

University of Illinois Student Life and Culture Archives
Quad Day Oral History Project
Daniel Perrino
Urbana, Illinois
April 5, 2009

START OF TAPE 1, SIDE A

Daniel Raymond: Ok, this is Daniel Raymond. I'm with Dan Perrino. We are at his house in Urbana, right?

Daniel Perrino: Right.

DR: And this is... What is the date today? March?

DP: April fifth, I think.

DR: April 5. Ok, we usually like to start by introducing yourself. Give your full name and your birthday. And we like to start to get a feel of your family life and where you grew up. So if you want to just go ahead.

DP: Ok. My name is Daniel J. Perrino. My birthday is April 15 and I was born in 1921. I'll be eighty eight in a couple of weeks. And I lived in Chicago and grew up in Chicago. And came to school here in 1940. Left for service in early 1943 and was gone until early 1947, which time I came back and continued. When I had left here I had only finished my second year, I believe. And came back and did my undergraduate. Then graduate degree and then taught for ten years in Macomb, Illinois, Quincy, Illinois, and Urbana. And then I left Urbana to join the University in 1960 and I've been with the University ever since. I retired four different times. Once in 1988 and then, I don't remember the other dates but I went from the School of Music to the College of Fine and Applied Arts extension of continuing education, and then the Chancellor's office working as a chair of a task force of ethic and cultural diversity and then when I finished that project I was asked by the Alumni Association to join them on a part time basis. And then retired in 2002, maybe, for the last time. But for our family we have three children. Our oldest is fifty five or fifty six and a second son who is about fifty three and a daughter who is maybe fifty one. She is here in the College of Engineering doing the kinds of things you are doing.

DR: Oh, really?

DP: In computer and records and she and one other person have all of the records of all of the Engineering students.

DR: Really.

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DP: Yeah, so and my background is in music and even though I was in University Administration for a number of years, music is still my first love. And right now I am working with three University students to develop public relations for the foundation of the Alumni and academic departments through music.

DR: Ok. I am going to bring you back a little further to your childhood in Chicago. If you could tell me the area you grew up in and describe your parents, siblings, and early education.

DP: Both my parents are from Italy. My father was ten years old when he came in by himself in 1894 with a tag around his neck. He was met by a friend of his older brother who worked on the railroad and they took him and met him at Ellis Island.

DR: Wow.

DP: And took him to Lead, South Dakota where he got a job with the railroad, at ten years old, as a water boy for twenty five cents a week. Then he travelled on the railroad all the way through the years ending up in Decatur. They thought they would want to live in Decatur but they learned that there was not an Italian community there so they went back to Chicago. And they settled in the southwest side of the city. Very close to where Midway Airport.

DR: Oh, ok.

DP: Which at that time was Municipal Airport. And my mother was from Sicily and came here in 1917 and they were married in 1917 or 1918. And I had a sister and she passed away in 1936 with phenomina. And I went to high school at Kelly High School and at Tilden High School and then back to Kelly High School. And when I went to Tilden High School it was over by the stock yards and that was one of the roughest neighborhoods in Chicago. We used to say that the entertainment for the day was a fight of some sort. But anyways, so my high school at Tilden had 6,600 boys in it and we had three shifts. And I did a lot of playing of music in Chicago. I played professionally there for a number of years as a high school student. And then I came to the University, as I mentioned earlier, in 1940.

DR: Ok, you said music is one of the loves of your life. When did you discover music?

DP: Well, I apparently was sensitive to it at a very early age. And in my day, well you have all of your rock concerts, the theaters would show, the big theaters in Chicago like the Chicago Theater and so on would show a first class movie and it would last about two hours. And then they would have an hour and fifteen minute Vaudeville show. And that is where we saw live performances. I saw all of the greats: Bing Crosby, Bob Hope, Fanny Brice. And on stage. And I grew up during the Big Band era while you grew up in the rock era. The Big Band era and whenever we'd see a big band in one of the theaters we would always go there. Many times I was cutting high school in order to go see them. And when I was about ten years old my father,

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even though the Depression years were very bleak, he would sometimes make twelve to fifteen dollars a week, he always managed to have enough money to take us to an Opera or to a Vaudeville show or something. They liked music and we always had music at home. Opera primarily. But also listening to people like Al Jolson and Russ Columbo, these were the great singers of the time, and early Bing Crosby and so on. And so we went to a theater and the Vaudeville show featured Guy Lombardo. I don't know if that name is familiar.

DR: No.

DP: It was a big band and a very popular big band and I saw the front row of shining gold saxophones and that was what I wanted to play since I was ten years old. So my father bought me a soprano saxophone for twenty five dollars and that is how I got started with music lessons.

DR: Fascinating. Ok, is there any reason you choose to come to the University of Illinois?

DP: Yeah, my first semester I went to the University of Chicago primarily to major in music and found that their music program was not what I liked. And a friend of mine said, "I have tickets to go see the famous University of Illinois concert band." And I didn't know the University of Illinois was famous for anything. And we went to Orchestra Hall and I heard the U of I band under Dr. Harding play and they were just incredible. And I wanted to come here. So that's what happened.

DR: So did you enter U of I as a music student?

DP: Music student.

DR: And then what was the atmosphere around your college experience as you can probably relate later around 1960.

DP: In 1940, you being a history minor or...

DR: Major.

DP: That is when war was looming and you remember 1939 Germany invaded...

DR: Poland.

DP: And 1940 they were just running rampant over Europe and going into Czechoslovakia and the Netherlands and in June they went into Paris. And so when I came here in 1940 Germany was already in Paris and had already occupied Paris. And they were going into Greece and it just seemed like they were just going all over the world. We knew that there was fifth column. Is that familiar to you the phrase?

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DR: No.

DP: The fifth column were spies.

DR: Ok, ok.

DP: And we had the Bund here and it was growing in certain parts of the country and even though at that time we wanted to be, and I can't think of the word, we didn't want to be involved in the war. There was a phrase for that. But anyway I remember in a speech class I had to defend why I was non isolationist. That's the word.

DR: You were isolationist. Ok.

DP: I was a non isolationist.

DR: Oh, all right.

DP: And I had to defend that. And I got an E in it by the way. And then I learned later that one of the reasons that she downgraded those of us who were non isolationist is that she was an isolationist. So there was a big conflict. You were either for helping the British in the war or not. And when I came here my roommate who was a junior that I knew who lived in Chicago told me that he thought it would be good for me to make sure I got in the ROTC to work towards getting into the officer corps because he was sure that there was going to be a war. Well, I got into the ROTC and fell in love with the ROTC program. It really helped me with leadership opportunities and I attribute any kind of administrative success that I've had with my work in the Army. I learned an awful lot being in the military. I ended up being a commanding officer in Europe and the Pacific and came out as a Captain. And that all proved to be door openers for me when I came back to school. When I was ready for my first job in 1949 at that time there were over ninety openings for positions and I could have gotten almost any of them with the military background and my music degrees being a graduate student. And I got some very good jobs and it just opened a lot of doors for me. And a lot of that military experience just helped me in becoming Dean of Student Programs and Services and I was an associate Dean. I did those things and they were not problems to me.

DR: Ok. Did you war interpret your studies?

DP: Oh, yeah. Well, I was anxious to get in the service. I didn't want to hold back. As a matter of fact we tried several times to sign up for it but because we were in the ROTC we couldn't go directly into the military. I had to go to Office Candidate School, which was the right thing for me to do. But when I finished here and when I left here I was a sophomore and so when I came back I had to continue what I was doing and I, as a matter of fact, there were several course that I took over again because I was not a very good student. Because you were thinking about the war, you know. We'd go to class one day and there'd be twenty five guys in class and the next

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day there'd be twenty four and the next day there'd be twenty. And so those of us that were remaining on campus were beginning to feel a little bit uncomfortable, you know. So when we finally got in we felt better about it.

DR: What year did you leave to go service?

DP: In early 1943.

DR: 1943. And when did you come back?

DP: I think it was September, no Spring of 1947.

DR: Ok. So that was a long time away.

DP: Yeah. I think forty two months if I am not mistaken.

DR: Ok. So after graduating college you took other jobs away from the University?

DP: Oh, yes my first job was as a band director at Macomb. I was there for two years. And then Quincy interviewed me. Came over to see me at Macomb. They had a replacement there. I mean they had a retirement there. So I went to Quincy for four years. Then I was visiting my parents down in Florida with our family and I got a call from the superintendent of Urbana wanting me to come here. Well, Quincy was the second lowest paid school district in the state.

DR: Oh, so it wasn't a hard decision.

DP: And so I just came to Urbana. And I was here for four years. And then the University asked me to join them.

DR: So describe that a little more. How you transitioned into the University.

DP: Well, I was, again, I mentioned to you that I think the war years helped in many ways and one of them was in the manner of administration and creativity, and drive, and assertiveness. All of those things. And so I only applied for one job in my entire life.

DR: Wow.

DP: And that was the first job at McComb and every other job they asked me to join them. So for two years... I finished my first year at McComb and signed the contract for my second year and Quincy came over to interview me and see what we were doing in McComb and they asked me if I would join them. And I said I can't. I signed the contract. So they went back home and called me back and said, well, we are willing to wait if you are willing to join us at the end of your next year. And that is what I did. Then I was at Quincy for four years and that is when

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they called me to go to Urbana. And I was at Urbana for four years. And then the School of Music invited me at the end of my fourth year to join the University. And I didn't want to because Urbana's teaching situation was a great situation. So I turned it down. And then my advisors at the University got a hold of me and they met me at the Steak and Shake and said, "You can't turn down a University Job." So then the next year I joined the University.

DR: And did you join as a faculty member?

DP: As a faculty member, yes. As an assistant professor.

DR: Ok, in the music department?

DP: Music department and University extension. I had a joint appointment.

DR: And what year was this? Do you remember?

DP: That was 1960. February 1960.

DR: 1960. Can you describe the students you interacted with or the atmosphere around campus?

DP: My first job was in administration and I had very little interaction with the students. And I was very unhappy because I had enjoyed teaching in the schools. But after that I became director of music extension and director of summer youth music where I had a lot of contact with high school students and University students. And at that time, which is 1960, were just the beginnings of the unrest movement. You could just begin to sense it. And then when I joined and then in 1967, well no, the race problem started... Well we were hearing about a fellow from Berkeley by name of Michael Savio. He was a big revolutionary and Berkeley was one of the institutions where they had the first unrest. And what I learned from being with students, much of my contact with students was through University YMCA.

DR: YMCA.

DP: They had the best student leadership program on the campus at that time. And I was on the board at the YMCA, I think three terms, and that is where my major contact was. And I got involved with the racial movement and worked with the Black community. Got a drum corp started there and got a music guitar lab started there. Twin City gospel choir. They are all between 1961 and 1967. In 1967 Dow Chemical started to get in trouble with their napalm bomb in Vietnam. And that was the first demonstration that I saw because my office was right on the corner of Oregon and Matthews in that house on the corner. It is still there. Right next to it, north of it and around it, is the Chemistry Building and that is where the students came to demonstrate because a lot of our graduates were going to Dow Chemical or significant number of them. And then the other thing that I remember was there was something called the

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Claybaugh Act. Claybaugh was in the state legislative body and they approved of a law that said that the universities could not have subversives speak on campus. So they had control of the speakers. So the students were unhappy with that. And that was another demonstration. Then from there it would go to Vietnam, the racial movement, the draft, and so forth. And in 1968 I was asked to go over to become Dean of Student Programs and Services and I left academics to go into Student Affairs and I was in Student Affairs from 1968 to 1976 and at which time I wanted to go back into teaching so I left to go back to the College of Fine and Applied Arts. But it was from 1967 to 1976, actually it started to slow down about 1973 maybe, 1974 things are slowing down. And that is where Quad Day started and you heard us in the interview with all the others of how there was so much tension on campus that students didn't want to speak to faculty and distrusted them. And faculty were apprehensive about students.

DR: Before get into that. While you were on the faculty do you want to describe, because I know you mentioned that the administration physically changed and got rid of the Dean of Men and Dean of Students setup, do you want to talk about before and why that happened?

DP: Well, prior to that time, you know, campuses were, you are too young to remember, but they used to have a lot of movies made on college campuses. One of them was a musical called "Good News." And much of the activities you saw in the movies were a little bit of the reflection of some of the more private schools. Everything revolved round football and basketball and cheerleaders and sorority fraternity parties and so forth. Very little did you see in the movies about kids who grew up in poor families who would go to university, if they could go there. And so when I came, I came from a poor family and so I was not a part of the sorority fraternity crowd. We were independents. And at that time there was a definite separation between the Greeks and the non Greeks. The Greeks were up here were a part of the elitist and the independents were down here. And that was a reflection on student behavior. And now review that question that, the faculty is that it?

DR: Yes the faculty and the administration.

DP: Yes and so we were getting more graduate students from abroad and as there were more graduate students and students staying on campus to do graduate work, students were getting older and they didn't like the rules and regulations that were just kind of a carry over from high school days. Whereby the girls had to be in by ten thirty at night. There were all kinds of restrictions and behavioral limitations of relationships between men and women. And at that time we had the Dean of Women and the Dean of Men.

DR: Ok.

DP: The more progressive campuses were going into Deans of Students because it was duplication of effort. The Dean of Women was doing basically the same thing that the Dean of Men was doing, other than matters dealing with the female and men dealing with the men. So

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President Henry decided in 1968, I think it was 1968 or maybe it was 1967-68, that they were going to change that and they went into the single Student Affairs office instead of the Dean of Men and Dean of Women. So when I was asked to become Dean of Student Programs and Services, I moved into the position that was originally the Dean of Men and that meant fraternities, sororities, all of those student organizations were in our office. And we learned very quickly that we had to open up the office rather than having it only for fraternity sweaters. You could always tell a fraternity person because they always wore cashmere sweaters and they had the fraternity pins on and they wore the blue blazers and so forth. The independents they would wear kakis or slacks and they didn't have the pins and all the other things that would distinguish them as these "selected few" so to speak. And there were ill feelings toward them. Not anything that was ugly but they just felt like you were part of the country club or you weren't a part of the country club. So the universities got away from that. So we got into a single Student Affairs Office and the President appointed Stanly Millet as the first Dean of Students. And then there was a split after that. Then there was a Dean of Student Programs and Services, which was what I was selected for, and then there was a Dean of Student Services and that was record keeping, counseling, medical, financial aid, and so forth.

DR: Ok. Alright. How did you students or I know you mentioned when we had lunch a while ago that the parents did not appreciate the change in structure and the change in rules. Can you describe that and how the students reacted?

DP: Well, the first thing the students wanted to do in 1968 was have rights. They wanted to get rid of the time. They wanted to be accepted as adults. Yeah, that's basically what it was. And there was a phrase that went on local parentis, do you remember that?

DR: Yes.

DP: That was where the university was supposed to play the role of the parents and the students didn't want that because the graduate students who came from abroad, they thought that was pretty childish. Over in Europe and other countries when you were a college student you were a grown person. You know, you didn't have to have house mothers and house fathers and people making sure you brushed your teeth and cleaned behind your ears and so forth. So the students were just flexing their muscles and they just wanted to be accepted as adults. And one of the early things was the visitation program, whereby men could visit girls on their floors and girls could visit men at their floors. Well, the parents thought that that was immoral and the ministers thought that that was immoral. So the University got a flood of letters objecting to that but the University still went ahead and did that. And that is where we started getting into conflicts between students and administrators.

DR: Ok. You mentioned that even with the change in structure the students still did not trust the administration?

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DP: Well, that was mainly because of the, well, they would use the phrase that classes were not relevant during the war and during the draft and during racism. They would go to some classes that just said nothing about the problems that were not only existing on the campus but all over the country and they wanted answers. And the faculty members were hesitate or not permitted to because they thought that they had to teach whatever they were responsible for. So there was a tension that was built up. It was kind of a spill over from young people not trusting older people. Even the parents. Some of the students rejected what the parents were saying, you know. So there was that tension. So we figured we had to do something to bridge that gap and that was why we started Quad Day mainly just to get people to start talking to each other.

DR: So let's talk about the rumor center because that came before Quad Day.

DP: Ok. The rumor center... Our office was where all of the student organizations were. We had a lot of activity of students coming in and out and so forth. During the period of unrest there were demonstrations and people blew out of proportion some of the demonstration. One example was when I was up in Chicago at a meeting at the University of Illinois in Chicago and got in the car and turned on the radio and the news said two hundred black students kidnap Chancellor in his office. And as I started to run to a telephone, I said, "They can't get more than twenty people in the Chancellor's office." It is that small. And so things were just blown out of proportion. One stark one was that a lady called up and said, "I understand that there is a machine gun nest in the administration building." And then another one would be that, "I understand they blew up the Armory." So what we decided to do was to try to correct misstatements. The president of the Dad's Association was a guy by the name of Bill McKenzie and he happened to be the Ombudsman for Chicago and Mayor Daley. He had established a rumor center up there. So I went up there to visit with him to see how he had established his rumor center and we were talking about it as a staff in our office. I came back about one o'clock or two o'clock in the morning and whenever I'd be on trips I'd swing by the office and since I'd been gone for a couple of days I wanted to see what the mail was. When I got there the lights were all on in the office and I thought maybe the cleaning people were there. When I got there the staff was there and there were students there and there was brown wrapping butcher paper on the walls and Frank Nasca, one of the staff members, was writing the most recent rumor. And whenever a rumor was eliminated or taken care of they would line it out, you know. When I got back, Kenn Allen who was a young staff member, he implemented what we had thought would be the rumor center on campus.

DR: What student demonstrations or what caused Kenn Allen to institute this rumor center on that particular night for the first time?

DP: Maybe just the severity of the rumors. That is the only thing that I can think of.

DR: Where there wide spread student protests during the time?

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DP: No, I don't think so. Well, that was all a part of it. Do you remember Willard Broom? Willard Broom was arrested on the campus because they called a curfew and then the police just kind of surrounded the Quad, which was where Willard was, and of course Willard didn't do anything wrong. He just happened to be standing there. He just got caught up. So there were little protests all over the campus. Some of them were really.... And I don't remember the chronology of all of it but there was a major protest over by the Union building. A major protest over by the Armory. There was a faculty member from Political Science who was over by St. John's Catholic Church that was leading a protest over to the Armory and breaking windows. And students would walk up and down Green Street and just for no reason at all a student would throw a rock through a window, you know. We developed a program... And what had happened was all of the business people in campus town really were angry at the students. So we developed a program called Project Dalek to get student leaders to talk to the business people and vice versa to see if we could get a better understanding of what was happening and stop the breaking of windows. Sometimes when people were throwing stones we actually had students who would go stand in front of the windows to protect the windows from the stones being thrown at it.

DR: You don't remember why the students were protesting on that particular time? Or what was the date?

DP: It could have been anything. It could have been a racial movement.

DR: Ok.

DP: It could have been the Vietnam draft. It could have been a misunderstanding over something, you know that the students were protesting. But to give you a single item as to why the rumor center came about... That is something maybe Willard might remember but I don't remember that.

DR: Do you remember when, the month and date, the first rumor center was? Because I have May 28th and 29th of 1969 here but I am not sure if that is the first time.

DP: Well, you know if you'd want to stop this thing I'd be glad to call Kenn Allen in Washington, D.C. right now.

DR: Oh, that's ok. We can get it from him later.

DP: In 1969, you know that could have been part of the Project 500.

DR: I think the May was for the shootings.

DP: Oh, at Kent.

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DR: Kent State shootings. Wasn't that around that time?

DP: Oh, yes that could have been it.

DR: May 28th and 29th.

DP: I don't remember but it could have very well been that.

DR: I have a timeline here.

DP: Couldn't you pull it up on the computer?

DR: Yes, I actually printed out a timeline and it should say when it does.

DP: I could call Willard.

DR: Here we go.

DP: You get it?

DR: Let's see. 1969. May of 1970 was Kent State so not sure why they were protesting in 1969.

DP: Let me call Willard.

DR: Sure.

DP: Can you stop it?

DR: Yes.

[Tape is shut off]

DR: Ok we are back. So we called Willard Broom and he said March of 1969, he thinks, the rumor center was started because of the Du Pont and Dow Chemical.

DP: And Jenner, Albert Jenner, the nationally prominent lawyer came here.

DR: The law library is named after him.

DP: Is that right?

DR: Albert Jenner law library in the law school.

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DP: Oh, I did not know that. So Jenner was a graduate of ours?

DR: I think so. Or he donated heavily to the school. I am not sure which one. Ok. So the first rumor center, was it effective you think?

DP: Well, it served its purpose for the time. You know it didn't become an official University unit with hired staff or things of that nature. It was just something that we needed at the time. As a matter of fact, that pretty well took care of a lot of things that we did. If there was a problem we would do whatever we had to do in order to resolve the problem. So just like the people at the physical plant who accused me of digging a hole in his Quad, did we tell you that story?

DR: No.

DP: Professor Thcusum in the Anthropology department was teaching a unit on Native Americans and he was successful in getting a Native American tribe, a segment of a tribe, to come here so the students get it first hand. This is again a part of the high restrictions of a lot of things on the campus. Like at one particular point you couldn't walk on the Quad. Did you know that?

DR: No.

DP: You couldn't walk on the Quad.

DR: When did that change?

DP: When the veterans came back they thought that was a silly rule. When the veterans came back from the war. You couldn't sell things in the Union building except if the Union building sold it. That is if you wanted to sell some tee shirts or something you couldn't sell it at the Union building. So when the Native Americans came they had jewelry and so forth to sell. They set up their little stations in the south lounge of the Union building to sell jewelry and so forth. Well, the director became livid about that and wanted to stop it. Well, the Native Americans couldn't understand why they had to stop it because that would be a chance for them to make money and kids were buying things. Well, I got a call, I was in the office, and I got a call and they said, "Are you Dan Perrino." I said, "Yes." He said, "Why are you digging a hole in my Quad?" And I said, "A hole in your Quad?" I said, "Your Quad?" And he said, "Yes. I am responsible for that grass on the Quad." Well, I said, "I don't know anything about it but I'll go look at it." Well, what they were doing was they were setting up a bona fide teepee.

DR: Oh, yeah.

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DP: Yeah and all teepees have a heating unit. And what they had down is they had soaked the grass with water and then they carefully dug out the Quad, dug out the grass and wrapped it up in burlap. Soaked the burlap and set it aside. And then in the hole they put little stones and that was their fire. And then when it was all through they took out the stones and put the grass back in there and you couldn't see where they were. You know, they were very careful to do that. Well, that a conflict that was immediately eliminated because we took whatever steps we had to take to restore it. So we had to do things like that. And none of those things became anything major. The one thing that was major was the visitation program. That lasted. Today you don't even know. If you talk to people today and you say visitation they don't know what you are talking about.

DR: I wouldn't. No.

DP: Yeah and whenever that was, 1968, that was a major, major issue. One of the ministers from Mattoon called the President and Chancellor educational idiots.

DR: A lot of fallout from that. Were there any... Was any faculty or administrators against the rumor center?

DP: No.

DR: Everyone thought it was a pretty good idea.

DP: Oh, yeah.

DR: That seems to be the consensus from the archival documents we have. Pretty much everyone seems to like it.

DP: It served its purpose at the time.

DR: They used it repeatedly on and off in an ad hoc manner.

DP: Oh really?

DR: Throughout the seventies. I don't know if you remember or how involved you were with it.

DP: No I had nothing to do with it. Well, somebody else probably took it over.

DR: Yes, definitely did. They said... The documents show that they actually got funding from the city.

DP: Oh, really?

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DR: To set up phone lines directly to the police department and the newspapers. It seemed like a pretty intricate thing. But that was later in the seventies and stuff.

DP: Well, that's a good idea when you have trouble like that. You know it's really interesting, and I mentioned this Salvio person from Berkeley?

DR: Yes.

DP: It's amazing to me what kind of network they had established with people involved with student unrest all over the country. You know, something would happen in Berkeley and you know that is three thousand miles away. Cornell the next day was doing the same thing and Wisconsin and Michigan Students for Democratic Action with Tom Haden...

DR: SDS.

DP: Yes. They were connected with one another all over the country. Just amazing how they did that. They were resourceful kids and they were bright young people.

DR: I know I found an article that was in the rumor center stuff from newspapers from Kentucky. A small town in Kentucky and other places using our rumor center as the example saying how it was so effective and it worked.

DP: Oh, really? See these is all interesting and new to me.

DR: Yes. It was later on and there was a lot of other universities throughout the state and other states that wanted the blueprint for the rumor center.

DP: That's interesting because it all started with this Bill McKenzie being here for a meeting and the Dad's Association is in our office.

DR: Ok.

DP: So I would attend some of their meetings and he mentioned the rumor center and the more he talked about it, the more we said boy that would be good here. So we talked about it as a staff and everybody agreed that it would be good thing to do but we weren't ready to set it up yet. And then something happened.

DR: And it did.

DP: And everybody knew what they had to do. One of the things they did is that they had voluntary students that came into the office that agreed that they didn't get any pay or anything but they just roamed around the campus and when they saw something that they thought was a

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little strange they would call in and say this is happening over here. Or that there maybe a demonstration here. There are a bunch of guys over here doing this and that. That is how it worked.

DR: Do you know under what University umbrella the rumor center fell under? Like was it under Student Services?

DP: It would be Student Programs and Services. That was our office and that was under the Dean of Students office.

DR: When did Hugh become Dean of Students? Mr. Satterlee.

DP: You'd have to call him.

DR: Well, when I talk to him I will.

DP: I think it had to be around 1969 because I came in 1968 and started in fall of 1968 and at that time Stan Millet was the Dean. Then something happened and I think it had something to do with the fact that he was giving a talk somewhere, this sticks in my mind, that it was a privilege for students to go to college.

DR: Yes.

DP: And students objected to that. They wanted to say it was a right for them to go to college. That was kind of knit picking. And the problem is with Stan was he lived in kind of an ivory tower. He didn't know what the so called riff raff were doing. We would encourage him to go to the bars and he was apprehensive about going to the bars because he was a little bit frightened. And I would go there, I am not a drinker, but I would go there because that was where the action was.

DR: Really?

DP: Both racial... John Lee Johnson, does that name ring a bell?

DR: No, tell me about him.

DP: He was one of the black leaders in the community. Not at the University but in the community. And he was kind of a spokesman and people listened to him. I tried to get...

DR: Millet.

DP: Stan Millet and John Lee Johnson together and Stan was frightened of him until one time we went to maybe Capital Bar or Capital Lounge, no Murphy's now.

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DR: Murphy's now, ok.

DP: Yes and we went there and Stan was with me and John Lee Johnson was there. He was very tickled that Stan came over there. No threat but it just showed Hugh that there were no threats. A lot of the threats were only in the press. You know, in the media. But Stan was not successful in reaching the students so they relieved him.

DR: Ok.

DP: And I remember we went to a kind of wake for Stan over at Betty McKenzie's house where we all got together and commiserated about what was happening. So Stan left and he went to Pensacola, Florida at the University of Florida there. He taught English and never got involved in student affairs again.

DR: Ok, I think we are ready to move onto the meat of the discussion, Quad Day. When going through some documents... Have you heard of a rap on the Quad or any other earlier movements before 1970, your first Quad Day?

DP: Rap on the Quad.

DR: I don't know if you were in Student Services yet but...

DP: In 1970?

DR: Oh, no a little before that. I think it was 1969 or 1968.

DP: Yes I was in Student Services then.

DR: They had a design. One of the Illini Guides for the New Student Week in, I think, September, Kathy Olesker was her name.

DP: Yes I remember her.

DR: And she had an idea for like a rap on the Quad for New Student Week with different administrators on the Quad where you could talk about politics and different things like that.

DP: I didn't know that. Sounds like a good idea. I wish I would have known that.

DR: I think Hugh knew about it.

DP: Let me Willard again.

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[tape turned off]

DP: Well, that's the reason why it's so great that you are doing this because I didn't know anything about this here. I vaguely remember the phrase rap on the Quad and it almost seems that what Kathy was trying to do was to do a, we used to do New Student Orientation in the summer time. Our office did that for a number of years and at least in 1976 when I left there to go back to fine arts we were still doing it. But sometime after that a new office was developed that had to do with student orientation and student visitation and things of that nature. But things were changing rather quickly in a relatively short period of time. Where it might have taken fifty years for a change back in the old days, things were happening in one year, two years, five years, and so forth. So the Illini Guide, I don't know who was creator of Illini Guide. Willard said Dean Gaylord Hatch from LAS.

DR: Ok.

DP: Does that sound about right?

DR: The name sounds familiar. I don't think I have any documents to confirm that.

DP: And they apparently appointed that Kathy Olesker position must have been a paid position.

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DP: He came to us from the speech department. He did a lot of programming on the campus but his big thing is that he had a good way of making the students feel comfortable.

DR: Yeah, she sounded like she really liked him. Ok, just because the recording was stopped, we were talking about rap on the Quad, which occurred from 1pm to 5pm on, I think, September 8th, 1970. I was just discussing with Mr. Perrino whether he had heard about it because it's in some ways similar to the first Quad Day but it seemed like it met with a lot of opposition and a student actually tried to implement it, Kathy Olseker, but she resigned and it was, kind of, disillusioned and it sounds like, my interpretation and you can correct me if I am wrong, but sounds like you were able to accomplish and solidify what she tried to do.

DP: By accident.

DR: By accident exactly.

DP: Well, actually what had happened is that... But Kathy... Sounded like there was a different motive because Gay Hatch was an advisor. He wanted to get students, it seemed like, he wanted to get students to have information about the campus.

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DR: Ok.

DP: So if you looked at that chart there was an office of student affairs. There was selective service or whatever they had there. So that was an informational kind of transferring project to give students information about the campus. Is that how you read it?

DR: Yes. I think they wanted students talking with administrators.

DP: About the campus.

DR: About the campus, yes.

DP: But it had nothing to do with unrest though.

DR: Well, we'd have to ask her. I mean the documents don't say.

DP: But ours was exclusively unrest and unhappiness and conflict. That was why Quad Day, from our point of view, it might have been different from others but I think the reason why Chancellor Peltason said yes to us is because he was getting pretty frustrated about what was happening.

DR: It sounds like she dealt with Miriam Sheldon more than you. Do you know what capacity Miriam Sheldon worked in?

DP: She was the former Dean of Women. And she took over the office of Student Personnel Services, and that is financial aid, advising, all of the counseling areas that would be in her office. And the Project 500 students were in her office too.

DR: Because the letter of resignation was directed towards Sheldon.

DP: Right.

DR: So that might be another reason why you weren't aware because she wasn't working through your office.

DP: Except Frank Nasca was.

DR: Yes.

DP: That's what I don't understand.

DR: Well, maybe it was that he helped her out. I don't know what official capacity he worked in. But do you know, is Frank Nasca still with us?

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DP: No he passed away sometime ago.

DR: Well, let's get on...

DP: Well, when you talk to Willard he may bring up some names of other people that will be able to answer those questions.

DR: Well, let's get to your experiences and your rendition of Quad Day and I know you have a lot to say about it so.

DP: Some of it will be duplicated from what we said before.

DR: That's ok. This is totally different. Feel free to duplicate. It is encouraged.

DP: How it started?

DR: Yes. You said yours was a direct result of you wanting to...

DP: It just seemed like there were all these little things that would come up. The DOW Chemical. The racial matter. The draft. The rules and regulations. All those little things were happening and the south lounge of the Union Building was the free speech area.

DR: Well, do you mind describing that?

DP: Yes. And I don't think... It was a free speech area because the students took it over. Generally during the daytime or during the noon hour and so on. We had established and we wanted to get people talking so we established this dialogue program but we spelled it D-I-A-L-O-G. We asked faculty members to come there to sit there and talk about anything the students wanted to talk about.

DR: Ok.

DP: And there weren't a lot of faculty members that would do that. But we had several prominent faculty members that did. And that is how the Medicare thing got started. We were watching a session, a trumpet player came by and he said, "How are things going." Well, I said, "I think they are going ok but there is a lot of tension here." And then he said facetiously, I thought, "What you need here is some jazz." So then we got a group of faculty members together and we went there and we played jazz and it opened up a new avenue for discussion because the students saw that we were playing instruments. They saw that we were faculty members and administrators and we didn't talk anything about any of the problems that were on the campus. We just were listening to the music. So that became popular. Well, that indicated that there was an opportunity to talk to the students.

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DR: Do you know what year?

DP: I could tell you exactly. It was November 20, 1969.

DR: Ok.

DP: And then from then on Medicare just grew. But when we talked about the need for something like Quad Day we had obviously talked about the effects of the Medicare experience.

DR: Oh, ok.

DP: Yes. That is why we planned so much music that evening and the Medicare played for two hours on the campus. And other groups. We had racial groups play on the campus. Rock groups play on the campus.

DR: Yes. I have from 1971, September 10th your, kind of, itinerary. From six to seven thirty rock concerts. 7:30 to 9pm folk festival. 9pm to 11pm homegrown talent show. And then 11pm to 2am soul band. So definitely music. Music definitely influenced it.

DP: In that homegrown talent we used faculty members.

DR: Yes. So basically when you decided to have a Quad Day it was necessary to open the dialogue, kind of, a larger version of what you did in the free speech area to get students and faculty to interact at the beginning of their college experience? Or did juniors and sophomores, and seniors also come to the first Quad Day?

DP: Oh, gosh we don't know who they were. They were just all over the place. Now the Quad Day at that time... You haven't seen the pictures that Willard has?

DR: No.

DP: Well, you need t see them. And you'll see just a student talking to an administrator. A student talking to a faculty member. A student talking to the police. A couple of pictures of the volleyball game. And it was just kind of a fun kind of day without any tension or anything. And as I told you the University police said that they didn't have one call.

DR: Not one call.

DP: The entire night. The person, he is still living but I don't know how functional he is, his name is Ray Armostrong. He was a police sergeant at that time.

DR: Ok.

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DP: And I understand that he is still living. All you have to do is call the University police and maybe they can track him down. But he called me up at six thirty the next morning and told me that the Quad was a real mess.

DR: Oh, yes.

DP: And we had to clean it up before the trustees came down. And then he told me that there wasn't a signal call that night. So it said something.

DR: Yes. You want to talk a little bit about opposition? Because I know there was some opposition to you implementing Quad Day.

DP: Well, there probably were. It would be difficult for me to point out all the people. I know that the person that was in charge of student discipline and I guess he was a former FBI guy, can I mention his name?

DR: Sure.

DP: Max Irvin. I know that he didn't want it and he was against it. But people in the Chancellor's staff were against it. They didn't want to do it. They felt just getting those crowds there together could really be explosive. And they could have been right, you know.

DR: Yes.

DP: I suspect the wrong incident could have precipitated something but it didn't happen. There was a lot of good healthy interaction, which meant that people were beginning to trust one another, you know. They were concentrating on winning volleyball games and things of that nature but not angry at one another for whatever reasons it might have been. But the students, you mentioned the age of the students, we had no way of knowing. But there were people from the community that were here.

DR: Oh, really?

DP: Oh yes. They had a soul band that played, what is his name? I think he is still playing today. Andy Foster played. And they were an all black group. Well, no there were a couple of whites in the group. But they were very popular, you know, and everybody liked the music again. But there were faculty members there. There were administrators there. Just people from all sections but then I got a letter. Well, you got the letter from the Associate Dean of Agriculture?

DR: You referring to Carl E. Gardner?

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DP: Yes.

DR: Yes. I have it right here in front of me.

DP: I don't know what he said, I can't remember. Something about a carnival?

DR: Yes. "In my opinion the carnival concept appears an unwise one for us as an entry point to the academic year. I can understand how students might be inclined to want such an event toward the end of the second semester, as a relief. But even then I would certainly not sponsor it." So he was pretty adamant against the idea.

DP: Yes and there were others but they didn't put anything in print.

DR: Yes. Ok. You want to describe some of the events? I know you described a few of the volleyball games...? Go through the first Quad Day.

DP: As Willard, I think, mentioned we couldn't even get the physical plant to set up the tables. All they did was put the chairs and tables there and we had to set them up ourselves. It just seemed like people were just objecting to it. But we set up some tables for student organizations or anybody. The Y was there. Religious organizations were there. Maybe there were more of those people there, I don't remember. I have to be honest. It wasn't until the next year that more student organizations got involved with it because they saw what the potential was and they were ready to do it the next year. But I think it wasn't until... We thought that the Union Building should do it because, after all, it was on the Quad right by the Union Building. But they didn't want to touch it with a ten foot poll. Except that one of the five or six people that worked with us was John Cortra who was the associate director of the Union Building. I don't know if he was reprimanded or what but I do remember after the success of the program, the next day John invited us up to his office, and this was totally illegal, he pulled out a bottle of whiskey for a toast. But then John went to SIU to become the director of the union building there. But I don't know if anybody has a record of who was there. I do remember the Y. I remember the religious organizations. I remember, very active was the Presbyterian Church, the McKinley Foundation. That was a heaven, a so-called heaven... Well, almost all of the religious groups were heavens for political unrest.

DR: Really?

DP: Yes. And the YMCA was there. They were very prominent. But then as the Quad Days developed we even got things like the Marching Illini to come down to the Quad and so forth. It became more typical of what today's campus one might be like. But the first two years were the critical ones. Those were the ones where people got together. The second year, Ben McGuire who was the Associate Director of IMPE, you know, he brought out a lot of the games that campus recreation had, basketball courts, that sliding unit where you had plastic and soapy running water and the students would slide.

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DR: Oh, slip and slide.

DP: Yes, whatever those were. There were Frisbees. The campus was really like a county fair. I think it fulfilled what we were trying to do. It made students and faculty come together. Students were visiting with one another. I wish I could say that was exactly the way we expected it would happen. We didn't know. Something could have happened on that first one. It could have triggered something negative and then it would have been a complete bust for us and I might have been demoted, you know.

DR: Yes.

DP: But at the time, we were, in our office especially, we were convinced that we needed to take the initiative to do something like that.

DR: You want to describe some of the other administrators who were there talking with students? Can you describe the yo-yo competition?

DP: Oh yes. Oh, that was a beauty. If there was anything I could take credit for that turned out right that was it and that was just again another accident. The right kind of accident. I had learned and I don't know how because my work before going to student affairs was in fine arts. The Dean of the Fine Arts College was Jack McKenzie who is still living but has Parkinson's you might talk to his wife and I have their phone number if you wanted to. Their daughter and the Chancellor's daughter, they were both in the sixth grade at Yankee Ridge elementary school, as they have many times in elementary schools show and tell days. They had show and tell with fathers. So they brought their fathers there and each of them were demonstrating the yo-yos. And when I heard that Jack Peltason was the champion yo-yo player of St. Louis elementary school I asked him if would give a demonstration and challenge others to compete with him. And he said yes. He is just an incredible guy. And so when he came up on stage the students were challenging him and he kept winning all of the time. And then all of a sudden Jack McKenzie comes up on the stage and challenged him and he won. I'll always remember that he had what looked like a finished box with a little gold container maybe the size here of this tape recorder and in it were four match yo-yos. And what he did he put each yo-yo, two on each hand, and he worked four yo-yos and that was the winning event. It made him the champ. But that got newspaper coverage. I am sure it is in the *DI* or the *News-gazette* somewhere. Then the first year nobody would get involved. The second year it was so popular that is when the Vice Chancellor for Administrative Affairs, who the police force was under his jurisdiction, he was the one who took the imitative to appoint Nick Cartwright, I think was his name, a basketball player to give him a two hour appointment as assistant to the Vice Chancellor, or whatever it is, so he could play on the volleyball time against the students. So all of those positive things started to happen. So the events of the first Quad Day spilled over to the second Quad Day and more and more people got involved and had a good time.

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DR: So what do you think the legacy of Quad Day because we know that University of Illinois experienced many protests and had the national guard on campus, as other Illinois schools did like Southern and Wisconsin, but it never closed. Do you think Quad Day or anything the administrators did generally?

DP: You mean why the University didn't close?

DR: Yes.

DP: You know it's hard to say. You know there were little things that happened. I remember one time I went to Douglas center, which is the black community and I think there were only two whites there, as there were maybe five hundred people there. And I don't even remember what the event was about but I was invited to go there and went there with Bill Williams, who was the first Ombudsman that the University had, and he reported directly to President Henry. And that was in the paper. And I wish Marge was here and maybe she could find that plaque. Over the years I have been fortunate to get nice awards and plaques and things of that nature but the one that I probably really appreciated more than anything is a little plaque that is about the size of this and it was signed by Terry Townsend and he's still living.

DR: Yes he comes into the Archives sometimes.

DP: And it was a plaque about thanking me for whatever I was doing at the time by the black community. And on the back of it I got a note from a faculty member of the art department. It was highly complimentary congratulating me for what that was saying that if we ever get to the point where they are going to push the button for nuclear war that I would come to resolve it. It made me feel like I was the member of the twelve disciples. But that little incident, and I can't even tell you what it was, did something to the campus and the Chancellor's office they called me on it and said, "Continue doing what you are doing."

DR: Really?

DP: They encouraged me to continued doing and my problem was I wasn't sure what I was doing!

DR: Yes.

DP: It just seemed like the normal things that you do. And I want to put a plus for music because music was a door opener for me. The fact that I could be involved in all of these musical activities. Just the fact that I could play the horn, I became recognized. I'm cleaning out a bunch of things so I can take it over to the Archives. Some articles and I got front page pictures with a saxophone. When I look at it now it is a little bit embarrassing to look at those things. I don't know, you might want to look at those and I'll try and get you one before you leave if you remind me.

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DR: Sure.

DP: They are kind of ratty looking but I don't even know what they say. I'll be honest with you, and this is a little bit embarrassing saying this, I got so much press that I never used to read these things. My friends used to kid me about it, you know. But that was what had happened and it was primarily involved around how music got me onto various things. I was accepted in the black community. I was accepted by the... I'll give you an example. The trustees had a meeting in the Union Building and over by the auditorium a rock group was playing. No, no, they were making a presentation at Morrow Plots.

DR: Ok.

DP: Something a United States Senator was here or something. On the Quad, behind the Union Building at the back of the Union Building, you know that patio?

DR: Yes.

DP: Was a rock group playing. Well, you know how loud rock groups are and it was interfering with the presentation over there. The associate director of the Union Building, Chuck Shurtz, contacted me and he said, "You know those guys who are playing with the rock band?" And I said, "I know some of them." He said, "Nobody wants to go up and tell them to quit playing because they are afraid that they are going to cause a demonstration." And I thought that was kind of silly. And I went up to the guys in the rock group and I said, "Hey guys, they are doing a presentation over there and there is a senator there or some dignitary there and they can't here because all of the sound is going clear across campus to the Morrow Plots? Do you mind taking a thirty minute break?" They said, "Sure no problem." Well, there they thought I was kind of a disciple again. All it took was a musician talking to another musician. Nothing more than that. But it was a little bit embarrassing to get these accolades because all it was a matter of doing was talking to somebody, nothing more than that. And that again was what we were trying to accomplish in Quad Day because I know when Paul Stone, who is a member of the board of trustees, was on the Quad he had a great time talking to students. And the students enjoyed talking to him. And when the President came out, same sort of thing. President Carver he had a great time. There is a nice picture, you know of that concrete thing right past the patio of the Union Building before you get to the grass?

DR: Yes.

DP: They are all sitting on that thing watching the yo-yo competition. And President Carver, who was about six feet four, was sitting right among all of these students having a good time.

DR: So show the students and the faculty that they can talk and they don't need this dividing line.

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DP: And yet there were faculty members that would say when I'd go over to the music school, they'd say, "Why don't you get rid of the students? Why don't shoot them." And I said, "You know, you guys have a responsibility too. You have students in your classroom that you could talk to." But again they were hesitant. They didn't know how to deal with a student who was frustrated about a particular issue. And that is all it was. And all they really had to do was listen. I can't tell you how many times I'd say that I wasn't sure if I could do anything but I'll certainly look into it. And that is all basically you had to do.

DR: Ok, well is there anything you want to say more about Quad Day before we wrap up?

DP: No I think what we covered when we had those other people there pretty well covered things. I think Hugh played a very important role in this. And it is interesting when we talk now because there has been some conflicts about what is happening with the Project 500 students, whether they are getting the right information. Well, that group versus the group that was here before Project 500 and I just got a call from somebody saying that somebody is going to take over the La Casa reunion, which is coming up in September. And it is interesting because Hugh and I started La Casa.

DR: Really?

DP: And nobody has contacted us. That is what I don't understand. Whoever is going to be doing that, why don't they contact people who were here then to see what the reasons why Casa was started. So I did contact the president and said that Hugh and I, and Willard also, would be available to talk but I haven't gotten any response back from them. So they may just ignore it. And the question is if they ignore it, what do I do? Do I sit back and say to heck with it? Or do I call them up again and say, "Hey you need to get our information." Because I remember the students who were here. I am still in contact with some of the students who were here then but somewhere along the line... And the only thing I can think of is that there may be some people that want to take credit for something that they never did in the first place. Nobody's looking for credit. We did what we had to do at the time, period. And at that particular time there was a need for an Afro American cultural center and there was a need for La Casa. And we had struggles doing it but if it wasn't for Hugh to back me up and to back up some of our claims as to what was needed, it wouldn't have happened. Anyway that is it.

DR: I have just some wrap up questions. If you had the chance to do it all over again would you make any changes with the Rumor Center or Quad Day?

DP: Not a bit. Let me put it this way I think we were lucky that things didn't go the wrong way. But it I think it is a credit to the staff that we had. The Willard Brooms and the Dave Bechtels and Kenn Allens and Mark and the students we had working for us. They all felt that sense of a need for communication because they knew that communicating with others, you know having to do with even international politics today, which is what Obama is doing, as long as you are

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talking to one another you aren't shooting one another. But that is what we were trying to do. Just try to keep the avenues of communication going. And so to try and say that, oh, we could say that we had to do it over again we would have developed an official Rumor Center. At that time how did we know we needed a Rumor Center. We just didn't know. You just had to be spontaneous and keep your ears open. Not to get into politics, but I like what Obama is saying that I'd like to be here because I need to listen. And that is what we weren't doing in those earlier days.

DR: OK, well last chance if you have anything you want to say.

DP: Ok. I wouldn't do it any other way and for me it's just been a tremendous experience. People say I should write memoirs. I am not interested in memoirs. You guys are the memoirs, you know. I am amazed at all of the stuff that you have.

DR: Well, people donate it and they leave it and you just got to look for it and you find it.

DP: I think I have fifteen boxes of letters.

DR: Yes, Ellen talked about that.

DP: I need to find a time to get your van over there.

DR: Yes that's the problem.

DP: And I am sure that there are things, mostly about Medicare, but there are other things in there. One of the things that came out academically speaking was a great class called exploring the arts. And it came about by what the students were doing. The students were indicating that they needed to get involved in more creative experiences and the arts are an opportunity for creativity. So I developed a course called exploring the arts. We limited the first class to twenty five and somebody at the registration desk didn't see that limit of twenty five and when I went to the first class meeting up at Gregory Hall on the third floor, the corridor was just filled with students. And I said, "Was the door locked?" And they said, "No but the room is filled." A hundred and sixty two students signed up for that course.

DR: Wow.

DP: And I had to eliminate sixty two or had to eliminate a hundred. I ended up with sixty and then they gave me three graduate students to help with the course. Those are all things that came out of this unrest business. So unrest does not necessarily have to be a negative thing. I think we learn lessons from people. And unless they talk about these things... Well, just as far as mental health is concerned, the best thing to do is to get people to talk as much as you can. Anyway, let me go get you this article.

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DR: Well, I'll stop.

DP: Thank you for doing this Dan.

DR: No problem. Thanks for meeting with me.