

**University of Illinois Student Life and Culture Archives
Unit One/Allen Hall Oral History Project
Interviewee: Charlie Meyerson, former resident of Unit One
Interviewer: Spenser Bailey, Student Life and Culture Archives
Date: 24 January 2024
Method: Zoom
Length: 1:16:35¹**

Spenser Bailey: Okay, so this is an interview for the University of Illinois Student Life and Culture Archives Unit One Oral History Project. The date today is January 24th, 2024. My name is Spenser Bailey, and I am an Archives Research and Processing Assistant at the Student Life and Culture Archives. I am speaking today with Charlie Meyerson, who is a U of I alumnus and previous donor to the Archives. And we're going to be talking about his experiences as a student here at the University and specifically those that he had at the Allen Hall/Unit One Living Learning Community. We are speaking via Zoom today. So I am in Champaign, and Charlie is at his home.

Charlie Meyerson: Oak Park, Illinois

SB: In Illinois, okay, so we're both at least in the same state.

CM: Oh, I don't know if you heard me, Oak Park, Illinois. For the record.

SB: Oh, Oak Park, yes, of course, outside Chicago. Yeah, one of the many suburbs. So we're speaking via Zoom. And I should also say if at any point, you want to take a break, just let me know. And we can pause and resume or do whatever we need to do with that regard. Yeah, so I'll begin then.

So to start off, would you please say your full name and when and where you were born?

CM: Charles Meyerson, or Charlie Myerson, as I've come to be known professionally. I was born in a hospital in Detroit in 1955. My legal residence, or my family's legal residence was in the suburb of St. Clair Shores, Michigan just outside Detroit. That's it.

SB: And what was just a perhaps a brief little bit here, what was growing up like for you? What was your home life like, what sort of things were important with your family?

¹ **Transcriber's Note:** Some "filler" words – "Um," "Mm hm," "like," "you know," and others – were not included in this transcription. Additionally, repeated words and phrases were removed when possible. I endeavored to create a transcription as faithful as possible to the conversation between interviewer and interviewee. That said, there may be some errors, so anyone considering citing any part of this interview is encouraged to listen to the relevant part of the conversation and make their own determination of what was said. Some of this transcript was created with Otter.ai software.

Additionally, Charlie Meyerson read over the transcript and offered some corrections of misheard words and statements, as well as spelling fixes. Some of these are noted with "[CORRECTION:]". No edits removed any content or changed the meaning of the conversation, and the recording remains unedited.

CM: Both of my parents were literate and newspaper people – journalists, my dad professionally, my mom more as a sidelight, an occasional columnist over the years for community newspapers both in Michigan and in Illinois. My dad was a newspaper editor and later a newspaper advisor and journalism instructor at then, Macomb County Community College outside Detroit.

And the reason my family in 1968 moved to Illinois was that my dad followed the then president of Macomb County Community College, Robert Turner, to Moraine Valley Community College, which was just starting up in Palos Hills southwest of Chicago. And so the whole family moved to Illinois in 1968 when I was 13.

I have two sisters, two younger sisters, both of whom attended the University of Illinois, Lisa Meyerson Siemer, S-I-E-M-E-R, and Julie Meyerson Ross, R-O-S-S. And we're all proud U of I graduates, or at least U of I graduates, I can't speak to how proud we all are. It was a delightful family.

My parents were activists, politically in many ways. And my mom, I think, more so than my dad, who was, as I mentioned, a practicing journalist for many years. Probably a seminal event in my growing up was my mom's death in 1970 of breast cancer.

SB: I'm sorry.

CM: Thank you. Just a week before my 15th birthday. That was an important and determinative event in my family's history, coming as it did about a year and a half after we moved to Illinois.

And, you know, my, my wife will tell you, my wife, Pam, will tell you that I was kind of feral when she met me. And she'll tell you I still have a lot of civilization yet to do because we, you know, we grew up in a sense as latchkey kids in the 70s.

We were, you know, I was 15 or almost 15, my younger sister was 13, about to turn 14, and my even younger sister was about to turn 11, no, 12. So, that was an important event. We all went to Carl Sandburg High School in Orland Park, Illinois. Public schools all the way for us. And when it was time to apply for college – I may be giving you more information than you need but I think we're going where you want to go. When it was time to apply for college, I applied to five institutions. University of Michigan was probably my favorite because I, as a kid, was resentful of the fact we'd moved to Illinois, which I have to say, worked out very well for me in the long run.

But at the time, as a 13-year-old kid, I wanted to be back home in Michigan. Applied to the University of Illinois, applied to Princeton, applied to Northwestern University, the University of Chicago, and the University of Illinois. Was accepted at all of them. Went to my dad, who was a wonderful guy, and said, "What do you think?", and he said, "I think we can afford Illinois." So Illinois it was. And, and that, as I've said, many times, in many places over the years, worked out very well for me.

SB: If I may, you applied to Illinois, you said you applied to Michigan, because it would have been a homecoming. What made you, I guess, when did you first learn about the University of Illinois? Or, you know, was it perhaps a high school career day? Or did you just happen to know of its existence and consider it as a choice?

CM: Oh, this is ancient history to me. So I can't tell you when I first became aware of it, but I'm sure that we all knew that the University of Illinois was a public university, and the flagship public university in the state of Illinois, and if you're gonna go to a public college in Illinois, that the University of Illinois at Urbana-Champaign was the place to apply.

And so I did. I don't know that this phrase was in use back in 1972 and 73, when I was applying, but it was, in a sense, a "failsafe" school. I mean, it was the place that I had reason to believe I could get into and that we could afford, and so it was always gonna be on the list.

SB: A good option. And were you the first one in your family to have attended U of I?

CM: Yes, I'm the oldest of three. And they're my two sisters followed a year, and then three years after me.

SB: I guess, kind of just to summarize a little bit, when you were growing up, you might say that, you know, education and being aware of the world around you was something that was important in your family?

CM: Absolutely. Absolutely. My parents imbued all of us, I think, with a sense that education and public education, in particular, was very important. My mom, in particular, I have some letters of hers that I've saved over the years, was an activist, always in the faces of school administrators. I have a letter I treasured, it's actually a response to her from the local middle school or, no, elementary school principal², in Michigan. Responding to her letter saying, "Do not cut music education." Music was also important to both of my parents, "Do not cut music." And of course, in the decades since we've seen, all over the country, that music is often one of the first programs to get cut when schools face budget programs, budget pressures.

So you know, my mom was, was in the face of the superintendent, actually, saying, "Do not cut music." And he wrote back said, "Of course, we'll try not to cut music." And certainly for the time I was there, I don't think they did cut music. But yes, education. And we were taught to revere our teachers. Not that my mom in particular didn't hesitate to let the teacher know, when the teacher had done something wrong. Often she would champion other kids, you know, parents would come to my mom and say, "You know, the teacher said this to my kid." And so my mom, would be right in front writing letters to teachers who weren't teaching us saying, "You really need to do better by this student."

And as a matter of fact, just a few weeks ago, one of my dearest family friends, my first grade teacher, who later became a friend to our entire family, in Michigan, just died. And we're still in contact with her with her family. So yeah, we were taught to revere and celebrate teachers at all levels. And I'm grateful to all of them.

SB: It certainly makes sense. That's a that's a great attitude to have. And my parents were very similar when I was when I was younger, they took an active role in how school was going and the like.

² Actually a public school superintendent in St. Clair Shores, MI.

CM: I'll just say, probably irrelevant to the discussion at hand, that it troubles me deeply that in this time in which you and I are living now, in 2024, that teachers and librarians are so often and in so many places, not necessarily Chicago and Illinois, are being demonized and their jobs are being made more difficult. The prospect, already here, of a teacher AND librarian shortage is something that concerns me deeply with regard to the future of our civilization here in the United States of America.

SB: It's regrettable the way that that's going. I guess I'll say because we're recording, hopefully, perhaps if someone is watching this in 10, or 20 or 30 years, maybe you'll be looking back on this and thinking, "Wow, we've really improved from there." So hopefully, that's fingers crossed.

If I may, about when was it when you when were you a freshman at U of I, did you say 1972?

CM: 1973. Applying in 1972-73. And I graduated from high school in 1973. And in August of 1973, started at the University of Illinois at Urbana Champaign.

SB: And had you ever been to the U of I before you arrived as a student?

CM: I'm trying to remember, I don't think I had been on campus. I think I was accepted, and I visited the University of Chicago. And I don't think I actually visited the University of Illinois until, you know, freshman orientation week in August of 1973.

SB: So that must have been quite a lot. The very first time you're going out to campus was the first time that you were seeing it. Do you remember your first impressions of campus and the U of I in general?

CM: Here's what I remember. And I'm not proud of it. I am a comic book fan, you actually might be able to tell by some of these figurines back here. Although I'm not acquiring comics so much anymore. I had a vision that, when I went off to college, I would have lots of time to read. And so I brought many boxes, many boxes of comic books that I had not read in high school because I was very busy in high school.

And my roommate who later became the best man at my wedding, the person I lived with at Allen Hall, Room 37, Ground South, at Allen Hall. Steve Spiegel remembers being taken aback at all of the boxes of comic books that I was moving into the dorm. So, you know, that's more me remembering an impression of me than me remembering an impression of campus. But that's my orientation week image stuck in my head.

SB: That still sticks in your mind all this time. And how did you, you said you lived in Allen as a freshman?

CM: Yes, yes.

SB: And what made you choose it? Was the Unit One community operating at the time? Or...

CM: It was, it was. I believe it started, you'll know more than I, I think 1971, I think it was 1971 or '72. And I don't remember, as a matter of fact, I believe I set off to the library, all of the materials I had from my application process and orientation. So you might find it in the Charlie Meyerson Archives.

But as best I recall, at this point, I'm sure in literature that was sent, you know, from the housing department saying, "Here are your choices where you can live." I'm pretty sure that there was something in there that said, "Allen Hall is unique." Now, if they didn't use the word *unique*, it was pretty clear that Allen Hall was at that time unique among the dorms at the U of I.

And I like unique! Beyond the fact that it offered students a chance to design their own courses. And I think it was clear to me that this was a place where people who wanted to march to their own drummer, were going to be welcome. And rightly or wrongly, I thought I was one of those people.

SB: So, perhaps a good way to characterize that would be that while you didn't know exactly what Allen Hall was going to be before you arrived, you knew that it seemed to be, based on the descriptions that you had, that you had received from somewhere, that it would be a good fit, and a good place for you to really get that experience out of college where you explore and figure out who you are, and that sort of thing. Does that kind of track?

CM: Yeah, I think so. I think so. Again, I don't remember the exact literature, but I mean, it was clear to me even before I was accepted at Unit One, that this was a place where people who looked at the world differently would have a chance to avoid being just another cog in the higher education machinery.

SB: Yeah, I mean, they don't use the term as much as much now around here, but "The Big U," I've always thought is a very good way to describe this place.

CM: People said that, but partly because of my time at Allen Hall, I didn't have the sense that I was on a big campus. And I think wherever students went, and I, you'll let me know if I'm wrong, you make friends with the students who are in your dorm and the handful of kids who are in whatever curriculum you're in, and that's kind of your world.

It's not like you're every day one of, what's the population now, 40,000 students?

SB: 50

CM: 50,000?

SB: Counting the graduate students, yeah.

CM: You're not in a big room with 50,000 students every day, you're in, you know, if you're not going virtually, you're in a room with 20 or 30 kids and anyway, so I never had a sense at the U of I that I was lost in the machine.

SB: That's really good. If I may, just briefly, I lived in a Living Learning Community my first two years also, so that was very much a similar sort of a place where you can...

CM: Where were you?

SB: I lived in the Honors Living Learning Community, that just opened up at Nugent Hall. Part of the attraction of that was that it was a brand-new dorm.

CM: I haven't heard that name before.

SB: It's where, it's in what they call the Ikenberry Commons now, which was or sort of still is the Six Pack.

CM: Okay, which is where the old Weston Hall was, which is where WPGU, the student radio station was headquartered. And so I know that.

SB: So you're familiar with that area. And before I ask you about that, because I actually have the write up that you sent me on your website open on the left side of the screen to make sure I can ask you the right questions. What was your major when arriving to U of I?

CM: I've told this story before in that document that I shared with you. I pretty much always thought I was going into journalism. But, at that point, in 1973, the journalism program was just for juniors and seniors. You couldn't major in journalism until you were a junior. You were expected to find something else to do. And so, and I need to apologize to anyone who was deserving of a chemistry scholarship that first year, I got a chemistry scholarship. It was \$500, a Roger Adams chemistry scholarship to major in chemistry. Because I've always been interested in science.

I learned very quickly in that first year that I was not cut out for chemistry. So I deprived some really sincere chemistry student of some cash, and I feel bad about that. But I entered with enough credits, Advanced Placement and CLEP credits. Is CLEP still a thing? I don't know if it is or not.

SB: That doesn't ring a bell, no.

CM: College Level [Examination Program]. After that first year, I had enough credits to be considered a junior. So after my first, or freshman year, I was a junior and I got into the journalism program and spent my next three years in journalism, the third year working on a master's degree.

SB: So you had had the idea coming in that you wanted to study journalism?

CM: I think so. Yeah. Again, it was kind of in the genes. And, I have it, it's on my Facebook page somewhere. I have something I drew when I was seven saying, you know, "My first day on the paper," and I had, like, cartoon TV listings. And, "Let us know if you have any story ideas." It was the Beanie Copter News, which was named after, you probably won't remember, the Beanie and Cecil cartoon was one of my favorites when I was about seven. Cecil was a sea monster animated cartoon, originally a puppet show. And Beanie had a beanie that had a propeller on top, and they sold a toy called the Beanie

Copter, and if you pulled the string, the propeller would fly off and it had a little in the middle of the propeller.

I still have this somewhere, had a little compartment where you could put things and I folded up the copy of my first newspaper and put it in this little container. And it was called the Beanie Copter News. And it was delivered from probably my living room into the kitchen where my mom would read it.

So yeah, and then I worked on the high school newspaper. I worked a little bit on the newspaper in middle school in junior high in Michigan, and then in high school at Carl Sandburg in Orland Park for all four years.

SB: So it definitely was not something that you were just stumbling on. You were on this path, that you had the idea that you were going to pursue it?

CM: Yeah. And I was inspired, as a kid, yeah, I was interested in newspapers, but I also thought space was pretty cool. I mean, as all kids did. And it became pretty clear to me as I entered adolescence that I really, I didn't have the right stuff to be an actual astronaut. But I saw science reporters, like Jules Bergman, who was the ABC [News] science reporter, he was there for all the launches, and he got to interview the astronauts and I thought, okay. You know, journalists don't get to do the stuff, but they get to be adjacent to the people who are doing the cool things. And in the fullness of time, I did interview many people with the space program, or at least a few. Jim Lovell, most famously, you know, one of the Apollo 8 astronauts. And, sadly, space was kind of my beat at WXRT in Chicago, where I worked for 10 years. And, you know, I was the guy on the frontlines of that radio station in 1986, telling listeners about the destruction of the space shuttle Challenger. So that helped fulfill that desire on my part to be adjacent to the space program.

SB: Seems like that's a good field for it. And if I may also, you were taking chemistry classes, and you probably had some Gen Eds as well, and I know you were taking chemistry classes before you told me because I'm the one that processed your class notes that you donated.

CM: I saw, you did a wonderful job...

SB: Thank you.

CM: ... reorganizing all of that. So yeah, yes, true.

SB: What are your general impressions of classes? Or, what was your first year of school like?

CM: Well, here are the things that I remember. And it's, you know, it's distant history to me at this point, but I remember being in the James Scholars Program, does that still exist?

SB: Yep.

CM: I thought it was the coolest thing in the world, that I, as a lowly little freshman, had access to the library stacks. And, you know, just to be able to walk among all those books, I fancied myself as a something of a of a custodian of knowledge. I like to acquire reference books. And, to be there was

very cool. And I got to use that for what I consider to be privileged research into the history of science, the philosophy of science, which is one of the courses I took, but I think you'll know better than I do now, because you have my notes and I don't have my notes anymore.

But I think that was maybe my second year as a journalism student. I remember writing, being in the Honors program meant that you got to be in relatively small groups, I remember, probably five or six kids and, and a professor in an early English class. And of course, I remember some of the Unit One classes where we got to design our own courses, one of which, as I recall, was animation. But, you know, we got to watch some classic cartoons that I wouldn't have, you know, pre-Netflix and pre-internet, you really, as a kid didn't get to see any of these, this avant garde animation, unless you, you know, had someone who had access to them through a library or whatever.

So I remember that. And then, of course, the chemistry classes where, you know, I eked out a B, even though as I recall, I got it. For someone who'd gotten really good grades in high school, it was an unfamiliar experience for me to get C's and D's on papers, which now are in the custody of the library.

SB: Well, if you'd like we can redact those and just put them in the back of the boxes.

CM: It's part of the record, it happened, and you know, it, it made me who I am. So, I'm not ashamed. It was just something I had to get used to.

SB: Well, yeah.

CM: And learn about. I mean, college, as, as I think you've said, is about as much as learning what you want to do. It's about learning about what you don't want to do. I mean, it's an opportunity, in my mind, and I tell this to kids today, you know, to try things that, to test the boundaries of your interests and see how far can you push your curiosity about something before it becomes clear that you're not that curious about it. So, that first year in particular was is an opportunity for me to figure out I really do want to go into journalism

SB: Perhaps in another reality maybe you would have found your calling in chemistry.

CM: In a parallel universe, it's entirely possible. And the other thing that was going on, and I don't know if you want to talk about this, I know your focus is Unit One was that, you know, I was getting sucked into WPGU. And the idea of talking to people and delivering news and information to people was, again, something that really lit my fire.

SB: And how did you get involved with WPGU?

CM: It was a new student week, Quad Day, which is still a thing, I hope?

SB: Oh, yeah. And Charlie, I gotta tell you, I started out, I was a freshman in 2016. You know, and it was Quad Day on the main quad and there were a few tables behind Foellinger towards the Undergraduate Library. This past year, it's expanded, it now goes as far as the South Quad so not only is Quad Day still going, it is growing.

CM: Well, I'm pretty sure the organizations that I registered with because you know, everyone had booths back then, were the *Daily Illini*, WPGU, Students for Environmental Concerns, because the environment as, you know, even going back to my time in high school, is something I've been concerned about.

Probably others, but at least those. A story I've told many times is: WPGU called me first. And the *DI* called me a little bit later, but by then I had already begun to do some work at WPGU. And the rules back then, kind of short sightedly, but that's the way it was, were, "If you're working for WPGU you can't work for the *Daily Illini*, because there was so much demand at that point," post Watergate, in particular, for people to be in the media, that one person couldn't have two jobs.

So, I had to pass on the *Daily Illini*, even though I was, in the years that followed, shoulder to shoulder with many of those *DI* students in my journalism classes. I was working at the radio station, but I was not majoring in broadcast news, which at that point was a separate major. I was majoring in journalism, which really was print magazines, newspapers, etc. So well, many of my WPGU friends were taking broadcast courses. I was taking journalism, news, editorial courses. Kind of worked out well in the long run because as convergence came along with the rise of the Internet, someone who could both sound decent behind a microphone and knew how to punctuate and spell and understand the AP style guide became, I think, a more valuable potential employee. As you know, websites demanded people who could both write and spell and punctuate and also people who could create audio and video and all the rest. So, Quad Day. WPGU called me and I got sucked in very quickly. It was great fun.

SB: And in those days, did each dorm room have its own telephone?

CM: Yes. In the archives I've given to the University of Illinois, is a picture that, in my mind now has become iconic of my desk back in the day at Allen Hall in 37 Ground South, and yeah, there's a big black rotary dial telephone right there on the desk.

SB: So that's, when you say they called you, they would call you.

CM: I'm pretty sure it was a phone call, as opposed to a letter or something like that. Yeah, it was a phone call.

SB: And what sort of what sort of things did you do at WPGU when you first started out?

CM: Well back then in 1973, everybody who was just starting out started out on what was then called the Dorm Broadcasting System. Which was sort of like, WPGU was, is, a commercial radio station with ads and revenue and all the rest of that. The Dorm Broadcasting System was sort of like children learning radio. And it was where everybody started out and it was not broadcast over the airwaves, at least not in the traditional sense.

It was carried over carrier current, meaning if you were near the wiring in the wall of any of the University of Illinois dormitories, your radio on the AM dial could pick up the signal broadcast by the Dorm Broadcasting System. Was it 620? [CORRECTION: It was 640 AM] I can't remember what the frequency was on the AM dial, something to check. I think it's probably Googleable.

And that's where you know, everyone started and the upper class people working at the radio station would listen and decide, "Oh, he's or she's not bad. Let's bring them up onto the FM." And so, I think after, at some point in my first year, I think I was called on to the FM to do news. Which I did, and I, in my sophomore year, I started doing documentaries, where I did a documentary for a show called, was it *Probe*? I guess it was *Probe*, on Unit One, which at that point in 1974, 75, was as it has been, perpetually or frequently over the years, threatened with extinction, lack of funding. [CORRECTION: The show was called *In Depth*.] So it was kind of a documentary I did about Unit One. And again, that's in the archives. It's also on the internet.

SB: And did you if I may, did you? How many, just so I can get this down for the tape, how many years did you live in Unit One? What was it just your first or did you stay for your sophomore year?

CM: First and second, first and second. And I left reluctantly. But at that point, I think that there was kind of a, I don't know if it was more or less an expectation that, "Hey, after two years, get out of here, we got to make room for more kids. Some people did stay, but there was some peer pressure to you know, "You're a big kid now, get out of the dorm. So otherwise, I would have stayed. I enjoyed it tremendously. But two years and Unit One at that point, I believe, was just a two year program, I think.

So, you know, it was time to go and I moved in with five of my Allen Hall dorm mates, we moved into a house that no longer exists at 1009 West Clark in Urbana. So, I left Allen Hall in 75. And then in the fall of 75, we moved into this house.

SB: But you kept those connections from Allen. And if I may cycle back, I definitely would like to ask again about that documentary that you put together. What would you say the time of that was? Was it your first or second year? Was it later on?

CM: I believe it was my second year. I believe it was in the fall of 74. I mean, I could double check that right now. Or we could double check it later. Whatever. Okay.

SB: But you were living in Allen, when you put that together?

CM: I was living in Allen. In a journalistic sense, it was absolutely a conflict of interest for me to be reporting on Unit One as I was a student at Unit One. And, I don't believe, in my documentary, it's about a half hour long, I think, or 20 minutes. I don't believe I actually disclosed, "Oh, by the way, I live there." So, with the wisdom of age, I should have disclosed that. But yeah, that was kind of my first attempt at long form audio journalism. And it was about something that was near and dear to me, Unit One.

SB: You know, and when you when you say near and dear, you moved into Unit One or into Allen and Unit One, your very first day on campus that you know, this is this is your experience. What, if any of the Unit One programming or courses did you do first, aside from just physically living in the building? Do you remember what your first sort of programming or experience with the community was?

CM: Again, you have my papers, so...

SB: We'll have to look.

CM: But yeah, I don't know what the order was, but it may well, I think one of my first classes may have been one that, I'm sure I didn't design it but it's the kind of course I would have designed. I believe was called Science Fiction as Social Forecasting. And it was in which we read science fiction and discussed, you know, the prospect of what it means for us and what it tells us about our future. One of the books I believe I remember reading then was *The End of the Dream*, by Philip Wylie, and it was about, wait, I have to double check this because I may be mixing up my science fiction history. No, Philip Wylie, okay. Philip Wylie, who more famously wrote a book called *The Day of the Triffids*, futuristic science fiction about an invasion.

All right, so now, it was Philip Wylie, and it was about environmental disasters of the sort that we're now in the 20th century dealing with algal blooms, you know, suffocating the oceans. It was visionary and resonated with me then. And then I wrote an essay, I think, again, one of the papers, that library now has, sort of crafted an essay that was illustrated with futuristic headlines from that, that future that, you know, we're kind of staring at now. So again, that was cool.

I, in anticipation of this interview, I was searching my memory. And what I remember about Unit One also were the guest artists in residence that we had. And one who seems you know, I did a Google search, there doesn't seem to be any record of this, was Edwin Schlossberg who, most famously, I think, later became known as the husband, since divorced, of Caroline Kennedy, John F. Kennedy's daughter.

SB: I knew that rang a bell from something. Yeah.

CM: So Edwin Schlossberg was, you know, one of the guest artists who came in and at the time, I believe he had written a book that I again, I'm Googling this, *The Pocket Calculator Game*. So it was one of the things he was promoting was, you know, the idea that these mathematical tools could be sources of amusement. And anyway, so I remember the guest artists, artists in residence that we had coming into to Unit One too.

SB: That's great! And was that the course, the one that you mentioned that may have been one of your first, was that actually taught in Allen Hall?

CM: Yes, it was. And I'm trying to remember who, which, you know, faculty member, led it. Again, if I had my papers here, I could look it up, but you have my papers now. But yeah, and it was, we'd read the book, and then we get together and discuss it. And, you know, then we write papers about it, about whatever books we've read. So here we are, more than 50 years later, and I'm still thinking about that seminal course, you know, that I don't think I would have discovered. And those books I wouldn't have read if not for Unit One.

SB: And was, you mentioned that you're obviously your roommate also lived in Unit One, and you said when you eventually moved out that you had friends from the community as well? What was daily life like, there? What was it like meeting people in that space?

CM: In Unit One?

SB: Mm hm.

CM: One fascinating person after another. All, for lack of a better phrase, intellectual and intellectually curious. And musical. I play the flute, and I played the flute back then. And one of the friends I remember, well, my roommate, Steve Spiegel played the violin. And we would play together. We still on occasion play together. But across the hall from us was a guy named Brian Dunn. Another Unit One upperclassman, a year or two older than I am. Brian played guitar, came coincidentally from Oak Park, which is another reason that when it was time for me to look for a place to live, I had fond feelings toward Oak Park. Brian was from here. And Brian and I became something of a duo. We would play at the Channing Murray coffee house. Still going?

SB: Mm hm. I believe it's now, instead of a coffee house, it's the Red Herring, is now a vegan restaurant. Definitely still a space there.

CM: Red Herring and Channing-Murray, and you know, Friday and Saturday nights, they'd have you know, open mics and we would get up and perform duets, sometimes trios. Kristin Lems, I don't know if that name rings a bell, Kristin has gone on to a substantial career as a folk singer. And she, Brian, and I would perform. Kristin was not a Unit One graduate that I know. But we performed on the Quad. I still have some clippings, have digitized some clippings of us performing on the quad in a rally for the Equal Rights Amendment in, I believe, 1975 or 76. So anyway, music was very important. And I and another friend [Scott Arkenberg] played piano and we would do duets, there piano and flute and I would annoy some of my dorm mates by playing my flute in the stairwell at Allen Hall, which had tremendous echoey acoustics. You probably could find a few Allen Hall graduates who will remember with annoyance." Oh, yeah. It was you in the hallway, in the stairway."

SB: My roommate freshman year kept a drum set in the dorm room. So, I'm sure your flute was just fine compared to that.

CM: Yeah.

SB: No, that's really excellent. You know, and in living in Allen Hall, that's something that I'm going to have to work out when we eventually title this project and get it put out there is, Unit Hall, did Unit One take up all of Allen Hall at the time like it does now?

CM: No. At that point...

SB: It didn't, ok.

CM: ... it was essentially the first two. Well, let's see, the ground floor, the first floor and the second floor. The third and fourth floor were officially not Unit One. By the way, I was Googling, Scott Arkenberg was my friend who played the piano, wonderful talent, we still get together frequently, or what I consider frequently. He lived up on the fourth floor, but you know, was kind of unofficially, a member of the Unit One community even though he was not, I think, registered as a Unit One person. So yeah, and then it gradually, I gather, expanded to the point where it now accommodates, or incorporates all four and a half floors.

SB: Yes, it's the whole thing now, to my understanding,

CM: I will say this, Ground South, when I lived there, and Ground North was not residential, that's where the photo lab was, and other, you know, sort of specialized spaces. Ground Floor South was known, or at least the part of Ground South that went around the bend was known as Desolation Row. And it had a reputation for being where people who like to partake of experimental substances were more likely to be found. So not my wing, but around the corner. So, you know, it was an adventurous community, in many ways.

SB: It certainly seems like that! And you mentioned these specialized spaces like a photo lab on the other side of the ground floor. Were those mostly for Unit One residents? Or was that a university wide thing?

CM: No, my understanding is they were for Unit One residents. And I did not use the photo lab; much later, I use the College of Communication, or College of Media, as it's known, their photo labs for a photography course I took and was not very good at. And that's where the administrative offices for Unit One were. And ground, Ground Floor North, ground north at Allen Hall.

SB: Yeah. So that makes a lot of sense. And let's see, move on to the next bit. You said Edwin Schlossberg was one of the artists in residence that you that you remembered; were there others that stick out in your mind?

CM: He, I have to say, is the one that I remember. There certainly were others. But I did not interact much with them. And they escaped my memory.

SB: And if I may, I'm going to pause this for just a moment. All right, so we're just picking up again after a brief pause.

And I wanted to, we talked a little bit about what it was like to be living in Allen. If I may cycle back a little bit to when you were working at WPGU, as you kind of got the promotion to move from the dorm broadcasting into actually speaking on the airwaves. What was that like? Or what do you remember about getting more involved with radio and with, with, just with those sorts of activities?

CM: I remember, I believe my first show on the FM dial was like four o'clock in the morning. You know, four to six. And I remember really valuing, this was as a DJ at that point. In addition to doing some news. And I remember, I may have the order wrong here. I'm thinking here, did I do news on the FM before I was a disc jockey? I know I tried it all.

And at some point, I was doing an early morning shift. And I really valued those long songs by Yes, and Led Zeppelin, that would allow me to rest or go to the bathroom, whatever. I remember, I had a bike on campus, as many did, and I remember I would get up, get on my bike and make it to Weston Hall, the basement of Weston Hall where WPGU was located, in about 15 minutes. And I generally timed it so I walked in pretty much at a minute before my shift started, probably not the best practice.

And I remember, the then program director Emily Recht. Again, not a Unit One person, but Emily calling me at some point and saying, “I think you have what it takes to be on the FM dial as a DJ,” and promoting me to that shift and then to the morning show, 6 to 8 a.m. And then 7 to 10 a.m. by the time I graduated. And was great fun.

And the nice thing about my role at WPGU was I got to be a DJ, which is probably how most people now remember me at WPGU, I was the morning DJ, which was kind of, in my mind the coolest shift of all, morning drive. But I also got to do news. And I was doing newscasts early on and then transitioned to, I did this mini documentary series called *Probe*, again, many tapes of which now are in the library's custody, you know, two- or three-minute feature in which I fancied myself to be a consumer reporter taking questions from students, mostly, you know, “Why is this the case?” “Why does the campus smell like this at six o'clock in the morning, you know, what's going on at the South Farms, etc.”

And so I got to do these very small little documentaries, and, and then I got to have fun playing records the other time, the rest of the time. And in the long run, I think all those skills came to bear as my career unfolded in that, I like to flatter myself into thinking that, you know, the sort of casual and entertaining aspects of being a DJ made me a better newscaster, which is how I spent the first 20 years or so of my professional career doing radio news. So WPGU set the stage for so much of what was to follow.

SB: And you mentioned this documentary piece that you did on Unit One and Allen Hall. And you said that was in the context of one of, unfortunately, one of the community's many budget uncertainties over the years. What was, would you talk a little bit about how you came up with the idea to do that, or what putting that together was like?

CM: Well that comes back to Unit One, actually! And again, if you know, if I hadn't given you all my papers, I'd be able to answer this more authoritatively. But I believe one of the self-design courses that I did at Unit One, in my second year at Unit One, was sort of a paper called The State of the Union of the Unit, I'm sorry, and I worked with Paul Hoover, who was the director of Unit One at that point. [CORRECTION: “The Sense of the Unit: A Fourth-Year Analysis of the Unit One Experiment] And, you know, I think this may have been at his suggestion, but you know, just sort of, “Why don't you use your skills to you know, do a little bit about the history of Unit One. And a little bit about the, the plight is probably overstating it, but the challenges it faces?”

And I did that paper, and in the doing of that paper, I interviewed people and probably used a WPGU tape recorder to interview those people, and then in a bit of synergy that again, kind of foreshadows the convergence of journalism, which wasn't really a thing at that point. I said, “Oh, I can do a paper on this, for this one class. And I could do a documentary on this for WPGU.” So I was all about efficiency, because I really wasn't the most dedicated student, and if I could see the opportunities to do one job and use it to, to fill two missions, that was a good thing to me. So it was, I don't know which came first but it was both a paper and it was a radio documentary. Again in 19, I believe the fall of 1975. [CORRECTION: Sept. 15, 1974]

SB: And to follow up on that, what was, you were talking about, describing you to one for this wider audience, what was your focus about it? Were you attempting to kind of make a case for its continued existence, or were you more just presenting like, “Hey, here's what it is.”?

CM: I think it was more, "Hey, this is what it is," okay. I hope that even then I had a sense, "Okay, it's not right for me to lobby because I'm there. But it is right to let people know, hey, Unit One is something unusual in the history of Illinois, and it faces challenges.

SB: Yeah, that makes a lot of sense. And what if any responses or feedback did you get about that? Did you ever hear from people who had listened to it or anything like that?

CM: I don't think so. I mean, here's the thing about radio back then. I mean, it aired once, and that was it. You know, I saved the tape, I digitized [it], it's probably now been listened to, because I put it on the Internet Archive, probably now been listened to by more people than it was listened to originally. Because it aired, like at six o'clock on a Sunday night on the student radio station. And a lot of students probably are checked out of, they wanted to hear music back then.

So, I don't know that there was any reaction? I think Paul gave me an A on the paper. You'll want to check me on that. So, you know, that reaction happened. I don't know whether Paul used it in any professional sense beyond that. Whether he passed it on to the administrators or faculty members. If he did, I didn't hear about it. So, it may have gone nowhere.

SB: And you're working with, with Paul, you said Hoover?

CM: Hoover, H-O-O-V-E-R.

SB: He was the director at the time. So you worked with him on this course? You know, was it normal for students in Unit One to interact with the administrators and the faculty like that?

CM: I think so. I mean, I didn't feel it was unusual. And, again, I don't really know, but I wouldn't be surprised to find that he was similarly working with a number of students on that. Paula Treichler, I believe, T-R-E-I-C-H-L-E-R, was, I believe, I don't know what her title was. She was, I believe, second in authority to Paul. And I know that, that Paul also worked with students on their project.

So it was a small it was a small group, you know, two floors, two and a half floors. What's that, maybe 200 kids? I don't know, I'm not sure. Students, so there wasn't a lot of hierarchy there. I certainly didn't sense it.

SB: And would you say that you that you knew, perhaps even maybe not by name, but by sight, a lot of the people that were in the community?

CM: Oh, yeah. I mean, it helped that we ate together in the dorm cafeteria.

SB: There was a cafeteria in Allen?

CM: Yes! Is there not, still? I think there was, I mean, I thought there was.

SB: I think there, it's [unintelligible], the dining halls have even changed since I was an undergrad. So don't quote me on that. I think there is one near there, at least, perhaps in LAR.

CM: When I was there, LAR was an all-female dorm, all-woman dorm. And in fact, my sister, the older of my two sisters, Lisa, younger than I am by a year, was in LAR for her first year before she went off to join a sorority. They had separate cafeterias then, LAR had a cafeteria and Allen Hall had a cafeteria.

SB: And you said, LAR was an all-women dorm, and, you know, the dorms, were still, were not all that far away from the 50s and early 60s era of the *en loco parentis* where the university is very involved in the lives of the students.

CM: [Exclaims] Feet on the floor!

SB: I'm sorry?

CM: Feet on the floor. I mean, it was a joke when I was there. But you know, the idea that if, if you had a male and female in the same room, their feet, all their feet needed stay on the floor at the same time. And I would say this too, the dorm was at that point segregated by gender? The Ground South where I was, was all guys. The second floor was, I mean, half and half, I think. The first and second floor, half male and half female. So, for what it's worth.

SB: So Unit One was coed, but there wouldn't be, you wouldn't have a room of two guys next to a room of two women?

CM: I believe that's, that was the case when I was there. At least not officially. I think there was some trading that went on.

SB: It certainly wouldn't surprise me, knowing university students.

CM: Yes.

SB: You know, and you mentioned that your sister had joined a sorority. Had you ever considered joining a fraternity?

CM: Not even once.

SB: Not even...

CM: It wasn't a thing for me. Plus, I mean, Unit One and WPGU were my fraternities, although they were, you know, multi-gendered. So I mean, they were all the community that that I needed. But no, fraternity was not for me. And I, in retrospect, I can say that was the right decision at the time, I'm not quite sure why I didn't even consider it. But it wasn't something that appealed to me. Partly, I think, partly because I liked the idea of being in a building that had women in it. Although, of course, you know, the fraternities were not isolated themselves. But I liked the idea of living in a in a space that was mostly occupied by men and women and, you know, other genders.

SB: Yeah, that makes sense.

CM: We didn't talk about that back then, of course.

SB: But it was certainly a perk to living in Unit One is, you know, the community met, you're around men and women and everybody.

CM: Yep, yep.

SB: I can see why moving to an all-male fraternity house might be a bit of a downgrade after that.

CM: You know, I think so. I didn't even consider it.

SB: I told myself that when coming to U of I should give everything at least a thought. And I did, for about an hour. [Both laugh] And then I thought, I don't think Greek life is... Didn't stop me from going to the parties for beverages. Unpaid. Of course.

CM: I had many friends who were in fraternities and sororities. I guess to some extent, Unit One was, you know, an exclusive group in that not everyone who wanted to be in it could live there, I guess. But I think, I don't think this is me superimposing on myself contemporary opinions. But you know, I think I liked the idea of being in an organization that was more open and less restrictive. Not crazy about the idea of people deciding who got to live with them. That exclusivity factor in fraternities, you know, I think I thought even then that it led to a narrowness of vision. Maybe not. This might be an old guy, thinking that I was smarter than I was as a young kid, but I didn't like it.

SB: That's certainly valid. So I guess kind of what you're saying is that, you know, part of the, one of the appeals of Allen Hall and Unit One was that it was this open community where you can meet all sorts of people and share ideas and share a living space with...

CM: Diversity! I mean, I don't think that was a word back then. Certainly not as popular as now. But no, I think that the diversity of Unit One appealed to me and there were science majors, there were liberal arts majors, there were you know, art majors, there were ag students there. I liked that.

SB: And just speaking a little bit about because we've touched on this but like on the physical space of Alan Hall, regardless of whether you're in Unit One or not, what was the building like as a place to live it? Was it, did you enjoy like physically living there? Or would you rather Unit One been in another dorm or something?

CM: It was a dorm. And I was in the, not the basement but Ground South was, we were below ground level, our windows were, a garden apartment type feel. It was a dorm. The people were what made it. Again, in the photos that I've bequeathed to university, for my photography class, I took a lot of pictures around. This was, I believe, my second year on campus. My first year as a journalism major in a photography course, I took a lot of photos of Unit One and Allen Hall. And my recollection is that that main lounge space, which had a lot of modular furniture, people were always screwing around with that furniture there were, you know, pranksters, were taking it and rearranging it and stacking it on top of one another in very user-unfriendly ways. But it was in its own way delightful.

SB: One of my first memories from moving into Nugent was going on a raid with, going upstairs with people I barely knew to swipe an armchair from one of the lounges up there. I did it, I don't know. But I'm still friends with some of those people.

CM: Well, that is the mindset. The building itself, then, and as far as I know now, but I haven't been there for a few years, nondescript, it was a dorm. I didn't expect more. But, I won't say that it inspired me in any way. It was the people.

SB: Yeah, the people. That makes a lot of sense. And you said, perhaps joining a fraternity wasn't your vibe, but you know, when you were not working with, at WPGU or when you weren't in class or anything, where, where did you hang out on campus? Did you have a favorite library that you like to study at? Or was there a shop or something like that?

CM: I did a lot of studying in the cafeteria at Allen Hall. "Studying." In that it really was socializing more than anything else, you know, was being next to some of the girls and seeing some of the guys. I did not go to the bars.

SB: No?

CM: To this day, I don't drink alcohol. I tried it once or twice and didn't like it and back then I found the bars unpleasant because smoking was still widely practiced. I didn't like smoking either. So, you know, I was not much of a bar denizen. Library. The underground Undergraduate Library, which I understand is not the underground undergraduate library anymore, and the main library. Yeah, I would go but most of my studying I think I did in the dorm. And I don't, I'm not necessarily proud of this, but I did not attend one college sports event in my entire time as an undergraduate. Basketball, football, not a thing for me. I'm not a sports fan. Although all three of my sons are, interestingly. I attended my first football game, I think, the year after I graduated. And I've only been to one or two I think since then, for alumni events, reunion type things. So, you know, I didn't, I had a lot of good friends, but I did not have what I would call an active social life. I went to concerts.

SB: Where did you go for those, at Krannert?

CM: Well, the concerts were, you know, in the auditorium, now the Foellinger I guess you call it, it wasn't that back then. Assembly Hall. Whether I could remember any of those concerts, I do not know. Did I see Crosby, Stills, Nash and Young? I don't remember. I remember seeing Steve Goodman perform at the dance marathons. I don't know if those are still a thing.

SB: To an extent, I think.

CM: ZBT, the fraternity and WPGU combined to broadcast those live. So, you know, Harry Chapin, the late Harry Chapin performed, I remember that. So I, you know, I'd go to events, that WPGU was sponsoring or co-sponsoring.

SB: Where did they host those that? Were they at the fraternity house or...?

CM: Again, Assembly Hall, the armory, I think is where the dance marathon took place. The auditorium, Assembly Hall, those are the main venues. And went to movies at the now gone Co-Ed Theater.

SB: Was that right on Green Street?

CM: Right on Green Street, not there anymore. But that was a frequent movie night destination. They showed movies at the auditorium too.

SB: Oh, they did?

CM: Yeah. So, kind of my social life.

SB: That's what you'd be doing when you weren't studying or socializing in the cafeteria, I suppose?

CM: Yes, that's right, yeah, more or less.

SB: After you moved out of Allen, and you mentioned earlier that it was, the idea that you could live there all four years, but that generally people didn't.

CM: Yes.

SB: Did you stay involved with, did you continue going to events or classes there after you moved out?

CM: I may have been invited once or twice. The younger of my two sisters, Julie Meyerson Ross, also a Unit One graduate, and if you're interested in talking to her, I mean, she's a wonderful and fascinating person. She was there as a freshman when I was a senior, in Unit One. So, I may have been drawn back for a couple of events. But you know, I think my sense at the time was, I've moved on and they don't need a, you know, graduate hanging around there. For any reason. This is their time. So you know, I didn't do much with Unit One after those first two years. Cheered it on!

SB: So that was the way that it worked, at least at that time, was someone would generally participate when they live there in their first couple years, but not as much when they were older.

CM: That was my perception. Others may have had different experiences, but I don't think I was unusual.

SB: And you said your younger sister lived there. Do you know if she made that decision based on hearing about it from you? Or did she just happen to come on it in her own way?

CM: I wouldn't presume to answer that for her. I'm pretty sure that I would have told her that I liked it, and that she would like it. But whether I was the deciding factor, or whether she would have chosen it on her own otherwise, I would defer to Julie on this.

SB: So you would have definitely, at the time, if someone was going to speak to you and say, “Hey, I’m coming to U of I, what do you recommend?”, you would definitely have recommended Unit One?

CM: Yes. And to this day, when I meet a young person who seems at all, for lack of a better phrase, creative, and is applying to the University of Illinois, I will say, “Take a look at Unit One.” And I’m rarely surprised when I meet someone who has just started at the U of I and seems like a creative person. I’ll say, “What dorm are you in?”, is often the first question I’ll ask. And more often than not, they’ll say, “Allen Hall,” and I’ll say, “I knew it.”

SB: So it still sticks with you, and you still have those memories and stuff. Even looking back after all this time?

CM: Yes. Although I have to, I mean, plead ignorance at this point, I know Unit One is perpetually in crisis. Is it? Is it still? Is it going to be there next year? Do we know?

SB: As far as I’m aware, yes.

CM: Good.

SB: What was it, when I interviewed Laura Haber, who's now the Director Emerita, she just retired. I think she said they weren't quite sure. I don't know if it was about like, who her successor would be or what the program would be. But it's definitely, I haven't heard anything about it about it closing. And the other thing is that the Living Learning Communities, at least since I was an undergraduate a few years ago, some of them have moved, like physically from one dorm to another. But I can't recall any one of them closing and I feel like that, if there ever was another time when someone might say, “Well, do we really need Unit One and Allen Hall?” You know, I feel like there would be quite an uproar, especially from alumni.

CM: I’d hope so. I hope so, but on the other hand, I also recognize times change and, you know, alumni’s vision of what needs to be done on college campuses may be out of sync with reality. Anyway, I’m glad to hear that it’s not as far as you know, imminently in danger.

SB: Yeah. Well, and the other thing is that I have contacts out to, working on setting up interviews with people who were alumni from around when you were there, people who were there in the 80s and 90s, like Laura when she was a student, and then I think the most recent one, I’m going to speak with somebody who was there, around 2011 or 2012. So there's half a century of alumni to advocate for it. I don't want to take too much of your time today. So I might sum up a little bit, you know, just ask, do you, looking back, it certainly seems like you would definitely recommend living in, you'd live in Allen Hall all over again, if you if you were going to do it over again, you would.

CM: Yes, I made friends for a lifetime. I hope I’m counting right, at least three of whom stood up at my wedding in 1983, which was 10 years after I entered Allen Hall at the University of Illinois. And they’re great friends. And of course, I have even more friends that I’ve made back then, with whom, thanks to social media, Facebook, in particular, I’m still in touch with and still value. And, you know, as I’ve told

you, and as I hope that the papers I've given the library make clear, I mean, Unit One was a seminal experience for me at Illinois. It was how I first got to know the university, it's the lens through which I experienced the larger university including, as I mentioned, Students for Environmental Concerns, which had strong ties to Allen Hall and Unit One. And yeah, it was just a great couple of years. And set me off on a path that really I can draw a line from Unit One all the way to where I am now in my profession. And I have no regrets whatsoever, and I'm very pleased with what happened to me there.

SB: That's great. And if I might ask just a little bit to contextualize this, both of what you said and just your experiences in general. You worked in, I can surmise from working with your papers and from a bit that you've said, that you did work in broadcasting. But would you speak, for the record, a little bit about, you know, what was your career and your path like after you left Illinois so that way it's recorded in full with the rest of this content?

CM: Yeah. I'm gonna give you a really short version. Certainly my first year at Allen Hall empowered me to experiment and to try new things. And one of the new things I tried was radio and I loved radio. And when I graduated from radio, in, you know, [laughs] I graduated from radio..., in some ways, that's the way I think of it, I graduated from WPGU. My great experience there. And my colleague at the time, the late Alan Loudell recommended me for a job in Aurora, Illinois. We were both out looking for jobs at same time. And Alan passed on the job in Aurora. But knowing that I wanted to stay in the Chicago area – he went down to Memphis – he said, “You might want to look at Aurora, Illinois.” And I got that job, that first job there. And I worked there two years. And while I was working there, I had a traffic accident coming home, and that traffic accident was with the woman who eventually became my wife. I would not have met her if it hadn't been for that recommendation for that job in Aurora, Illinois, and had I not been working in Aurora recommended by my friend Alan, who I met at the University of Illinois, I might not have been in position to apply for the job at WXRT which was 10 glorious years of, you know, at a fabulous radio station in Chicago, that then opened the door after door for me and all the rest of my career. And, you know, I trace all that all that back to the University of Illinois, where, as I mentioned, my two fraternities were Allen Hall, Unit One and WPGU, Illini Media. I owe my entire life, the existence of my family, including my children, and now four grandchildren, to my decision to go to the University of Illinois. None of that would have happened.

SB: Charlie, that's just wonderful. I can't thank you enough for sharing this with me. And if I might ask, you know, before I'll end the recording and let you go about your day. Are there any memories? You know, is there anything that I haven't asked or do you have any favorite memories of the university or whether or not they're Unit One related? Or interesting stories or anything that you'd like to relate that we haven't discussed yet?

CM: Seems like we've discussed an awful lot of them. Anything else? I think we've covered it, you know? Well, I will mention I've given short shrift to my journalism education. But you know, the classes in journalism that I took, that encouraged me to explore the boundaries of journalism, whether it was science journalism, or photography, or broadcasting, made me better at everything that I did.

Oh, and I should mention this. One of the staples of the journalism program, then, I suspect still, was that we were required to take courses outside of journalism in areas that frankly, I found not very interesting. Economics. History. I didn't take a geography course, I probably should have. Geography, I am terrible at. In Jeopardy!, I lose every geography question. But one of the one of the classes I took

was a class with, then Professor Julian Simon, who has since died. And he taught a course, in like, the economics of environmentalism. That was not the title of it, you'll be able to double check me on that. But he was sort of cynical in an in an economist's way about the nature of the environmental crisis that I and others thought we faced back in the 70s. He was confident in the ability of the economy to react to environmental crises. I was skeptical at the time, a lot of us were, it's in my notes, which I've donated to the library. But Professor Simon after I graduated, or maybe the summer after I left campus, even though I was still taking courses remotely, asked me to edit some of his papers for publication. So even though I gave him shit for lack of a better phrase in his class, he thought enough of me that he asked me to in a sense, collaborate, I'm overstating my case, but he was a brilliant man. And I was honored, you know, that he thought I could help him in any way. And I did that, and that's, you know, just a small way in which the journalism program, you know, broadened my perspective on the world. And he taught me to be skeptical about, you know, even some of the direst predictions that I was inclined to believe. So, hats off to Professor Simon.

SB: Well, great. I guess I'll just sum up before I pause, end the recording here and just say, personally, for me, and on behalf of the University community and those of us here at the archives, thank you very much for taking some time today and speaking with me about all this.

CM: It is my honor Spenser, not enough people ask me what I think. [Laughs] Great, I'll send you a couple of footnotes, follow up notes that you can ignore if you want. But I've been taking, as we talked, things that I thought you might want to look at.

SB: That would be great!

CM: Please don't be shy about follow up questions. I'm happy to hear from you and happy to do anything I can to clarify or fix anything I've said. I'd love to get a copy of this, as I mentioned.

SB: Oh, of course.

CM: And I'll be interested in following this project at every step of the way, because you're working on something that is, I hope it's clear, is near and dear to my heart.

SB: Of course. All right. Great, Charlie. You have a great day and thank you again.

CM: You too. Thank you. It's been an honor. See ya.

END