

Thomas Hollowak Interview

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SPEAKERS

Interviewer: Aiden Faust

Interviewee: Thomas Hollowak

Aiden Faust

Okay, this is Aiden Faust, it's June 1, 2021 at noon. I'm with Thomas Hollowak, via the online Zoom platform. And we're going to begin our oral history interview for *UB Stories*. The purpose of *UB Stories: The 100th anniversary oral history project*, is to celebrate the University's centennial by preserving the memory of those influenced by the University of Baltimore over the years. We will be creating a digital archive and exhibit and making these recordings available online through the Internet Archive. So, thank you for joining me today, Tom.

Thomas Hollowak

Happy to be here.

Aiden Faust

The basic format that we're going to use is I'll ask you a few questions about yourself as well as your experience at the University. And we'll have between 60 and 90 minutes to have a conversation about both of those things. So, getting started, when and where were you born? And where did you grow up?

Thomas Hollowak

I was born in the old Lutheran Hospital here in Baltimore on February 4th, 1954. I have a twin brother, Stanley, who was born 20 minutes after me. So, he's my baby brother.

Aiden Faust

And you also grew up in Baltimore then?

Thomas Hollowak

Yes. I've lived my whole life here in Baltimore. We originally were over in South--my geography is bad--but I think it's Southwest Baltimore. I lived off of Wilkins Avenue and a little street called Ashton Street. My mother's family was over towards Hollins Market. Her great grandfather was in Hollins Market and so forth, and they lived on Hollins Street, below the market. My father's family is Polish and he grew up on a farm in Brahmaville, New Kent County, Virginia. It's the Tidewater area.

Aiden Faust

I know that ancestry has played a large part of your career. Is there more that you would like to tell us about your family and their ancestry here?

Thomas Hollowak

Well, my mother's family goes back to colonial Pennsylvania. They were actually Mennonites on her mother's side of the family. The names were Webbert and Brindle. So, they were German families that came to Baltimore. And her father's side is Irish, Murphys and Malones. And they were from Tallanstown in County Louth. And they came to Baltimore just after the Civil War. I actually got interested in my ancestry because I was interested in the Civil War, and I knew since my mother's family was here, we probably had someone who fought in it. And sure enough, I discovered that I had a great-great grandfather who fought in the Civil War. He enlisted, he wasn't didn't have a successful [military] career, I think he was captured and wounded, he got a pension. This was Charles Snoops who was in the [Hollins] Market living there. On my father's side, I was always interested in World War One. My father's uncle [Witold Holochwost] was killed in October of 1918. He was actually never a citizen, and he's buried in France.

That sort of led me to... Since Irish and German histories are pretty well recorded, the Polish history isn't. When I was a student at UMBC, Gary Brown was our [professor for the] History of Maryland class, and the assignment was a 10-page paper on your neighborhood. I wasn't particularly interested in writing about my neighborhood. I wanted to write about my father's family because my grandparents I knew were early settlers in Virginia and so forth. They had come from New Jersey (New York and New Jersey) and gone down into Virginia. I was always intrigued "Why?" about this. Doctor Brown sort of talked me out of doing it and said, you know, there's not a lot written about the Polish community in Baltimore and if you're going to do a thing on Virginia, you're going to have to go down to the state archives in Richmond, which is like a four-and-a-half-hour drive. And he said for a 10-page paper it isn't worth it. Why don't you write about the Polish community in Baltimore? And so that sort of got me started, and how I wound up writing and researching about Baltimore, Baltimore's Polish community.

Aiden Faust

That was as an undergraduate, then? At UMBC?

Thomas Hollowak

Yeah, yeah. And then I got my master's degree from [the University of Maryland] College Park. And I did my master's thesis on the Polish independent Catholic Church in Baltimore that still exists. I got intrigued because I discovered that the St. Stanislaus Society, which founded the first Polish Catholic Church at St. Stanislaus, a group of those members broke away and formed Holy Rosary, and then a group from that broke off and formed Holy Cross Polish National Catholic Church. So you had one organization that basically founded both Polish National and Polish Roman Catholic Churches in Baltimore. So that intrigued me.

It was as an undergraduate... I had always worked in libraries ever since elementary school, so I always thought I was going to become a librarian. I was very fortunate in my career. I started in January

of 1973 as a page at the Enoch Pratt, the main branch of the library. And then about six months later, I got a position as--I forget then what it was called, maybe library aid or something--in the Business, Science, and Technology [department] or BST, as we called it there. I was there about a year or so, a couple years, when an opening came up at the Peabody Library, which was then part of the Enoch Pratt Library. It was their kind of special collections department. So I interviewed for the position, and what sort of gave me a bonus or an edge with other people who interviewed was I had recently published through a genealogical publishing company an index to the marriages and deaths in the *Baltimore Sun*. And so one of the reasons I got hired is that they were getting lots of mail requests for genealogy because the Peabody had this extensive collection of British church records that had been published in the 19th century and so forth. And so, it was kind of becoming a center for genealogists. And there was a backlog of correspondence. So I got hired as departmental assistance and so forth.

I started there in March of 1978. And I have to laugh because I almost quit after the first day because I found that it was going to be like a secretarial position. And although I could type, I couldn't type that well! And so the next day I came in and I talked to the director, Lynn Hart. I said, "Mrs. Hart, I don't know if this job's for me, maybe I should go back to BST and so forth." And she said, "Why?" And I said, "Well, I just don't know if I'm cut out for it." And she said, "You know, you need to try first." She said, "The worst could happen, you fall flat on your face, and you realize you can't do the job. Then," she said, "we'll get you back into Pratt. But if you don't try, you won't succeed."

And so Lynn wound up becoming my mentor. She encouraged me to actually go back and get my bachelor's degree. She said I probably knew as much as many of the librarians she had worked with over the years, but without a piece of paper, I wasn't going anywhere. So that's why I went on. And I've always been interested in history, so I went to UMBC.

And then it was in my senior year there that I did an internship at the Archdiocesan Archives. And it was while there I was doing research, because I was going to do my senior paper on the Polish community, to expand what I did for Gary Brown's class. This was the fall semester of 1983, and I was to graduate in June of 1984. So in December, just before finishing up, Sister said to me, "I need you to find out if you can do another internship here." And I said, "Well, Sister, I've done one. I don't know if they'll let me do another." She said, "Well, speak to your advisor and I very much want you to come back in the spring semester." And I said, "Why?" And she said, "Because you're going to be an archivist." I kind of laughed and said, "Why do you say that?" And she said, "I have many students come in here, and you're the first one that literally went through that card catalog and read every card to make sure you didn't miss something." And she said, "That's a sign of a good archivist, that they're also a good researcher." And so, I said, "Well, I'm going to be a librarian." She said, "No, you're going to be an archivist, and that's that!"

And so it turned out that it was more than an internship, because I had also gotten a scholarship to do the summer study at the Jagiellonian University in Poland that summer through the Kosciuszko Foundation. And so at the end of the course, Sister gave me a check for \$500 she had put in for the budget. And she said, "This isn't an internship, it's a practicum. So when you come back, I want you to become an archivist, to go on and get your masters and so forth." And that's how I wound up enrolling in the HiLS [History and Library Science dual degree] program at College Park, but I dropped the library

part of it and just stayed with the history. I got my master's there.

I had gotten the position at the Baltimore City Archives, and the director of that, Bill LeFurgy, hired me because he wanted to go and work for the National Archives and Records Management [Agency]. And so he hired me with the idea that I would succeed him. And so eventually that's what happened.

Aiden Faust

And, that position at the time was City Archivist and Records Manager for Baltimore?

Thomas Hollowak

Yes, yeah. Yeah. I was there from... I want to say 1985 to 1989 at the City Archives. And the irony was that we fell under Legislative Reference, and the head of the Department of Legislative Reference was a fellow named Buzz Murphy. And Buzz was very political, and I had warned my staff. This was when the election was between Du Burns and Kurt Schmoke. And I had sort of said to my staff, we need to stay out of it, we don't get in there. Buzz Murphy was backing Clarence "Du" Burns, and Buzz had a bar that was kind of an open secret. He was a silent partner, but everybody knew. And he had Du Burns signs in there and everything. And so, after the election, our budget at the City Archives got cut by \$40,000. And that \$40,000 was my salary! So, I left.

Luckily, I had known Gerry Yeager, who was the head of the archives at Langsdale Library [at the University of Baltimore]. I had participated in a Centennial for Samuel Ready that Gerry had gotten a grant to produce. And, you know, the archives has the Samuel Ready papers. And so I was involved with that, and I knew a lot of the people in the local history community. And Gerry had said, "It's not going to happen right away, but the secretary here is retiring, and I'm going to reclassify the position. So, I'm going to have to bring you... You won't be brought in as an archivist." But she said, "Once you get in the door, then we can redo things."

So, I, that's how I wound up coming there in September of 1990. And I was there for about six months when there was an economic downturn and they literally shut down the Special Collections department. We were put under the Reference Department, and everybody lost their... Gerry and Bob Poole were transferred out to the Law Library. And so basically it was me [left] to run the archives.

Aiden Faust

Six months on the job and...

Thomas Hollowak

[Laughing] It was kind of funny, because I had known through working at Peabody, I knew the librarian who had actually--when Ted Durr's project was ending and losing its funding and he was off marketing records management software--the librarian brought in the collections over to the library. That's how the archives got there.

Aiden Faust

Adele Neuberger? Is that who that was?

Thomas Hollowak

No, Adele came with it. But the librarian... [John B. Nicholson] Oh, I can't remember his name. It'll come to me. He actually saw the value of this archives and saw the importance of it. And until Lucy Holman came, none of the librarians or library directors ever understood what a unique piece they had in the archives.

Aiden Faust

Oh, yeah. So here. Back up for me a minute so that we have this. 1990, you come into Special Collections at the Langsdale Library at the University. And you know, there's a reorganization, things are shutting down, and now you're on your own. You're learning the history of this Special Collections department that you've now sort of inherited?

Thomas Hollowak

Right.

Aiden Faust

Will you share more with us about that? Because you know more than anybody else at this point.

Thomas Hollowak

Well, the thing of it is, I mean, I guess it was kind of odd, because for me being there, when I looked at these collections, and to be honest with you, I knew there were a lot, but I never really knew how extensive they were. It wasn't until years later [that I knew the full extent] and I was shocked. I used to always say there's over 70 collections here. And most of it was post World War II Baltimore. My research interests are 19th century Polish immigrants' history! So, it's like, you know, if I had chosen, I wouldn't have picked this place to wind up in! [Laughing]

I did have opportunities at the National Archives, but.. You know, I had friends work there, and it was like, you are assigned one collection, and you might be years doing one collection, one there. And so that wasn't for me.

So in having this thing [the former BRISC archives at the University of Baltimore's Langsdale Library], the only thing we really had was... What Ted Durr had done and understood was the way the Internet works now. All these collections are interrelated. And so if somebody is going to do research on Baltimore and everything, they're not going to look at just one collection, they're going to have to look at all of this. So there needs to be a way that you could cross do that. And so what he came up with was this *Urban Thesaurus*. And Adele Neuberger and her team, and Gerry Yeager had come into the collection, because she was one of the people there. And they were doing things like the Baltimore Neighborhood Heritage Project. And so it was really innovative and when you think of it today, what a far-reaching thing that he understood how to do this.

So they developed this thing [subject-based indexing terms from the *Urban Thesaurus* applied to the archival collections] and they put it all into a computer. The problem was, at one point, the University transferred over its computer system and NONE of this stuff transferred! But luckily there were

printouts, and you can still go in the archives, and in some of those collections that haven't been processed, you will see stapled to the front of them these [BRISC subject indexing cards]. Unfortunately, most of them are like the third copy. So, it was part of the *Urban Thesaurus* how they went in there [to establish intellectual control of the collections]. And Ted's thing was you really didn't need the process, you just basically go in there and do a content analysis and create this and then assign it part of this *Urban Thesaurus* thing. I did have collection file folder listings and things like that.

I was basically told--it was kind of funny. I was called into [former Langsdale Library director] Bill Neuman's office. You know, here I'm on the jobs, six months, and, you know, before me, Gerry had come up. Bob Poole went in, you know, they all went up to meet the director. And they came down and nobody was saying anything. And then it's like, you know, I get a call. And Wanda Breitenbach was the assistant director and so forth. And so Wanda was there, and I said, "Wanda, what's going on?" And she said, "I can't say anything. Bill Neuman wants to talk to you." The funny thing had been, you know, I'd worked in libraries. And so when I started at Pratt Library, here I was just a page. I was taken on my first day to meet the library director. When I went to City Archives, I'm just a regular staff archivist, and I'm taken over and met [the director of Legislative Reference]. When I came to Langsdale, I never met the library director!

I saw this fellow sitting up where the Steamship [Historical Library] was, you know the back of [that floor] was the rare book collection. And I saw this fellow in there sitting on the floor in khaki pants and plaid flannel shirt. And I remember going back and saying, "Gerry, I think there's some construction worker or some guy sitting up in the rare books." She laughed and said, "No, that's the director." So here I am, the first time I've ever actually formally been introduced to the library director. And I'm told, "We're closing down the department, we're transferring out the staff. You're going to just be here just to kind of maintain the collection. You'll be guaranteed a job afterward, but basically we're going to give all these collections to College Park. So, you're just here to maintain this until we can effectively do that."

And I'm sitting there thinking, this guy's full of it! He doesn't understand! Even though I'd only been there a short time, I knew that Dr. [Mebane] Turner had brought in a number of these collections and provided endowments, and that the endowments read that if you give away the collection, you've got to give away the money with it. And I thought, there's no way the president of the University is going to allow you to give away \$30,000 and \$40,000 collections! And I'm thinking, you've got this asset here that you don't even understand! All they did [in the library] was say it took up space. So I sort of left that thinking, well, I think I know a little bit more than you do, and I'm just going to keep my mouth shut. And this collection, as long as I'm here, it's not going anywhere, because I'm going to fight it.

So what I did was I was put under the Reference Department. It was kind of hilarious, because I was put under a librarian, and I won't mention [her name]--she's a very nice person, well, meaning, but she didn't know why she was over [me and the Special Collections materials]. So after a few days, I just decided, you know what? I'm not doing anything until they come and tell me what I'm supposed to be doing. So, she comes in, and she says, "What are you doing?" I said, "I'm waiting for you to tell me what I'm supposed to be doing here. You're now my supervisor." She says, "Well, I don't know anything about it." And I said, "All right. Well, I'll go talk to the [manager of the Reference department]. And that was Steve LaBash. [Laughing] So, that was one of my many encounters with Steve. And I went in and I

said, "Steve, Mary doesn't know what to do, and can't do anything. What do you want me to do?" [And Steve says,] "Well, I don't have a clue! Just do whatever you want!"

So, what I did was I decided to print out the collection lists, you know, the list of all the different collections and everything. And I made enough copies for each of the history faculty, and I went over to where the history department was, and I stuck them in all of their mailboxes with a little note saying, "We've got these great collections; let's get together and talk about how your students can be doing research over here in the archives." And so I would do this semester in and semester out. I got a couple of them, you know, the professors who would come because they had been involved. Randy Beirne, and Tom [Jackin] and so forth. And so they knew about the collection stuff there. They weren't really teaching anything that could use it. But they did tell their students and so we always had some students popping in.

And then one day this young woman comes in and she says, introduces herself and says, "I'm Jessica Efenbein. I'm a PhD candidate, and I'm working on my dissertation on the YMCA, and you have the records here." And I said, "Yeah, I knew that." And I said, "The problem is, Jessica, those collections haven't been processed." And she said, "Well, I don't mind going through the boxes, if you'll let me." And, you know, you just didn't do that in the archival world. If a collection wasn't processed, you didn't want researchers in. But I thought, at the rate we're going here, we've got all this stuff here, and there's only me, you know, the Lone Arrange--the inside joke in the archival world. And I thought, you know what? We've got file folders here and everything else. We'll do that.

So she comes in, and she says, "Can I bring my computer?" And I said, "You know what, hold on, I'm going to go and talk to Steve." So, I went in, I said, "Steve, I have a scholar and I want to establish a scholar in residence. Jessica Efenbein is working on her PhD. She needs this collection and so forth. So, tell Bill Newman he can't get rid of the YMCA collection for now, because we've got somebody using it, and she's going to bring in her computer. I'm going to set her up and everything else."

And so that began! Oh, it started on a great collaboration with Jessica. We became great friends, and not just colleagues, but family friends, as well. I went to her children's Bar Mitzvah and Bat Mitzvah, Bris, Passover, and everything else. And so it was the start. And then, you know Jessica! Luckily after she got her PhD, she got a book contract. I did the index for her book on the YMCA. And then she started as an adjunct faculty [in the history department at the University of Baltimore].

And so while she was there [working with the] collection, we were down on the second floor, and all the collections were in the back. She wandered through and just was looking at the things there. And she said, "You know, I bet half of these organizations don't even have a clue that their records are here." So, we organized what we called a reunion, and we contacted like CPHA and all these organizations that still existed. And we invited their members to come down, have a look, and we told them about the thing there. And one of the things we said to them is, "You have basically your records have been stored here for free for 25 years. If you had gone on to a record center, what would it cost you? You should think about maybe helping us, because we need money for boxes and folders and so forth. How about giving a contribution to [the archives]?"

So we were able to get them to give an annual contribution. And it depended on the size of the collection. And we also encouraged, if they wanted, we would do a training program for their volunteers to come on in there and help process. So, we actually wound up doing that. And that led to us getting the collection about the Baltimore school social workers program, because the donor was one of the volunteers, when that program [was active].

And I mean, it was funny. When I would go to the archivists' groups like MARAC for support, it was like, "You're letting people in and your collections are unprocessed?! You're asking for money?!" And, you know, all these things that are now common [but at the time were unorthodox in the profession]. But it was kind of funny. I guess I've never lived by the rules!

The other thing that always intrigued me was that the library directors never quite got that Dr. Turner was very pro libraries. And when he established these endowments--at least for the ancestry type things, the Colonial Warriors, War of 1812, and those types of organizations--he used the money, the interest off of the money for the endowments that he established to buy books in the library. And so, this was the thing. I mean, he wasn't thinking about buying folders and all this type of thing. They were to buy books and stuff. The problem was that, first of all, the University [didn't have] strengths in those particular areas, colonial history and so forth. And so the students weren't really going to use those books. And it became, I think, a problem for the librarians to come up with being able to spend all that kind of money and everything else. I eventually got him to kind of say, let's do it for what we needed. And we need folders, and we need boxes, and we need things like that. So, we really in a way, and I think this kind of helped out the situation there. We [Special Collections] were self-sustaining. I mean, we weren't tapping into library money. They could buy books and all kinds of other things, they were able to do that.

I was able to, you know, through the connections with the history department, to get interns and students and so forth. And so, we were able to do that, for my great benefit was that a lot of the history department would grab some of the best students. But the publication design [program], we were getting a lot of their students who wanted to do internships. So they were actually teaching me how to do layout and do all kinds of other things, which I've been able to use, because I started a little side business, Historyk Press, to publish genealogical and historical works. And so they were able to allow me to learn how to design a book and do layout and do all kinds of great things. And we published in-house newsletters and things like that, to get the word out about our collections.

Aiden Faust

This story that you've been able to weave together, sort of like your role evolving in the library, Jessica Effenbein coming into the history faculty, bringing in history students, all of this relationship with the library, that's a rich history--some of which, you know, I've heard pieces of before from you, but to share here in a way that's very cohesive is incredibly powerful. What's happening during the same period of time? I mean, you've talked about Dr. Turner is the University president. What's happening within the larger University during the 1990s? You know, your role? The library? Can you paint a broader picture of what's happening at UB?

Thomas Hollowak

Yeah. Well, it's a time of physical plant expansions. So you've got new buildings coming up. There's been an effort to build a student center on campus. And the University had purchased a used car building. I mean, that whole area Mount Vernon up there, when the automobile first comes on, for some reason, there were a lot of automobile showrooms. And so the main academic building was known as The Garage. And this was an early kind of thing where you brought your car to be serviced, but it also had recreational things. There was a roller rink and I think bowling alleys and things like that. And so, the University, you know, originally starts out down in Mount Vernon Place, and then it outgrows that area. And so it moves up to Howard Street and the building there. And then it outgrew that. And so then they move up to Charles Street. And they buy the Baltimore Athletic Club. And that was the main administrative building. That's what that was. And then next to it was The Garage. And they take that over.

And I mean, Dr. Turner, when he comes in there, he's very much [into] kind of physical plant thing. And so he expands and improves the neighborhood. You've got that area that at one time where a lot of the Business School and Student Center and all that [is now], where basically there was prostitution, flop houses, and things. It was kind of a seedy part of Charles Street. And so Dr. Turner comes in there and starts buying up these properties and then starts building a campaign and improves the physical plant.

It's funny, I can't remember the name of this thing now. There were a lot of people who wanted to preserve this [building], it was kind of a fake Tudor looking building, it was an auto showroom and so forth.

Aiden Faust

Is it the Odorite building?

Thomas Hollowak

Yeah, Odorite. Thank you, I couldn't think. But it originally started out as a car showroom, and then it became Odorite. And so, Dr. Turner had bought that. And there were a lot of preservationists who wanted to keep it and so forth. Their argument was that it was an early piece of Baltimore automotive history. But, you know, we really had The Garage, which was far more [significant] than that was.

I actually at one point approached Dr. Turner, and I remember we're standing on a corner, and I was saying, "That would make an excellent archives." And so he kind of stood there, and he looked, and he says, "Well, Tommy, I think you're right, but the problem would be to renovate it, it would probably cost more than the salary of an archivist." So, in other words, if you want the building, you have to go, because we can't do both! [Laughing] Of course, I don't think he paid any attention to it, but it was his nice way of doing that.

And so eventually, you know, there were a lot of protests, and they tore down the Odorite, and then they built the Student Center. And I remember saying to one of the preservationists, so first of all, we preserve the really oldest thing connected to the early auto industry in Maryland. And that second, this was just a fake Tudor building, and I guarantee you in five years, nobody will even remember what the other thing looked like, and it'll be forgotten.

There was also a move to then, especially in the Library (and not just here, but in the whole University of Maryland System) was to get librarians as faculty. There was also the movement of information literacy. And several librarians were really [into that]. That was their big goal, to get information literacy in the classroom. So that's developing. I am trying to think... Also at that point, too, Dr. Turner was buying up property to start... We weren't going to have dorms obviously, but apartment buildings where students could be residing and so forth. So that's being placed. So you've got a lot of physical expansion of [the campus] there.

Jessica and I pioneered two history programs. I was starting to attract a lot of scholars to the collection. You know, the last time there had been a Baltimore history conference had been done with Randy Beirne back in the 1970s. And so [Jessica and I said], let's do another one and get a lot of people, but let's appeal to young scholars, people working on their PhDs or who are just starting their careers, and bring them here. And let's do a conference on [local history]. We expected maybe we'd get 50 people and we wound up getting like 150 or 250! It was really a thing there. And so we did it again two years later, had a second one, and out of that came the publication *From Mobtown to Charm City* that the Maryland Historical [Society] published.

I mean, Jessica was always thinking of the bigger picture and civic engagement. So that led to what was coming up on the 50th anniversary of the assassination of Martin Luther King. And Jessica and I had just gone to lunch. And she really was, she just couldn't understand why nobody in Baltimore would talk about that era and the riots that followed. And I remember we were at Sasha's [restaurant], down in Mount Vernon place, just walked down there for lunch. And I literally said, "Jessica, I lived through that. It's an ugly period. Don't. It's a wound; let's not open that. Let's not do it." She was persistent. She said, "No, I think this is the problem. There can't be healing unless you actually talk about the thing."

And so that's what led to the Baltimore '68 Riot conference. And, you know, I was completely wrong. It was the first time that every part of the University became engaged in one project. So you had the Law [School], you had all the different schools, everybody--there were representatives, a long list. And I served on lots and lots of committees, and some of them are exhausting. It's like, you know, I feel like I'm hearing the same thing over and over again, [like things from] five years ago, now coming up like a new idea. But this was the first time that there really was lots of excitement and lots of interest and lots of ideas.

It also led me to realize that we're going to be gathering all this information, and that we need to put this out there on the [Internet]. So this is one of our first web archival projects that really went up there, and it led us into doing more digitization and things like that.

Aiden Faust

I wanted to ask you about the web and your role. Because in my mind, you were very pioneering in those efforts, building on Ted Durr's early kind of experiments with computerized access, but then the online component, the digital component. Like more than anyone, you had a very pivotal role in making that happen for the archives, and for the way that the Library represented its collections. Would you just tell us about that?

Thomas Hollowak

Well, you know, a lot of this is kind of by accident. It's like most things happen. There were other [places]... I mean, we weren't the first ones doing this. Pratt Library was doing some things, digitizing and doing this type of thing. The State Archives was doing it. Although the State Archives was much more restrictive. To get things, you had to jump through hoops and everything else. And so that was kind of a training program for me, that I don't want to do [it like] this. I just want to make it as easy as possible for people to access us.

In one of the planning sessions, we went to Newark, New Jersey, up to the Historical Society, because they had done a similar type of thing about the riots earlier (the year before) in Newark. And one of the things that we were talking to the staff and people there about was that they had done all these oral interviews with people, and they were going to mount them on their website. And I forget who said it--somebody in the course of the conversations and the meetings said something about--you know, we said to ourselves, "What was the purpose of doing all this, if nobody's ever going to see it? Or a limited number of people would see it? And now the Internet allows you to access this worldwide, you didn't have to come to Newark, New Jersey, to use this thing." And so that really just stuck in my mind.

And I remember when the bus ride back, I said to Jessica, "You know, they're absolutely right. And if we're going to do these interviews, and we're going to do all this material and all this work, let's put this on there [the Internet]. So, one of the things we did was we got a Maryland [Institute College of] Art student [Christina Rawls], who basically did web design. So she designed the site and how we would do it.

Frankly, I'm not very technologically knowledgeable or savvy. But I've always been lucky that we've attracted people who could do that. I mean, this has been great fun for me being at the archives--that it was a learning experience for me and as well for people coming in there. I mean, I learned about the collections from the scholars, and we would get scholars from all over the country that, especially with the collection on the road fights. Basically, [the scholars] would tell me what's important about those collections and things there. So, it was always to have these young scholars coming in there and basically teaching me about the collections there. And then I could use that to go back to our history faculty and to the librarians and say, "Look, this is what's here. And this is how other people do this. Why is it that we don't value our own things here? That it takes people from outside to come in and actually value this type of thing?"

Aiden Faust

The fact that your perspective, and it sounds like Dr. Elfenbein's perspective is: The University of Baltimore has these rich collections that are clearly tied to the larger community. That you have all this scholarship around--locally, statewide, regionally, nationally, even internationally. That the University itself has a role to play in stewarding these materials, that, in fact, is a powerful form of civic engagement.

Thomas Hollowak

Yeah.

Aiden Faust

Now, obviously, you're, you're on that wavelength. Jessica is on that wavelength. Who were some of the other people at the University that you had the chance to work with, who really got what you were trying to do?

Thomas Hollowak

Well, I mean, there was Tom [Jacklin]. He had been one of the people who did the interviews with the Baltimore Neighborhood Heritage Project.

Aiden Faust

Tom Carney?

Thomas Hollowak

Well, Tom Carney came later. The other Tom [Jacklin], he died tragically young. (I always said I'm good with faces, I'm bad with names.) It was funny, because he knew this woman [Carolyn Tyson]. Her and her husband [George Tyson], he was good friends with, and they were active in the "Stop the Road" Fight. And he introduced me to her and everything else. And I gave her a tour of the archives, and she said, "You know, my husband and I have saved all this stuff. Would you be interested in it?"

So, I said to Tom, "Look, here's a great idea. Let's do a class." You know, he was teaching the Baltimore History class. "Let's do the class where we bring this collection in, we get them to donate it, bring it in, and then your students will work--I'll work with them, and we will process this collection, and we will do an exhibit, and then basically, it'll be the whole collection on there."

And so that led to the different road things [other collections]. And then the other group Fells Point heard about us, and they donated [their records]. And then we had scholars coming from all over for the Road Fight. I remember this one fellow was out in California and he said, "You're the only community that has kept records of both sides of this whole fight." He said, "Most of [what] you'll find is the government [perspective], and why they were building the Interstates and all this type of thing there. But nobody has saved the opposition and what this road thing did."

And especially the implications--I mean currently, now--when we look at institutional racism. If you look at what happened with this road thing, and Baltimore's a classic example, it split up our middle class, African American community and half. And so you can see the areas where the problems develop economically and so forth, because these communities now are cut off from being able to fully participate. And this is not, you know, [just in Baltimore]. It's nationwide. Everywhere, if you look. The roads went through predominantly minority communities. And it really just kind of set them on a downward spin. So this was the really important thing.

And the other thing was outreach. With putting stuff up [online] and digitizing it and doing that meant that it would give us greater exposure, and as I'd put it, it makes it harder for you to get rid of stuff [laughing] when you've got people using it from around the world. I always encouraged anybody that did this, please send a letter or something, even an email, to the library director and the president. Let

them know that you know, thank God, how important these collections were. So, I mean, a lot of my job was basically [advocacy]. Constantly! I remember once when Steve Labash said, "We don't want to hear any more about how important the archive is! You've made that point over and over again." I said, "Yeah, but I don't see that you're actually hearing it! So, I'm going to keep saying it and be a nuisance!" And so I was! [Laughing]

And I mean, it was so refreshing when Lucy Holman interviewed [to be Langsdale Library's director], I was on the search committee. And somebody said, "What do you see as the strengths of the [library]? And why do you want to be here?" And she said, "Because you have this invaluable asset that probably rivals College Park. This small University has this archival collection that rivals College Park. It's unparalleled, and brings scholars from around the world. And now with the digitization, it just makes it more and more important." And I felt like, you know, now I can retire! Finally, we picked somebody here that the archives is safe! [Laughing]

Aiden Faust

So, your advocacy work, constantly on campus, with library directors, many library directors that...

Thomas Hollowak

It wasn't just on campus. I mean, I've worked with library directors of the other universities. I mean, that was the other thing too, was that I probably was more well known outside of the University than on the [inside]. And it would be funny, because being a book person, loving it, you know I always have a great affinity for libraries. And so I would talk to these librarians, and I remember some of them would laugh and say, "I don't understand why you'd have such a hard time there. Why don't they get it?" And I said, "Please tell them that! You're preaching to the choir here!" It's like, "*Tell them that!* You need to let them know. If they hear somebody else saying it [maybe they'll get it]. I think they're tired of me saying it over and over again."

I kind of forget which one, but one of the librarians called me an empire builder. They said "my little fiefdom," that's what they called it. "You've got that little fiefdom over there." Because I would bring in all these talented people. I mean, I was truly blessed with student workers, interns, we got you [Aiden Faust] through the thing there. My feeling was, when I saw somebody good, I wasn't going to let them [go].

But I got Robert Shindle in there, and John Mealey. And we hired you to do the [American] Clan Gregor [Society Records]. And I told you, I said, "Look, here's how we do this. You've sometimes got to take two steps back, and then you go forward." [Tom is referencing how the interviewer was initially hired into a part time temporary position, then later into a paraprofessional position below his level of professional qualification before being able to advance at the library.]

And I see that you're building on that, and you've brought in very talented people. And that's the true success, identifying key people and bringing in their strengths. And my feeling was that I always wanted to be challenged. And you and I did very well! We had quite a thing there. I think Robert Shindle sometimes got upset over our heated discussions! But it helped me to hear another point of view. And that's what I needed.

And that was the thing about working with Jessica [Elfenbein]. I remember once her husband, Robert, said to me, "I don't understand how you two get along, why you two are friends? It's like you sometimes think in opposite directions!" I said, "Well, Robert, we complement each other because we are so different sometimes in our outlooks. But we push each other to understand the other viewpoint, and then we come to a consensus." And so I think that's why we had such a great working relationship. Because if she had listened to me, we wouldn't have done Baltimore '68!

So I can be wrong to make stupid [mistakes]. I'm happy to admit that. But you know, I always wanted somebody [to speak up and challenge me], and I would say this to the students. I mean, some of them were really good at it. Others were kind of intimidated. You know, if you don't agree, then tell me why and make me understand. That's what I want, is that we do that. And I'm going to try to make you understand my good point. And we may not in the end might not agree on things. But at least we've got a way of [communicating]. It helps us grow. And that's the whole thing there. When you stop thinking, you've stopped growing. And so that was a really nice thing [about working that way]. And that was the thing.

From a personal level, the University of Baltimore. My uncle actually graduated from the Law School on the GI Bill the year I was born, 1954. My father's younger brother. I've had cousins--another cousin [Robert Lidston] was an adjunct professor in Law School. I've had cousins that were in the Business [School] [James Hoeck] and second cousins, third cousins. I've always known about the University of Baltimore. Although I didn't go there as a student, I could identify because I came from a working class background, and I was the first in my family to go to college. So, I could identify with so many of these students here.

It was always interesting, because you did have some students who came from very prominent families, but they already had a legacy. You know, their parents or their grandparents went to the school. And so they were going to go there, especially among the law students. They were great. I knew a lot of the law students had a parent or an aunt or an uncle. They had some family, previous family member there.

Then it was the same with the students, when we were able to start hiring work study students. I remember we had this one young woman and her family were pretty well off. I mean she had her own apartment in a very nice apartment building, and so forth. We were doing digitization, and I remember that she got very frustrated. Because I was--you know, my feeling, and this was the thing I've seen from doing research is that a lot of times, once you do something, do it right the first time and get it out there. Because if you mess it up, it's out there forever.

So she was kind of sloppy in the way she was doing scanning. I said to her, "Look, this is not acceptable. You've got to do it over." And she got very upset. You know, she came in the next day, or when she returned to work, and she said to me, "I'm leaving here! This is not what I want to do. I'm a business major, I'm not interested in this. And I think you're just being unreasonable, and you're just too demanding."

And so, I said, "I don't want you to quit. I mean, you're a really good person. But here's the thing about it, and I know you're not interested in history, you are in business." I said, "You need to look at this, that this is training for the work experience. You're going to be given things you don't want to do. But the thing about that is, no matter what you're getting to do, you should do your very best. And you're not doing your very best. You're just coming in here and putting in time and so forth. And I think you have the potential to do better. And that's why I'm so hard on you. Because the problem is going to be when you get out in that business world, they're not going to be so nice, and it's not going to be you're going to quit. They're going to fire you. And then you've got to go and try to explain to the next employer why you've been fired." And so she kind of sat there.

Then I said, "Well, if you want to not work today, that's fine. But come on in the next time." And she came in, and it was kind of funny, six months later when she's graduating, she said, "You know, nobody's ever talked to me like that. My parents sort of always kind of let me do this and do that." And I said, "Well, you know, I've never been a parent. But I know that it's easy sometimes to do things for your kids, make excuses for them." I said, "They're not doing you a really good thing." And I said, "If there's nothing else you've learned here, it's learn to give your best no matter what you're doing, and it will make you happy in the end."

Aiden Faust

And had you growing up or through school had people in your life, adults in your life, who had given you similar advice?

Thomas Hollowak

Well, yeah. The [person] that I credit most for [being] my mentor was Lynn Hart at the Peabody. And I mean, here I was on the first day, you know! I so identify with the student because it was like, this was me 20 years ago! And Lynn sort of said to me, "You know, people always think the worst thing you can do is fail." And she said, "But you know, failure is a way of learning. And it teaches you that you can't do this. But the problem is if you don't do [it] and give it your best effort, you're not going to make it."

And then again, I remember when I did my [internship] with Sister Felicitas [Religious Sister of Mercy, Felicitas Powers]. I mean, I had done an internship before that, and it was basically you showed up and you were getting coffee and you weren't really learning anything on the [job]. With Sister, it was funny because I was processing the Vice Chancellor's papers and it was during Prohibition. And I mean, first of all, she gave me readings in archival literature to do! [Laughing].

So, it was like, you know, I was quizzed on that and everything. So, the whole time I'm there processing, she is basically questioning me and talking. And so, she says, "Now tell me something about what you're processing. You've been here now for a month on this. What are you finding? What is something that you're questioning what you're looking at?"

And I said, "Well, I don't quite understand why are they writing to the Vice Chancellor and asking for more? They're not getting enough wine or something, and I don't quite understand." And she said, "Look at the dates." And I looked at it, and of course, I'm a 19th century historian. So, I really wasn't up

on prohibition and so forth. Coming from Irish and Polish family, you know, Prohibition is not something we would talk about! [Laughing]

Anyway, so I kept getting [hung up] there, and I was being a little thick. And finally, she said, "It's Prohibition. Those priests are writing to the [Vice Chancellor] there because the government allowed for communal wine, allowed a certain percentage, and they're exceeding it." And she said, "It's all those bull and oyster roasts and everything else! They're all drinking and they're exceeding [the limits] there. So, basically they need more alcohol! And it was a legal way of getting it. So, if they increase the thing there..." So it was really funny to me to hear, and it made all of the sense to me suddenly what was going on.

But Sister was interesting, because she was the first woman to ever head the archives at the Archdiocese. And this was located in the Archdiocesan center right down there, right across from [the Enoch] Pratt, on Charles Street. And I remember that, up until that time, Sister told me that basically somebody was put in charge of the archives because they were five years away from retirement. And it was kind of a caretaker role that basically they would only answer correspondence from the Vatican or the Archbishop. And if they really had a well-published, Catholic historian, then they'd let them in.

And so, then they hired her, and she was really the first professionally trained archivist ever to do that. Eventually she was named Vice Chancellor. It was funny because she had put in a budget for acid free boxes and shelving and stuff. And the Chancellor had said to her, "I don't understand. Nobody's ever given me a budget before." And she said, "Well, you've never hired a real archivist before. And so, here's the thing, here's our needs, and you need to do it!" [Laughing]

She also was interesting, because it was around the time when the State Archives [under] Ed Papenfuse was digitizing the sacramental books of the Archdiocese. And Sister got into a real battle with him, because he wanted to put a 100-year limit on access to those records. And she fought it and said, no, it should be 75, which is what the census and everything else was doing there. She lost that battle, and it was 100 years. But if you go down there, you actually can look at them. What they wouldn't do was they wouldn't answer any questions over the mail at that time. You know, that's all been changed. But it was kind of funny.

And I remember I said to her--Holy Rosary was resisting, [which was] the Polish church was resisting letting their books go--and I said, "Sister, you're not going to win that battle with that Polish priest down there, there's no way." And she said, "He has to answer to the Chancellor. But before he does, it's going to be me!" So she was on the phone with him the one day I was there. When I came back, she said, "I'm calling up and doing the follow up call. I'm giving him one more week to get the books ready. And we're going to arrange for somebody from the State Archives to come down there and pick them up.

And she said, "I want you here as an advisor." I don't quite know what I'm supposed to be doing! I think she wanted me to hear the conversation. So she got on there and she was talking to him. And she said, "Well, I'll tell you what, if you don't really trust these Archives [people], then I will drive down and I will pick those up and I'll drive them down to Annapolis. And I've got a young Polish student here who is my

[intern]. And so the two of us will come down there, we'll be able to carry all those books out [of] there. And we'll be down this afternoon, so get those really ready right now!"

And to do this, I mean, the planning was they were supposed to be coming in like a week or so. Suddenly he changed his mind and said, "No, that's alright. We can let the State Archives come and get those." Because he hadn't done anything, he really was going to resist. [Laughing]

So I have this vision of us two traveling down there and storming in and grabbing the sacramental books! [Laughing]

Aiden Faust

Well you know, Tom, you have also really been an advisor for us (ongoing) related to University history. To kind of circle back around to the University, you're still credited as the historian of the University of Baltimore for the book that you published through Arcadia Press related to the University's history. Will you talk about the process of putting that book together?

Thomas Hollowak

Yeah. That was interesting. Here again, I have to give--everything history related there was Jessica. And Jessica said, "You know, the University is coming up on the 75th anniversary." She had a meeting with Dr. Turner, and she said, "It's only the 75th, but it's still important. And this institution, we're always being confused with University of Maryland [at Baltimore], you know, down the street." And she said, "We should mark this anniversary, the 75th anniversary. This is an important University. It's played an important role here. Just look at the people in government and business and law that have come out of this University. And so it's important that we do something, and let's not wait for the 100th. Let's do something for the 75th."

So this was like a year or two before that. And she she was teaching the History of Baltimore class, so she was going to have her students look into the [University Archives], read the minutes and come up with some important things. Dr. Turner very quickly jumped on board with this. And so he decided that he wanted us to form a committee, and it would be represented all across the University. It would also include alumni and students.

So one of the first planning meetings we decided to do, I said, "Jessica's class is going to go from the minutes and those types of things. Somebody at the Law School was going to look through their [records]. They were going to get some students and do some research on that. And then I said, "I will pull [University Archives material]. We've got all the yearbooks, we've got a collection of photographs, and so forth. I'll pull all those." And so what I wanted to do was everybody on the committee at some point, was to come into the archives, and just go through the pictorial material we had, and select some images that they thought really reflected the University.

And so what happened then as we're getting a little bit on with this, we started looking at who would publish this thing. And I'm not sure who they approached at this point, I don't remember. But the cost was going to be... You can imagine, pretty expensive, because basically, the University is going to have to pay somebody to publish its history. And it's not the type of thing that the big publishing houses are

going to pick up and do. So, at that point, I think the cost really became a factor and it was just too prohibitive. And they thought this isn't the centennial to do this and everything else.

So things were kind of wavering on what was going to happen. And then I got a letter clearly out of the blue from Arcadia Publishing, and they were starting a new series called the College History Series. They wanted to know if we would participate. We would basically come up with 100 images--75 or 100 images in there--and basically it would be you tell the history through the captions.

So, I said, "This may be the solution. Let's do this type of thing." Well, at that point, Jessica got called away to teach over at UMBC, so she couldn't do it. So it literally fell on my shoulders to kind of do this. But luckily, all of the people on the committee had pulled the art, so I already had this whole vast [array of] photos. So I had to weed it down a little bit, because they had picked maybe 200 images. And you know with Arcadia, it's kind of a cookie cutter thing, you've got so much [guidance on] how to do that. So literally within an hour, I said to the group, "We've got our 75th anniversary, it's coming up in September. Is it possible to get this book published by then?" And so they said, "Well, it's really tight. But if you're willing to do that, we can do it." Basically, I just went through and then looked at all the images, all the different things there, and just started doing that.

At that point, Jessica was going to teach two classes at UMBC. And one of them was the history of Baltimore class, because their professor who had used to teach that had become ill. And so I got pressured into doing the class. I always say the definition of an archivist is someone who doesn't teach, and I'm not a great teacher, and I don't want to. I don't have a problem with students that are really enthused and everything. But anyway, to make a long story short, in addition to putting together this Arcadia book and running the archives, I then had to teach a History of Baltimore class out at UMBC.

Aiden Faust

And the name of that professor who used to teach it was Arnold? Right, Tom?

Thomas Hollowak

Yeah. Joe Arnold. Really great guy. So it was more out of loyalty to Joe that I said I'd do this. Jessica was basically told by her dean that, you know, either she's a University of Baltimore professor, or she's a UMBC professor. So she could teach one class there--they wanted her to teach two classes. So that's why she couldn't do it. So she sort of said, "Look, I'll give you my syllabus and everything."

I knew the head of the department out there. I was really good friends with him, so I went out and I said, "Look, I'm really kind of overextended doing this and everything else." I said, "Would you mind if I basically don't give any exams, and just present a lecture? Have the students do a reading and lecture and so forth? No exams, no paper? Well, actually, there will be a paper. What I really would like them to do is to read. You've got here on microfilm at the library, the *Baltimore American* newspaper. And so what I'd like to do is to have them read a year of the paper and find anything that mentions the Baltimore Polish community in there."

I think at this point, they were so desperate that they said, yes, you can do that. So I go, and there's like, 60 students. And the reason I came up with this was because there were like, over 60 students in

this class. And a lot of these people thought this is an easy A, they show up, Joe Arnold's a nice guy, and everything. So anyway, to make a long story short, they agreed to do this. And when I announced this, the class got cut in half by 30, which was doable. And it was nice. I had Jessica's syllabus [for the class] and we got some guest lecturers to come in and things like that.

And then what I decided to do to help boost the statistics [in the archives at University of Baltimore]-- you know, you always need those statistics--was the students had to do a five-page paper on any subject on the aspect of Baltimore's Polish community. They could use what they found in the newspapers and things, but then they had to use the Archives of Maryland Polonia collection. And so it boosted our numbers, because we had 30 students coming in here that used the archives. And it was kind of a strained time with the then library director, who I won't mention. So it was a win-win for me to have them come in there and to do that thing there. And it was interesting, probably out of the 30 students, about ten of them were really excellent. They got involved and they did a thorough job reading the newspaper. I have since gone back and actually read the newspaper, and I've found tons of material they missed--some big stories and so on. But it was interesting, I would say. And we have all their student papers in that collection, as well.

So that's how we wound up doing Arcadia Publishing. Unfortunately they don't print it. They're in South Carolina, in Charleston. But they actually do the printing in England. And there was some kind of foul-up. I met my deadlines, got the thing there. We were assured... The University was going to do a big 75th thing with their alumni meeting and so forth. And, of course, there was some kind of production problem in England where they print the books. And so they had to kind of start over, so they weren't going to be available until like October. But happy to say the Alumni Association gave me their Spirit of Excellence Award, because of the effort on that. So it was a win-win there. And then we actually did a special alumni program where they [I] signed the book and stuff like that. So that was really nice. And Dr. Turner wrote the introduction.

It was funny, because we were like the first school in Maryland to do that. I think Towson then has done it, and I think College Park. And so we kind of led the way on that. UB was first in the College History Series for Arcadia.

Aiden Faust

I feel like as you've been talking, there's been multiple references that kind of lead back to Dr. Turner as president. What other presidents did you serve under within the University during your career?

Thomas Hollowak

They were the only two. Dr. Turner, and then Bob Bogomolny. I mean, Dr. Turner was there just forever. And he was always extremely supportive of me, and he understood the situation. You know, sometimes it was difficult there. I mean, for a long time, I wasn't even the head of the department. I was running it, but I didn't have the title and everything. I kind of forget. Something happened, and I remember going to Wanda Breitenbach and complaining about something or other and in a heated moment, I said, "You know what? I have a real master's degree. It's in history, not library science!"

Which I then immediately apologized for. It was uncalled for, and it was kind of a mean thing to say. But at that point, it kind of sparked her and I said, "You know, I'm tired of doing Gerry Yeager's job at Tom Hollowak's salary. Special Collections needs to be its own department!"

I kind of had to take over managing the Steamship Historical Society collection and everything else in there. And so once I did that... I mean, we had all these collections that had endowments, and I basically got the budget reports and had a look over them and make sure the money was [there], you know, everything balanced out right.

I answered to these lineage organizations who wanted to know exactly what was going on with their collections and how we were doing. Dr. Turner had come up with the idea of creating a central office for the Colonial Warriors, and we were able to hire John Mealey. And I got it on the condition that John then could also, if need be, help out in the archives. And especially when we'd have researchers, if I had to be at a meeting, that was the odd thing. Once I became department head, I had to be at every meeting. And then I was like, on every library committee, because they had to have a representative from each department. Well, the other departments all had staff, so they could send somebody. At one point, I think I was on 35 committees! [Laughing]

In-house committees. And of course the problem with being on library committees is that I've read a lot of the minutes, and all these different things that were all in the archives. So, when I'd go to the meeting and somebody would bring up this new idea, I said, "No, this was tried, and that didn't work, and this is why it didn't work." It was like, there's Tom putting that pin in that balloon! [Laughing]

You know, it's like I knew all this kind of stuff. It's all in my head. It feels like trivia. It just pops out. So it got to the point where I thought, if I never have to go to a meeting again in my life, I'll be happy! And one of the things I said when I was going to retire was like, "I'm going to retire. Between my Pratt and UB [jobs], I have 30 years of service. Because I've gathered all this research material in the Polish community, I need to start publishing this. Because if I don't, nobody's ever going to--it's not going to happen."

So I decided that I would do that. And I felt the archives was in good hands. And we had a library director that understood that it was time for me to move on and do new things. But the one thing I did say to Lucy is that there's so much in my head that no matter what, if I sat down all day with somebody, I can't tell a lot of that. You don't know what's going to come up. If somebody asks something and you don't know the answer, call me, I'm available here, I'm not going anywhere, I'll be around, unless I'm traveling. Let me know. And that's the beauty of cell phones. And I'm happy to share. Because there's no other way to do that type of thing. I know how things come up! Somebody will say, "Oh, this is this, and that." And it's like, "No, that's not true." [Chuckling]

Aiden Faust

Well, your perspective on all of this is absolutely invaluable. You know that! We appreciate it enormously. As far as this project being the centennial anniversary for the University, do you have a wrap-up kind of perspective on everything you know about the history of the University? Where it's been? What you've contributed to, through the years, through a whole career? You know, the

University moving forward? Are there things that you would like to [say to] paint a picture of how you see UB?

Thomas Hollowak

Well, I think UB has always been... I think the problem is that College Park gets all the glory. UB has played probably as much, or a larger role, especially in Baltimore, than the State University, College Park. And I think the problem is we never get the recognition. But if you look at it, I mean, UB in the whole University of Maryland System, was the most diverse student population. And it's still true there. If you look at the people who have come out of the University, I remember somebody said, it's not where you start out, it's where you finish. So the vast majority of the alumni there, and even some of the faculty, and certainly the students, they all came from backgrounds that... You know, we didn't weren't born with the silver spoon in our mouths! But look, what we've made with it. I mean, if you just look at the people and all aspects of life in Maryland that have enriched the state and the national level. I think that's what's so important about this University. Reaching a centennial is a very important event. It's a milestone. And, like life, it's never easy. There's ups and downs and so forth.

The one thing that I have to say, being at UB and in the library, people cared about each other. And I saw that, especially in the library. I mean, I always said we were like a family. Sometimes we'd have disagreements and we'd fight, and we don't talk and we do that, but we all love each other. And that was the same thing I saw there, that the professors really cared about their students. And I think a lot of the administrators cared about their faculty and so forth. And so, there was this kind of... I guess it's [a] Baltimore type of thing. You know, Baltimore people. You're obviously, and I think a lot of your staff are not from Baltimore. But for a long time, it was: People came here, and they settled, and they never left. I mean, I've got my cousins--I think I have like six of them that actually live out of state! You know, we love traveling and visiting other places, but we always come back here and it's home. And I think that's the thing about UB is it's always felt like home.

I have to say that I feel sorry for people who spend their whole life doing things they don't like. I've been very blessed in that. I've always done what I've liked, and what I've wanted to do. And I'm still doing that. And I think that UB helped immensely in that, to allow me to do things that I never would have expected. Especially when I was a kid, I never would have imagined ever doing the things, and meeting the new people I did. And so, it's just a very special place.

Aiden Faust

Thank you, Tom. What you said is heartfelt and meaningful. It resonates with me and my own experience. And also, what I know of you and your work and the legacy that we work with every day in the library at the University. I really appreciate what you've shared for the purpose of this project. There's so much more that we could talk about, but we are kind of at our 90-minute point. Is there anything else you want to share before we wrap this up?

Thomas Hollowak

No. I think this is what you got. As we say in the Polish expression, *Sto lat*. So, to the University of Baltimore: *Sto lat!* May you live 100 years, and may you live 100 years beyond that.

Aiden Faust
Thank you.