokey when he was young. My boy is in Washington right now.
VIC
Those teachers have nothing to hide, and if they did, their records wouldn't tell you anything.

HABERMAN
They'll tell me something about their qualifications. That might be good to know.

VIC
I don't like it. You're using me like McCarthy used Roy Cohn.

HABERMAN
Maybe you'd like to see them win.

(Feeling hurt.)
After what happened in here five minutes ago.

HABERMAN
I set that up, boy. I called you in here and hit you with it all at once. I was looking you in the eye. Suppose Darius had approached you privately with the offer. Would your answer have been the same?

(Pause.)

VIC
There are times when I am tempted to go over to the other side.

HABERMAN
But you're not ready yet, are you? Still learning. You need a lesson or two on how to fight back.

VIC
I think I've learned why you live alone.

HABERMAN
Not bad, but kind of dirty.

VIC
(Moving to the door.)
I'm catching on.

HABERMAN
What did the schmuck want?

VIC
Dr. Nabethy wants us to move our people on mailing service out of the president's reception room.
HABERMAN
Why? It's not being used.

VIC
He might believe you're trying to take over that office.

HABERMAN
Christ, he is sick.

VIC
(With a bitter little laugh.)
Like I'm on the make, but you're not?

HABERMAN
Like I know better. There's no way in hell.

VIC
There must not be, or you'd use it.

HABERMAN
(Gruffly.)
You really think so?

VIC
I'm going home for New Year's. Before I leave, I'll get the key and put it in your desk.

HABERMAN
Forget it. You don't have to prove anything.

VIC
I want to prove there's nothing in their files you can use.

HABERMAN
(Smiling.)
If you say so. Happy New Year, boy.

(Vic leaves. Haberman is thinking.)

(Lights dim out.)
Scene Two

The first day of classes after the Christmas holidays. The lounge. Jessie works at her desk. From the Chapel comes the singing of the morning service. Eudie enters.

There she is.

EUDIE

I'm not sure yet.

(Getting coffee.) That drive back to Iowa gets longer every time. I got in last night and did a fourteen-hour coma. Did I miss anything?

JESSIE

Indeed you did. Roland organized and deputized Festival duties. You are assistant manager and coordinator of all events.

EUDIE

Just so I don't have to play Rosaline in "Love's Labor's Lost."

If Roland can lose thirty years, why can't you?

EUDIE

Roland didn't lose thirty years... he just never found them to begin with.

JESSIE

Well, we are to be convinced this Festival is to be the experience of a lifetime. He planned everything over vacation.

EUDIE

What'd you do with vacation?

JESSIE

Forgot about it. I worked. I helped Edmund draft a prospectus on the direction and growth of Samar College to send to the trustees.

How ex-sigh-ting.
It was one of my better Christmases.

Make any progress?

Lots of it. We devised a plan for increasing our religious studies program so that we can appeal to students studying for the ministry, mission service, social work...

That isn't what I meant.

I know that's not what you meant. I'm not talking about anything else.

You don't have to. For the first time in years you haven't acted like a spinster when I brought up the subject.

(A little embarrassed.)

Tell me about your Christmas.

I spent the whole time with Aunt Carrie Lou. You can't wait to hear about Aunt Carrie Lou, can you?

Can't wait.

She's still poorly... even poorlier. The old dear wants me to come and live with her permanently after school is out. She's all alone in this brick bee hive with fireplaces, which she wants to give me. It's bribery.

Are you tempted?

A little. Mostly because I'm sorry for her. Oh Lord, I don't know... I should be thinking about retirement.

Hush up.

Why not? I've been at this for over thirty years. When I
came, I intended to stay one year and then go back to
Virginia and marry Bartley John Simpson. It's time I went
home.

JESSIE
After thirty years, this is home.

EUDIE
No. Williamsburg is awfully pretty, you know. And histori­
cal. I like it.

JESSIE
You'd miss us. Tell me you wouldn't get lonely.

EUDIE
Maybe I can find some old Southern gentleman to live-in
with me.

JESSIE
What happened to Bartley John Simpson?

EUDIE
He married Lottie Jane Mathieson, who else?

(Pause.)

JESSIE
Why hasn't there ever been another one, Eudie?

EUDIE
But there has been.

JESSIE
I didn't know.

EUDIE
Why do you suppose I stayed her for so long?

JESSIE
Oh, no! You don't mean. . .

(Eudie nods.)

But you two always joke about it. I would never have
thought. . .

EUDIE
Exactly.

JESSIE
I still can't believe it.
EUDIE
It's true. He's not the kind I dreamed of falling in love with as a girl. Not Bartley John Simpson, is he? Gentility, I mean. Those jokes of his. But he was a fine figure not too many years ago, if you remember. Even with his bad knee. When you know him, he's a kind man. Trouble was, he was married. Not a good marriage...but always married.

JESSIE
All this time you've been...

EUDIE
Lovers? Not if you mean in the illicit sense. Well, not very illicit, anyway. He'd go to a convention in Chicago or someplace, I'd follow, we'd get a room, go to bed, and I'd excuse myself by believing I couldn't do that with a married man. But afterwards I'd always resolve to go through with it the next time. It's just that I was afraid. One time...I should have one time, at least. He deserved it. I deserved it.

JESSIE
(Taking her hand.)
Oh, Eudie...

EUDIE
I'd have more than a cuddle and kiss to remember as I sit on Aunt Carrie Lou's porch watching the sweet gum bristle.

JESSIE
You'd feel guilty.

EUDIE
(Pulling her hand away, almost angrily.)
Guilty? There are worse things in this life than feeling a little guilt, young lady.

(Maxine enters with an armload of books.)
Miss Longnecker, where does your 102 lit class meet?

EUDIE
Honey, you've completed your literature requirement. You don't have to take 102.

MAXINE
I want to.

EUDIE
You had such a difficult time with 101.

MAXINE
I know. I didn't like to read those Greeks very much. Kind of dumb.
EUDIE
And you didn't like to write papers.

MAXINE
I like to hear you talk.

JESSIE
Now how can you think of going back to Virginia in the face of testimony like that?

EUDIE
(Picking up her notebook and moving out the door with Maxine.)
O.k., Maxine. . .on to the Renaissance!

(Lights dim out.)
Scene Three

A few weeks later. Haberman's office.
Haberman is working at his desk.
Roland enters, indignant.

ROLAND
Mr. Haberman, I must speak with you.

HABERMAN
(A little amused with Roland's entrance.)
That's a coincidence, Roland... I, too, must speak with you. We'll have a little chat.

ROLAND
You don't know me well enough to call me Roland.

(Haberman chuckles.)
And before we begin, we'll understand I don't appreciate your clumsy attempts with mimicry. Mimicry demands artistry. If you want to be sarcastic, then be repulsive. For you, that's honest.

HABERMAN
You don't think I'd be a good actor?

ROLAND
Possibly. In "Uncle Tom's Cabin." Can you handle bloodhounds?

HABERMAN
(Shakes his head.)
Clumsy sarcasm, Roland. But you're right... I was never good at playing anyone but myself. As an actor, you don't have that problem, do you?

ROLAND
(Building his protest.)
I'm not here to discuss my acting. I'm here to discuss the Spring Festival. You cancelled it, and I want to know why. Most of our students were prepared to participate in that event.

HABERMAN
You were prepared to participate. I covered your bright talent with a bushel. Isn't that the bitch?

ROLAND
The bitch is, you son of a bitch, you betrayed them, and I don't like it!
HABERMAN
Now you're getting repulsive. Is it mimicry, or is it where you really are? Where are you, Roland?

ROLAND
You give me a good answer to take to those students, or I'm going to the church, the board, the NCA . . .

HABERMAN
While you're there, you might explain a little gap in your credentials. I'm referring to your death.

(Pause.)

(Suddenly concerned.)
I don't know what you're talking about.

HABERMAN
Oh, yeah? Well, after looking over your file, I decided to write your alma mater for a little more information. All we had was the certification of your degree. What do you know, you've been dead for twelve years.

(Roland sits down, shaken.)
Who in hell betrays who around here?

What are you going to do?

ROLAND
What are you doing with phony credentials? You shoot somebody? Knock up an actress? No, I don't think either one is likely.

HABERMAN
I am not going to sit here and let you humiliate me.

(He stands.)

(He does.)
Sit down.

What do you want. . .a round of applause for carrying this off all these years?

ROLAND
I did not intend that it last so long.

HABERMAN
It's been a pretty good run, all right.
I've worked hard... I've worked well. I feel no contrition.

That's a nice recommendation, but would the NCA feel that way?

(A statement.)

You're going to tell them.

They frown on this sort of thing. So do the police.

(Sharply.)

It was not theft! Roland would have wanted me to use the certification. He was very grateful to me.

Are you sure? Some people are sensitive about sharing personal property... like their name.

I shared with him... my time, my experience, my gifts.

You made a trade?

For two years I taught him what his college training had failed to teach him... could not teach him. In that rough work, I was shaping out an artist. When he left for the war, he gave me his personal belongings to watch over. He would return and his development would continue. He died.

(Pause.)
The road died... the Players folded. There was nothing for me. Over twenty years of service and no one could remember my name. One survives. Among Roland's things was the certification. I grew a beard, took his name, and found this job. Who would discover me in this distant garden?

(A small, sad smile of the irony of this.)

This was to last but one season. The following summer I auditioned throughout the country, found nothing, returned. For ten summers I was forced back into this role. Last fall... like the deathsman... you were waiting for me.

Holding down this job with no credentials... what did you expect?
ROLAND
In my career I have played hundreds of roles... every line of business... for thousands of performances. I know the theatre as well as you know the market... Shakespeare, as you your ledgers. I have no credentials? I have no degree.

HABERMAN
I didn't write the book.

ROLAND
But you would destroy me with it.

HABERMAN
Look, I only want two things from you... stop raising hell about those Festival funds, and leave at the end of this year. You can go and play Roland Q. Loomis some other place, if you want. I'll keep my mouth shut.

(Pause.)

ROLAND
I don't know what to say.

HABERMAN
I appreciate that. It's getting late.

ROLAND
But then, it would be as easy for you to let me stay.

HABERMAN
I'm afraid not. If this got out, it could hurt our enrollment.

ROLAND
The life of the drama is meaningless to you. You raise the curtain, you lower it.

(He stands.)

HABERMAN
(Glancing at his watch.) I wish I could.

ROLAND
To the manager, there is only the box office.

HABERMAN
(Getting irritated.) So what? Even your Shakespeare wrote for money.

ROLAND
Did he now?
HABERMAN

You should know that.

ROLAND

Oh, I've heard it... from people who don't know Shakespeare. Isn't it odd he didn't open a tavern on High Street. He would have made more money. It would have been easier.

HABERMAN

Taverns he didn't know... the theatre was his racket.

ROLAND

Your opinion of our greatest creative soul reveals the meanness of your own!

HABERMAN

(More upset.) Whatever I am, Roland Q. Loomis, that's what I am. No bullshit... no pretending.

ROLAND

Pretending? For years I've taught my students to know there is more in life than profit and loss, while you and your kind were conquering the world outside. Now you invade our sanctuary with your values of the marketplace, and pretend an honest service. You weed the corn, but still let grow the weeding. To hell with your honesty. To hell with you. I say you are not of God's making.

(He makes his exit.)

HABERMAN

(Muttering, as he goes back to his work.) I knew the son of a bitch would have the last line.

(Lights dim out.)
Scene Four

Evening, a few days later. The lounge. Jessie has just typed a letter and is reading it back to Nabethy.

JESSIE
"...and because the Spring Festival has proven to be educationally and religiously valuable for the students of Samar College, the faculty believes it is acting seriously and judiciously in protesting Mr. Haberman's arbitrary appropriation of Festival funds."

NABETHY
(Signing the letter.)
It's too bad we didn't catch this before he spent most of the money.

JESSIE
That's not important. When the trustees sit down to vote for a new president this spring, all of your protests will be in front of them. We'll give up a few rocks and rituals for that.

NABETHY
I told Roland we'd bring back the Festival next year, but it didn't seem to cheer him up.

JESSIE
Are you sure you want to bring it back, Edmund? The townpeople have never attended very well. Even the students don't get excited about it.

NABETHY
I wouldn't have expected that from you.

JESSIE
Traditions can outlive their purposes.

NABETHY
You've always found the dance important.

JESSIE
I enjoy the dance because I once walked across that floor as the prettiest, most charming girl in Samar College. I think the memory has gotten to be more beautiful than I ever was.

NABETHY
You wore a white dress with a wide lace collar and pleated skirt.
JESSIE
Men aren't supposed to remember those things.

NABETHY
It was very attractive. Even in the regalia.

JESSIE
(She moans.)
The robe...I tripped on the robe coming off the throne dias for the Queen's Dance.

NABETHY
Oh, well...

JESSIE
I was nervous. By presenting my flowers to you that night, I was announcing to everyone that the new, young education professor was my man.

NABETHY
(A little resentful.)
They knew...they thought they knew. It's all they talked about through the year...you and me.

JESSIE
You know how people are when they think a student and a teacher are that way about each other. Heck...that's the best kind of gossip.

NABETHY
They had no right to draw conclusions.

JESSIE
(Puzzled.)
I was your girl.

NABETHY
It was none of their business.

JESSIE
They didn't have to draw conclusions when I gave you my flowers. That confirmed all suspicions.

NABETHY
Yes.

JESSIE
You remembered my dress. Do you remember the song?

(He doesn't answer. She begins to softly hum "Ramona." She starts to sway gently to her own voice, then,
very naturally moves into his arms. He is awkward about what is happening, but they dance slowly for a while. For Jessie that time of twenty years past has been reborn. She stops and looks up at him. A beat passes when it looks as though he will kiss her, but he suddenly breaks away.)

NABETHY

(Trying to laugh a bit.)

I'm the one who would trip today. I've forgotten how to dance.

(Pause. The mood is broken. Jessie begins to clap her hands together softly . . . it sounds like applause, but it has a touch of menace.)

JESSIE

Do you remember that? When the Queen started her dance, the rest were supposed to join in. That night they watched us until the song ended . . . then they applauded us.

Vox Populi.

JESSIE

It was then you asked me to meet you later in the evening . . . here in the lounge.

(He doesn't answer.)

Instead of you, I found your letter propped up on the table.

NABETHY

Not now, Jessie.

JESSIE

You wanted to talk about it.

We will. Later.

NABETHY

JESSIE

It was cowardly of you not to stay and talk to me. I remember thinking that.

NABETHY

I couldn't. Not at that time.
The dance is over, Edmund. I'm here. Look at me.

The letter told you everything.

It told me about your love for someone else.

More than I've told anyone.

It didn't tell me why you built our relationship up to that moment.

(Vehemently.) Everyone else built it up to that moment!

(Pause.)

What do you mean?

(Quietly now.) What was there, Jessie? I hadn't even... kissed you.

The walks on the Green. Our talks together...

You were easy to talk with.

I shared all those difficult years of my childhood with you. You understood.

I was lonely. I listened.

That's all?

I grew very fond of you. Everyone saw it as something different.

When you came in here to wait for me, were you going to ask me to marry you?
When we danced and they applauded, I knew all of you expected that. I thought I could. You deserved to be asked. Then, as I sat here alone, in the dark, I knew you didn't deserve to make such a gamble. If I weren't able to adjust to marriage, you might not be able to adjust to me. You had the right to know the truth. Our relationship was close enough to give me the courage to tell you...I just wasn't able to face you. I wrote the letter.

(Pause.)

Can you believe, Edmund, you wrote that letter twenty years ago, and this is the first time we've talked about it?

I wanted to forget about it. I thought you did, too.

We both deserve more than that.

For me, it's been good to come into this office every morning and find you here.

That's not enough.

There have been times when I couldn't have done what I've had to do if it weren't for you. I feel very obligated...and closer to you now than I was then.

(She looks at him and considers this for a moment.)

Edmund, the love you spoke about in your letter...the problem...is it still a problem for you?

(The deviation?)

No...the problem. Have you seen your friend since you left college?

No...never.

The deviation?
JESSIE
Then it was only a time of weakness or confusion. Too
insignificant to mean so much. Especially now...after
all these years.

NABETHY
(Uneasily.)
I don't know.

JESSIE
You could find out.

NABETHY
I'm not sure I have the courage.

JESSIE
If it weren't for me, you wouldn't have. I'm still here.

NABETHY
It might just be foolishness...after all these years.

JESSIE
(Her nervous laugh.)
There's only one way to bury an old problem...take on a
new one.

(The phone rings. She doesn't want to
answer it. It rings again. She goes
to it and picks it up.)

Hello.

(Pause.)
When?

(Pause.)
I'll tell him.

(He hangs up the phone, looks at it for a
moment, and then turns to Nabethy.)

Dr. Kingsley is dead.

NABETHY
I've been expecting that. He took a turn for the worse last
week. Still shocks you though. I'd better get over there.

(He points to the letter on the desk.)
Have the faculty sign that. Ask Vic to sign this time. He
may...I think he feels bad about the Festival. Get it out
first thing. It's even more important to our future now.

JESSIE
Yes.
NABETHY
(Looking at Kingsley's picture on the wall.)
He's joined the rest of them. . . just a picture on the wall.

JESSIE
He won't be the last in the line any longer. A new one will go up.

NABETHY
Jessie. . . I'll need your help more than ever. . . in more ways.

JESSIE
Of course you will.

NABETHY
I want you to return that letter I wrote you.

JESSIE
Why?

NABETHY
It would seem more as though that. . . problem were buried if I could destroy the letter.

JESSIE
That problem is buried. I destroyed it years ago.

NABETHY
Some women would not have done that.

JESSIE
(Smiling, but speaking with authority.)
All you have to worry about now, Edmund, are your obligations to the future.

(Lights dim out.)
Scene Five

It is the evening of the spring dance. Haberman sits at his desk, working. He hums softly to the music ("April Showers") that drifts through the window from the dining room downstairs where the dance is being held. He's feeling jovial. Vic enters and sits morosely on the sofa. He is dressed for the dance.

HABERMAN
Jesus, look at that. You must have something good waiting on the corner.

VIC
The spring dance.

HABERMAN
Yeah, I heard the music coming up from the dining room. In fact I opened the window to hear it better. Warm night, big moon, saxophones. Makes the sap run, doesn't it? Don't waste it.

VIC
I don't have a girl.

HABERMAN
No wonder you're down in the face. With all the young stuff running around, it's your own fault. You don't have two heads.

VIC
I don't have time.

HABERMAN
I got out of college and worked twelve hours a day, but I always had time for that. By your age I was married. Something you ought to be thinking about.

VIC
Strange advice coming from you.

HABERMAN
I'm not against marriage. Not if the circumstances are right. Or if the woman is right for the circumstances. Mine hates travel, and I live on the road. That, and the way she looks at promotion...no dignity. Something like pimping.

VIC
She finds it hard to live with you?
(Haberman glances at him, and decides to overlook the statement.)

HABERMAN
She does have class. I'll give her that. Poised, smooth...a piece of Steuben glass. You walk onto the dance floor with her, and every man hates you for having what he can't have. Every woman feels like Tugboat Annie.

(Pause.)
Might have worked out better if we'd have had a kid. There's no dignity in maternity stirrups, either.

(He looks at Vic.)
Had I got on it right away, I'd have one close to your age by now.

(Vic shifts uncomfortably.)

VIC
I have to get established before I start thinking about marriage.

HABERMAN
My friend, we are both established. Look how we're getting showered with applications!

(Singing to the tune of "April Showers.
"The applications, that come in May,
Will bring the students to school one day."

(He has to chuckle over his own good nature.)
Hey...those ads worked so well, I decided on a follow-up.

(He hands Vic a newspaper.)

VIC
(Reading aloud.)
"Samar College is distinctive in that it has a stubborn affection for the non-genius, for the pleasant, wholesome, average student—even for the marginal ones."

(He looks at Haberman.)
Marginal?

HABERMAN
What did you expect me to say? Drop-outs? Dum-dums?

VIC
You're saying we'll take anyone.
HABERMAN

Democracy, boy. "Give us the wretched refuse from your... something shore." Of course, they'll have to pay.

VIC

(Tossing the paper back on his desk.)
I see what your wife means about promotion.

HABERMAN

(His mood changing.)
So what the hell's bugging you?

VIC

Those ads cost our kids their Festival. What about our stubborn affection for them?

HABERMAN

What's this? It's a little late to get pissed-off about that, isn't it?

VIC

I don't like what the cancellation did to Roland.

HABERMAN

So that's it?

VIC

I gave him a ride over here tonight. He was drunk... and crying.

HABERMAN

We didn't do that to Roland. He did it to himself. His credentials are phony.

VIC

They're what?

HABERMAN

That's one life story you didn't hear. Someone should have checked on his file sooner.

VIC

What did you do about it?

HABERMAN

I cancelled him.

VIC

(Incredulously.)
You're forcing him to leave?
HABERMAN
We can't use him. What do you think would happen to this school if the NCA found out about him? For Christ's sake, the papers would run the story right next to our ads. What do you think would happen to him? I did all of us a favor.

VIC
Do me one, will you? Find another boy.

HABERMAN
No, I won't. If you feel sorry for that nut, go get drunk with him. Let him cry on your shoulder and play his scene, and then forget about him. He's not the first person to lose a job.

VIC
Who's next, Mr. Haberman? When will it be my turn?

HABERMAN
You don't get one.

VIC
Not now, but what about the day I'm not so damned essential around here?

HABERMAN
That day I'll let you go. When I'm non-essential, I'll go. Who in hell told you it's supposed to be different?

VIC
Yeah, well look where the decision's coming from. You got Roland because he wanted you out. You'll get them all if you can.

HABERMAN
There's no revenge where Roland's concerned. I can't stand the pansy, but most of all it's a matter of value...he doesn't have any. I'll live with the rest of them as long as they don't hurt my program.

VIC
I'll tell you something...I'm beginning to have second thoughts about that program. That program isn't worth everything it's doing to these people.

HABERMAN
That program is going to do quite a lot for some of these people.

VIC
Not this one. Not any more.
HABERMAN

God Almighty, you're sitting on an opportunity I'd have given my left nut for twenty years ago, and you want to drop out.

VIC

(Crossing to the door.)

I'm a little marginal.

HABERMAN

Vic. . . Kingsley is out of the way. Nabethy and his people don't have enough going for them to stop us. When the board meets next week, they'll be looking at the results of all our work. Our program will be rock solid. Our program, boy.

VIC

What do you expect the board to do for you, Mr. Haberman?

Whatever we ask.

HABERMAN

You ask.

VIC

I'm prejudiced, all right. When people don't like me, I don't like them. If I fight them, I go foot to groin. Street fighting, you know? Once in the while. . . about twice in my life. . . I run into someone I like. Then I'm really prejudiced. I take care of that person, no matter what.

VICK

I saw a man cry tonight. Fifty years old, and he was crying. It was hard to look at.

HABERMAN

You should have looked closer. . . his performance isn't that good.

(Pause.)

VIC

I'm going back to work with the students. I didn't learn much about street fighting on the farm. I don't want to learn.

(Vic goes out. Haberman stands in place for awhile. The music can be heard through the window. He hears it, considers something, and picks up the phone.)
HABERMAN
Operator, give me Pearl River, New York. 898-5500. I'll hold on.

(He waits a moment, catching the music again.)

Yeah, Yvonne... how are you?

(Pause.)
Sure, I'm all right. Look, I'm sorry about not getting back this year.

(Pause.)
Christmas was impossible. Easter, too. You wouldn't believe the work.

(Pause.)
I'm calling now. What is this... I call and you jump me for not calling.

(Pause.)
Yvonne, not now, please. Listen, I got to thinking tonight... I heard some music... you remember that first dance? I heard some music and I got to thinking about that first dance I took you to.

(Lights dim out.)
Scene Six

Immediately following. The lounge. The table has been covered with a handsome cloth, and it holds a punchbowl, cups, and dessert dishes. The music from the dance can still be heard faintly.

Vic stands in the middle of the room, thinking. He glances toward Haberman's office; he's obviously in the middle of a dilemma. He starts back toward the office just as Eudie and Jessie enter. He stops.

Eudie is carrying napkins, and Jessie silver. Jessie wears a white party dress. Eudie wears something pink and Southern.

JESSIE
Vic... Edmund's been looking for you all afternoon. Did he find you?

VIC
He called me at home this evening. Excuse me, I left Roland lying in one of the Chapel pews.

(He goes out the left door.)

EUDIE
I don't like the sound of that.

JESSIE
(She is happy.)
Don't worry, Eudie... everything's going to be all right. In fact, everything's going to be beautiful.

EUDIE
Something's going on that I don't know about. You're going to have to up and tell me... I promised God at Easter I wouldn't pry anymore.

JESSIE
It's top secret.

EUDIE
Don't say that! I can't handle that kind of temptation.

(Jessie only smiles.)
I gave up cussing, too, but I'm about to backslide.
Who made the punch?

JESSIE

Jake.

EUDIE

(She takes a sip.)

He spiked it!

(Evelyn sweeps in wearing the robe of the Festival Queen.)

EVELYN

(Elated.)

Miss Melcart... Miss Longnecker...

EUDIE

It's not time, yet, Evelyn.

EVELYN

I know, but I have something to tell you. Try guessing.

EUDIE

Don't you people do this to me!

(Evelyn pats her hair with her left hand, trying to draw attention to the engagement ring on her hand.)

JESSIE

You're engaged!

EVELYN

(Holding out her hand for inspection.)

Some rock, huh?

EUDIE

(Inspecting the ring while Jessie hugs Evelyn.)

How did you manage this?

EVELYN

I told him last week that if he didn't give me a ring to wear for my coronation at the dance, I'd tell my mother about... .

(She plays the prude.)

"his occasional ungentlemanly behavior out on the Green."

That scared it out of him.

JESSIE

Sounds like blackmail.
EVELYN
Not really. Rooster's the kind that even has to be encouraged to do what he wants to do. Gotta get back. See you in a few minutes.

(She starts for the door.)

EUDIE
Evelyn...you didn't actually have anything to report to your mother? Not about Rooster, surely.

EVELYN
Ha! Once Rooster is encouraged, he gets very enthusiastic.

(She goes out.)

JESSIE
There's a girl who stays on top of the situation.

EUDIE
Visualize that wedding night if you will.

Eudie!

EUDIE
I know. I'm beginning to sound like Jake.

JESSIE
How much longer will they be?

EUDIE
You have time to reveal a secret or two.

JESSIE
Oh, all right. It's not official yet, but it will be when the board holds its next meeting.

EUDIE
You don't have to tell me...Edmund's going to be president.

JESSIE
(Laughing her confirmation.)
When Dr. Kingsley died, Dr. Jason began campaigning for Edmund among the other trustees. That and all our petitions did it! Edmund was told last night he has enough support to get the appointment.

EUDIE
(Going back to the punchbowl.)
That calls for a hallelujah and a drink.
EUDIE (Contd)

(She dips out two and brings one to Jessie.)
I'm glad he's going in, I'm even gladder Haberman will go out, but for you I'm ecstatic. To you, honey!

JESSIE

To Edmund.

EUDIE

To you. It's no secret to anyone around here that you two have finally got off dead center. Now we all know he can't rattle around in the Manse all by himself.

JESSIE

That's awfully presumptuous.

EUDIE

Do you really think so?

JESSIE

(With a glint of mischief in her eyes, she raises her cup.)

To me!

(Both are laughing as Nabethy walks in.)

NABETHY

What's this about? Are you going to share it?

EUDIE

Someday, Dr. Nabethy. You're not quite ready for it.

NABETHY

Unfathomable woman. Well, I have something to share. . .

(From his pocket he takes something wrapped in a small velvet cloth.)

but only with Jessie, I'm afraid.

EUDIE

(Moving out the door.)

I have to. . . I do. . . right now.

NABETHY

You don't have to leave, Eudie.

(With a nervous laugh.)

She acts as though I have a stick of Haberman's dynamite.

(Jessie is waiting.)

Jessie. . . I. . . I was going to wait and give this to you when the board confirmed my appointment. I can't. I mean,
NABETHY (Contd)
I think it's best you have it now.

(Jessie sits down and closes her eyes. She believes her moment has arrived. Nabethyn sets the cloth on her lap.)

Aren't you going to look at it?

(She does. She picks it up. It's a necklace, which she holds somewhat as she might a snake.)

It belonged to my grandmother.

(He takes it, steps behind her, and fastens it about her neck.)
It's an heirloom. One of my ancestors was a Covenanter and smuggled it in from Scotland before the Revolutionary War. Presbyterians were too Puritan for jewelry in those days. Do you like it?

(She doesn't answer.)
Mother will not approve my making a gift of it... especially outside of the family. But I had to do it.

(He kisses the top of her head. She sits numb.)
What you've done for me means too much for anything else.

(She doesn't respond. He steps to the side and looks at her.)
It goes very well with your dress. Which is very attractive, by the way.

(He feels even more awkward now.)
Well... I thought we were going to have a party. We need some people, don't we?

(He starts for the door.)

JESSIE
(In an awful voice.)
No...!

(He stops.)
No! You will not give me a necklace!

(She pulls it off and throws it at him.)
I deserve more than a necklace! What I've done for you... more than a damned necklace!

(Nabethy picks it up. She waits.)
(Quietly.)
NABETHY
I can't marry you, Jessie.

JESSIE
You will marry me, Edmund!

NABETHY
It's been on my mind a lot this past month. Constantly, in fact. I know it would never work. I'm sorry, but it wouldn't. It's not you. It's just the way I am...what I've always been.

JESSIE
No! You are not going to hide behind that anymore. You understand? Whatever problems you had when you were young do not concern me. I don't even care that you still have those problems. You are going to take me to the Manse with you!

NABETHY
(Pleading.)
Why can't we just stay the way we are? There's nothing wrong with the way things are.

JESSIE
What we are has cost me half of my life. I am not giving up another day behind that desk. When the others come in, we're going to tell them that you and I are getting married.

NABETHY
(Glancing at the door.)
No!

JESSIE
(With ominous control.)
Do you want to make the announcement, or should I?

NABETHY
(Frustrated.)
Stop pushing me! I'm not obligated!

Oh, yes you are.

NABETHY
(Desperate, but the anger coming forth and growing.)
Did I ask you to spend all those years behind that desk? You could have gone anytime you wanted. Smiling...making coffee...typing...encouraging...all of it a petition of marriage. God, to live under that. Endlessly. To find
you here every morning. There were days when I wanted that desk empty. Do you understand what I'm saying? I don't want to marry you! I never have wanted to marry you! I don't even want you here!

(From the hallway comes the voices of the teachers singing "Happy Birthday to You." The parade moves in, Eudie at the front holding a cake with one lighted candle. One or two carry presents, and Gilbert holds a bouquet of flowers. They are followed by the student that was given the voice lesson by Ely at the beginning of the year; he plays his violin. They all form a semi-circle about Jessie and Edmund and complete the song.)

EUDIE
(Putting the cake on the table.)
You don't get the cake and presents until we properly embarrass you by telling you what a good guy you are and how much we love you. Tell us when you've had enough.

(Eudie has taken Jessie's hand. Her smile fades when she realizes there is no ring on her finger. Jake turns out the light, leaving the room in the dim light of the candle. Evelyn enters, wearing her crown with her robe.

EVELYN
Miss Melcart...it used to be the Festival Queen of Samar College had to be a very special person. Now a girl can be chosen just by being a little kooky.

(There is a small bit of laughter.)
I think it's time we put some beauty and charm back on the throne.

(She takes off her robe and puts it on Jessie, then she places the crown on her head. Gilbert steps forth with his flowers.)

GILBERT
We may not have a Festival for you this year, Jessie, but I'm happy to report the Development Office overlooked the modest reserves of the flower fund, sufficing a small tribute to the restoration of this charm and beauty.
(She takes them. Gilbert steps aside and Ely comes forward.)

ELY
What we're trying to say, Jessie...we oldies...we saw you in that robe once before and fell in love with you. We did. We're older, but we haven't changed our minds. How could we? You haven't changed. I don't say it well, but we have someone who can.

(He signals to the door, and Roland makes his entrance in his Elizabethan costume. Vic stands behind him, helping him a bit. Roland is still a little drunk, somewhat forgetful, and quite Delsartian. Nonetheless, he exhibits something of the range and power of his tent show career.)

ROLAND
Your beauty, lady, 
Hath much deformed us, fashioning our humors 
Even to the opposed intents of our ends.
. . the opposed ends of our intents.
And what in us hath seemed ridiculous-- 
As love is full of befitting strains;
. . unbefitting strains;
All wanton as. . .

(He pauses to remember.)
All wanton as the eye. . .
Formed by the eye and therefore, like. . .the eye,
Varying in subjects as the eye doth roll 
To every varied object in. . .

(He tries to remember.)
. . .your heavenly eyes 
. . .that look to these faults. . .

(Pause.)
Therefore, lady, 
Our love being yours, the error that love makes 
Is likewise yours. We to ourselves prove false. . .
And even that falsehood, in itself a sin, 
. . .turns to grace.

(He falls awkwardly into a chair.)

(Ely quickly nudges the student, who begins playing "Ramona" on the violin.)
GILBERT
(Presenting himself to Jessie.)
As Chairman of the Faculty Club, I have certain prerogatives.

(Gilbert dances with her briefly and then passes her on to Jake. She goes from Jake to Hugo to Vic. Vic presents her to Edmund. They dance for a moment neither looking at the other. Suddenly everyone but Eudie begins to applaud. When this happens, Jessie runs for the nearest exit, which happens to be the hallway to Haberman's office. The music stops and everyone freezes.)

MRS. TIBBLE
Just too much excitement. It's not good for any of us.

EUDIE
(Looking at Nabethy.)
I don't think that's the problem.

(Nabethy turns and goes out the door left.)

JAKE
I have the feeling something happened I missed.

EUDIE
Something didn't happen you missed.

ROLAND
(Moans.)
I missed. "Particoated presence of loose love". . .I left it out altogether.

MRS. TIBBLE
Are you ill, Mr. Loomis?

ILL?
(A sad smile.)
Yes. And I have not the wit to make an ill shape good.

MRS. TIBBLE
(Pats him on the shoulder.)
Now, you look very nice in your costume.

ROLAND
(Taking her hand.)
How kind.
JAKE
(Moving to the punchbowl.)
All you need is a drink of my good punch, Roland. That'll put you in shape.

EUDIE
Everybody have one. When Jessie comes out, we'll cut the cake.

(The candle goes out, leaving the room in darkness.)

JAKE
Turn on the light...the candle's gone out.

MRS. TIBBLE
Oh, dear...she won't get her wish.

(End of scene.)
Scene Seven

Jessie stands near the window in Haberman's office, faintly outlined by the moonlight. She is crying. After a moment the desk lamp comes on, revealing Haberman.

JESSIE

Oh... I!

HABERMAN

I thought you'd run dry after a while and leave. I can't wait you out.

JESSIE

(Trying to gain some composure, but looking only more disheveled in the Queen's robe with the flowers in her arm and her crown askew.)

What are you doing here?

I live here.

HABERMAN

I was waiting for those people to leave the lounge. I'll go.

(She starts for the door.)

HABERMAN

(Standing.)

You finish your cry... I'll go. I don't know how to handle a weeping woman.

JESSIE

(Wiping her face with her hand.)

I'll handle myself. No problem. Old maids are their own children... they weep alone... they dry their own tears.

HABERMAN

Married women cry a lot, too. Their husbands are supposed to dry them up, but I never learned the trick. Just irritates me.

JESSIE

Well, we can't have you irritated, can we?

(She takes a deep breath and tries to stop crying. She sees Haberman looking at her.)
What's wrong?

JESSIE (Contd)

HABERMAN

I think you look a little ridiculous watering those posies.

JESSIE

(Putting the flowers and then the crown on his desk.)

Do you ever think anything and not say it?

HABERMAN

I never say what I don't think.

JESSIE

That makes you beautiful?

HABERMAN

No, but my hair is combed.

(She tries to dress her hair with her fingers. He gives her his comb, which she uses with the reflection from the window. He watches her until she returns the comb.)

You look better. Do you feel better?

JESSIE

Not much.

HABERMAN

What got you upset?

JESSIE

You don't care anything about that.

HABERMAN

Jesus, there's no pleasing you women is there?

JESSIE

In one way or another, men turn out to be unpleasant people.

HABERMAN

(Closing his briefcase.)

All right. Turn out the light and lock the door when you leave.

JESSIE

(Giving in a little.)

Everything's upsetting right now... .

(She makes a sweeping gesture.)
JESSIE (Contd)

life!

HABERMAN

(As though that's nothing.)

Is that all?

JESSIE

For one thing, I'm almost forty.

HABERMAN

Forty is it? Life begins.

JESSIE

(With some disgust.)

Begins what? Old age? Everyone comes up with something like that. It's all trite and stupid and meaningless.

HABERMAN

What is this? You want sympathy because you're as old as you are?

JESSIE

(Starting to cry again.)

It's not easy, when everything goes wrong, to be reminded you've wasted the last twenty years of your life. That's just not easy.

HABERMAN

Jesus, you're like everyone else around here. . .instead of watching where you're going, you keep looking back over your butt.

JESSIE

That helps a lot.

HABERMAN

Well, I'm sorry you're not twenty years old.

JESSIE

Just be quiet, please.

HABERMAN

And I'm sorry that in twenty more years your plump but firm little figure will look like Hugo Muller's chair. . .that you'll have dentures, arthritis, and liver spots. It's too bad by then your nervous laugh will drive everyone up the wall. That is, when you're not crying, which will be most of the time. You know why you'll cry then? Because you're not forty.
(Bitter.)
Why is it you men get so much pleasure out of setting a
girl up just so you can put her down.

HABERMAN
(Just as bitter.)
Maybe because you women get so much pleasure wallowing
around in all that self-pity.

(Pause.)

JESSIE
It's becoming obvious to me why your wife lives in New York
while you live here.

HABERMAN
(Shaking his head.)
If my wife knew how often she's been used to put me down,
she'd be a hell of a lot happier.

JESSIE
You've been personal and unfair to me.

HABERMAN
I haven't talked about your problem of sleeping alone.

JESSIE
You spoke of my nervous laughter.

HABERMAN
Is that why you sleep alone?

(She starts for the door.)
You think they're gone out there?

I'd rather face them.

JESSIE
What did they do to you?

HABERMAN
They made me feel bad.

JESSIE
Then you'd better wait.

HABERMAN
You make me feel worse.
HABERMAN
I called my wife this evening and asked her to come and live
with me. She refused. I wanted to hit her, but I couldn't
reach that far. You were closer.

(She leans back against the door and
looks at him for a moment.)
So what are you looking at?

JESSIE
You look ridiculous in self-pity.

HABERMAN
(This upsets him a bit.)
I was mad...you were upset. I explained it to make you feel
better. Take it or leave it.

JESSIE
What do you want me to do for you?

Leave.

JESSIE
Your honesty is slipping a little, isn't it? You told me
about your wife so that I'd stay.

Don't flatter yourself.

JESSIE
(Walking over to the sofa.)
It's going to be just as hard for me to sympathize with you,
I don't know your wife. Maybe she does have reason to stay
away.

What's it take for you?

JESSIE
But we could just be nice to one another. That's good enough
for me.

HABERMAN
If that's what I wanted, I could drive into Chicago and give
some girl a hundred bucks.

JESSIE
For you, that would be easier, wouldn't it?

HABERMAN
No, but I'd be sure of getting my money's worth.
JESSIE
(Taking off the Queen's robe and putting it on the sofa.)
That won't work, Avery Haberman. I'm going to stay. Why don't you say what you really think and tell me it's all right?

HABERMAN
You'll think all right if I throw you out.

JESSIE
(A little amused, putting her shoulders back.)
A plump but firm figure like this?

(Pause.)

HABERMAN
You'll leave, all right.

(He crosses to her, takes her in his arms, and kisses her. She responds. He pulls back, looks at her, and then places his hand on her breast. She freezes.)
You're not ready, Jessie. . . scared to death. Your heart's going to bust your ribs. Years of fear. . . still in there, isn't it? Too late to shake it. Too old now. Not even a little young heat to make the difference now, is there?

(He drops his hand.)
Go on home.

(They look at one another for a moment, then she turns, moves to the door, pauses, and locks it. She turns and looks at him again. She crosses to the desk and turns out the light. From the window we can hear the music from the dance drift sweetly and slowly into the room. We also hear her nervous little laugh.)

(End of scene.)
Scene Eight

Half an hour or so later. The lounge. Roland slumps despondently in his chair, mumbling lines to himself. The demeanor and flushed faces of the rest show the vodka has taken some effect.

MRS. TIBBLE
(Dipping out a cup of punch.)
Mr. Croter, you must be complimented on this excellent punch.

JAKE
You already have, Mrs. Tibble, three or four times. Roland, you'd better get yours while the getting's good.

ROLAND
... the error that love makes...

ELY
I don't know... it's different. This punch is different.

JAKE
An old family recipe. I can't divulge it, Chaplain.

ELY
Making me warm. Hope it's not dyspeptic.

ROLAND
... this sanguine coward...

GILBERT
Aahh... bloodroot! Am I right? Grows wild hereabouts. I remember now... the Indians used it medicinally. Bloodroot!

(Hugo chuckles. Jake manages not to.)
Doggone you, Gilbert.

MRS. TIBBLE
In some ways the Indians knew best. The tonic has never made me feel so good. Jessie should have some if she's feeling out of sorts.

JAKE
Out of sorts... out of youth. There's no cure for that.

ROLAND
... all wanton as a child, skipping and vain...
EUDIE

(Looking toward Haberman's office.)
It hasn't been an easy night for Jessie. I don't think we helped at all...reminding her of her Festival.

ELY

No, no, no...it's there. Always the youth inside. I'm oldest here, so I know. We reminded her it's still there, that's all. That's good. The older, the more the need.

(He pats the student with the violin.)
These people remind me all the time. I need them. But they need me. Sometimes they forget they're young, too.

EUDIE

The spirit can stay young, Chaplain, but the flesh can't. Sometimes that disparity makes it worse.

GILBERT

Nonsense. Don't think about it one way or the other. You never grow old, you never stay young, you are. There are always forty-, fifty-, sixty-year olds around you. One day you're one of them. You don't grow to it, you just are.

ROLAND

Full of strange shapes, of habits and of forms..."

JAKE

You're never afraid when you're young...I think that's the difference. I remember when my father took me to the lake...I was small, not in school yet...and I ran down into the water until it was over my head. I was going to walk right on over to the other side. He had to grab me and pull me out.

ROLAND

Varying in subjects as the eye doth roll..."

JAKE

Later on a gang of us would sneak off to the river. Even at night. Eight or nine of us lined up to jump off that old diving board anchored with rocks...the moon bouncing off our wet skin. There was this girl that went with us once...Dixie, I think...a redhead. She was game all right. What happened to her? It was dangerous...there were undercurrents. We didn't even worry about it. Now I'm afraid to get into the bathtub.

MRS. TIBBLE

Most accidents happen in the home.
JAKE
I look down and wonder what I'm doing in an old man's body.
I'm still me! It scares you.

(For a moment it scares all of the teachers,
and then Rooster bursts into the room,
followed by a boy with a guitar.)

ROOSTER
Evelyn... Bennie and the Ever-Wonders are here to play
some rock-and-roll. They want us to start the dancing.

ELY
What's this? Rock-and-roll?

EVELYN
Bennie and his boys are from the University, Mr. Mills.
Everyone wanted them. They're really good.

MRS. TIBBLE
Now I've seen that Elvis Presley on the television. They
wouldn't even show his trousers.

EVELYN
There's nothing wrong with it, Mrs. Tibble. It's feeling...
you just dance your feelings.

MRS. TIBBLE
If that's what you young people are feeling...

EVELYN
Happy! That's what we're feeling.

(She starts to demonstrate, and Bennie
picks it up with his guitar. The student
with the violin starts beating out the
rhythm on the back of his violin. Evelyn
signals Rooster, who begins dancing with
her.)

See that... we don't even touch.

MRS. TIBBLE
I never thought of that.

(Evelyn and Rooster really get underway,
and after a bit Mrs. Tibble is doing a
bit of rhythmic shifting of her own.)

Way to go, Mrs. Tibble! Don't fight it!

(Mrs. Tibble picks it up, and Evelyn
shouts to the rest.)

Come on in, the water's fine!
JAKe
(Joining in as best he can with his trick knee.)

Do de yo do. . .

(One by one the others are brought in, the degrees of involvement varying. Roland, however, remains oblivious to it all. The dance continues until Evelyn and Rooster have worked their way over to the door. Suddenly they stop and stare, somewhat appalled, at the spectacle they have created: half a dozen older people doing their desperate best to dance like young people. It's all a little humorous, but a bit too pathetic. The playing stops, too. The teachers freeze, look at one another, and realize what has happened. An awkward silence.)

EVELYN
(Embarrassed for them, but trying to cover.)

We'd better get down to the dance, Rooster. If they're waiting. . .

ROOSTER

Yeah, they're waiting.

(Evelyn can think of nothing to add, and the young people leave rather quickly.)

EUDIE

Well. . .

MRS. TIBBLE
Someone should be down there as chaperone.

ELY

Yes. . .

(Hugo makes some kind of affirmative noise, and he, Mrs. Tibble and Ely go out.)

GILBERT
My wife will wonder what happened to me.

(He goes out.)
JAKE
I think it's time I gathered up my wife, too, and headed for the Ben Gay.

(Looking toward Haberman's office.)
Should we go in and get Jessie?

EUDIE
It would only embarrass her if she had to be brought out. I'll put the cover on the cake and we'll have it with coffee next week.

JAKE
(Lifting Roland out of his chair.)
Come on, Roly... the show's over.

(Vic comes forward to help. He has been sitting alone in a remote chair throughout all of this.)

ROLAND
I should not have forgotten my lines.

JAKE
Welcome to the club. We forgot ours, too.

ROLAND
(As Vic takes him out the door.)
Which particoated presence of loose love Put on by us...

(Jake starts to follow.)

EUDIE
Jake...

(He stops.)
Have we been fools all these years?

JAKE
No doubt about it.

EUDIE
Could it have been any different?

JAKE
Now there you've got me.

(He moves to her, puts his arm around her and kisses her on the cheek.)
Tell you one thing... I think you were the girl that went skinny-dipping with us. You haven't changed a bit all these
years. I've been lucky.

GILBERT (Cont'd)

(They stand in a gentle embrace as the lights dim out.)
Scene Nine

An hour or so later. Haberman's office.
By moonlight Jessie and Haberman can be
seen sitting on the sofa; her head rests
on his shoulder. They listen to the final
strains of "Goodnight, Ladies."

HABERMAN

The party's over.

(Jessie shows her regret with a little purr.)
And my shoulder's asleep.

(She pulls back away from him.)

JESSIE

I don't want to leave.

HABERMAN

We'd better. Mrs. Tibble might make her rounds and expel us.

JESSIE

At least Eudie will be checking on me.

HABERMAN

(Getting up.)

I'll get the light.

JESSIE

Wait.

(She closes the window blinds. He turns
on the desk lamp. She turns to him to
zip her dress.)
If someone on the Green saw you zipping my dress. . . .oh, oh.

(He zips it.)

HABERMAN

You all right?

JESSIE

(Without turning to him, a little
embarrassed, but trying for some
humor.)
I'm afraid to ask.

(He takes his comb and touches up the back
of her hair.)
HABERMAN
You're all right.

JESSIE
(Turning to him and kissing him.)
So are you, Avery Haberman.

HABERMAN
How would you know the difference?

I wasn't very...skilled, was I?

HABERMAN
You didn't type a hundred words a minute right away either, did you?

Ooohhh...

HABERMAN
I'm happy to say, there's no heat loss.

JESSIE
I only want to know whether you're disappointed.

HABERMAN
You were very nice to me. I'm a fortunate man.

JESSIE
(With the wonder of it all.)
I am...a woman.

You're not sorry?

HABERMAN
Maybe the guilt will come tomorrow. I don't feel it now.

JESSIE
Just tell yourself you made a sacrifice for charity.

HABERMAN
I don't like the sound of that.

JESSIE
Sympathy?

HABERMAN
(Very seriously.)
More than that.
Don't get stupid.

HABERMAN

I would never have stayed.

JESSIE

You know why you stayed.

HABERMAN

I didn't, but I do now.

JESSIE

If you're afraid of the guilt, face it and wear it out. That'll be easier than pretending something else.

HABERMAN

It happened because it had to happen.

JESSIE

(She laughs.)
There can't be any guilt.

HABERMAN

You don't sound like a woman yet...you sound like a silly-ass kid at a school dance.

JESSIE

Don't worry about it. You don't have to make an honest woman of me.

HABERMAN

I'm only worried you'll get your head screwed up.

JESSIE

You do care about me?

HABERMAN

Of course, I do. We care about each other. That's not bad.

JESSIE

(Putting her arms around him.)
Then let me believe tonight what I want to believe.

HABERMAN

Jessie, get yourself a man and fill yourself with him. Then you'll see this as a little bit of foolishness and wonder what all the fuss was about.

JESSIE

What I intend to do from now on is your typing, your filing, making your coffee...
HABERMAN
(Pulling away and going to his desk
to get ready to leave.)
No, you're not. You're going to work for Nabethy full-time.
Otherwise things will get complicated.

JESSIE
(Her feelings toward Nabethy coming out.)
I'm not! -When he moves down the hall, I'm staying with you.

HABERMAN
What're you talking about?

JESSIE
(remembering... sitting down.)
You won't be here! He'll fire you!

Who's firing me?

HABERMAN
Edmund's going to be president. It's been decided.

Not yet it hasn't.

JESSIE
We found out today the board is putting him in.

HABERMAN
(Picking up the phone.)
We'll see what Darius has to say about that one.

JESSIE
Darius doesn't know. Dr. Jason went around him to the other
trustees and talked them into it.

HABERMAN
Then Darius has to get to those bastards before they meet.

JESSIE
It won't matter. They're already committed.

HABERMAN
(Puts down the phone and then sits down.)
God Almighty!

I helped do this to you.
(He looks at her.)

I was in love with Edmund.

HABERMAN
You do get involved in your work, don't you?

JESSIE
Now I want to help you.

HABERMAN
At least I beat his time at something. But I can't tell the board about that.

JESSIE
You can tell the board about Edmund.

What do you mean?

HABERMAN
Edmund is... different. Different from you and me... from most people. If the board knew about him, they would think he is not a good person.

JESSIE
(Taking his hand.)
When a woman is forty and knows only her work, she can be happy doing that work for the man she... cares about. Let me be happy in my work.

HABERMAN
That's not asking very much.

It's good enough.

JESSIE
All right.

HABERMAN
While Edmund was a student, he had a relationship... a very serious relationship... with another boy.

How do you know?
JESSIE
He once wrote me a letter explaining everything.

HABERMAN
You have the letter?

JESSIE
Yes. I still have it.

HABERMAN
(He thinks a moment.)
You bring the letter in tomorrow. I'll call Darius.

(He helps her up.)
You'd better run along now.

(At the desk he picks up the robe and crown and gives them to her.)
Don't forget these.

JESSIE
I'll return them. . . they don't belong to me.

(Pause.)
We're being deceitful, aren't we?

HABERMAN
All depends on how you look at it. . . it's also honest.

JESSIE
He wanted very much to be president.

HABERMAN
Just tell yourself he wouldn't have been very good.

(He kisses her on the cheek, then picks up the phone. She starts for the door. He sees her flowers on the desk.)
The flowers.

(She picks up the flowers and puts them in his pencil holder.)

JESSIE
Those belong to you.

(Lights dim out.)

(End of Act Two.)
ACT THREE

Scene One

A few days later. Haberman's office. Added to the room's furnishings is a small stand holding an architect's model of a number of buildings of various sizes. This is Haberman's version of the Samar College of Tomorrow. Haberman, Darius, Jason and James are seated about the office. James has just completed reading Nabethy's letter to Jessie.

JAMES
Of course, I'm surprised...

JASON
(Shaking his head.)
Distressing.

JAMES
...but I'm not sure anything should be done about it. Do we have the right?

JASON
Right? It's an obligation. We have to release him.

JAMES
For something that happened twenty years ago? Challenge his record here as we know it, then I'll talk about that kind of obligation.

DARIUS
Can we depend on his record to hold up? What if there was an incident while he's president?

HABERMAN
(With a gesture to the letter.)
Even if word gets out about this...

JAMES
Who do you plan to tell, Mr. Haberman?

HABERMAN
You think you have the right to that?
JAMES
We all know that your survival here is contingent upon keeping Edmund Nabethy out of the president's office. I suspect that's the real reason behind this meeting.

JASON
Jessie is worried about Samar College. That's your reason.

JAMES
I find it peculiar she waited so long to get so worried.

JASON
I don't. Jessie came to us a young girl. . .no money, no parents. We put her through college on scholarships. Samar is her family. Edmund has been her brother. It wasn't easy for her to do this, but for the good of the family, she did it. I say God bless her.

JAMES
Somehow I can't see this as a sibling relationship. It's only fair that we call in Dr. Nabethy and hear his side.

DARIUS
What good would it do? He can't deny that's his letter. Why stir things up unnecessarily and create a bigger chance of public exposure. I don't think we have to release him, Dr. Jason, but I don't believe we can take a chance with the presidency. I say we find another candidate. Dr. Nabethy will just have to believe he doesn't have all that support that was promised him so generously. . .without my knowledge.

JASON
Edmund Nabethy betrayed us. He no longer has my support.

JAMES
I'm not sure who the traitor is in this matter. I do know none of this is sufficient to change my mind about the man. He's been a dedicated and professional teacher for over twenty years. That he once suffered a problem is irrelevant. He still has my vote.

(He stands.)
That's all I have to say.

HABERMAN
Has it occurred to you that he may be a teacher because he has his problem? After all, a college is full of young men. Maybe he's not as professional as you think.

JASON
There has been no such evidence! On the other hand, there has been recent and abundant evidence of other non-profes-
sionals at work on this campus. That is what concerns the church.

DARIUS
Has the church found a place for its old folks home, Pastor?

JAMES
I know what you're implying, Mr. Darius. You're judging me, now. ...also unfairly.

(He leaves.)

HABERMAN
Now what?

JASON
(Sadly.)
When the older trustees learn I'm changing my vote, they'll change theirs. Edmund was special to me. ...their confidence was mine.

DARIUS
Perhaps it's best for all concerned if they don't find out the reason for your decision.

JASON
Samar, Nederson, Busch, Ellis, Zimmers, Kingsley. ...all God-fearing, honest, healthy men. Eighty-one years to be proud of. I don't have much time. ...I can't leave it different than I knew it.

(He goes out.)

HABERMAN
What do you think?

DARIUS
I think we've beaten Nabethy, but we'd better come up with a new candidate fast.

HABERMAN
Someone who will go along with our building program. We can't end up with another one like him.

It won't be easy.

DARIUS
Come here.

HABERMAN
(He gets up and crosses to the stand
with the model. Darius follows.)

HABERMAN
That's what I want to build.

DARIUS
That's quite a campus, Mr. Haberman.

HABERMAN
I used some room dedication money to have an architect put this together. He did a nice job.

DARIUS
If you build this, you'll have a lot of dedication money.

HABERMAN
I am building it. Back East a lot of people are being told their kids should stay off campus grass. We're telling them there's some pasture land in the Midwest where they're welcome. The way those applications are coming in, we're already on our way toward making this...

(The model.)

the real thing.

DARIUS
(Looking at him.)
You want me to convince the board there's only one person who can do it.

HABERMAN
Only if you're convinced.

DARIUS
I suppose I should have known from the beginning.

HABERMAN
How could you? I didn't know myself.

DARIUS
What convinced you.

HABERMAN
My charm.

(Darius smiles.)
I've been in the game all my life. Put myself through college hawking anything that would move. Even popcorn. It's been the same thing ever since. . .promoter, advance man, fund-raiser, hustler. One year here, two there. It all means one thing. . .sell the business and keep your ass outside. I've had it. I'm ready to move in.
DARIUS
There are some who would envy you, Mr. Haberman. The inside
is not all that great.

HABERMAN
I love in hotel rooms and get home between jobs...to an un-
happy wife. Do they have those problems?

DARIUS
Those inside have to get along with people they don't like.
You can't have it both ways.

I have a feeling you do.

But I own my shop.

DARIUS
Which makes you the president.

HABERMAN
(Looking at the model again.)
You're keeping the Green?

DARIUS
I can't tear my sign down...that's how it all started.

HABERMAN
Those buildings look a little like a factory.

DARIUS
Twelve bucks a square foot, which is about half price.
You're getting a bargain. I'm no educationist, but I'll
bet the kids can learn as much in those buildings as they
can in pillars and pomp.

DARIUS
No, you're not an educationist. And you don't have a doc-
torate. That's why it will be hard to sell you to the board.

HABERMAN
The board likes to read petitions...I'll have the business-
men downtown put one together for them. Bonnyfield has an
investment to protect.

DARIUS
I guess I do, too.

HABERMAN
(Cynically.)
After I get in, I'll award myself an honorary degree.
I'll try to convince them your program is too far along to entrust to someone else.

That sounds like the right kind of promotion.

The church will fight. If you get in, it will fight every step you take.

The best way to take care of competition is to eliminate it.

No religious affiliation?

Independence is the American way.

(Moving to the door.)

You know, I never was able to come up with an alternate name to present to the board. Maybe I did know all along that you wanted that office.

I appreciate the way you've looked out for me.

I could have been looking out for myself. Had I taken you into my business, it might not be mine by now.

(He goes out. Haberman smiles at this. He looks at his model and begins to chuckle. He laughs. He's happy.)

(Lights dim out.)
Scene Two

An afternoon near the end of the school term. The lounge. Eudie, Jake, Roland, Gilbert, Hugo and Vic are sitting about in silence. Their somber mood is somewhat reinforced by a rather doleful, repetitious sound from the organ. Gilbert holds a cardboard box on his lap. Hugo reads.

JAKE
(After a moment.)
Good Lord, all that's missing here is a body and a few lilies.

ROLAND
We turn from our office to black funeral.

GILBERT
I don't understand the solemnity. All he wants to do is talk about teacher qualifications. No one here needs to be concerned about that.

JAKE
Qualified or not, who wants to live in the shadow of Avery Haberman.

ROLAND
Nonsense. Avery Haberman doesn't cast a shadow.

(That amuses Hugo. Mrs. Tibble enters with a wine bottle that holds a candle.)

MRS. TIBBLE
Mr. Raell, look what I've found in the girls' dorm.

VIC
Open flames, Mrs. Tibble?

MRS. TIBBLE
Not the candle. . .the bottle. There's still wine in it. The candle's a disguise.

VIC
Let's not bother about it. The year is nearly over.

MRS. TIBBLE
I'm going to talk to Mr. Haberman. He must warn them about this at the fall opening.

(She goes back to the cupboard in search of some tonic.)
(Looking at his empty cup.)
Any coffee there, Mrs. Tibble?

EUDIE
No. Jessie didn't make any this afternoon.

JAKE
She spends a lot of time with our new president.

EUDIE
She's his secretary.

JAKE
It was better when she worked for Edmund. . .she had time for us then.

EUDIE
She can't very well work for Edmund while he's home in bed.

Still sick, is he?

JAKE
How would you feel if you worked years for something and didn't get it?

EUDIE
(Smiling at her.)
I know the feeling.

(Eudie rolls her eyes.)

ROLAND
The tyranny of romantic illusion.

GILBERT
One must value what he has done. What hasn't been done. . . what can't be done, is best forgotten. Otherwise one suffers.

JAKE
(Looking at his cup.)
What I have done is drink a lot of coffee in this room. Six cups a day, two hundred days a year, thirty-five years. That's what it amounts to. . .filling and emptying.

ROLAND
And wearing out. So many pieces of chalk. So many pair of shoes.

JAKE
Nothing stays full. Nothing lasts.
EUDIE
You still have the same suit you started with.

(Jake glares at Eudie. She pats his hand.)

GILBERT
No. . . what you have done is to help hundreds of young people find their way in a dark world. I give a student a book to read. . .I explain an idea. . .a small light he never loses. And he passes it on to others, who give it to others. You can't measure that. . .it never wears out.

ROLAND
Ah, but what of the ghosts that haunt that darkness? Duncan and Banquo? You tell a young man he is a fine actor, and you're wrong. . .he spends years pursuing the illusion.

JAKE
When you give the kids the wrong information, do they pass that on to others?

And they to others?

EUDIE

(Pause; for a moment everyone understands why God judges teachers more severely than others.)

MRS. TIBBLE
(Who has been searching Jessie's desk.)
Has anyone seen the tonic?

JAKE
Don't you read the papers, Mrs. Tibble? They took Hadacol off the market.

MRS. TIBBLE
Why should they do that?

JAKE
The alcoholic content was too high. It's illegal now.

(Mrs. Tibble sits down at Jessie's desk, somewhat jarred. Haberman and Jessie enter.)

HABERMAN
Is everyone here?

EUDIE
Mr. Mills is giving an organ lesson. He wants you to know
that his students come first.

HABERMAN
Well pass the word on to him, because what I have to say should affect your summer somewhat. As you know, we're trying to improve the image of Samar College, and it's no secret the faculty image doesn't exactly overwhelm anybody reading our catalogue. We have two doctorates...that's all. The rest of you haven't had a refresher course in years. A couple of you don't even have an advanced degree. I have a simple request...start taking care of those inadequacies this summer.

JAKE
You telling us to go back to school?

HABERMAN
Something wrong with that?

JAKE
No. I would like to live my youth over. Part of it was stolen from me. By the time I was twenty-one, I was an old man with a trick knee, a bad back, and a dislocated shoulder. Now that I'm old, it should be fair to make a little exchange. But that's not possible, is it?

HABERMAN
Contracts will be offered only to those who do go to school, Mr. Croter.

JAKE
I figured that.

HABERMAN
Too bad you feel that way. We're planning to give you a football team next year.

JAKE
My friend, you weren't listening...it was football that made me a cripple. Why do you think I came to this funny little school in the first place? Because it was the only college that didn't care about all that damned nonsense.

HABERMAN
I don't have time to argue your prejudice.

JAKE
(Standing.)
When you do, you'll find me at home. After commencement, fulltime. But I doubt that either one of us could convince the other of anything at all.
EUDIE

(Standing.)

Me, too, Mr. Haberman. It's not that I mind going back to school. . . that would be more enjoyable than what I will do. . . it's just that the time has come to leave Samar.

JESSIE

Both of you are acting impulsively. Mr. Haberman is asking no more than most colleges would ask. Why don't you take some time to adjust to the idea?

EUDIE

Some of us don't adjust so easily as others, Jessie.

ROLAND

As for me, sir, it so happens I have been asked to join a Shakespearean company of high rank and merit. Teaching may be a more noble profession, but I find theirs is the request I must honor.

HABERMAN

It's your decision, Mr. Loomis.

ROLAND

Yes.

(He turns and walks toward the door. Jake and Eudie follow. Hugo rises to join them.)

HABERMAN

Dr. Muller, the requirement doesn't apply to you. With your degrees and background, we'd like you to stay with us.

(Pause.)

HUGO

Tecum habita!

JAKE

That's what I say.

(They leave.)

HABERMAN

(Looking around.)

Does anyone else have anything to say?

(Vic shifts uncomfortably in his chair. Gilbert sets his box on the table and takes out his manuscript on the history of Samar College. . . a stack of papers six to eight inches high.)
GILBERT
Mr. Haberman, I'd like you to take a look at my history of Samar College. You may find it interesting... at least, comprehensive. I begin with an anthropological investigation of the Bonnyfield area, with emphasis on the Iowa Indian tribes that dominated the period prior to the pioneer establishment.

(He sets aside a portion.)
From that I move to the history of the Samar family, including relevant facts of the religious experiences in Scotland motivating their migration to this country and state.

(He sets aside another portion.)
This explains the origin of Samar as conceived through the religious philosophy of Jeroboam Samar in 1875... .

HABERMAN
This is a tremendous book, Mr. Silvester. I'm not sure what the connection is.

GILBERT
I believe some attention to this study will convince you that my time on its research and writing more than compensates for any work I might do in graduate school.

HABERMAN
I seem to remember your record showing you came here from graduate school. You were working on a degree, weren't you?

GILBERT
Yes. I came to Samar to write my thesis.

HABERMAN
Your thesis?

GILBERT
(Looking at his manuscript.)
Time ran out. There is more to the history of Samar College than you might think.

HABERMAN
You can't go back?

GILBERT
Start over? That's not possible.

HABERMAN
If I made you an exception, I'd have to do it for everyone. That's not possible either.
(Haberman turns to go to his office. He is confronted by Mrs. Tibble, who rises up behind Jessie's desk.)

MRS. TIBBLE

You can't fire me.

HABERMAN

I don't want to fire anyone, Mrs. Tibble.

MRS. TIBBLE

I have no contract...no salary.

You work for nothing?

(He turns to look at Jessie, who nods.)

MRS. TIBBLE

(Moving across the room with the bottle in her hands.)

I came here a missionary. When my husband died...everyone knows it was the drink...he refused to repent. I had to make atonement. Dr. Kingsley allowed my service right here at the college. Young people do have to be watched, don't they? The serpent is subtle. Well...I have served.

(Shesets the bottle on the table.)

You will have to do your own watching.

(Shegoes out.)

GILBERT

It's too bad. She's all alone.

(He begins to return his manuscript to the box.)

On the other hand, she doesn't have to explain to anyone at home why she won't be here next year.

(Haberman goes to his office.)

JESSIE

What will you do, Gilbert?

GILBERT

First of all, I shall finish my study. The history of Samar as we know it is over. Curse of Water Crow, perhaps.

(He picks up the box and moves to the door.

He stops: he's suddenly disturbed by a
thought that's never occurred to him before.)

GILBERT
Then I shall have to decide what to do with it.

(Gilbert goes out.)

JESSIE
I don't suppose anyone can understand that Avery Haberman had to do this.

VIC
(Standing and moving toward Haberman's office.)
Oh, I understand. He had to do it because he's Avery Haberman.

JESSIE
I'm afraid you don't know him either.

(Lights dim out.)
Scene Three

Immediately following. Haberman is cleaning out his file; placing some papers in a box and throwing others in a wastebasket. Vic opens the door and stands in the frame.

HABERMAN
You taking your parting shot from the door?

VIC
Moving down the hall, are you?

(Haberman continues working. Vic sees the model and walks over to it.)

Looks good.

(No answer.)

I hear you're getting more applications than you expected. Beating the odds.

(No answer.)

I want to be part of it.

HABERMAN
You do, do you?

VIC
Right from this office.

HABERMAN
That's interesting. You left this office because Roland got the kiss-off. The coffee club just walked out, and here you are.

VIC
There should be someone in administration resisting that sort of thing.

HABERMAN
Back to that, are we?

VIC
I don't expect you to keep me for that reason. I'm still a good bookkeeper.

HABERMAN
That's not enough.

VIC
There is something else you need. Every college president
VIC (Contd)
does. Dr. Kingsley had it, and so did all the rest... right back to old man Samar. You've got their guts and imagination, and I've got the diplomacy... dignity. Together we have what it takes to run this school.

HABERMAN
Like Joe McCarthy and Roy Cohn, huh?

(The phone buzzes and he picks it up.)
Yeah?

(Pause.)
Send him in.

(He hangs up.)
You know a farmer named Pete Johnson?

VIC
He has money.

HABERMAN
We need some of it. Commencement is going to be a big event this year. Think I can sell him an honorary degree?

(A knock at the door. Haberman opens it and Pete Johnson enters. He's a wizened fellow in his fifties, wearing an un­pressed suit.)
Good of you to stop by, Mr. Johnson. I know you're busy.

JOHNSON
(Shaking hands.)
It's planting time. Can't imagine what you want.

You know Mr. Raell?

HABERMAN

JOHNSON
(Shaking hands with Vic.)
Seen him around town. I aint the kind to be talking to college people. I got kicked out of seventh grade.

(He chuckles.)
Wasn't the teacher's fault. I locked him in the outhouse. I was a pisser back then.

VIC
We'd all be a little mischievous if we could be as successful as you.
JOHNSON
Successful? Oh, I've done all right, I guess. Hell-raising didn't do it...hard work and a lot of luck.

VIC
A lot of know-how, I would think.

JOHNSON
It wasn't nothing I learned in school. Don't get me wrong...I'm not putting down education. I did some figuring at the right time. Maybe the good Lord just took a favor to me.

Why do you say that?

VIC
I don't know economics, but I know good weather don't last. Back in the twenties when people was driving new Model-T's and wearing silk shirts, I was still going to town in a buggy and overalls. I didn't trust all that high living...didn't seem natural. Same with banks. I'm always a little leery of anything I can't get the lay of, so I hid my money in a bucket out in the barn. Then the bottom dropped out.

(He laughs.)
Out of everything but my bucket. I figured hard times don't hang on any better'n good times, so I started buying up mortgages. Today I got me a thousand acres of the best farmland in the world.

VIC
That bucket must be getting awfully heavy.

JOHNSON
Don't use it anymore. Don't have to. I've learned something about banks since then. Anyway, it wasn't a year after I took my money out of the barn it got struck by lightning and burned to the ground. You see what I mean...the Lord was showing me what He could've done if He'd a wanted to.

HABERMAN
Well, as one of God's Chosen, we have even more reason for honoring you.

What's that?

JOHNSON

VIC
What Mr. Haberman means is that we're preparing to show our respect to certain citizens in the area...those people that have contributed to the fine image of our community. We feel the college should do this.
JOHNSON
I thought colleges were only obligated to teach the kids.

VIC
Honoring progressive people sets forth important models for the students.

HABERMAN
What we'd like to do, Mr. Johnson, is present you with an honorary doctorate at commencement.

JOHNSON
You want to make me a doctor?

VIC
Yessir, we would.

JOHNSON
(With a big smile.)
What do you know about that!

VIC
(Relieved.) We hoped you'd be pleased.

JOHNSON
(His elation growing.) I'd be standing up there in front of all those folks at the graduation exercises?

VIC
Yes, you would.

JOHNSON
Old Pete Johnson that locked his teacher in the toilet would be getting honored?

VIC
Hundreds of people have diplomas on their walls, but not many have honorary degrees.

JOHNSON
Would I get to make a speech?

VIC
What's a doctor without a speech?

JOHNSON
What kind of doctor would I be?

VIC
Doctor of Law.
JOHNSON (Ecstatically.)

Law!

VIC (Triumphantly.)

Doctor of Law is what you'd get.

JOHNSON (Suddenly sober.)

And what would you get?

VIC

Pardon me?

JOHNSON

How much is it going to cost me for all this here honoring and doctoring?

VIC (Trying to gain his composure.)

Well, Mr. Johnson, it's customary to make some gratuity to the college...

HABERMAN

Twenty thousand dollars would be acceptable.

JOHNSON

I'll bet it would. Why didn't you say so in the first place?

HABERMAN

We didn't know you. Degrees are important to some people.

JOHNSON (Looking out the window.)

This school needs money?

HABERMAN

Quite frankly, this school has never gotten over the depression.

JOHNSON

Now you're going to be frank, are you? I'm afraid that won't get you what you want either.

HABERMAN

Sorry we got you out of the field.

VIC

I'm sorry we weren't honest with you.
JOHNSON
Anybody sorry they didn't get any of my money?

VIC
We shouldn't have led you on like that.

JOHNSON

(Amused.)

You didn't. You tried. Hell, I don't mind that so much. . .
I led you on, didn't I? Got away with it, too.

(To Haberman.)

What gets me, sir, is your honesty. How much of a lead-on
is that?

HABERMAN
I was maneuvering, Mr. Johnson. I have to. We don't have a
bucket in the barn or even a pot. Don't tell me you don't
know about maneuvering. You didn't build your hog empire
entirely on good sense and God's love. I'll try whatever it
takes, short of murder, to keep Samar College from becoming
one of your cornfields.

JOHNSON
Oh, this land's too hilly for a good corn crop.

(Looking out the window.)

I figure it farrows what it should.

(Turning to Haberman.)

I aint killed nobody to get what I have. I've been honest
in about as many ways as you have, but I aint admitted it.
That's some horse trading.

(Moving to the door.)

I don't know colleges too well, but I'm still not sure about
you. . . not enough to give you twenty thousand dollars. Tell
you what. . . I'll have five thousand transferred to the
school's account down at the bank. Next year, if I like the
lay of things, I'll give you some more. That sound all
right?

HABERMAN

Much obliged.

JOHNSON

Right.

(He opens the door.)

HABERMAN

Mr. Johnson. . . if you change your mind about that honorary
HABERMAN (Contd)
degree, let me know. I'd like to hear your speech.

JOHNSON
No, thanks. You know what they say about silk purses and 
sow's ears... it just aint natural.

(He goes out.)

HABERMAN
So much for diplomacy.

VIC
And dignity. We might as well start a mail order school and 
sell diplomas by catalogue.

HABERMAN
Dishonest, are we?

VIC
What would you call it?

HABERMAN
I don't know what to call you. On the day you went back to 
Nabethy, the trustees had told him he had the vote. Did you 
know about that?

(Pause.)

VIC
That had nothing to do with it.

HABERMAN
You don't know. You don't even know what you're doing in 
here now. I wish you did. I wouldn't care if you thought 
you were saving people from the big bad wolf, as long as 
you did your job. Or were giving this office some dignity, 
whatever that is. Jesus, you could even hang in here just 
politicking for the breaks. I've handled that kind for a 
long time. The reason you're not staying is you don't know 
what in hell you are. I can't handle that. Maybe it's my 
fault I can't, but it still makes you non-essential.

VIC
You're letting me go?

(Haberman nods his head. Vic hesitates a 
moment, goes to the door, stops, and turns 
to Haberman.)

You know what you are?
I know what I want.

HABERMAN

You're somebody I don't like.

VIC

Are you sure?

HABERMAN

But I'm lucky. If I stayed, you'd get around to letting me go later on. If I learned to like you by then, this would be hard to take.

HABERMAN

Maybe you should thank me.

VIC

I can't believe you have that much good will.

HABERMAN

You can believe this... I hope you find something to look for.

VIC

I know what I don't want now.

HABERMAN

Good. If you ever do better than that, learn to bet all you've got on it. Like the man said, the weather changes.

VIC

If I had learned that, you'd be the one leaving.

HABERMAN

It takes time.

(Vic opens the door.)

Good luck, boy.

(He decides not to reply.)

(Lights dim out.)
Scene Four

Commencement morning. The lounge. There are two changes in the room: Haberman's portrait now hangs on the wall next to Kingsley's, and below this is a plaque, showing that the room has been dedicated to a former student. A rack holding academic gowns for the faculty has been wheeled in. Jessie is putting on her gown when Eudie enters. They both pause a moment, looking at one another.

EUDIE

(Holding out her arms.)

Come here, you.

(Jessie runs to her embrace.)

Lord, honey, we haven't said ten words to one another since that stupid dance.

JESSIE

I know.

EUDIE

We were donkeys, so you have to forgive us. As for Edmund, forget, forget. You're better off without him. I don't blame you for going over to the enemy.

(Jessie pulls back.)

All right, I won't say "enemy," but I will say something...

JESSIE

I don't want to listen, Eudie.

EUDIE

It's the last time.

JESSIE

(Going back to her embrace.)

Oh, Eudie...

EUDIE

(Demanding.)

Get out, Jessie! Now! Take off that gown and walk out the door! Don't start to watch and ward all over again! Just go!

JESSIE

Go where?
Anywhere. Everywhere. Move around.

I grew up "moving around."

That's your excuse!

But my business!

(Pause.)

I don't want to leave, Eudie.

Jessie... as I drove through town today on my way up here, I looked at all those landmarks that have been guiding me to work for thirty years like the beacons to Mount Ida... the mortar and pestle above Peterson's pharmacy, the Grain-belt Beer sign in front of Ed's Tavern... and I thought, "Today you're leaving all this." I'm not sure, but from somewhere up there... probably from the top of the grain elevator... I think I heard angels singing.

You can't make me believe you have no regrets about leaving.

(Going back to put on her gown.)

I regret leaving you, sweetheart. Even though you never listen.

Jake?

Yes, well... Jake has his wife. He's in good hands.

(Very seriously.)

Why didn't you take him away from her?

You're serious?

You deserved to take him.

Anyone with a name like Eudora Longnecker deserves to change it, but not to Jezebel.
If a woman loves a man whose marriage is bad, then that woman has every right to take that man.

Does she now? And how do you tell about a marriage when you're looking at it from the outside? I've always suspected . . . kind of . . . that Jake is happier with his than he pretends. I've told myself it couldn't be very good because of the way she harasses him. Maybe he likes it. Maybe he deserves it. I've never had to live with him . . . I might have been worse.

(She smiles at Jessie.)
Look how I pick on you.

(Jake, Hugo, and Gilbert enter.)

My God, there are reporters and flowers strung all over the place out there. I stepped on a couple just walking down the hall.

Which?

Both.

(He gives her a pat.)
How are you, lover?

When you combine commencement and a presidential installation, you gather a crowd.

(They proceed to put on their academicals.)

Especially when you invite the whole nation. Is it true John Foster Dulles sent regrets, Jessie?

(Evelyn enters. She wears her graduation gown.)

Miss Melcart, have you seen Mr. Haberman? People are asking for him.

I assumed he was in his office by now. The new one.
EVELYN

Nope.

JESSIE

(Going out the door.)
He has to be around somewhere.

EVELYN

I want all teachers to know that Rooster and I are the student marshals. We lead the procession. Today, we tell you what to do. Ha!

(They laugh, and she leaves.)

JAKE

Everyone be real obedient to Rooster. It's his last chance to tell anyone what to do.

(Ely enters, jubilant and singing "May Jesus Christ be Praised.")

ELY

"When morning gilds the skies,
My heart awakening cries. . ."
Good morning!

(The others greet him. As the teachers finish dressing, they sit down to wait.)

JAKE

You're feeling chipper, Chaplain.

ELY

June morning. . .sunshine. . .flowers. . .happy young folks. God's in His heaven. All is right.

EUDIE

Except you don't like to see the last day come around. This one must be awfully difficult for you.

ELY

No, no. I look forward to going back to school this summer.

JAKE

You mean to tell us you've decided to stay on here?

ELY

You think I'm going to let that man stand between my students and me? Nossir! Besides, he has to have a critic. All the kings. . .Ahab, Jehoiakim, even David. . .they all had their judges.
ELY (Contd)
(He points his finger at Haberman's portrait and cries out at it. . .)

You, sir, have yours!

(Mrs. Tibble has just entered. She looks at Haberman's portrait as though she expects it to answer, then she looks rather curiously at Ely. He goes to the rack to get his gown.)

EUDIE
Mr. Mills has decided what to do with his future, Mrs. Tibble. Have you made any plans.

MRS. TIBBLE
Yes. I'm going to go and live with my daughter. She has three little ones who need watching after.

EUDIE
You should be very happy.

MRS. TIBBLE
I'm happy to leave here. Everyone's saying they're bringing in a lot of students from those Eastern cities. My goodness, they'll be bringing their knives and zipper guns.

JAKE
I think you mean zip guns.

(They are all seated now.)

ELY
I don't believe it will be as bad as all that. If it is, the school must provide. After all, Christ worked among the sinners. He did.

(Roland enters. He wears a flower in his lapel, and he has eliminated the grey in his hair and beard with a dark dye. He looks very different, and everyone is stunned into watching him. He tries to be nonchalant as he walks over to put on his gown.)
ROLAND
(Noticing their stares.)
Have I interrupted?

JAKE
That flower makes you look different, Roland.

MRS. TIBBLE
It's not the flower...

EUDIE
(Interrupting her.)
We were talking about the summer... and thereafter. Has everything been settled with your acting job?

ROLAND
Yes. Well... it's still a bit tentative, but I remain optimistic.

EUDIE
What will you do if you find you don't like it?

ROLAND
I shall make my summer of another's green.

JAKE
Well, good luck, Roland, and tear a passion to titters.

EUDIE
I think you mean "tatters."

JAKE
(With a glance at Hugo.)
What do I know?

ROLAND
(Who hasn't caught any of this.)
Actually, I rather look forward to the unknown. To the adventure. Who knows what events await us? What roles to be played?

GILBERT
I applaud you, Roland. You leave without malice. That's best.

ROLAND
(Looking up at Haberman's portrait.)
Malice? I despise the man for taking our Festival from us, and I would stay and wreak vengeance on his crafty hide, but Hamlet is not my role.
EUDIE
I don't like him, but I don't hate him. Maybe he is necessary. If he is, that's what I hate.

MRS. TIBBLE
What is it you hate?

ROLAND
(Sadly.)
Spite of cormorant devouring time.

(Pause. Suddenly Hugo notices the plaque on the wall and roars. Everyone jumps and looks in his direction. He is pointing at the plaque, and Jake gets up to read it.)

JAKE
Ladies and gentlemen, our lounge has been dedicated to none other than one, Harry Kilker.

(Everyone moans or makes some disparaging remark.)

MRS. TIBBLE
That terrible boy!

EUDIE
And a flunk-out. Our wall now commemorates a flunk-out.

JAKE
Flunk-out or not, he has enough money to buy a dedication. I can think of an appropriate place in the men's room for that plaque.

EUDIE
Harry did that on purpose. He wants us to look at his name every day. . . he's still leering at us.

ROLAND
We fooled him, didn't we?

(Everyone agrees.)

GILBERT
There weren't many Harry Kilkers, as I remember. We can be proud of that.

EUDIE
Roger Cartwright.

(Everyone makes approving sounds and smiles.)
MRS. TIBBLE

Yes, yes.

ELY

(Thoughtfully.)

Wilma Mae Harrington.

EUDIE

A beautiful girl.

MRS. TIBBLE

But wasn't it too bad?

( Everyone agrees with sympathetic sounds.)

JAKE

Oscar Markowski!

( Everyone breaks into a smile, then into titters, then into gales of laughter. This is how Evelyn finds them.)

EVELYN

I'm sorry to do this to you, but we're getting ready downstairs to line up for the procession.

GILBERT

Thank you, Evelyn.

( All but Eudie rise.)

ROLAND

On to "The Ascension."

JAKE

Don't forget you're all coming over for dinner tonight. Might as well end it with a belly-ache.

( He pats Eudie.)

Beats labor pains, doesn't it?

( Eudie takes his hand and keeps him with her until the rest are out, then she pulls him down into the chair next to her.)

EUDIE

As soon as commencement is over, I'm climbing into my old Studebaker and leaving. Tell Bess goodbye for me.

JAKE

Are you that anxious?
EUDIE
I'm not telling you goodbye in front of her.

JAKE
I see.

(Pause.)

EUDIE
Do you think she ever suspected?

JAKE
Sometimes I have the feeling she's known all along. Maybe she'll ask me one day.

What will you say?

EUDIE
Like any red-blooded American boy, I'll deny everything.

(Pause.)
What will you do now, Eudie?

EUDIE
I'll put on my pink dress, take up my matching parasol, sit on the porch and call out to the folks walking by, "Hey, you all come on up for some nice cold lemonade, hear!"

JAKE
(Putting his hand over hers.)
Guess I'll just have to take a stroll down your way sometime.

(Pause.)

EUDIE
I liked that time in Chicago best. Before the war.

JAKE
The room toward the lake?

Yes.

EUDIE

JAKE
We were used to each other by then.

Kind of like marriage.

(Pause. Neither looks at the other now.)
Eudie... I wish I could tell you how much it has all meant.

Just as well you can't, baby. You'd only come up with one of those damned jokes.

You've never liked my jokes, have you?

I liked you, Jake.

(Pause. Tears appear in Jake's eyes. He takes a deep breath.)

You aren't crying are you?

No.

See how you are.

(Maxine enters. Jake gets up and turns the other way, blowing his nose.)

Goodbye.

(Going hands with her.)

I'm not coming back next year. My grades are too low.

That doesn't matter anymore, honey. You can come back if you want to.

No. I'm going to be a telephone operator. I'll call you up sometime.

You do that.

You won't know me. I'm going to use a Southern accent.
(Maxine goes out just as Jessie comes rushing in to get Haberman's gown off the rack.)

JESSIE
I'll see you two at dinner tonight.

EUDIE
(Looking at her a moment.)
Are you happy, Jessie?

JESSIE
(Smiling.)
You betcha!

Good.

EUDIE

JAKE
(Going to the door.)
Come on, Eudie...we'll walk down the aisle together.

EUDIE
All right, Jake.

(They leave. Haberman rushes in followed by a reporter with a note pad. He is a young man about 28.)

HABERMAN
Just tell your readers it's like the Westward Movement all over again.

REPORTER
No one objects to your bringing the Eastern students out here. How you're doing it is another matter.

HABERMAN
(With Jessie's help, putting on his academicals.)
Hard-sell publicity and recruiting...enrollments that aren't as selective as Harvard...half the colleges in the country are doing the same thing. You condemning me for doing a better job?

REPORTER
What about the nonselective enrollment. Some educators have begun to call this Flunk-out U. You have anything to say about that?

HABERMAN
You bet I do...
(Jessie gives him a warning look.)

HABERMAN
Look, the Samar Philosophy is very simple. If a kid wants an education, he deserves the right to try and get it. He even deserves a second chance if he hustles. We aren't giving anyone an easy time of it.

REPORTER
I hear you're offering special scholarships to girls. You know, the more girls, the more boys. The oldest come-on in the world. Anything to it?

HABERMAN
You believe everything you hear?

REPORTER
Well... when I saw that big steel phallus out there on the hill with the name of the college painted on it...

HABERMAN
(Getting angry.)
That's your mind at work, not ours.

JESSIE
You have to hurry, Mr. Haberman. There isn't much time.

REPORTER
(Moving to the door.)
I'll be watching things around here pretty closely next year, Mr. Haberman.

HABERMAN
You'll be busy.

REPORTER
Yeah, but I'll have fun. Like going to a carnival.

(He goes out.)

HABERMAN
(Blowing up.)
You know what I wanted to say to that wise-ass?

JESSIE
I'm very proud of you.

HABERMAN
I'm learning, but if I keep biting my tongue, I won't be able to make a speech.

(He remembers.)
HABERMAN (Contd)

The speech!

(She rushes to her desk, picks it up, and brings it to him.)

Jesus, I wanted to look this over one more time. How much time do I have?

JESSIE

About five minutes. Use your old office. I'll let you know when we can't wait any longer.

(He starts for the office.)

But where on earth were you all morning? I'm a nervous wreck.

HABERMAN

At the Manse. I've been showing it to my wife. She got in this morning.

JESSIE

Your wife?

HABERMAN

(Obviously happy about this.)

How about that? She's decided a college president has enough dignity to live with.

JESSIE

You want her here?

HABERMAN

She got off that train like the Queen of Sheba. Walked around the Manse like she owned it. She didn't like the farm smells from across the way, but I told her she'd learn to love that, too. That dame will give the place class, all right. I need all the class I can get, Don't I?

(He goes into the office. Jessie sits down behind her desk, all spirit drained away. Nabethy enters. He appears rather pale and nervous. He hesitates when he sees Jessie, but then he goes to the rack and starts putting on his gown.)

JESSIE

(After a moment.)

How do you feel, Edmund?

NABETHY

I'm fine, thank you.
JESSIE
I didn't think you were going to get here.

NABETHY
I thought I should. Before leaving, I thought I should at least come to commencement.

JESSIE
(Surprised.)
You have a different job?

NABETHY
Tannica College. It's a small church school in Missouri. Nothing like this is happening there.

JESSIE
It probably will. Before too long.

NABETHY
Then I'll move. I'll keep moving until there's no other place.

Then what?

JESSIE
I'll have to learn to adjust.

(Pause.)

NABETHY
Are you bitter?

JESSIE
Of course, I am. No one will tell me why I didn't get the appointment. That hurts the most. I suppose they decided at the last minute I'm just not a very good businessman.

NABETHY
I suppose they did.

JESSIE
They're right about that, but they're not right about making that the qualification. Not here at Samar.

NABETHY
I'm sorry you were hurt, Edmund.

JESSIE
It happens to the best of people.

(Pause.)
NABETHY (Contd)

I didn't mean what I said to you.

JESSIE

It doesn't matter now.

(Pause.)

NABETHY

If you'd like to come down to Tannica, I'm sure I can get you a job. It would please me if you did.

JESSIE

No.

NABETHY

I didn't think you would, but I thought I'd ask.

(He starts for the door.)

JESSIE

Edmund, wouldn't it really be better for you to go to a bigger school? At least to a bigger city? You hate the pressure of the way everyone watches you in a small school... forcing you to act against your will.

NABETHY

Because I know if I weren't watched, I'd suffer even more... suffer the great problems.

(Pause.)

We all need our prisons, don't we?

(He goes out.)

(Jessie sits for a moment. She makes up her mind what she has to do, glances toward Haberman's office, gets up quickly and takes off her gown and hangs it on the rack. She goes to her desk, opens the top drawer and takes out a few personal belongings that she puts in her purse. She goes to the door, turns and looks over the room. From the office, Haberman calls her name. She moves quickly out the door.)

HABERMAN

(Entering the room reading his speech.)

Jessie, what the hell does this mean?

(He looks around and sees she isn't there. Evelyn comes to the door.)
EVELYN

The procession is ready to move, Mr. Haberman.

HABERMAN

Yeah, all right. Start the music and bring them up the stairs. I'll catch you at the top.

(She turns to leave.)

Just a minute. What does "Sursum corda" mean? Listen. . .

"We shall let the dead past bury its dead and act in the living present. . . Sursum corda!"

EVELYN

It means, "Lift up your hearts."

(Smiles.)

HABERMAN

Smart girl.

EVELYN

I'm a college graduate.

Congratulations.

HABERMAN

EVELYN

(She decides she has no reason not to be nice to him now. She smiles.)

Same to you, president Haberman.

HABERMAN

Thank you.

(Evelyn leaves. Haberman folds his speech and puts it inside his gown in his suit pocket. He adjusts the gown, straightens the mortar board on his head. The organ begins "Pomp and Circumstance." He takes a breath and walks to the rhythm of the music out of the room.)

(End of the play.)
APPENDIX

A PROJECTION ON REVISIONS
A PROJECTION ON REVISIONS

The play comprising the second part of this dissertation has been revised but twice, and the author is well aware that the script is not yet ready for production consideration. In fact the presentation of another full-length play by this writer\(^1\) has impressed him with the requirement for careful and extended revision work prior to a play's staging and even for writing adjustments through rehearsals.

The process of creating through rewriting is, of course, familiar to most people who have been involved with the production of an original play. Cognizant of this, the author has begun another revision of Pillars and Pomp, and in order to facilitate a projection on possible changes in the script, he has solicited and received suggestions from various people knowledgeable in theatre and literature. He has also been assisted in this respect by an oral reading of the play by a group of Ohio State University theatre students on June 6th of this year and under the direction of Dr. Roy H. Bowen.

The advice and the reading have helped to determine the direction future revisions of the drama will take, and the following discusses the more important conclusions on this

\[^1\]Low On High was presented by the Department of Theatre of Ohio State University as a Stadium II production in August of 1972 and was directed by Dr. Roy H. Bowen.
planning.

One weakness of the play may lie in its length. As the work stands, its running time would probably approach two and one-half hours, making it approximately thirty minutes longer than is generally accepted by contemporary audiences. Contributing to this problem is the abundant expository material found in the first four scenes, which also prevents an early attack on the conflict between Haberman and the teachers and, consequently, impedes dramatic immediacy and direct interest. The next version of the drama will start the action after Haberman has been hired, and the controversy over the impending destruction of Samar Rock will have already begun. This will eliminate the need for the scene with Peterson and the deliberations over fund-raising, though the idea of destroying the rock and of erecting the sign for promotional purposes seems important enough to keep. There may be some value in having but a part of the rock dynamited so that the sign is constructed on its top and so that the symbols of the past and future will exist at once. The cuttings will permit a two-act structure, which seems to be the more popular form for plays being written today.

One particular problem for this writer in composing a play about the invasion of the academic world by the business world lies in the difficulty of making discussions about college administration, business, and promotion dramatically engrossing. There has been some attempt to build interest
in these matters by having the success of Haberman's promotional campaign and his bid for the presidency woven into the fates of the other characters. The school cannot be publicized so that its enrollments can be increased, for example, unless Samar Rock is destroyed and the library and festival funds are sacrificed, and Haberman cannot become the president unless Jessie betrays Nabethy. Haberman's effectiveness as a president means, as well, that he must allay the teachers' protests, and this leads eventually to their dismissal. All of these plot factors, however, are not properly integrated, and the desired suspense may suffer from the divided focus. Haberman's promotional plans must be more closely connected to his endeavors to gain the presidency, the teachers' defense of the rock and the funds must be projected even more as a fight to preserve traditional identity, and the two goals must be brought into sharper conflict. These adjustments, hopefully, will establish a more effective line of suspense and will give the required exposition on business and administration greater dramatic significance.

The conflict that is built around the festival can be clarified and intensified if the event becomes important to all of the teachers rather than just to Roland. This consideration, however, becomes a source of dilemma, as it is intended that Haberman's success in cancelling the festival be conditioned somewhat through the teachers' diminished
enthusiasm about the event. It is the author's belief that traditions fall not only under the attack of forces engendered by new thinking and policy but by the atrophy of the traditions as well. The influence of business and industry on the religiously oriented, liberal arts colleges would have been less productive had not religious and traditional practices lost some significance even for those fighting in their defense. The answer to the revision problem may lie in a compromise of this idea and theatrical values, possibly by making the festival more important to the teachers but much less so to the students. In this way the development here-with can be translated to mean that even though the traditional event has lost currency, it has maintained meaning in the conflict.

The conflict will be better served as well if the festival is defended even more as a symbol of all those traditions that the teachers have venerated. In order that this becomes obvious, those attributes and practices of the college that are educationally defensible should be articulated by some of the teachers. These would not be mere acts of ritual that have lost significance, but matters of humane teaching policy—such as moral and religious instruction, the individual and honest attention that the teachers give their students, and the general concern that everyone has had for everyone else on the campus—that should rightfully be protected and for which the teachers can feel a genuine loss
when Haberman triumphs with his policies of quantitative public relations and growth.

Another problem in focus might exist in the variety of themes and motifs that have been included in the play but which do not always contribute properly to the development. Ideas have been taken from the history of American higher education, from facts about Parsons College and Millard Roberts, from events of the author's experience, and from several tangential sources. It has been noted already that the biblical story of Ahab, Jezebel, and Naboth acts roughly as a model for the play's design and supports the theme concerning the violation of one person's territorial and traditional rights by another. Shakespeare's *Love's Labor's Lost* has contributed to this work not only by becoming the play that Roland wants to produce for the festival and from which he takes his soliloquy, but by inspiring the theme on the futility of attempting to isolate a particular type of existence--the academic life--from that of the world and its exigencies. Roland's allusion to the "elimination drama" is not casual either, for Haberman's removal of the teachers suggests the plot-line of the old stock play. The firing of the teachers also refers to the curse of Water Crow, the Indian chief that Gilbert explains as having been driven from the land by the pioneers, and the name "Water Crow" relates to the cormorant, which becomes a symbol for time. Another corollary to the early settlement of the Samar area
is found in the invasion of the campus by Haberman and in his plans for bringing Eastern students to the Midwest, implying that a second but different Westward Movement will take place. Furthermore, the play incorporates ideas on love, marriage, honesty and identity, and it has as much to say about time, change, and growing old as it does about business and education. These themes and motifs are not brought into the drama to force complexity but rather to experiment with development, and unless they can grow in reinforcement of the play's central vision by increasing its depth, meaning, and impact, they become superfluous. Several of these ideas—especially the ones that serve but incidentally, such as the Water Crow and pioneer considerations—need to be amalgamated more organically into the work if the drama is to find its best direction and unity.

Several readers have pointed out that Roland and Mrs. Tibble emerge somewhat more as caricatures of their types rather than as unique and full-dimensional characters. Roland's place in the drama, as it is presently structured, is required, and so ways must be found to increase his depth and believability. As a teaching charlatan and a former actor he occasionally functions merely as a convenient source of humor, and some endeavor will be made to make him a more serious and operative teacher who can, when necessary, exhibit objectivity about his former theatrical life and about his potentialities as a Shakespearean actor. In a sense he can
become even more Haberman's alter ego, or one who comes to education unqualified and with no intentions of remaining but who learns to appreciate the environment and work within it. Mrs. Tibble is not so essential as Roland, and unless her role can be worked for greater development and import, she will probably be written out.

Finally, Haberman himself has been perplexing for some of the play's readers. As the leading and pivotal character of the drama he causes mixed reactions and raises questions about the degree to which he is supposed to arouse sympathetic feelings. This, however, has not come about inadvertently. Certain of Haberman's actions as a college administrator are devised as a reflection of selected practices of Millard Roberts during his presidency at Parsons College, and he is presented as well as the dramatic personification of the business world as it has borne influence on the religiously oriented, liberal arts college. Historians and others have reacted inconsistently to both of these referents. Roberts, for example, has his detractors, but there are also those who believe he was misunderstood and unduly persecuted, and even James D. Koerner, the most faithful investigator of the Parsons College story, has words of praise for some of his bold and unorthodox methods. The preceding report shows that many writers regret and resent the role that business and industry have played in American higher education, but it also reveals that there are some who find
that the influence of business has been unavoidable and even beneficial. The play has it that Haberman is brought to Samar College to save its body, not its soul, and he works with few resources and against heavy opposition to do this. He, Roberts, and American business might have had more respect for the traditions of education, but it would have been contrary to their nature to harbor such feelings. For these reasons the playwright has no plans for making the play's principal character more sympathetic in this respect, for doing so would destroy one of Haberman's purposes in the composition and interfere in the communication of one of the drama's themes.

If Haberman lacks believability or his actions are wanting in probability, this becomes a different matter. An earlier version of the play presented this character with more humanity, but the device employed for doing this created too many other problems as to be dramatically feasible. In that writing he was given a twenty-year old son who enrolls at Samar to be near his father, and we consequently learn that Haberman has tried to be an acceptable husband and father in the best way he knows how. This innovation, though, contributed nothing to the plot and even distracted from Haberman's relationship with Vic Raell—who becomes, briefly, a surrogate son for him—and so the idea was dropped from the script altogether. If Haberman has need of sympathy and humanity to be dramatically viable, the need will have to be
satisfied through his relationship with Jessie and Vic, and the problem, if it exists, is being contemplated in this way at the present time.

In conclusion this writer would like to point out once more that *Pillars and Pomp* is not intended to be, on one hand, a documentary work nor, on the other, "a proverb writ large." The play was constructed as a dramatic metaphor of selected effects that the world of business has had upon the world of higher education. Whether these effects have been necessary or unnecessary or even good or bad is left to those who would judge in this way. Whether the play is dramatically interesting and works in the way it is supposed to work is the first concern of the author.
BIBLIOGRAPHY

Books


Patton, Leslie K. *The Purpose of Church-Related Colleges.* New York: Teachers College, Columbia University, 1940.


Reeves, Floyd W. and others. The Liberal Arts College. Chicago: The University of Chicago Press, 1932.


Periodicals


"Letters to the Editor." Life, June 24, 1966, p. 25.


Newspapers


Unpublished Materials