

Marshall University

Marshall Digital Scholar

0064: Marshall University Oral History
Collection

Digitized Manuscript Collections

1987

Oral History Interview: Gregory W. King

Gregory W. King

Follow this and additional works at: https://mds.marshall.edu/oral_history

Recommended Citation

Marshall University Special Collections, OH64-488, Huntington, WV.

This Book is brought to you for free and open access by the Digitized Manuscript Collections at Marshall Digital Scholar. It has been accepted for inclusion in 0064: Marshall University Oral History Collection by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.



ORAL HISTORY

GIFT AND RELEASE AGREEMENT

I, GREGORY W. KING, the undersigned,
of ~~FAYETTE~~ LEXINGTON, County of FAYETTE, State
of KENTUCKY, grant, convey, and transfer
to the James E. Morrow Library Associates, a division of
The Marshall University Foundation, INC., an educational and
eleemosynary institution, all my right, title, interest, and
literary property rights in and to my testimony recorded on
DEC 13, 1987, to be used for scholarly
purposes, including study and rights to reproduction.

- GW Open and usable immediately.
(initial)
- Open and usable after my review.
(initial)
- Closed for a period of _____ years.
(initial)
- Closed for my lifetime.
(initial)
- Closed for my lifetime unless special
(initial) permission is gained from me or my
assigns.

DATE DEC 13 1987

GW King
(Signature - Interviewee)

KING & COMPANY
(Address)
120 NO HILL ST.

DATE 12-13-87

LEXINGTON, KY 40501
Marshall A. ...
(Signature - Witness)

King, Greg
M.H.-43-

THE SOCIETY OF YEAGER SCHOLARS

MUH-YS-17

AN INTERVIEW WITH: Gregory King

CONDUCTED BY: Michele Shank

December 13, 1987

TRANSCRIPTIONIST: Patty Davis
TYPIST: Gina Kates

MS: 1, 2, or 4, mike 1, this is a mike check #2, mike check or #2, this mike check on a new battery, mike check #2 on a new battery.

This is one in a series of taped interviews on the Society of Teacher Scholars. My name is Michele Shank and with me today, December 13, 1987, is Mr. Gregory King, President of King & Company, Advertising & Public Relations experts from Lexington, KY. We are here at the Radisson Hotel in Huntington. All right, Greg. Hi.

GK: Hi.

MS: (Laughter) I gave you the good mike.

GK: Oh.

MS: (Laughter) So, anyway, um, first of all, tell me um, where you were born.

GK: Los Angeles, California.

MS: Los Angeles, California.

GK: In 1940.

MS: Alright.

GK: Which makes me 47 (laughter). Unfortunately.

MS: Alright, um, did you attend schools there?

GK: Yes, I went to um, um, the early part of my life I grew up in private schools, military academy. And I discovered girls (um-huh), and escaped into the public school system and went to Hollywood High School my last um, I believe last two years of high school; prior to that it was all military school or a Catholic school. And once I had discovered young ladies that was what freed me from the bonds of military academy (laughter). I went to Hollywood High School, then I went to the University of Southern California in Los Angeles, majored in English and Journalism.

MS: Did you always know that you, that you wanted to go into the journalism field, or um..

GK: I had no idea what I wanted to do. I...wanted to chase the Tri-Deltas. (an-nah) The sorority house, and I...

MS: Well, you know, you know what we were saying in West Virginia about that same time? The girls, we were saying we were going to college for our MEd degree. (an, yes, the MEd). So I can understand that. (yeah) Alright, so...

OK: I had no idea what uh, the thing English came so easily for me and writing came so easily for me. That uh, when they finally said, Mr. King, you have to declare a major, I said, well, then let it be English and Journalism. And I was editor of the school uh, newspaper (newspaper), the name of which was the Daily Trojan. (The Daily Trojan). The Daily Trojan, Tommy Trojan uh, is the uh, mascot of the University of Southern California. So that's now I got into that. I was also uh, I don't often tell people this, but uh, I'll tell you because it's kind of funny. While I was going to USC, my...my mother, who used to get married all the time, as did I, at the time was married to a man who was one of the production chiefs at 20th Century Fox studios. And he came home and he was tellin' me that uh, Fox was going to resurrect uh, the studio system. Attempt to resurrect it. And part of that process was to establish a new talent school at Fox under the (inaudible)...of Pamela Denova and Sanford Meisner, who were then and San...meisner still is a very prominent acting coach. He's now in New York. And I uh, asked a few more questions like how much was the studio going to pay these kids. And I think it was something like \$350 a week. That was a bloody fortune in 1950...well, I guess eight. (mmmh) So, some time went by and I finally said to him, So, set up a meeting. I want to get in that new talent school.

MS: Now, this was your, this was your stepfather?

OK: Stepfather, right. My mother was working at Fox. Also, she was film editor (or, okay). And uh, I told him I was...could care less about acting, but interested in \$350 a week, so he set an interview for me, and to make a long story short, I was accepted into the 20th Century Fox new talent school. And I only had to spend about four hours a week out there. I was getting 350 bucks a week. signed a 7-year contract with the studio and all I had to do was taking acting classes and various other little grooming things that they had. (mmmh) And do scene work with these _____ who wanted to become starlets. (starlets) And I did screen tests with those kinds of people.

MS: Anyone famous that we know?

OK: Tuesday Weld is the only one who went on to (laughter) be of some status uh, (uh-huh). But I had some problems with Mr. Meisner who ran the new Talent School. And uh, the studio and I agreed to disagree (disagree) at the end of the first option period of my contract. But it was an interesting experience. And uh, I uh, it's interesting uh, I was, I think, one generation to know business. My grandfather was a vaudeville star. Uh, he had a comedy team called Hauntleroy & von. His name was Fred Hauntleroy. And they played, (your grandfather), this was my mother's father, right, and uh, (I remember Hauntleroy) they played the Keith & Alvinson circuits through, throughout the heyday of...of uh, Vaudeville. My mother and his sister had a sister act called Hauntleroy Sisters and they uh, uh, performed during the last days of Vaudeville and then during world war II and the USO

shows and uh, then my mother ended up as a film editor at Twentieth Century Fox (mmm).

MS: So after, after the incidence with the star school...

BK: New Talent School.

MS: The New Talent School. Okay, where did yo go from there?

BK: Well, I resumed my full-time endeavors as a student at SC and uh, graduated in 1961. (umh) and applied for Associated Press wire service and was accepted. And spent the next 9 years of my life running around the world as a reporter for Associated Press (mmh), um...

MS: where did that take you? Just some highlights.

BK: Mmm. To Dallas about three weeks after Kennedy was assassinated. Uh, Mexico City Bureau, Caracas, Venezuela, uh, London, Rome, and uh, Saigon (mmh). And uh, Vietnam.

MS: What was your most challenging job, or what was your most challenging un...(staying alive in Vietnam!). Staying alive in Vietnam (laughter)...I bet. I bet. Did you get in the foxholes with the men and so...(yeah)...what type of stories did you do?

BK: I was a body counter. (oh, dear). If you recall during the war that uh, was a statistical war. And how many of them we got, how many us they got that day. Things of that nature. And it was uh, an experience that I didn't need. (mmm) Wish I'd never had. (mmm) Um, I learned...

MS: Leave any scars?

BK: I suppose. (pause) If I think about it. But I don't.

MS: Have you seen the movies regarding the Vietnam war, like Platoon? ...(no). You have not. (no) Mmm.

BK: I don't go. (mmh) I have no interest in seeing those movies.

MS: None. Uh, you don't know any of the people that made those movies? (no) Or had any association with them?

BK: I know one person who was associated with Apocalypse Now. (mmh) He was a writer. (mmh) For Esquire magazine. (mmh) And some of his material from a book he wrote uh, was used in Apocalypse Now. (mmh) But uh, that's all. I did see Apocalypse Now, by the way.

MS: Have you ever thought of uh, writing anything about that, or your Vietnam experience, or your experience as the AP news reporter? (no) No.

BK: Other people have done it much better than I. (laughter)
(okay) I want to get on with other things with my life so, I...

MS: So, what did you do after your AP service?

BK: Got drunk. (mmh) moved to uh, a little fishing village.

MS: Are we married yet? Have we gotten married yet?

BK: Oh, we've been married and on by this time, (oh, really?)
yeah, I went to a little fishing village called San Blas at the
state of Nayarit, Mexico. And I rented the very best house in
San Blas, complete with maids, dishes, silverware, linen,
everything, for \$65 a month. And I proceeded to get inebriated as
it were (laughter) and stay that way successfully for about a
year. (and live like a king!) And live like a bloody king.
(okay) And decided that uh, I best do something with my life
(mmh) and I vowed then that I would never again write about
reality. And the furthest thing I could think of from reality was
Hollywood, so I went home (mmh). And uh, I...

MS: How old were you? Now?

BK: Mmm. Thirty-one.

MS: 31. Okay.

BK: Thirty or thirty-one. So I went back to Los Angeles (mmh).
Uh, took a job as a reporter for Daily Variety, which is a motion
picture trade paper (right). Cause that was not writing about
reality at all. And uh, worked there during the days and at night
uh, I worked diligently to learn the craft of screenwriting. I
enjoy competing with vacuum cleaners. (do you? laughter)
(necessities). The comment was made because of a vacuum cleaner
out there.

MS: Yes. Alright, now, so you're back in Hollywood
you're...you're (okay, yeah) what are you doing?

BK: As I said I was uh, (you) by day working as a reporter for
Variety and by night studying the craft of screenwriting (mmh).
And uh, began to write screenplays (mmh) uh, finally uh, was able
to sell one movie of the week to Universal Pictures. (great!)
Universal Television.

MS: What was the name of the movie of the week?

BK: It was called the The Man in the Picture.

MS: The man in the picture, what was it about?

BK: A mystery. (oh, okay) And that uh, gave me enough money to
get me the hell out of journalism. So I began writing for
television, and the motion picture industry full-time. As well as
uh, writing some television commercials, and some advertising copy

for some friends in the oil business. (mmn) Helping them or some
PR. (mmn) So I kept real busy doing that up until um. (signs)
about 1980, I think, and I had uh, made some considerable dollars
in the film industry, (mmn). And uh, decided to make an
investment in the oil business in South Central Kentucky.

MS: The oil business? (oil) Okay.

GK: And subsequently did so. (mmn) And that is what started
bringing me to this part of the world was to watch what the hell
was going on in oil patch. (right) And during my times of...of
uh, commuting, the only way I could get to the oil patch by the
way, was to fly from LA to Lexington and rent a car and then drive
two hours south to the oil field. Because it's out in the middle
of nowhere (mmn). So I would hang around Lexington on the
weekends and uh, gradually discovered a quality of life that was
far superior to that in Los Angeles. (mmn, in what ways?) Well:
uh, no traffic, no smog, no crime rampant in the streets, didn't
have to stand in line for every bloody thing (mmn). Uh, (pause)
...I'd never, you know, growing up in Los Angeles, coming to
Lexington, which is a city of approximately 200,000 people, was
quite different (mmn). Of course, I've lived in all kinds of
places (mmn). Very adaptable (mmn). But I just liked Lexington.
I loved the, the appearance of it. Uh, I liked the change of
scenery (mmn). Uh, the seasons I should say. And the change of
scenery. Plus I met the young lady to whom I am now married
(mmn). To make a long story short, I uh, quit Los Angeles
altogether. Sold off my home and things and uh, moved lock, stock
and barrel to Lexington, where I still reside happily.

MS: Now, while you were out in California uh, I've heard people
say you are a uh, (pause) an emmy winner uh, uh, an oscar winner?
What, what (it was a...) what--was it a documentary?

GK: It was a documentary.

MS: Okay. And what was it, an emmy or an oscar?

GK: It was an Oscar.

MS: It was an osc...oscar. Wonderful!

GK: No big deal (mmn). With that and a few hundred dollars you
can pay your rent every month. (laughter) So...

MS: (inaudible)...a dime and you can buy a cup of coffee, or you
used to be able to.

GK: Right. I think I met Hurnicutt uh, (pause)...maybe two or
three years after I came to Lexington. I'm not sure what year,
maybe it was about '83 I met...(inaudible)...

MS: Mmm. Under what circumstances?

GK: (sign) Um, I met...

MS: Socially or...

GK: Socially (socially). We met socially first. And uh, at the time he was uh, (pause) working for the Addington Brothers putting together the Precision Group, in Lexington, which was a manufacturer of housing (mmh): apartments single family dwellings. And uh, was in need of a corporate brochure and some other uh, materials.

MS: Had you already established King and Company at that time? (no). You had not?

GK: No. I didn't know...by that time I was also disenchanted with the oil business and had hired people to take care of it because it was real boring. It still is real boring (mmh).

MS: You're still in it?

GK: Oh, yes. I'm still in it. Uh and I was starving creatively and I couldn't write movies any more, or didn't want to anyway. I...I will again one day, but my way, not Hollywood's way (mmh). So I did not want to uh, (clears throat)...mess with Hollywood anymore. I had acquired a lot of experience in advertising and PR uh, over the years in Los Angeles and...

MS: And I understand you still do maintain uh, some people that work for you out there (yes) uh-huh and do some things for you in Los Angeles.

GK: Yes (mmh). And so I uh, started doing this stuff, this work for Joe. And uh, he was rather impressed with what we were doing and he said that uh...(pause)...I should get involved in it on a full-time basis (mmh). So that I ass...assume that I could help him on a full-time basis (mmh). So I started King & Company with Joe Hunnicutt as our first client (mmh). And that was in 1983. And now we are at the point at which we have about 4 or 5 employees and are planning to open an office in Florida after the first of the year. (mmh-great!) And uh, I'm working myself to death and I blame Joe Hunnicutt for the whole thing.

MS: (laughs) And we can blame him, blame him for the Teager Scholar Program.

GK: (inaudible)...we can blame Joe for a lot of things. (right) Right.

MS: (laughs) Okay. Now, let's get to Teager Scholars. Umm, this...when did Joe first mention to you about the program at Marshall and what you were going to do with it, what you were going to name it and...

GK: Well, there was, there was nothing when he and I began talking about... I don't know how many years ago this has been. Probably around 19...1983 (mmh). That we started...(pause)...talking about uh, his situation when he went

to Marshall. On an athletic scholarship (mmn). And how the red carpet was rolled out for the athletes and for the, the scholars nothing was done for them, or little or nothing (mmn). And uh, we commiserated about our college careers. I wasn't particularly a good student. I wasn't very serious about it.

MS: And he wasn't that serious.

OK: Oh, I don't...well, he was an athlete (mmn). And I think that probably dominated his thinking (mmn). Um, I don't, I think Joe would agree that neither of us probably received that good an education. Not because of the schools that we went to but because of our interest in other things (mmh) perhaps. I don't feel that I still have a very good education and I think that the most of the education I have I have acquired on my own. I think (the school of hard knocks?), yes, the school of hard knocks or as General Yeager puts it, the school of life and death the _____ life and death um, I think I probably learned how to think somewhat at USC; I'm not sure what I learned. I've learned a hell of a lot since then that Joe and I began to discuss this thing, then the discussions got more serious and we began talking about the A-team, the academic team (mmh) and uh, Joe and I would sit around and we, you know, we sat (have a drink and talk) or three or four (mmh), yes, Joe and I are very good at sitting in bars together and uh, dealing with problems solid and liquid (and...) and so this is (rapping and) brainstorming, yes, we do it all the time. Uh, we'll be doing that tonight, when I leave here (laughter) (mmh) _____ except at his home and uh, at one point he met Dale Nitzschke and by then we had already discussed the A-team. (Had the idea, really). We had generally the idea and he pitched the idea to Dale and it was warmly received and then we really got hot at that point (cause you knew you had a reason), yes, then we had a reason so (coughs)...we uh, started formalizing the idea (phone ringing in background)...and I started putting things on paper we began groping for a name and I...I told Joe that we had to find somebody to for lack of a more tactful word, to front the whole idea and uh...

MS: Did you feel that was imperative to have a name person?

OK: Sure, because my view of things is from a marketing standpoint (right) and I knew that to market this we had to have somebody with name value out there, the same way you market a movie you got to have a star (mmn) who will bring attention to the project just because (they're doing it) of star power, okay, and we use that star power to get to where we need to go. As a matter of fact, uh, one of the individuals we were thinking about was Bill Cosby because of Mr. Cosby's dedication to education he does have a Ph.D. (mmn), and he was uh, being given very strong consideration and then Joe's wife Sue gave him the book Yeager, I believe it was for a Christmas present. I know it was around Christmas about three years ago (mmn) that Joe pulled off to the side of the road...he was somewhere God knows where he was as he is want to do and just give me a call from a pay phone out in the middle of nowhere (mmn), and uh, he says, by God, I've got it!

It's Yeager (laughing in just that tone of voice), yes, and uh, so we do...and he called Dale that same time, yeah, he called both of us from that same phone then we really got rolling at that point and uh, ultimately Joe and Dale went to General Yeager, pitched the idea to him (mmm) and he liked it and I'm sure it's already been reported what he said (uh, yes), and what happened next uh, the funny thing about all this of course, we're speaking out of posterity so I guess it doesn't matter that I say this every time Joe and I get together at some function for the Yeager Scholars Program (mmm) or (like the dinner we had here on the 14th October (the Yeager Symposium), the Yeager Symposium we chuckled to each other and whispered under our breath we still can't believe that a couple of dumb guys like us started this thing (pulled the thing off), we pulled it off and both of us feel kind of guilty by the one hand and on the other it...I guess it's just a matter of disbelief that we could have conceived of something like this (and marketed it so well). We both did...and marketed the hell out of it and got it off the ground and raised the money and got the kids and did all that (mmm), and uh, I remember vividly uh, now we came up with the curriculum for this program and mind you here are a couple of guys that are damn lucky to get their asses out the door of the university after four years (mmm), but because we had both had been in attendance at the school of hard knocks for many years, we knew we felt we knew what kids needed to be given in college to prepare them for the real world and neither of us received that (mmm), so we...uh, you know, drivin' around sitting in bars, whatever, we may take cocktail napkins and write down the courses, subjects that we felt the Yeager Scholars should study and finally we had this extensive list and Joe says well, we're going to go and hell, I forgot who it was we spoke to about this at Marshall (Carolyn Hunter, maybe?), it was Carolyn Hunter; we were going to go tell Caroline Hunter what our ideas are (she's our curriculum person), and I said, Joe, there's no way in hell that they're going to pay any attention to us and was I surprised when they did. (umm) So Joe and I are and I guess the Yeager Scholars are going to have us to blame for some of the courses that they're taking (laughter) (some of those _____)...that we know are necessary business ethics (mm-hmm) was one of my grand schemes pressing, you know, grooming (for success) speaking properly, the art of conversation all of these things that are so essential to being successful in whatever you do with your life because they have to do with dealing with your fellow human beings and that more successfully, you can do that the more successful you will become.

MS: And starting at an outstanding, raw product.)

GK: Yes, it is...I...I can't wait, I just can't wait for the Yeager Scholars ... (inaudible) ...class.

MS: To graduate? (laughter)

GK: Get out of there. (laughter) I want 'em out and I want them in the business (out there in the world). Yes, because before I die I want to see uh, two or three of them uh, helping to run this

country (mmh). And I think that they will be acquiring - how
forgive me for the saying this - the right stuff to do it.
(laughter)

MS: Alright, tell me about your efforts in preparing the uh, the
brochures, the tape, the uh, only the best. I understand that our
...(inaudible)...money that we received from both Ashland Oil and
Governor Moore uh, went, in essence, in the beginning, to the
marketing of the idea, (right), to see if we could get support for
Yeager Scholar program (clears throat) and the outstanding
materials that came out of King & Company. Uh, were you
responsible for the design of the logo, I mean, tell me a little
bit about...(the nuts and bolts of how we got...) yes (these
things) done, yes.

GK: well, as you know, I'm a writer. That's all I do. And uh,
I'm a fairly decent idea person. I...at our agency, function as
the creative director. Nothing goes out the door without my stamp
of approval on it. Our standards are very high. In order to
maintain those standards, we use the best designers in the
country. Graphic designers. (mmh) We use some in Los Angeles,
we use some in New York, some in Lexington, Atlanta uh, I choose a
designer according to the project, which designer I feel would be
best suited for the particular project at hand. In the case of
the Yeager's Scholar program, most of the design work was done by
a woman named Georgeanne Schunalt, who now lives in Lexington.
She had worked uh, for ad, advertising agencies in Memphis, prior
to coming to Lexington she is uh, in my opinion a world class
designer.

MS: Now, she was responsible for the logo design, are...are you
saying?

GK: Yes. We...she and I would sit down and we would brainstorm,
just like Hunnicutt and I do, about what we wanted, what image we
wanted to project with this log. What the elements had to be, we
felt. And uh, she would come back with sketches and we would tear
them apart and start over again, and over a period of months, we
finally arrived at what today uh, is the logo for the Yeager
Scholars Program. Uh, the same thing uh, with the brochures...
the medalion (mmmm, excellent). Uh, it was just a matter of
Georgeanne and I sitting down...

MS: The first letter of each paragraph in the campaign booklet
(campaign-with the ribbon)...(inaudible)...ribbons.

GK: That was Georgeanne's idea. (outstanding idea!). I
had...I...I wish I could claim that as mine, (claim it!)
(laughter), but I can't, it was her idea. (but you can claim
Georgeanne as yours. That's, that's a nice part) (yeah, she's a
very talented person, and I think she did world class work on all
the materials for the Yeager Scholars (Greg), and I might add all
of that material has won awards. All over the country.

MS: You're just saying that even the film (video, everything), video film, Only the best, has won an Emmy. Is that right?

GK: Yes, several: as I understand it. Also, one in the Charleston area, and the music video one in the Charleston-Huntington area. I...I'm not up on all the awards that they won, but...

MS: But I do...(we're pleased)...we, I mean we have heard many comments about the quality of the program. And of course, you know...

GK: That had to be reflected in everything (had to be, mmh), that was produced that represents the Yeager Scholars Program.

MS: Right. And in the beginning, it had to be in your work, because you were the beginning in essence, really when there was...(inaudible)...Yeager Scholar office (well, let's...right) when you were just trying to get people to say, hey, look at us. It was your work, that really made a lot of people look!

GK: Mmm. (so, even...) the work that we produced, I regard (a lot of people think that you're really quite responsible for the...the success). We simply created the tools that the bulldozer with velvet tracks used, (laughter) (Joe Hunnicutt), to go out and make the Yeager Scholars Program happen. (...I feel that I had made a significant contribution (mmm) but the idea was born with Joe Hunnicutt. He put it on the map. He made it happen. (absolutely) And it would not have happened without him. It would not have happened, either without the commitment that Dale Nitzsche made. (yes, mmh) And essentially, I asked Joe, well, how much money do we have to spend to get this off the ground? He said, whatever it takes. (great) And apparently that is the commitment that Dale made to Joe (mmh). And Joe made to us. (mmh) Oh, we were never burdened as we often are by budget restraints. (mmh) Joe just says, as he always does, give me the best. (best) So, he got it. And he's got it in these 20 young people who are currently in the program, and I'm sure that that quality will be maintained at infinitum.

MS: One thing I'll mention to you, Greg, and that is that in speaking with the, our new diplomat in residence, Mr. Robert Barbour, he said when he was offered the position with the Yeager Scholars, to come here, at first he said no. he wasn't interested in coming to Marshall University, he preferred to be with the university that had more heritage, or more tradition...

GK: My God, we've got a lot of tradition!

MS: And he said...(laughter)...now listen to this, this is...this is the clincher. And his boss said, let me send you this material. I think (mmh) I think you want to, you might want to reconsider this. So, when he was sent the Yeager material (mmh), and presented with it and read it, he called back immediately and said, I accept. So, that's another impact of the Yeager material, the Yeager curriculum, the everything...

JK: You know, uh, uh, another thing that's very important and I...I didn't mean uh, by omitting him, to imply that he did not make a significant contribution, and I'm talking about General Yeager himself. (Oh, yes) Because the commitment that that man made really made this happen. Joe could only do so much. (mmh) But, but General Yeager's commitment to this program is what really made it happen. (And Mrs. Yeager, too, I think). And Mrs. Yeager, incredible, uh, contribution that she had made. (yes) And uh, he didn't have to...spend any time on this.

MS: He says he has a 1,000 schemes presented to him a day. That's things to become involved in (mmm). And uh, I think again that was Joe Hunnicutt's personality in a way, and the quality of the material...

JK: But General Yeager caught fire with this material (mmh), and we all know how much, (yes) he has given of himself to this program, when he doesn't even have to (mmh).

MS: His name would've done it.

JK: His name was enough, (mmh) but he has really given of himself (yes), and Glynnis has given of herself.

MS: Is there anything that uh, breg, that you thing that needs to be said about the program, anything in this interview that I haven't asked you that I should ask you?

JK: Umm, Joe and I have said to each other, that this tremendous opportunity came our way. (mmh) Uhm, and we both feel very deeply that this is the most important thing we have ever done with our lives. (I) never have an opportunity like this again. Uh, and I guess everyone wants to leave a mark to show that they've been there. And, this is mine. And it's Joe's. And it's Yeager's. And Dale's. And yours. And everyone who was involved in making the Society of Yeager Scholars happen, and uh, I'm real proud.

MS: Thank you for this interview. I appreciate it.

JK: Thank you.

END OF INTERVIEW

Bina Bates, Transcriptionist/Vocalist
10/17/99