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Yael Greenberg (YG): Today is Tuesday, August 26th, 2003. My name is Yael Greenberg, oral history program assistant for the USF Florida Studies Center. We continue a series of interviews in our studio here in the Tampa campus library with USF faculty, students, staff, and alumni in order to commemorate 50 years of university history. Today, we will be interviewing Mr. Paul Camp, who came to USF in 1966 as a student in the department of English. In 1970, he received his BA in English, and in 1971, he completed 36 hours towards an MS in library science and completed his MS in library science in 1972 at Florida State University. Good morning, Mr. Camp.

Paul Camp (PC): Good morning.

YG: Let's begin by you taking us to the year you arrived in Tampa, and what circumstances brought you to the University of South Florida.

PC: Well, that would be in '65. My father was in the Air Force and was transferred to MacDill. So I spent my senior year at Chamberlain High School. The first time I saw USF was during my senior year at Chamberlain. We dropped off my best friend's girlfriend and pulled up in front of the administration building. It was kind of like this gateway, because the way the administration was built, it was like a breezeway there. And she got out and went into the thing. And I thought, Oh, wow, the place is huge. The only other contact I had with USF during my senior year was we came to a play out here, which I think was *Tartuffe*, excellent play. Then, after I graduated, the main reason that I came to USF was for the convenience, the location.

And the—I wasn't, at that time, sure of what I was going to, but I wanted to get a college degree. And so I remember—probably about the first memory I have as a student is they assembled us all at the side of the library. They had banks of chairs there with the—now student services is in that area—but at that time, there was the wall of the library going up with the huge USF seal up there. And I think it was President Allen addressed us and told

us—you know, welcomed us to the university. And there were plenty of places to park. Parking was not a problem. I think it cost us something under five dollars for a parking permit.

And we had no problem finding parking places in those days, which is probably unbelievable to students today. Well, I guess one of the pivotal points in my life—although it wasn't seen as that at the time—was when I wandered into Special Collections in the original, the old, library, now Student Services. In those days, Special Collections was located on the first floor, and the windows opened on the garden in the library, a very nice garden. And there were these wired glass doors with "Special Collections" on them in gold lettering.

And I thought, "I wonder what's in there." So I wandered in, and I met Margaret Chapman, and one thing led to another, and I ended up being a student assistant in Special Collections, which was—at that time, primarily had three divisions. The Florida Collection, which was a comprehensive collection of Floridiana; at that time, all Florida materials were concentrated in Florida Collection, including demographic and statistical data, things like that rather than pure history, as we do now. And the second division was the Rare Books Collection, which, at that time, fit in a room about the size of this one. It was quite compact. And the Florida Historical Society Library was located in Special Collections at that time.

When Special Collections opened in 1962, we were, of course, a brand new library. And at that time, the Florida Historical Society had, for some years, been located at the University of Florida. And they were having a space problem, and because of the depth of their own Floridiana holdings, they really didn't make much use of the Florida Historical Society library. So the society was looking for a new home. And coincidentally, we opened up this nice, new library. So it was a mutually beneficial arrangement.

The society library came to USF and stayed in Special Collections for the next couple of decades. One interesting thing about Special Collections at that time was that it was open stacks. You could just wander in and wander back into the stacks. It used to drive Margaret Chapman, who was our first Special Collections head, crazy. She used to say, "This is the only open-stacks Special Collections department in the country." While I was a student assistant, we did have a bit of a problem relating to that. There was a fellow who was somewhat of a kleptomaniac, and he came in one day, and—nice enough fellow—but he came in one day and made off with a couple of books. And at that time—this is before all the automation and such—at that time, we had no detection strips or anything.

There was a manual checkout at the front door, and we had a staff member sitting at a desk with a little clicker. And every time someone came in, they clicked the clicker. That's how we got our entry statistics. And every time someone left, they had to inspect the briefcases and book bags. Fortunately, back then, people didn't tend to wear backpacks like they were going to climb Kilimanjaro or something. But you had to

manually inspect everything that went out and check and make sure that the books were checked out. The, of course, Special Collections material, being rare material, doesn't have edge stampings and all that stuff.

So he would've made a clean break with it, except he took the book up to the second floor to our head of reference and asked the head of reference what the book would be worth. This was a strange fellow. And it wasn't until after he left that the librarian realized, wait a minute—that had a USF bookplate. So, anyway, to make a long story short, he tried it again and was caught the second time. The UP [university police] searched his dorm room, recovered our books. It turned out that the bookstore knew all about him. They—as a standard procedure, whenever he left the bookstore, they searched him. But they didn't think to pass this on to the library.

Anyway, that was how I got started in Special Collections, and I worked for Margaret Chapman, who was a magnificent lady. She had come to us from the University of Florida, as so many of our early staff did, and had run their floor of the collection. That was one of the main reasons why the Florida Historical Society selected USF as a home for its library. Let's see, I was talking about the lack of technology in the old library. Back then, we were checking out books manually. When you wanted to check out a book, you had to make out a separate card for each book with the information on the book, your name, address, and vital statistics.

You had to do one for each book. So if you were checking out 20 books, you had quite a bit of writing to do before you could make a break for the door. And then we would color-code the slips with Magic Marker along the top edge and had these trays full of cards, and we would go through at the end of the month and pull all the red cards and send out the notices for the ones that hadn't come in. When a book came in, we had to locate the card, match it up with the book, and record that it had been returned. One of the most traumatic experiences for a student assistant or for a librarian in that period was to accidentally knock over a truckload of books that had all the cards in them and have the cards fall out.

That was almost as bad as dropping a card catalog drawer with the rod out. That was the ultimate traumatic experience. So checking books in and out was much more labor-intensive in those days. It was quite a revolution when we got the old keypunch machines, and each book had a punch card and a pocket in the back. And when you checked the book out, you fed the punch card through the machine and it would [imitating sound of machine] like a machine gun. It was not all that fast, but it was quite an improvement on doing the whole thing manually.

In addition to working in Special Collections, I also worked in circulation. So I'd have some hours in circ and some hours in—on Friday nights, I was the student assistant on duty. Originally, the circulation desk was in the front lobby of what is now Student Services. Later on, it was moved to the third floor. And Friday nights used to be very, very quiet, indeed. I was taking fencing at the time as part of my PE requirements. And I'd be up there doing my fencing exercises at the circ desk. Occasionally, I would howl

down the stairwell, nice acoustic effects. Student assistants get up to all sorts of things when there's nobody around.

YG: I want to go back real quick, but I need to shut off the camera for one second. Okay, we're back. I want to go back to 1965, '66. What did the campus and the surrounding areas of the university look like in 1966?

PC: Ah. Well, the center of the campus looked much like it did until President Castor renovated Martin Luther King Plaza. There was a giant parade ground with the buildings grouped around it. And I remember I used to have one class over in the old College of Business Administration at one end of the building—er, campus—and another class down in fine arts. And it was quite a gallop to get from this class to the next class, down the parade ground. And in summer, it was quite warm, quite a warm walk. It probably still is. The trees were a lot smaller. And around the campus, there wasn't a whole lot of anything. There was a motel down near where Bruce B. Downs and Fowler intersect, and where the sports store is, down near University Mall, there was the University Restaurant. And University Restaurant was the only place in the area, really, off-campus, for anyone to have lunch or dinner.

Good food, too. Made a very good veal parmesan and quite a good eggplant parmesan as well. That's the place I discovered Chinese mustard. I got some Chinese mustard with my eggroll one day. I had a Chinese dish. And back then—you know, undergraduates are peculiar. It was a matter of honor to eat everything on the table, you know, all the crackers, everything. And so I picked up this little thing of Chinese mustard and took a dollop of it, and it was like two red-hot icypicks up the sinuses. They made a good, hot Chinese mustard too, there, UR [University Restaurant]. But excellent restaurant, I thought. I always enjoyed stopping there on occasion. At the time I got here, of course, then in the University Center—the Marshall Center, which wasn't the Marshall Center then—they had the cafeteria. And let's see, it was, at that time—who was the concessionaire? Oh, darn. I can't remember the name. You know the local cafeteria?

YG: Morrison's?

PC: Morrison's had the contract then. And they had an excellent deviled crab. It was kind of a little crab-shaped aluminum thing. And of course, the students complained about the food. They hated the stuff. And when they got the next concessionaire, the students complained about the food, hated the stuff. I think that's one of the constants. No matter who is handling your food service, the students are going to hate it and complain about the food. But there wasn't a whole lot around the campus in '66. They hadn't yet really gotten to developing it. Busch Gardens was a popular spot. And at that time, Busch Gardens consisted of just the gardens and the bird show and the brewery tour.

Of course, they don't have the brewery anymore, but that was quite a popular spot. You'd go down there, get the little cups of beer, chug it down, and have a nice lunch. Then, let's see. Used to be, when you came in the side entrance off of what's now Bruce B. Downs, you could go all the way over. And there was a road that ran all the way around the

perimeter of the campus, over to the UC. It was kind of out in the boonies at that time. It ran right through where the Moffitt and all that, the whole medical complex, is. I remember driving through there at night was kind of like driving through Georgia on the interstate at 3:00 in the morning.

Just [makes sound] and nothing but trees and dark. The place is very different now, than it was. At the time I got here, I believe there were only—that was in '66, primarily just the original buildings were up. And I remember when they built the PE building. And it used to be, when you had—I haven't noticed now, but I imagine near construction sites it may still be the same, but I remember when they were doing some work over towards the old business administration building, whenever they did construction, the wind would blow sand all over the place. And, you know, kind of like going up that hill by the College of Education, the sand would be blowing in your face.

YG: What do you remember about being a student here at the University of South Florida? Are there any particular professors that stand out in your mind 30 years later?

PC: Oh, yeah. Definitely. See, I got an English major. But for quite a while, there was a tossup, English or history. And I actually had enough hours in history to meet the requirement for the history major, but when I got up towards the end, I would've had to have taken some of the required history courses that I hadn't taken up to that point. And I had a choice, in my last year, to either be a history major or be an English major with a history minor and have a relatively light schedule, or really bust myself and get a double major. And being somewhat of a lazy person—I was going to say “dead butt,” but there's a camera—I decided to not go for the double major.

Especially, the turning point was when I discovered I wasn't going to get two pieces of paper, a history degree and a—hey. So I ended up an English major instead of a history major. Now I've distracted myself. Oh, professors. I always liked Jim Swanson in the history department. I took Russian history from him, and several other courses. He struck me as being a really good history prof. He didn't seem to have much of an axe to grind. At that time, it seemed like everybody in the department had a determinist theory. It was either, “Oh, economics is everything,” and all this other stuff. And one fellow was a Thomist and thought religion was the key to history.¹ Another thought that—Dr. [Joseph] Della Grotte, he had this erotic theory of history, which wasn't exactly what it sounds like—more feeling and emotion than sex.

But Jim Swanson seemed to be kind of a straightforward, history-as-it-is sort of a person, rather than having one overriding, you know, this is the key to history, economics is everything. I always liked him. He was a real relaxed, mellow fellow. There was a professor, I cannot remember his name, but I almost drowned him one time. We were taking a scuba diving course, and I should try and research him to see what his name was. I think it was an Irish-sounding name. But yeah, I took German history from him, and he was an excellent professor but very demanding. He was into mnemonics, and he

¹ Thomism is a philosophical school based on the theology of Dominican Friar Thomas Aquinas (1225–1274).

believed—you walked into class, and the first thing he did, he would be sitting up there smoking a cigarette.

You could smoke in the classrooms back then. And he'd look at one of the students, and he'd say, "Mr. Smith, how many pages are there in the textbook?" And, of course, nobody in the classroom knew. And he asked all these questions about the textbook. "Does it have a preface?" "Who is the author and where is he from?" And we didn't know any of this stuff. We were a bunch of students. And he believed that if you had these memories, if you knew the physical structure of the thing, you would remember the thing itself.

He also had a peculiar idea of reading a chapter. Now, when I read a chapter, I sit down and read the chapter, and that's it. Well, what you do is, you read the chapter, you get the chapter, you look at the front and the last page, leaf through it to get an idea what the chapter is about. Then you read through the chapter, straight through. Then you prepare a précis of the chapter, and I never was much at précis. I'd have, like, a 10-page chapter, and my précis would be eight pages. I'd cover everything. You know, I'd go through and say, "And then he talks about this, and then he talks about this." But after you've done your précis, you do a chronology of the events covered in the chapter, and you do an outline of the chapter, and you do a glossary of any unfamiliar terms.

You know, talk about _____(??) and what's _____(??). Then, when you went to class—and you had to do this stuff, you see, because when you went to class, he would pick a student at random and have them put their outline on the board and tell what was in the chapter and answer questions from the class. It was a very time-consuming task. At the end of the course, you turned in your notebook. And my notebook was like this. I think I got a good grade in the class because when I dropped my notebook on his desk, it went thud and, "Oh, yeah, that's A work." It actually was very demanding, but it actually worked. When you finished with that chapter, by golly, you knew what was in that chapter.

And about almost drowning him. We were both taking a scuba diving course over in the pool. This was after they built the PE thing and put the pool in. And I had to tow him. You had to tow someone the length of the pool. And he towed me down just fine. And I started towing him back, and of course, I'm just kind of going like this. And he's lying there like that, and he's underwater about half the time. And every so often, he would give a flutter to get his head up and get a breath. And the coach was walking along the side of the pool. And he says, "Dr. So-and-so, don't help him! He's got to do it himself." Like, "Lay there and drown!" That's a fair test.

But eventually—I wish I could remember this guy's name—eventually he fell off a mountain in Colorado. He was on leave and fell off a mountain, killed himself. And we had a memorial service over in the theater for him. Now, one of the most memorable professors that was teaching in the history department back in the '60s, who I never actually had a course from, was Harold Goldstein. And he was a very dynamic professor. And I was in one of Dr. Swanson's classes one day, and we were holding the class in

what's now—oh, I don't know what it is now, but it's the original College of Business Administration, the building down there with the stairs up the side of the building. And the classrooms back on each other. And Dr. Swanson was lecturing.

And through the wall, we kept hearing [makes sound]. Swanson looks at the wall and goes on, and then we hear [makes sound]. And he motions to the class, and we all got up and walked around the building and filed into Dr. Goldstein's classroom, and Dr. Swanson says, "We have heard the noise, and we have come." And I forget what he was lecturing about, but he was a very dynamic lecturer. But he was one of—I think the course was something like "Idea of History," that was a team-taught course that everybody had to take, and it was held in the old business administration auditorium. And he was lecturing. It was his turn to lecture one day. And he told a story.

He was trying to bring across a point of point of view in history and how relative things are. And he read this passage from *Holocaust Kingdom* about a group of concentration camp inmates who were lined up, and the SS said, "Okay, run for that building," and they all ran. And [makes sound of gunfire]. About half of them made it, and blam into the wall. And one of them says to his neighbor, Chaim, "Does blood stink?" And Chaim said, "Blood doesn't stink." And the guy says, "Thank God, I shat." And Goldstein leans out across the lectern and says, "Does your shit stink?" And one of the students—I was told it was a freshman girl, but that could be a base canard—took this personally.

She felt—kind of like the recent thing where the art student in the huge section thought the professor was talking directly to her. Well, this was a similar thing. And there was a big brouhaha about this. Dr. Goldstein was suspended, and we all rallied up on Crescent Hill with signs. This was, you know, the '60s, and the reaction was you get signs and go out and have a demonstration. And we demonstrated around the fountain up on Crescent Hill and "Reinstate Goldstein! Yeah!" And eventually they did reinstate Goldstein. That's the only demonstration I actually took part in during my undergraduate years. I was a very staid person.

They did reinstate Goldstein, but not too long after, he went to another university. I remember one day, he came in wearing this long, tie-dyed robe. This is after his thing. I think, probably, he was thinking about moving on, so he didn't care anymore. He came into the class wearing this long tie-dyed robe with a glass of water and one of those little things you get at carnivals where it's a stick and a little rubber snake on it, and you turn it up and the snake goes [makes sound]. He was walking down the aisle towards the lectern going [laughs]. And, ah, me. Question?

YG: What do you remember about President John Allen?

PC: Oh, a gentleman and a scholar. He was just a wonderful guy, and, of course, Mrs. Allen was also a very strong presence in the old days and just a wonderful lady. Dr. Allen—of course, I was just some student, but I did have occasion to meet him. Being in Special Collections, I probably met the president more often than most students, because

we had events in Special Collections. Of course, he and Mrs. Allen took a very strong interest in the library.

So, obviously, I didn't know the president personally—"Hey, John, how are you doing?" But he was always, you know, very cordial. Just as I said, a gentleman and a scholar. And he had a—he was a very well-intentioned person. He wanted everybody to get along and move along progressively into the future and all. During the Vietnam thing and all, I got the impression that he understood what people were upset about and everything. But he had to keep the balance between the Board of Regents and the university. I think that in the trials and tribulations that he faced, he did a good job at minimizing the disruption of the university, whereas if he had been a more confrontational person, things probably would've been much more traumatic than they were.

God knows they were traumatic enough, like the Johns Committee. Johns Committee was before my time, but anyway, yeah. I thought very highly of Dr. Allen. And you know, a funny story about Dr. Allen—his presidential portrait is the only one that's full-length, life-size. And he was a tall fellow. And after he retired, they brought the painting over to Special Collections. It was, for a while, standing up next to our door. Going back to Special Collections, remember I said it was the only open stacks? Well, eventually they put up a barrier to rule off an area as a reading room.

It was about a six-foot wood and brass mesh barrier. And they leaned Dr. Allen against the barrier next to the door. And I'd be sitting in there, working away, and catch him out of the corner of my eye and think it was a patron. And, oh, it's Dr. Allen again. And it caught me dozens of times before they finally found a permanent place to hang him. Dr. Covington did the painting of John Allen. He was kind of the court painter for USF for many years. And I'll never understand why Dr. Allen doesn't have any feet. It's his full length, but they cut him off right about the ankles. Wonderful, wonderful fellow, really.

YG: You received your BA in '71 in English, and then you started taking classes in library science.

PC: Right. At that time, our library science program was new. It hadn't been—we had started out for training school librarians in the College of Education and then expanded into a full-fledged library science program. And after I graduated, I stayed here as a clerk for a while, worked for a year, and was in Special Collections and was taking courses. At that time, employees got nine credit hours—erase that. I'm not sure how many credit hours, but we got so-many course hours free if we wanted them. So I took a bunch of library science courses. But at that time, our school had not yet been accredited. And the accreditation, when it came, would've been retroactive to a certain point.

But to pursue my complete library degree here, I would be kind of taking a chance as to whether I would be able to be accredited, and one didn't need an accredited degree. So I decided to go to FSU and did and worked in Leon County Public Library while I was getting my library degree, which is a story in and of itself, not relevant to what we're

doing here. And then, after I finished my work at FSU, lo and behold, there was an opening in Special Collections, and I applied and came home again.

And I've been here ever since. And by that time, Margaret Chapman had left to become director of the library at Queens College up in North Carolina, which was her home state. She was born in New Bern. And Mary Lou—no, I was thinking of Mary Lou Harkness—Mary Jane Kuhl, who had been Margaret's assistant, had moved up to the head of Special Collections. And so her position was open. And I was able to come home again. And, as I say, I've been here ever since.

YG: Before we go into Special Collections and talk a little bit more in detail, I want to ask you a couple of questions. Do you remember any protests on campus? Certainly during the '60s and '70s on campus—

PC: Oh, yes, yes. This was not a hotbed of protests, but we had a small but active protest community. I don't remember dates or anything, but you have that through *The Oracle*. The ones that stand out are the times that the students occupied the president's office, which didn't amount to a whole lot, but was still, you know, for USF, that was a pretty—and there was the movement to eat President Allen, which doubtless you'll run across in *The Oracle*. I never did understand exactly what that was about. One that sticks in my mind was that they were going to have a rock concert over on the soccer field. And, "Yeah! Yeah! We're going to have a rock concert, it's going to be an all-night rock concert, yay, yay."

And the administration said, "Well, you can have your rock concert, but you can't stay out there all night. We're not going to have mini-Woodstock here. You can stay out there until"—I forget when it was, but, you know, something like 2:00 or 3:00 or something like that. And some of the students said, Ah! I don't care what you say! We're going to have an all-night rock concert! And when push came to shove, the UP [university police] came over and kind of moved everybody out, and everybody went home. But this was a more businesslike campus. It always has been more businesslike. I mean, a lot of our students are nontraditional students.

A lot of our even traditional-age students are working students, and they're more interested in working towards their degree and completing their degree so they can support their families than in doing the traditional student life. And not having—being mainly a computer campus in those days, well, we still are, to a great degree, a computer campus. Commuter. Computer? We are a computer campus too, but "commuter" was the word I was seeking. We tended to be more stable, even in the '60s, than a lot of the campuses around the country. Although, as I say, you know, we had our protests, we had our demonstrations. At one time, there was a—after Kent State, a number of students wanted to close the campus down, and the administration said, "No, we're not going to do that." So they demonstrated, but we didn't close the campus down. We were not the Berkeley of the South back then.

YG: When you came back, when you returned to USF in '72, was the library still in what today is known as the Student Services building?

PC: Yeah, we were in the old library, in Student Services. And Special Collections was pretty much the same as it had been. And we had a lot more books by then. At the time I got here as a student, the entire circulating collection fit on the third floor. That was it. Just one floor. We had the front lobby—when I first got here, the front lobby was circulation, checkout, and a lounge area around there. And then we had the nice garden next to it. One time, they did a production—the TV station did a production of *The Mikado* in the garden. And that was very interesting. Then, straight ahead, you had the gallery, which was an art gallery maintained by the College of Fine Arts. To the left, you had the reserved reading room, and to the right, you had Special Collections.

Second floor, you had the reference department, the current periodicals, which displayed all the periodicals on slant display shelving, and the technical processing area. In the basement—before we go higher—in the basement you had the media, and the radio station was located down there. And they also had a storage area down there and the technical processing department for binding and such. And they had this large storage area that was full of—at one time, we had these big drums, big pasteboard drums of water in there. Civil defense supplies. There were a number of civil defense supply caches around the campus.

And the old library and some of the other buildings were fallout shelters. They had their little trefoil fallout shelter metal sign outside of the building. And a big pile of kegs of water about that big around, about that tall. At the time I got here, downtown, in the parking garage at Curtis Hixon, the whole front wall was stacked with those things. People were still in kind of the aftermath of the duck-and-cover era, before we all decided, hey, they nuke us, we're all dead anyway—don't worry about it. But then, we were on the second floor. As I said, you had reference, current periodicals, and then the technical processing area with cataloging and acquisitions. Third floor was the stack area. Fourth floor was bound periodicals. And then on the roof we had the faculty lounge and snack bar. And later on, the foundation was located up there as well. And that was the building.

YG: What do you remember about moving from the SVC building to our present location?

PC: Well, enough that I would probably retire if we had to do it again. It was a nameless horror, but it was very well organized, strange to say. The moving of—and by this time, we had expanded the circulating collection to the point where the entire reserve room, that had once been this huge reserve room with study areas and such in it, was full of stacks. We had book stacks everywhere. And we had definitely reached the capacity of the old building. Moving a large library collection is a real challenge, because everything has to be moved in order. You can't just throw it in a box and throw it on trucks and run it over. Because you—what we did, for months before the move, we went through and

had stickers that we put on all the furniture, the shelves, everything, indicating exactly where it went in the new building.

It was all very well-planned. And the rare books collection in Special Collections—by this time, Jay Dobkin, our third head of Special Collections, was in charge. And Jay and I moved the rare books collection ourselves. We took book trucks and brought them down and moved the whole rare books collection into its new home, rather than having the movers move it. But initially, there was talk about having the students do it. The student government said, Hey, let's have the students move the library. And we said, No, I don't think we'll do that.

Because student labor is very useful for many things, but something requiring great planning and dedication and attention to detail is not something you want to give to a bunch of students to do, because they have other interests that take priority, like getting their degree. So Graeber [*sic*: Graebel] moving company was hired to do the actual move, and they hired a lot of students to help, but the supervisory personnel was from Graeber. And we, the librarians and the library administration, worked very closely with Graeber. It was a hands-on move. We were right there, helping with the move, rather than just hiring the moving company and saying, "Hey! Move it!"

What they did was they built a whole fleet of plywood book trucks, large plywood book trucks with slanted shelving and casters on the bottom, highly maneuverable, for the move. And then they took out a window on each floor, and they had an elevator erected in the bushes at the back of the old library in the SVC. And then, inside the building, the windows were about waist-high with a plinth there. They built ramps leading up to the open, gaping hole of the window. And we would run the book trucks up into the elevator, and then down the elevator into a large moving van, which would come over to the new library's loading dock and on into the building.

And for decades after the move, you would find these Graeber labels in the oddest places. As a matter of fact, there's probably still some Graeber labels out there. But the move, from my perspective, went very smoothly. It was well-planned. I'm sure there were problems that didn't impact Special Collections that I don't know about. But it was quite a well-organized move, I thought. I wouldn't want to do it again. It was a lot of work. And I was the first person to be caught by the detection system. I was reading a book, and I hadn't been able to check it out because circulation was down.

The library was—we did close for the move. We were very dedicated to maintaining library services, but we did close for the move. And this was between semesters, of course. We couldn't move the library in the middle of the semester. And I was going out to sit under the trees and have lunch and trotted out the front door, and the thing went [imitates alarm bell] and locked and caught me, because I hadn't realized they'd turned it on yet.

YG: Was the library dedicated once the move was completed?

PC: Yes, actually, being somewhat naïve, I always assumed you'd have dedication before you opened. But actually, it didn't work that way. We actually opened and were fully functional and were doing the job, and before—oh, I think it was at least a month or two before we actually had the formal dedication. Margaret Mead was our guest speaker. She spoke down in the front lobby, and she had her stick. She carried this stick. And I believe we had her sign one of her books for us that's upstairs in Special Collections. And she spoke down in the front lobby, and she stood right about where the new Starbucks is going in, facing out into the lobby. It was a neat thing hearing Margaret Mead speak.

YG: I want to talk a little bit about Jay Dobkin, who was the third director of Special Collections, and some of his innovations.

PC: Jay was a major, major acquisition for the library in terms of Special Collections. Jay had worked at the University of Toronto in their rare books department. He'd been at Arizona State [University]. And our search committee went through the standard thing; we advertised and we got applications. And none of the people that applied really had any special collections experience. We had some people who had very good library credentials, but nobody really had any special collections background. And we were getting towards the end of the process and figured, okay, well, I guess we're going to have to start our interviews, when we got the application from Jay.

And his mother was living over on the East Coast, and he was at this time out in Arizona. And she was getting on in years, and he wanted to be closer to her. And so, at that time, as I said, our rare books collection fit in a room about this size. And our only misgiving about Jay was, gee, he's used to large rare book collections. I hope he's going to be happy with our little box of books. And Mary Lou Harkness, our director at that time, made a very prescient statement. She said, "Well, maybe he'll bring us up to his standards." And he did.

At that time, we had a very good Florida history collection, Floridiana collection, a broad spectrum. And we had a small but interesting rare books collection. In the early days of the university, they acquired a number of things that are now—the treasures that we have that we would never, ever be able to acquire today. Things like the 1754 Mark Catesby *Natural History of Virginia, Florida, Carolina, and the Bahama Islands*. He was kind of like a pre-Audubon Audubon. Two-volume set, large folios, yay thick. Chock full of hand-colored illustrations of birds and plants. They acquired the first edition, the 1591 first edition of Jacques le Moyne's book on the *Brevis narratio eorum quae in Florida*, I think the title is. It's just replete with all of these fantastic copper engravings of the Florida Indians and the French attempt to settle Florida in the 1560s. Just marvelous things they picked out in the early days.

Unfortunately, we did not get illuminated manuscripts. That was one of the things they wanted to buy. We actually had one on approval once, but they decided, well, it's not quite what we wanted. So they sent it back, and we never did get one. But Jay came and thought we had potential. As I say, at that time, we had Floridiana, the rare books, and the

Florida Historical Society library, and the university archives, which was primarily copies of USF publications and the papers of the president.

And he looked us over and decided to look for targets of opportunity for expanding into new areas. And at the time he arrived, sometime before, we had acquired the stock of a bookstore—an antiquarian bookstore that had gone out of business in Boston, I believe. John Jay Bookstore, I think it was called. And most of the books we had digested and put into the circulating collection, but there were a whole raft of 19th-century literary works. Also, there were a couple of hundred early American textbooks—readers and spellers and things like that.

Those we didn't quite know what to do with because you couldn't put them in circulation. They were mostly too fragile and just not the type of books you want to put in a general circulating collection. And I'm kind of proud of the textbook collection, because I squirreled them away. I didn't have anything to do with them, but I just thought they were too neat to part with. And when Jay got here, he looked at the 19th-century materials and said, "You know, we've got the core here for an excellent 19th-century American literature collection."

I said, "You know, I've got these textbooks stashed in my office." And he looked at those and said, "Yeah, that's a good basis for a collection of 19th-century American schoolbooks." At this time, these were areas that were not being collected in much. The 19th-century literary works were still in the stage of, yeah, these are granny's old books in the attic. So we got into 19th-century American literature and early American schoolbooks and, of course, our Floridiana. And, basically, Jay set the direction that we were going to follow for the next decade or so and diversified the collection's focus. Are we being flashed at here?

Tape 1 ends; tape 2 begins.

YG: Okay, we've just changed our tape. And Mr. Camp wanted to talk a bit about something that he recalled regarding his student days here at the University of South Florida.

PC: Yes, I just had a thought. Pop back to student days here. Back in the '60s when I was an undergraduate, there was this film called *The Tenth Victim*. And I think it starred—I think Ursula Andress was in it. And it was about a game that was played, where people would hunt each other. It was a voluntary game, and if you chose to participate, you would be assigned a victim and would have to assassinate them. And if you got 10 victims—and also, you would have to survive the assassin that was assigned to take you out. And if you managed to survive and kill 10 victims, you got this big prize and were a national hero and all.

And we thought this was very amusing. So a bunch of students formed an informal club. It wasn't a student organization, but we played *The Tenth Victim* on campus. And we would hunt each other down, and I had this little gun that shot little silver pellets that I

used, and you never knew when you were going to have somebody leap out of the bushes and stab you with a rubber knife or shoot you with a little pellet gun.

One of my kills—I managed to get access to one of my friends' lunch, and I put a peppermint Lifesaver in the center of his tuna fish salad sandwich to represent a cyanide capsule. He got me with contact poison. He put Vaseline vapor rub on the inside of my car door handle, so that when I grabbed it, I would absorb the poison. And I can imagine trying to play that these days with our heightened security and such. Having students leap out of bushes at people with plastic guns would not be acceptable these days.

YG: Let's talk a little bit about "American Ideal."

PC: Yes. One of the required courses—this is kind of a survival of the Cold War, the Red Scare of the '50s. We were all required to take a course called "The American Idea." And in high school, there was a comparable course called "Americanism vs. Communism" that everybody was required to take. And here on campus, I was fortunate enough to draw Charlie Arnade as my instructor for "The American Idea." And Dr. Arnade is one of the characters of USF, one of the treasures of USF. And he was—I think his father was a German diplomat, and he was raised all over the world.

And one time he told us that—he has this distinctive accent. He speaks five or six languages, but he speaks them all with the wrong accent. He speaks, like, Chinese with a German accent and German with a Chinese accent. But anyway, he was a great instructor for this course because he did not teach it in a dogmatic manner. It was quite a useful course in its way. I remember one time, we were discussing the [Ku Klux] Klan. And one of our students—I think his name was Pavlovich or Pavlov or something like that, an East European name—went to a Klan rally that was held over outside of Lakeland and came back with all this literature, including all this crude propaganda.

And I remember one piece was this mimeographed sheet with a gorilla and a black man on it, showing the points of resemblance between gorillas and African-Americans. And he said they had tried to recruit him. He didn't tell them that he was Jewish. Actually, it turned out to be a useful course. But, as I said, it was a required course. We all had to understand why Americans were good and commies were bad. Quite different from having the Revolutionary Communist Youth Brigade on campus as a student organization, which we have had.

And—oh, you know, when I was a student assistant in the library, we had a dress code. Not just for students but for staff. The women all had to wear skirts, dresses. As a major concession, if you were doing something like heavy work, like shifting books, you could wear a pantsuit. Not jeans or slacks; you had to wear a pantsuit. That leads to another story, the story about Jack the Ripper. There was a fellow in the library, back then, that we called "Jack the Ripper." And in the evenings, female staff would be in the stacks, shelving books, and would climb up on a step stool to do something on the top shelf, and they would have this strange feeling.

And they would look down, and there would be this guy crouched down on the floor, looking up their skirts. And they'd go, Ah! And he would take off. And they never caught Jack the Ripper. One time, they came close. One of our security guys chased him, and he went down one of the fire exits and escaped. But they never caught Jack the Ripper. It was sex crimes for a simpler time. But that was one of our characters.

YG: Going back a bit to Special Collections, and we were talking about some of the unique collections that were being acquired at that time. Can we talk a little bit about the children's series books?

PC: Right. This was another of Jay's—Jay Dobkin's—acquisitions. As I say, Jay was—his tenure was a major watershed in the history of Special Collections at USF. And there was a collector of series books who lived up in Pasco County, Harry K. Hudson. I forget how Jay met Harry, but Harry was the author of the first systematic bibliography of that kind of literature. He had done a previous one, and then in '70—darn, I forget the date. Anyway, in the early '70s, he had come out with his book on hardcover series-type American boys' books, 20th century. And this was a major development in the bibliography of this kind of literature and also was a great boost to scholarly and collector interest in series books.

Because up until this time, there was not much in the way of bibliographic control. The collectors just had to start collecting and pick up the lore as they went along and trade it amongst themselves. Harry's bibliography made information about boys' series books available to anybody who was interested. And so you didn't have to start collecting the *Boy Rum-Runner* series and not know how many there were in the series or when they were published or what a first edition appearance looked like. Harry took care of that. Well, Harry had an extensive collection of boys' series books of his own that he used as the base for his study.

And the long and short of it is that Jay arranged for us to acquire the Hudson collection. This was purchased, not a donation. But it was kind of one of these—Harry wanted it to come here, we wanted it, so Harry cut us a very good deal. So that's how we got into the series book collecting. And we've added to it since and tried to fill in the gaps, and we have one of the best collections of this type of literature in any institution. The University of Minnesota, their children's literature research collection is the most comparable one I can think of.

And when we got the Hudson boys' series, Jay thought, We have the boys' series; we should develop a complementary collection of girls' series books. Because, you know, when you had *The Hardy Boys*, you had *Nancy Drew*. You had the *Radio Boys*, you had the *Radio Girls*. So we set out from ground zero to build a collection of girls' series books and now have quite a good collection of American girls' series books, and also anthropomorphic animal series books. These are books where the animals act like humans. *Uncle Wiggily*, *Billy Whiskers*, you know, all sorts of those series. That's a much smaller body of books but still an interesting collection.

Our series books, our boys' series books, some years back, were selected by the SOLINET/ASERL [Southeastern Library Network/Association of Southeastern Research Libraries] preservation microfilming project for microfilming. And we microfilmed all the pre-1971 series books in our collection, about 5–6,000 books, things like *Bomba, the Jungle Boy* and *Baseball Joe* and the *Frank Merriwell* hardcovers and *The Airship Boys* and *The Aeroplane Boys* and just a whole spectrum of series books from the pre-'71 period. And these were, as I say, filmed on preservation microfilm, and the masters are in some vault somewhere up north in an old salt mine or something. And we have the print masters and the use copy here.

And this was a very useful thing because not only does it ensure that 500 years from now people will be able to read *Bomba, the Jungle Boy* and say, "Boy, they were really weird back then, weren't they?" but we're able to loan the microfilm to interlibrary loan, so people, scholars doing research in American children's literature in the early 20th century, can gain access to these very scarce boys' books. That was one of Jay's accomplishments. We also acquired the personal research collections of Hampton Dunn, noted Florida historian Hampton Dunn, and of Tampa historian Tony Pizzo. And both of those guys were just delightful gentlemen.

Tony was this jovial little guy, always smiling, and everybody loved him. He was Mr. Ybor City. Back in the '50s, he realized that Ybor City, as he knew it, was vanishing, and began collecting materials to document the history of Ybor City. And we're fortunate that he chose us as the custodians for his materials. And Hampton was a newspaper man—it was his avocation for life—and very interested in Florida history, Tampa history and Florida history, and was president of the Florida Historical Society, president and founder of the Tampa Historical Society, county historian, and wrote I forget how many books on aspects of Florida history. And we were fortunate to be given his material as well.

YG: After Jay Dobkin, who was the next head of Special Collections?

PC: Well, we had a considerable gap there. Actually, we had two considerable gaps. It took us a while to find Jay, and I was acting [head] during that period. And then we had a gap of a couple of years before we managed to replace Jay after he retired. And when he retired, by the way, Mary Lou Harkness, our director, renamed our 19th-century American literature collection, which Jay had basically built. And when I say Jay built it, he not only thought of it and oversaw the development of it, but he actually bought a lot of the books. For a number of years, he would make book-hunting expeditions into the New England area and come back loaded down with all sorts of 19th-century children's books and stuff like that.

So he actually bought a bunch of the books. She renamed the 19th-century American literature collection the Jay B. Dobkin Collection of 19th-Century American Literature to permanently commemorate his contribution. And while I'm on the subject here, I was very lucky indeed to be able to work for Margaret Chapman and Mary Jane Kuhl and Jay Dobkin. Margaret got me into the thing. She's the one that steered me into this.

Oh, you know, I mentioned earlier working as a clerk. Well, I flunked the state test for clerk because I didn't know how to take the test. We thought, you know, this is a formality; you go over, you take the standardized state test, and then they'd hire me because they had the opening. I went over and I took the test, and I blew it. I failed the mathematics section because I never was strong on math. But I retook the test, and before I did, one of our staff said, "Look. Here's how you take that test. They don't care which questions you answer, so just go through and look at it. If you don't know the answer right away, just go to the next one. It's just the total number right out of the total number that you answer that counts."

Oh, okay. Because, you know, I went through each one, did each one. So I went back and ached the test. And, you know, I don't know how the test is now, but you could've passed that test and not known how to multiply or divide. You know, just addition and subtraction, because they didn't care whether you did any division or not. It was just the total number. Anyway, that always amazed me. But, as I say, I was really fortunate to have worked for Margaret—particularly Margaret and Jay. Margaret got me started in the thing and got me into Florida history. And Jay basically taught me everything I know about bookmanship. Because at FSU, when I got my library degree, there were no courses in special collections, and I don't know that most library schools, even today, have much in the way of special collections or rare books courses. So, basically, what I know I picked up from Jay and from Margaret. And working with Jay was really, really great.

YG: Where do you see Special Collections and the direction of Special Collections in the next 10 years?

PC: Well, about that. Basically, I think we'll probably focus mainly on deepening and perfecting the collections that we have. I think we'll maintain our focus on Florida history and expand that as much as possible. The Florida history aspect of our collection is an excellent connection with the community. There's a lot of interest in Florida history, and especially local history, in the community. And that's where the bulk of our users come from, is people interested in Florida history, both students and from off campus. And I think it's to our advantage to maintain and expand the 30-odd years of work we've put into developing this strength.

I think, as I say, we'll probably not be adding major areas of specialization, because you can only do so much. And I think we will continue to take advantage of targets of opportunity, given the fact that we never have had a rich budget and can't really expect to have vast quantities of money to purchase things in the future. The shape of Special Collections as it exists is a result of our taking advantage of targets of opportunity. When we got into American lit and the textbooks and the series books, these were areas that were not heavily collected in academic institutions, popular culture sorts of areas. And the costs were inexpensive.

We could get a first edition of an 1856 novel for five bucks, seven bucks. When we got into textbook collecting, the prices were [audio skips]. You could get an 1830 spelling

book for five bucks, maybe 2.50. Series books were even cheaper. Series books—I remember getting lists in where the prices were 2.50, 1.75, for a really good one, five bucks. And we used to joke—Jay and I used to joke that we would start collecting in an area and then about three or four years later, the prices would go through the roof. Consistently, it seemed kind of that way.

But, fortunately, we got to jump in a number of areas and were able to build quite a base before the prices started accelerating. Now, Special Collections is a peculiar thing because, in addition to information—see, the library is information. And when a student is doing research, or a faculty member is doing research, they don't really care what format the information is in. They want the basic information. And books have always been an efficient way of storing and accessing information. However, with the new technology that's been developed for information, there are many areas where information can be stored and accessed more effectively electronically.

And it's the same thing with, like, our Florida history and the information aspect of Special Collections. But Special Collections, unlike, say, the circulating collection of the library, the items have an additional dimension to them. This isn't just the information that's in Catesby's 1754 *Natural History*. This is Catesby's 1754 *Natural History*. It was printed in 1754. It's hand-colored. It's bound in the skin of cows that grazed the fields of 18th-century England. It's the real thing. We have several Babylonian and Sumerian clay tablets in our collection. And there's a lot—there's a different dimension to a student actually being able to see a 5,000-year-old book and seeing a picture of a 5,000-year-old book.

So Special Collections, in addition to being an information-providing medium, is also sort of a museum, a bibliographic museum. And our items, many of our items—some of our items don't, some of our items are just information, hard-to-come-by information—but many of our items, particularly the rare books, have an artifactual dimension as well as an informational dimension. And so I foresee the library becoming more and more and more reliant on technology to provide information more conveniently, more digestibly, broader bases of information than any one institution can provide.

And fortunately, Sam Fustukjian, the director that unfortunately died in office—Sam was a man of great vision. Sam was also a wheeler dealer, first-rate, and was very adept at making bricks without straw. He managed to move us into the computer age, information technology, without major increases in funding, and this got him considerable flak because, of course, the staff have had to pick up the load. There was a time when our—like, for instance, our cataloging department was short all these positions and was having a heck of a time keeping up with the cataloging because Sam basically had used that money—instead of filling those positions, he used that money to enable him to get technology and new positions for technology and so forth. And so he took a lot of flak for, basically, taking it out of the hide, you know, the flesh of the staff.

But he was making bricks without straw. I'm sure you get my point. But anyway, Sam played a major role in moving us to where we are today with information technology, and

I can see this continuing to advance. There have been predictions that, oh, well, we won't have libraries at all. And I think there will be libraries, but they'll be different. I think that the librarian's role may change from—traditionally, we've kept books. We've kept the physical book. We've acquired them, we've herded them and marked them and branded them and called them by name.

And when people were after information, we told them how to find the information. "Okay, you need this book. You need to look in this source." That's the role of the reference librarian, to get you to the information you need. Well, there's a possibility with the new technology that instead of getting you to the book, we'll actually give you the information. Basically, the librarian may end up being more like a surgical nurse, but the scholar is the surgeon. And when the scholar says, "Scalpel" [makes sound]. Instead of handing them a toolbox and saying, "The tool you want is in this box," I can see the role of the librarian becoming more of a direct—you know, the scholar tells you what information he wants, and you give him that information. You don't give him something that has that information in it.

Now, with Special Collections—theoretically, sometimes I think Special Collections may be the only part of the library that is left someday. Everything else will be virtual, but there's still a need for the actual thing, the original artifact, the actual manuscript. You want to see Governor—we have the papers of Governor LeRoy Collins of Florida. You want to see what Collins had to say about something. We may digitize it all eventually, and we have this active digitization program. We may digitize our manuscript collections, but that doesn't mean you can get rid of the original document.

An electronic document is mutable. If I want to take a picture and tweak it and show LeRoy Collins shaking hands with Fidel Castro, I can do it. I can show him shaking hands with Adolf Hitler, but the original picture is something else. That's much more difficult to alter. And just the wonder of the whole thing, of being able to hold, in your hand, a 5,000-year-old tablet. And one of our tablets even has the fingerprint of the scribe that wrote it in the side. It looks just like a fingerprint, like my fingerprint. It makes the connections across the centuries. So I think there will always be a role for Special Collections, however much the technology of information changes.

But, you know, some of the things in Special Collections are basically—like, for instance, city directories. We have a very good run of all the old Tampa city directories. But if you want to find a cigar maker named José Garcia, and track him through the city directories from year to year to year to year, you have to take each one of these massive books and page through it and find José Garcia and note the information, then go to the next one and find José Garcia, and if he's not there, where could he be? And then hunt for him, and, ah, there he is.

If somebody rolled up in front of the library in a Rolls Royce and said, "Hey, I've got this Tampa city directory database. Want it? But you'll have to give up your originals," I'd be sorely tempted because the difference between spending an hour tracking José Garcia the cigar maker and tapping it into a database and having [makes sound] the entire thing pop

up, hey. And old city directories have less of the “gee whiz” than the Babylonian cuneiform tablets. But anyway, that’s the future of the library.

YG: Two final questions. In your 30-plus years with the University of South Florida, what are you most proud of?

PC: Oh. I’d say that’s a hard one. I mean, I’m very proud of the Hudson collection Jay and I worked on. I’m very proud that we have some really top-notch rare books, that we’ve built a good collection there. I’m very proud of our local history and Florida history holdings. What I’m proud [of] personally, as opposed to the department, well, that’s also hard to say. I would guess that my greatest contribution to the world at large would be in getting the Hudson boys’ series books preserved forever. I was the project person on that. And that will be there—I mean, even if a hurricane comes and blows the building away, that microfilm is still going to be there.

But, you know, this is a pretty impressive place, really. I haven’t been at a lot of other places, so what do I know? But this is a pretty impressive place when you walk across campus. And Betty Castor really made a permanent mark on this place, because when you walk across campus to the Marshall Center, and you look down that vine-shaded walkway and past the bust of Martin Luther King and past the bridge of the starship *Enterprise*—I always think the “I Have a Dream” speech thing looks like the bridge of a starship. And when you walk around campus, and you’re over here looking at the solar rotary public art sculpture, and you see this campus, this is a pretty neat place in its way.

And when you consider how—and when you look at the library and what you can do in the library these days, it makes me wonder how we managed to survive. When we were back in the old library, and we had our Florida collection, and we didn’t have the Tony Pizzo collection, we didn’t have the Hampton-Dunn materials, we didn’t have all the Florida history we’ve acquired since the 1960s, it makes you wonder how we ever answered any questions. Because the resources are so much bigger now. We have so many more capabilities than we used to have.

And when you consider that most of this was accomplished on very little—well, I mean, from an individual point of view, it’s a fortune. They give us a million dollars a year. But as libraries go, as research libraries go, we have never been generously funded. There was only one time that I recall that we were generously funded, and that was back in the ’70s. I want to say—I don’t know if it was ’73. Seventy-three may have been the budget crunch when we didn’t have anything. But, anyway, back in the ’70s, there was a study that indicated that all of the books in all of—we had nine state universities back then. All the books in all the state university libraries in Florida put together were less than the University of Indiana’s library.

That one institution had more books, and this is including all the duplicates, all the ratty old novels that nobody ever reads. Everything in Florida, put it all together, and the University of Indiana still had more than we did. And this was kind of shocking, so the legislature established a five-year program to give us extra funds each year for that five

years to beef up and try and catch up with where we should have been. And the first year was amazing. We had more money than we knew what to do with.

As a matter of fact, Mary Lou Harkness, our director, late in the year, they offered—they said, Hey, could you use some more money? And she said no because we couldn't spend the money we had. Of course, this appalled Jay. The difference in point of view of a Special Collections librarian and a mainstream librarian—Jay was appalled. "You never refuse money," he said. "I could take any amount of money they could give me and spend it well with a few phone calls." And, you know, in Special Collections, you can. You call and you buy the first edition of one of the landmark publications in world history or world literature.

And bam, you spent a big chunk of money. But that year, we had more money than we could spend, literally. The next year, same thing, more money than we could spend. Just, you know, rolling in it. Acquiring stuff right and left. The third year, we had the special money, but they took away our regular budget. And that was the end of that. And that's the only time I can remember where we have ever really had major support from the legislature.

YG: Final question, and this is something that I've asked all of my interviewees. If you could leave a statement on camera, either to former faculty and students that you've worked with over the past 30 years, or leave a statement to future faculty and students, what would you want to tell them about the University of South Florida?

PC: Oh, well, gee. That's a toughie. Well, there is one thing, and you could say this about any institution, but this is the institution we've got, our institution. And that is that it'll be here long after we're not. And what you can do to make it, to perfect it, to make it better, to expand it, to move it on, is a permanent contribution. It hasn't got your name on it, unless you're, you know, Phyllis Marshall. It hasn't got your name on it, but it's something you've given. And it'll have impact forever, for as long as the university lasts, more so than writing your name in one of the concrete sidewalks out here, which I also did as a student. Actually, I wrote it in Norse runes. I was in my Viking period at the time.

But this place has had a lot of outstanding people contribute to it over the years. I mean, Charlie Arnade, really memorable characters—Jack Moore, Charlie Arnade, Margaret Fisher, John Allen, people that it was really a really an honor to know. And every one of them has put something into it, and what they've put into it is still here because it's part of what's made the university what it is at present. And that's something. I mean, you know, you do make a difference. Plus, for the teaching faculty—well, actually, for librarians too—the students that you've met, and the students that you've talked to.

I mean, we've had student assistants from, like, China, who were very interesting people. And they may have thought we were interesting too and taken something, you know. You've impacted their lives; you've modified it. Something a professor, particularly—some idea you stuck out that the students thought, "Yeah, gee. Wow." And that went to

make up part of what he is. It's all interrelated. And what you do here goes on. You don't, but it does. And, you know, when you look at it, it's not bad. And I think that John Allen would be pleased to look out there and see this huge thing. I mean, heck, there's more people on this campus than there were in Florida at the time Ponce de Leon arrived. It's quite a thing, really.

YG: Paul, I want to thank you very much.

PC: Well, hey, it's been a pleasure. You know, I didn't even mention Knocky Parker.

YG: We have a couple of minutes. Let's talk about Knocky Parker real quick.

PC: Oh, Knocky Parker. Knocky Parker was in the college of English, and he was a character, let me tell you what. He taught English courses, and he developed a course, "Classic of the Sound Film" and "Classic of the Silent Film." He was a nationally known jazz pianist. And for the "Classics of the Silent Film," he would play the piano during the thing. He would also play the piano in his English classes at the slightest provocation. He wasn't all that great an English teacher, but, boy, he was great with music and with the movies. Those were great courses.

And, I remember, those were the courses I enjoyed probably the most of any, because, you know, you'd watch all these films, and then you'd discuss them. And I used to sit in the fine arts auditorium. And I'd get a drink and a snack and a blueberry Muriel cigar and sit in the back of the room. Talk about luxury in classroom—sit in the back of the classroom, smoking my blueberry cigars and drinking my Coke and watching great movies. He was a character. I remember I wrote for—I had the first American literature course from Knocky Parker. And I wrote this essay on Jonathan Edwards, and it was for our final. And I wrote it on a roll of toilet paper because I didn't like Jonathan Edwards and the Puritans and all.

And he gave me an A on that. He thought that was very innovative. It was a paper. But he was a character, probably one of the most memorable characters that I had as an undergraduate. But, you know, there's people like that that have an impact. And, boy, that was the ultimate—talk about luxury. Our library Christmas party and various other library parties, we had this party in Special Collections in the old library one time that was—you talk about a library party.

We had—one of our Lebanese—we had a librarian, John Bazuzi, who was from Lebanon. His mother made us stuffed grape leaves. We had Scotch eggs and all this other great food. We had a Hungarian violinist performing while we ate. It was really spiffy. But, you know, there's a lot of other things, but they're just, kind of, things not really critical to the history of the university, now that I think about it. Anyway, that's Knocky Parker.

YG: Mr. Camp, thank you very much.

PC: Certainly, certainly.

End of interview.