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Regional Oral History Office

BROTHER ANTONINUS: POET, PRINTER, AND RELIGIOUS

An Interview Conducted by

Ruth Teiser

Berkeley
1966

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Brother Antoninus

being interviewed by the Regional Oral History Office

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SAN FRANCISCO CHRONICLE
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William Everson — Beat Era Poet-Printer

**Davenport,
Santa Cruz County**

William Everson, a famed Beat Generation poet and printer better known as Brother Antoninus, died in his sleep early yesterday.

Long ailing with Parkinson's disease and restricted to a wheelchair, he was 81 and lived in a rustic cabin in Santa Cruz County that he named Kingfisher Flat.

Mr. Everson was a Roman Catholic convert who spent many years as a Dominican monk, but the erotic nature of much of his poetry upset the church hierarchy and he gave up monastic life about 25 years ago when he married the first of his three wives.

An influential figure in American literary life for 50 years, he was honored at a 1992 reception given in San Francisco by the California Book Club.

Wreathed in a white beard that made him look like a latter-day Walt Whitman, Mr. Everson had to struggle for each word as he told the assembled bibliophiles and connoisseurs of small-press printing: "Printing has always come easy to me. I seek perfection in printing in a way I do not in poetry. In poetry, perfection is fatal, in printing it is necessary."

Mr. Everson taught poetry and handset printing at the University of California at Santa Cruz until his retirement in 1982. He gained fame in the San Francisco literary renaissance of the 1940s and the Beat movement of the '50s, along with such figures as Kenneth Rexroth, Kenneth Patchen, Lawrence Ferlinghetti and Michael McClure.

As Brother Antoninus, he was a recipient of a Guggenheim fellowship, and his benign presence made him a popular figure on the college lecture circuit for many years.

1975 PHOTO

WILLIAM EVERSON
He was Brother Antoninus

"He was a great poet, and a very kind and gentle person," said his former wife Mary Fabilli of Berkeley.

Born in Sacramento, he grew up in the small town of Selma, near Fresno, the son of a Swedish bandmaster. He attended Fresno State College and in World War II was interned as a conscientious objector in Oregon.

Mr. Everson's last book, "Blood of the Poet," a collection of his poems, was published earlier this year by the Broken Moon Press in Seattle.

He is survived by a son, Jude Everson, of Santa Cruz. Funeral arrangements were incomplete, but close friends said a funeral Mass is planned, and burial will probably be at the Dominican cemetery in Benicia.

— Maitland Zane

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INTRODUCTION

Critical acclaim for his poetry first came to William Everson in the years just before the second World War. Critical acclaim for his fine printing came in the years following his first serious interest in the craft in the war-time conscientious objectors' camp at Waldport, Oregon. His creative talents in both endeavors continued to flourish when be became a Dominican Lay Brother, taking the name Brother Antoninus.

Born in Sacramento, California, in 1912, young Everson grew up in the San Joaquin Valley. His interest in poetry began in high school days; but, as he explains in this interview, not until 1934 when he encountered the work of Robinson Jeffers did the writing of poetry "open up" for him.

Between 1934 and 1943, when he was drafted and entered the conscientious objectors' camp, William Everson worked, married, wrote, and saw three volumes of his poems published. After the war he came to the San Francisco Bay Area and became a prominent member of the "San Francisco Renaissance" group. He printed on a handpress, wrote poetry, worked as a janitor at the University of California Press, and married again, as he here narrates. In 1948 New Directions published a selection of his poetry under the title The Residual Years, which brought him national attention. The following year he was awarded a Guggenheim Foundation grant.

Converted to Catholicism later in 1948, William Everson entered the Dominican Order in 1951. He took with him handpress, on which he had

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printed two distinguished volumes of his own poetry, and at the Order's House of Studies in Oakland he printed the pages of the Novum Psalterum Pii XII which he describes in this interview.

He has done no handpress printing since, devoting himself to duties of the Order, some production printing, studying, writing both poetry and prose, and recently lecturing at colleges across the country. He has no plans to resume fine printing, but late in the spring of 1966 he told the interviewer that some day he may print on the handpress again.

The interview was held in two sessions, on December 13 and December 21, 1965 at the Dominican Priory in Kentfield, California. Brother Antoninus spoke fluently but extremely thoughtfully, not censoring expressions of doubt or conjecture. He looked over but did not do any detailed check of the transcript.

The Regional Oral History Office was established to tape record autobiographical interviews with persons prominent in recent California history. The office is under the direction of Mrs. Willa Baum, and under the administrative supervision of the Director of the Bancroft Library. Other interviews of the Office which may supplement the material covered in this interview have been done with Albert Sperisen, Warren Howell, Adrian Wilson, Edward deWitt Taylor, and Jane Grabhorn, and others are underway in the fields of literature, publishing, and printing.

Ruth Teiser
Interviewer

1 September 1966

Regional Oral History Office
Room 486, The Bancroft Library
University of California
Berkeley, California

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TABLE OF CONTENTS

[First Interview, December 13, 1965]

The Everson Family

Teiser: You were born in Sacramento in 1912?

Antoninus: September 10, 1912. I had a sister older than myself. She was born in Phoenix in 1910. My brother was born in Turlock in 1913, just 14 months after me. After that we moved to Selma. Then my mother put a stop to my father's itinerant life. He was a wandering printer and band master. He used to go to the small towns in the mid-west to get the city fathers of the town to set him up to whip the band into shape over the winter and give the concerts for the next summer. Of oourse, those were the days when the band concerts in the summer were everything. Those little communities had no other entertainment. Then they would get him a job on the local paper. That is where he met my mother--in the printing office of the newspaper in the little town of Adrian, Minnesota. She was setting type. He came in as a band master. A dashing young man from out of town and all that. She fell in love with him, and after he went on they corresponded and she followed him out west. They were married in Yuma, I think. My sister was born in Phoenix, I think, or the other way around. Then they came to California.

Teiser: Was your father born in Norway?

Antoninus: Norwegian, yes.

Teiser: And your mother?

Antoninus: No, she was of different stock. She was German and Irish. Her father's name was Herber and her mother's name was Barnett. I don't know anything about my father's people. His mother died at his birth. His father was a preacher of a Pentecostal type religion called the Eversonians. He founded a sect called the Eversonians.

Teiser: Does it still exist?

Antoninus: I hear that it does. They are in Scandinavia. People tell me they are quite a bunch. I guess it is pretty extreme. I don't know anything about them. I heard there are remnants of the Eversonians still around though. Of course, the "E" is spelled "I" there. When my father came, he did not like the name Iverson so he changed it to Everson. He was a terrific guy. He was not much of a printer. He was rather clumsy but he could make do. He never had very good taste in his designs. He made his living at it most of the time.

Teiser: Did your mother work with him?

Antoninus: Not so much; she was busy with us. We learned to print early. His interest was in music, though. There are some retrograde quirks in his mind that prevented him from ever really realizing his potential. I don't know what it was. He had

Antoninus: spark on the bandstand. He could dominate a band. I have seen pictures of Toscanini before the orchestra and my father had that, an unconscious projection. He did not care about the great music, though; he was content to go along with the band music, the marches, overtures, things like that. His egoism was so great that I think that he was content to be "that big frog in a little pool." He should not have; he could have had the world of music at his feet. He had the power. He had good melody, good tempo. He composed music too, and his marches are all characterized by a fine, full melodic strain.

Teiser: Did any of your brothers or sisters follow music?

Antoninus: No, he trained us all in it, but I think that his own personality was so powerful that we were kind of shriveled by it. We were too close to him. We could not get any perspective from him. The same in printing. I left the print shop as soon as I could get out of there because that overpowering presence of the father was just too much for me.

Teiser: How many children were there in your family?

Antoninus: Three only.

Teiser: Where are your brothers and sisters now?

Antoninus: My sister is in San Diego; she is married. My brother is also married; he lives in Los Angeles.

Teiser: What does he do?

Antoninus: He works for Lockheed Aircraft in Burbank.

Education and Depression Years

Teiser: Did you go through the regular schools in Selma?

Antoninus: Yes, grammar school and high school. Graduated from high school in 1931. I lost a year somewhere around the middle, the sixth grade, and my little brother caught up with me, to my unending shame. (laughter).

Teiser: Did you first become interested in poetry in school?

Antoninus: Yes, in high school. But I really could not make it work. Nothing opened up for me; there were three or four different fields that remained potential to me: music, art, writing of some kind. It was not until later when I encountered the work of Jeffers that all that broke open.

Teiser: When did you encounter Jeffers' work?

Antoninus: 1934, at Fresno State. I tried Fresno State the following semester after I graduated from high school. I had a first poem published there. The Fresno State Caravan published my first poem. Then I left Fresno State; the Depression was on. I was not cut out for academic work, but I did not do anything then for two or three years until I went into the C.C.C. in 1933.

Teiser: What do you mean by not doing anything?

Antoninus: I worked in the summer, but I did not have any work in the winter.

Teiser: You worked in the fields in the summer?

Antoninus: No, I worked in the canneries. There was a cannery there in the town. I probably could have found work. Everyone else did, but I was tied to the home in some way. I could not extricate myself from the home. The Depression was as good an excuse as any for me not to go out and face the world. My father got more and more restive. I was my mother's favorite and that was the problem between us. He kind of adopted my little brother, who went out and trained himself in aviation. My sister trained herself in stenography and both of them got work right in the middle of the Depression. Only me. (laughter). I was just shaping this great thing that I had to give birth to, but it took a long, painful process. No one believed in it, and I did not either.

Teiser: Was this your interest in poetry?

Antoninus: Well, writing. Poetry is the only thing that I really did. I tried to write a few stories, but I could not. Suddenly, when I went back to Fresno State in the fall of 1934 after the year in the C.C.C. [Civilian Conservation Corps], I put my hand on that book of Jeffers and everything opened up. It was the intellectual awakening and the first religious conversion, all in one. My father was an agnostic, and I am by temperament religious. To a religious man following an agnostic belief, nothing could be more frustrating.

Antoninus: When Jeffers showed me God in the cosmos, it took and I became a pantheist.

Teiser: Was it one book or his whole work that you were reading?

Antoninus: No, his whole works. I can't remember which one I read first. I devoured them in one great rush.

Teiser: Did you meet him then?

Antoninus: I could not meet him. As I often say, "When you are the only disciple of a man who hates disciples, you are the only one in the world who can not meet him." I did have this big projection on him. In a way I found a father. Looking back I can see that is what happened: the alienation from the father figure was healed in that finding. I came into my own as a man. I left Fresno State then in order to become a poet. I realized that I could not do it academically. My mind did not have that shape. It would have helped me if I could have. Many of the things that I now know, I could have gotten much sooner and more quickly if I had stayed in school, but my unconscious would not tolerate it. It just would not; it would not work for me. I had to leave.

Teiser: Where did you go?

Antoninus: I went on the land then. I went back to Selma and began definitely to move toward the land. That was my first concrete goal--to get a vineyard, to get out on the land. I had met Edwa Poulson in my last year in high school and we fell in love then, my first love. That would be in 1930

Antoninus: that I met her.Then we were not married until 1938. She had to go all the way through Fresno State, get her teaching certificate, get out, and work for a year. Then with everything safe and secure and established, then we could get married. As I look back on it now, it seems fantastic.

Teiser: People did that in the Depression though.

Antoninus: Do you think it was rather a more general thing?

Teiser: I think it was then more than now.

Antoninus: I am glad to have the reassurance (laughter). In a way I kind of put the worst construction I can on things because in some way--because now I can see things that I could not see then. That is to say, it was part of a gestation process, things slow, painfully slow, the long drawn out inability to cope with life on an exterior level, although I kind of had a consolidation of it on an interior level. Then there were all those painful inabilities to adapt and relate exteriorly that were somehow instrumental too. The sentence is backward, but you know what I mean. Maybe it is just that I am trying to make a virtue out of what is essentially a defect. And I know that it is a defect. But some of us are born with a certain shape to us so that if the other side of ourselves can ever be met, it can only be met with great travail. That is the way it was with me.

So I married then and we went out on the land and got ourselves a farm. We were beginning to put our roots down.

Antoninus: We had rented near it and we were going to build on it. A little vineyard we had right outside of Selma there. She was born in Selma and we both grew up there. That was part of our own earth-fast sense of place. We were willing to just grow up right in the same town when everyone else was moving out as fast as they could get out.

There we were until the war came. Then I had to take my stand. When I was drafted, I was sent up to Oregon to the Objectors' Camp on the Oregon coast.

Teiser: When was that?

Conscientious Objectors' Camp

Antoninus: It was January of 1943 that I was drafted. She stayed home, taught school and worked the vineyard. But then she moved to San Francisco and it was during the war years that the marriage disintegrated. It was during that period of separation.

And yet to me it was a great opening up to be sent to that camp. There for the first time I began to recover my true social self. It had not quite happened in college, the opening up and the engagement. That usually happens to a young man when he first goes to college when suddenly he is away from home, away from the matrix into which he was born, when he is suddenly in contact with large ideas and stimulating minds which open him up. To me that part of it happened

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Antoninus: in camp. I suppose I was not in college long enough. And the long gestation meant I was emotionally retarded. But when I got to camp I was thirty years old. I was ripe.

Teiser: Who were the people who were particularly stimulating to you?

Antoninus: Harold Hackett, Glen Coffield, Earl Kosbad, those three men were the most stimulating of the contacts that I made there. Kosbad was an anarchist. He was a little older than I. Hackett was younger. Coffield was about middle ground. Coffield, of course, became fairly well known. Then Kermit Sheets was there; then Kemper Nomland came over from Cascade Locks. The camps were run by the Peace Churches under the law at that time in order to avoid the difficulties of the C. O.'s in World War I. When the draft was first proposed, before America's entry into the war, the Council of Churches went to the government and proposed that if they could manage the camps, they would pay for the upkeep of the men. The government wanted a work project just as in the C.C.C. There would be this division and the government accepted it. No one expected a total draft at that time. They were thinking only of a year's service or they probably would not have offered it. Then when the war broke out, there was an enormous draft which had to be taken in. It kind of inundated them.

We were all sent to these religious camps. I did not want

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Antoninus: to go to a religious camp, but the government did not have any non-religious sponsored camps until later that year. By that time I was well engaged in the life there and decided not to go to a government camp.

Under the church set-up, they began to sponsor what were called special schools. Each camp could, if it wanted, specialize in a certain subject. Then from all over the whole system, men could be drawn there to participate in that program. We set this one at Waldport up in Fine Arts. In 1944 they began to come in. We sent out our brochure. They came in until the government superintendent realized that the type of men who were coming were not in any way adapted to his work program. After that, he cut off applications.

Teiser: So you also had a bunch of people who were not interested in the arts at all?

Antoninus: Yes, and that happened at every one of the special interest camps. It was dynamite because every such camp is inevitably a frustrating situation. Put an in-group in it, a "specialized school" no matter what type it was, "powie" you would get a blow up. And we had ours! Did we have it! All the innate American hostility to the artist broke out, lashed out. And the artist deserves it too, for some of us were impossible.

But here men really began to come in. Some of the exciting

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Antoninus: ones who arrived in that period were Clayton James, the painter, who became my closest friend. Nomland and Bob Harvey also came as painters. Broadus Erle, who later became a well known musician, playing in the New Music Quartet, and at one time, I think, was concert master for the Tokyo Symphony. Other musicians were Robert Scott, a lad named Downes and Bob Harvey, a painter cum musician. Then the Hedgerow people, Dave Jackson and the theater really got going at that time, joined by Martin Ponch. The Interplayers really began here. Among the writers were Coffield, Sheets, Bill Eshelman, Harold Hackett, Jim Harmon, who later edited Ark III, and myself. Before that we had gotten a press and had started the Untide Press. It was here that I began to take up my first real printing.

Teiser: How did you happen to do that?

Antoninus: Well, the fact that we were doing so much publication by mimeograph. When I got there, there was already a camp monthly called The Tide. Then a little radical group, Hackett and Coffield and Larry Simons, had started an underground sheet called The Untide. "What is not Tide is Untide." This was issued every week. Generally it agitated. It had an anonymous character called "The Mole" who was the mouth-piece, for all the dissenting opinion.

Then when I began to publish, I had all these poems that I had written in Selma, these anti-war poems. I began to

Bancroft Library

Antoninus: publish those every week as inserts in The Untide, under the title of The War Elegies. Later we ran off most of these in inserts, stapled them together, and put covers on them. Thus we had our first publication, Ten War Elegies. Then Chuck Davis brought a little press up from Laverne, California. He was the son of a Brethern Minister. He brought one of these little Kelseys. We did Coffield's book, The Horned Moon, next on that. Then Larry Simons discovered in the village second hand at Waldport, this great old platen press, a Gordon press. It was large enough to print, tabloid size, a country newspaper; that was its history. It was all worn out but we got it, paid $70 for it, moved it out to the camp, and began to print.

Teiser: Had your experience in your father's print shop given you any knowledge of how to operate a press like that?

Antoninus: I fed a lot of press for my father and had set a lot of type.

Teiser: Same type of press?

Antoninus: Yes, but I really did not have any finesse with it. To be a pressman is different than to be a feeder. I had fed but I was not a pressman. At this time by a good stroke of fortune there was a union printer, a union pressman, came out from the Walhalla Camp in Michigan. They sent him out to the coast. He was really sore about coming. His name was Joe Kalal and he was a real good pressman. He was a

Bancroft Library

Antoninus: real professional. Larry Simons prevailed upon him to get over his grouch and help us. He did for awhile; by babying him along, by being right there with him and doing all the menial part myself. If there were any washing up or anything like that to do, I would do it. I kept him placated in his mood. He used to protest. He would say, "You had better watch out, you are beginning to uplift my morale here!" He did not want his morale to be uplifted. He just wanted to be utterly nasty.

The next one that we printed was The Waldport Poems, the poems that I had written at camp, with linoleum blocks by Clayton Jones. After that, he also saw through the press The War Elegies, the first printed edition with blocks and line cuts by Kemper Nomland, Jr. Both of these you can see, by looking at those blocks, that the press work is superior. You can see the mark of a professional because those blocks were really hard to print. That old press did not have a duct roller or anything on it to give the proper distribution to the ink. He knew how to solve that in some way. I was learning as fast as I could. One day Bill Eshelman--Bill Eshelman is now one of the leading librarians down at Los Angeles; he was, I forget where he is. He came into the camp then in 1944. He was young. He made an excellent typesetter, good press feeder.

He and Kalal did not cotton much to each other. One night

Bancroft Library

Antoninus: we had one of those imperative camp meetings that I had to go to because I was the director of the fine arts group. As I say, the rest of the camp was always blowing up at fine arts. Kalal wanted to print, so I got Bill Eshelman over there to help him, to wash up and what not. Bill cut out on him. Joe had to wash up the press himself so he quit. After that he never printed again for us. I had to go forward then and print. I had to print by myself, do all the press work by myself. I printed the next item, The Generation of Journey, by Jacob Sloan, another Civilian Public Service man who lived in another camp.

I forgot to mention that my greatest friend in the order came in through the fine arts group. That was Clayton James who did the block cuts for The Waldport Poems. His wife, who came out and married him there at Waldport, was Barbara Straker James. She did the line drawings for this book, The Generation of Journey. I printed that; it was hard to print, since I really did not have my touch as a pressman. The work shows it. There is a distinct falling off in the execution although I don't think there is in design. In execution though there is a distinct falling off in that book. Our typesetting was fairly good but our press work was real down.

Teiser: Had you set the type?

Antoninus: No, those were more group projects. Two or three participated--

Bancroft Library

Antoninus: Eshelman, sometimes Dupre, sometimes.....Then you see, Nomland and Sheets--when I arrived at camp, Kermit Sheets was already there. But they were "on loan" from Cascade Locks. The Cascade Locks contingent was only "on loan" to Waldport for the tree planting season. As soon as the tree planting season was over in 1943, they went back. Then when the fine arts came and was started, Sheets and Nomland transferred permanently from Cascade Locks over to Waldport. Here we had some difficulties because we wanted to keep the autonomy of our projects. They had founded the Illiterati over at Cascade Locks. Kermit Sheets and Kemper Nomland were the editors. Nomland was the son of the architect and made some very radical designs. We wanted to keep The Untide though. It was kind of our own core and we had a little trouble there when they first came over about establishing the various autonomies. Another magazine came out called Compass with Martin Ponch. That was the most famous of the C.P.S. magazines. He brought that out when the Quaker system was there at camp. So suddenly we found ourselves with all these publicational outlets right there in camp and not really enough staff to keep them all going.

Teiser: Editorial or production staff?

Antoninus: Both ways. It was not any problem for us at The Untide because we were used to doing our own work. It was not really

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Antoninus: too much problem with the Illiterati either, for Kemper had fantastic versatility, although, I think, they somewhat resented the fact that we just did not welcome them into The Untide staff. However, when Ponch came out with Compass, it was a far bigger job editorially. He began to have that printer in Portland but he had to draw on many more levels of the camp in order to swing it than the fine arts itself. But Adrian Wilson arrived, learned printing here, and began to help Martin. We were really stretched tight for time and space and every other way then. There was some heated friction and some problems.

As far as the group itself was concerned though, we got through that phase very well. The real difficulties were with the rest of the camp, but between ourselves there really was not much except what the women caused. I mean people would tend to fall in love with each other. The whole idea of anarchist living was kind of upsetting to a stable domestic relationship. In the end that is where it all began to break up, with the women, the wives, and the intra-family attractions and difficulties, pains, and anguish.

For example, that is where Adrian Wilson met his wife Joyce. She was married to Bob Harvey. He had come out. He was a painter who had come out with Clayton James from Big Flats, N. Y. She had followed him out and it was there that Adrian met her and fell in love. Then the Harveys' marriage broke up.

Bancroft Library

Antoninus: People started leaving the camp then; they just began to walk out in droves. The laws were being relaxed. No, the laws were not being relaxed but the judges were. They never did like the whole set-up anyhow. In a legal way they kind of slipped over us. You see, the law was written in such a way that the military would not have complete control of Selective Service. Congress did not want the war lords to have the direct tap into the manpower. That had always been the great flaw in totalitarian systems, that they have been able to tap into the manpower without any check or balance. Congress was very careful to set up the draft system under civilian auspices. However, as soon as Pearl Harbor, Roosevelt took out Dykstra and put in General Hershey, just by administrative fiat. I mean over and above the law. Many judges, the judges at least in Portland, did not say much in the beginning, but by the end of the war when the whole system was beginning to creak, victory was in sight, they began to get men who had had a transfer that was signed by a military man.

Generally when Dykstra went out and Hershey came in, so did the whole Army. All the officials of the Selective Service became officers. The signatures appearing on the transfers then became military signatures. At the end a judge in Portland said, "If you had transferred from another...." He held that your original induction was legal because it had a

Bancroft Library

Antoninus: civilian's name on it, but your transfer which had an officer's name on it.....that is the point that he stuck on. On this he threw it out of court. This meant that everyone who had a transfer in his possession with an officer's name on it could walk out of those camps with impunity in the Oregon area.

Teiser: Did you do that?

Antoninus: No, I did not know if the judge would die overnight and a new judge would be brought in and give five years in prison. With the end of the war in sight, I was not that adventurous. When the others had these problems, of course, they did walk out.

Pre-war Poetry and Publication

Teiser: At this camp then, your interest in poetry and printing came together?

Antoninus: Yes. Well, I should not say that because when I was in Selma, my last year there, I met a friend named Jim Atkisson who lived in Sanger. He married one of the girls there that I knew in college, Barbara McElroy. She had been married to Bob Linn, the writer, and after she and Bob were divorced, she married Jim Atkisson. He had been a member of the Stanford group, Yvor Winters' Twelve Poets of the Pacific. In fact he had a poem in it.

We got to know one another and he had a little Kelsey press

Bancroft Library

Antoninus: there. We began to print poems of mine which later would appear in either The War Elegies or The Residual Years, that first mimeographed edition of The Residual Years which we did at Waldport. We did no more than a few proofs of these, and ordinarily I would not mention them, but I have discovered that some of the proofs are in the library at Fresno State. They are going to rise to plague bibliographers, so I might as well get the record straight as to what that was. I used to bicycle three or four times in that winter of 1942--until the end of the year 1942 and the beginning of January tire rationing was on--I used to bicycle over to Sanger and work there setting type and getting ready to make a run on this little press. We must have done, I cannot remember how many pages, not too many. The title page I understand is among the proofs but I did not do that. Jim did that after I was drafted. He was going to go ahead and finish the book, but he got too much work to do on his farm. He owned a farm east of Sanger. It was over 40 acres and it was all he could do.

Teiser: Was his press just a hobby then?

Antoninus: Just a hobby.

Teiser: But you had had that single experience of putting your own poems into print yourself?

Antoninus: Yes, of course it was never published, but there they were before me anyhow.

Teiser: Was this a particularly striking thing to you? Or was it so natural that you did not make much of it?

Antoninus: I knew that we were on the track of something; that something significant would have emerged from it. It wasn't as if I had been around the print shop so often that it was not an archetypal experience for me.

Teiser: Had you had work published in periodicals before your camp experience?

Antoninus: Oh, books too. I had my first book published in 1935. It was called These Are the Ravens. That was a pamphlet that was published in San Leandro by the Greater West Publishing Company. This was a vanity press. They had a little magazine called Westward which accepted one of my poems. Then I saw an announcement in there announcing this Greater West Series of Western Poets. I wrote and the publisher, Hans A. Hoffman, said that he would welcome my manuscript. He gave me the terms. He would print a thousand of them if I would pay him $30. If you can believe it. He would keep 500; I would get 500. They were to sell for ten cents apiece. I got all the money of those I sold of my five hundred; those he sold I got two cents on. He never sold any, maybe two or three.

Teiser: What happened to yours?

Antoninus: They are now selling for $30 apiece.

Teiser: My word! Did you sell all of yours originally?

Antoninus: No, I used them for lighting stove wood one winter. Nothing moved. I gave them away to a few friends but they immediately went out of sight. I doubt that it was reviewed, or not more than one or two. Then later on when I was writing in earnest, I mean when I was well launched in my writing, I met Larry Powell in 1937. I had a friend who worked in the library at Fresno State. Her name was Fay Porter. She introduced me to Larry Powell. We had a great mutual interest in Jeffers so she introduced us. He had done the book of Jeffers, the first extended treatment of Jeffers' work. She knew my obsession with Jeffers so she got us together.

I wrote to Powell and later we met. It was he who introduced me to Ward Ritchie in Los Angeles. Ward undertook to print my second book for me, San Joaquin. Here once again, I paid him $125, but this was hard bound. The price is almost as fantastic now as the other.

Teiser: I have a copy of it.

Antoninus: If you ever want to sell it, I know people who would give a good deal for it. It's fantastically rare. It was a beautiful little book, a very sweet little book. It's dark brown with a white spine. It is soft Irak paper.

Teiser: Adrian Wilson said that this spoiled you for ordinary printing.

Antoninus: (laughter) That is a good way to put it.

Teiser: Then did you have a third book which you paid for yourself?

Antoninus: Yes. The Decker Press in Illinois published it in 1942, in the fall. It was called The Masculine Dead. It was published before I was drafted. There were 200 printed. I paid him $80. Fantastic prices! Hard bound. It was a terrible job. He was trying to publish too much and his sister was setting type. It was loaded with typographical errors. All these poems, these three books are now being brought out again by Oyez in Berkeley. For the first time, the early poems are going to be issued complete.

War-Time and Post-War Books

Antoninus: It is a great joy to me to see them all collected. They were only selected (not collected) for The Residual Years, the New Directions book in 1948. James Laughlin did not want to collect the poems so I gave the task to Kenneth Rexroth, or if you want to say the honor, but more the task, of selecting from those. He combed the Jeffers influence out. He does not like Jeffers. Also his literary politician's sense told him that in 1948 that was about the worst possible time to arrive on the scene with a Jeffers book. He realized that the real comer was going to be D. H. Lawrence. Therefore, he emphasized the Lawrencian side of the writing.

Teiser: You had been considerably influenced by Lawrence?

Antoninus: Yes; so he emphasized this side of myself. The blurb carried

Antoninus: the Lawrencian references and none of the Jeffers. I was so amused because when the book was reviewed, not one review mentioned the influence of Jeffers, not one; they all fell for this Lawrencian line. Lawrence did not influence me much as a poet. His attitude did, but my real master was Jeffers. Yet, it just shows you how much the reviewers tend to follow what is fed them. Not one recognized the influence of Jeffers. Now when they say to me about my work (after I put it on the jacket), that the influence of Jeffers is obvious, I just laugh. I know that if I had not said it, they would not know that it was there.

Teiser: Your period during World War II in camp then saw what--three more books published?

Antoninus: Yes, it saw The War Elegies bringing together just the same poems. Ten War Elegies or just War Elegies, it is the same. One is mimeographed and one is printed. Then there was the Waldport Poems. Then working by myself as an off-hours project for Untide, I printed the Poems MCMXLII and at the same time issued the first version of the book called The Residual Years, which was not a collected work. It was just a pick-up, some poems that had not been included in either The War Elegies or the other one. All these books I had written at Selma except for the Waldport Poems. Most of the work that was brought into print at Waldport was done at Selma. In the later Residual Years that is constituted by the middle

Antoninus: section of the book. I had then, how many titles? There was: Ten War Elegies, War Elegies, the Waldport Poems, Poems MCMXLII, and The Residual Years. Five titles came out under my name then.

Then I left camp and we went to Cascade Locks. We also printed up there. Got side-tracked on Patchen's book, An Astonished Eye Looks Out of the Air. There is a story in itself. It is the anti-war poems of Kenneth Patchen. The war was closing and he wanted these anti-war poems to be published during war-time. He wanted us to do them because he was struck by Kemper Nomland's designs. It was too big of a book for us, I felt. I did not want to do them, but Dupre--Vladimir Dupre, he was the secretary of the press--he got Eshelman to side with him. I finally agreed to it. It was a mistake because it was too big a book. It turned out to be too ambitious. Patchen is difficult to work with. He puts a lot of pressure on you. Robert Duncan says that Kenneth Patchen is the poet that little presses fold up on. (laughter).

Final Months At Conscientious Objectors' Camps

Teiser: This was at Cascade Locks, where there was also a conscientious objectors' camp?

Antoninus: This [the Patchen book] began at Waldport. Then that camp closed in December, the last day of December, 1945. The war

Antoninus: was over. They did not release us though. They could have closed it out in a week or two, their whole system. But the reason they were not releasing us was because of political objection. They felt that the conscientious objectors would go out and get all the jobs. They released us at the same ratio that they had inducted the total servicemen. Since there were about 1000 C.O.'s to a million G.I.'s, it meant that we had to wait for a million men to be released before the 1000 C.O.'s could be. We were still there then after the close of the war.

Teiser: At Cascade Locks?

Antoninus: Yes, in the middle of it, it kind of broke. The war was over in the middle of 1945. By the end of that year the camps were gradually being closed down, so they had to consolidate. Instead of releasing us, they had to make us all pick up and move to another camp. They sent us then to Cascade Locks. In the spring of 1946 that camp was closed. By rights, my release should have come through by May of 1946, but a big strike wave began to go through the camps and I thought my release was already in the mail. This was at the end of April or maybe the first few days of May. I kind of calculated. I believed in the strike wave and the demonstration, but once again my cautious Virgoian nature would not let me act at that kind of a risk. Since I was the leader of the whole fine arts wing, and of that whole radical wing, every thing

Antoninus: kind of hinged on me or I never would have done it. Even then I was not going to do it. I had had it; I was fed up; my marriage was on the rocks. I just wanted to get out of there and get back to California. I had lived radicalism to the hilt. All the idealism was gone out of me. I just wanted to withdraw. Yet, that night before that gigantic strike was supposed to be timed all over the camps, I was sitting up late that night and Broadus Erle's wife, Hildegarde, God bless her--she was a pianist, wonderful--but she got to talking to me. I admitted that I had, that I felt in my hands the power to strike Cascade Locks if I wanted to.

She said, "Why don't you do it?"

I said, "I don't want to. I am not impelled."

She said, "Well, why?"

I said, "I would get my head lopped off."

She said, "But your release is already in the mail. You can expect it in a day or two. It must have been in the mail from Washington at the first of the month."

I said, "That is true."

She said, "Then what possible grounds could you have for not doing it?"

I said, "Well...."

Then there was another guy, a real man, he was a religious man. He was going ahead on the strike anyhow. He was one of these real solid, real peace corps guys. He grew up in the

Antoninus: real superb Protestant spirit that when he sees a thing that has to be done, he is committed in conscience to do it. It does not really matter if anyone else goes along or not. He does what he has to do. He was all set to go out and strike even though no one else in the whole camp was. Dansizen his name was. I just saw him, and he had begun to write his posters out, thinking that he was going on strike the next day to join in with the great synchronized strike all up and down the coast.

Here I was between this woman and him sitting there. I was night watchman, so I had a long ordeal that night. Somewhere around daybreak, I had been converted. I got up and began lettering the signs. As soon as it was time to ring the rising bell, I went through the dorms hollering, "Strike!" They all came out behind me. The whole core, the hard core, that had moved over from Waldport, rose up in strike.

That noon the Portland papers carried headlines: "Conscientious Objectors Strike at Cascade Locks." This I never expected. A poor Jehovah's Witness who was going up to the court that morning to be tried--he was stubborn and rebellious. When those headlines hit the street, the judge gave this chap a very long term. That made the papers too. I saw this poor Jehovah's Witness caught by my action. Here I had done this thing. I had precipitated this whole thing almost alone.

Antoninus: Well, my release had not been mailed; my calculation was wrong. The first thing the government did, the way they struck back, was to revoke or to close the releases of those involved. They did not have any way to strike at us, the government didn't, because their legal position had become so shaky. The "slow-downers" had perfected the technique against the government of working so slowly that nothing could be accomplished and yet they were not disobeying an order. They had funneled all those to a camp up here in California called Minersville. Actually, I ended up there; that is where I was released from.

Teiser: Where was Minersville?

Antoninus: It was way up here in the Trinity Alps country. Anyhow, my release got plucked out of the hopper.

Teiser: When did you then get released?

Antoninus: Three months later. Three months it took me. That was because after we went to Minersville, I was working then. Everyone there was on slow-down, or most of them. Anyone who worked at all got an excellent report record. As soon as the government saw that I was back working....

Teiser: You worked? You were not one of the slow-downers?

Antoninus: Not after I got to Minersville. I did not join the slow-downers, no. I just wanted to get out of there.

Teiser: So then you came out in the autumn of 1946?

Antoninus: July 23, 1946.

Teiser: You came directly to the Bay Area then?

Antoninus: Yes, down here. I had friends in Berkeley. I remember I had grown a beard at Minersville. I came down beard and all. It was there that I met Mary Fabilli. She was a friend of Robert Duncan. I had know of her for years. When I first met Robert Duncan about 1941 and had come up to San Francisco, he had shown me some of her art work. She was in Mexico at that time though, so I did not meet her. On one of my furloughs from camp, I had come down to San Francisco and had found this giant hand press in Ottsman's Printers' Supply shop over in San Francisco, and I had bought it from him. I think it cost $175; I sold my insurance policy to get it.

Teiser: You were determined by then to print?

Antoninus: Yes, we were all trying to figure out what we were going to do in the post-war world. Some of them wanted to go and keep the Untide going as a group. I did not want to; probably should have. They depended on me in many ways. They formed a kind of psychological polarity.

The marriage problem was so strong though. I was so thrown by the breakdown in the marriage that unless I could get some kind of center or relationship, an emotional polarity of some kind in a deep personal way, I could not feel oriented in a way. I did not know though which way my mind was going to go because I did not know how this problem was going to be solved. I just did not want to make any commitments of a

Antoninus: definite group kind of that nature. I did not mind working with these people as long as I had to work with them in camp, but I was not so sure of trying to set up a life with them in the open society. I had seen so many confusions and tensions growing. Although I was committed with them in terms of the work itself, still in terms of the life to be lived, its domestic and its emotional component, this I was far less convinced of. We were all trying to come up with one scheme or another. Actually, of the whole group there was only Clayton James and his wife that I had a profound enough relationship to that I could have sustained a relation in the open world with them. They went north though. They went up to the Puget Sound area; they were just attracted.

Morris Graves

Antoninus: You see Morris Graves had come down in the summer of 1944.

Teiser: To your Camp?

Antoninus: He was visiting. What had happened, when Clayton James came out in 1944, Graves had had his big show in New York, and Clayton and Barbara had both seen it. When they were out, they were talking of Graves as being the foremost interesting painter then in their ken. When we talked of the fine arts, they said that we ought to get a man like that to come. Well, now it kind of ties together.

Then another friend of mine, Kenneth Carothers, who was one

Antoninus: of my friends who had grown up in Selma. We got to be very close there in the last months.

Teiser: In the last months in camp?

Antoninus: In the last months in Selma in 1942. He was drafted in 1942 and sent over to camp at Camp Roberts. He was a clerk there. Graves had been inducted but he had been an early conscientious objector. He had gone to the induction center and refused to take the oath. They had taken him into the Army and put him in the stockade. Later that policy was abolished. If you did not take the oath, you were immediately sent back to the civil authorities, which was proper. At that date, the fact that you arrived there, they just put him in the hands of the military, so he had this big ordeal to go through in the stockade in the Army. Finally, they concocted a psychiatric release of some kind and got him out. It was not without a great deal of travail for him though. My friend Carothers had met him there and it was through him that I finally got in contact with Morris Graves. At least it was through him that I knew how to reach him.

So Morris came down to Oregon from Puget Sound. He said he was coming but he did not tell us when. One day he slipped into the region without telling us; he was always one to use indirect approaches. He scouted the place out, looked over us from afar, then went down on the beach, found a piece of unused property down there, got some shingles from a lumber

Antoninus: camp and began to build himself a lean-to down there on the beach right near us. Then after he was fairly well encamped, he introduced himself and gave us a show of the paintings that he had just done. He stayed there for maybe a month or six weeks. He did some wonderful paintings there on the beach. Some of them are reproduced in that book that the University of California Press did on him. The scoter in the various phases of disintegration, as if it were passing into another incarnation,was done there. I forget the name of it, that dying scoter, that dying bird.

Then some of those great menacing wave paintings that he did about that time were done following an incident. I might as well relate that. He and Clayton James had gone down to the beach one afternoon and had taken inner tubes and had gone out through the surf. They got caught in a pocket out there so that they could not get either out far or come back in. The waves just began to pound on them and they thought they were going to drown. They could not get out; the waves would come over them, and before they could get their breath another wave would come on top of the. Finally, they were cast up about three-quarters of a mile down from where they had gone into the water. They were very shaken. I happened to drop down on the beach that afternoon, and they were really shaken. Some of those paintings came out of that experience of Morris Graves. He also painted a couple of paintings to some lines

Antoninus: of my poems. In the Masculine Dead there is a line called "Under the grinding rivers of earth..." He did two paintings of a fish in various stages of disintegration in the water, skeletal fish to that line. He did those paintings there. He did some fine work in that short period of days.

Teiser: What was the date of that?

Antoninus: The summer of 1944. Then he went back to...no I think that was 1945 not 1944, although I cannot believe it. I remember one fantastic incident that occurred when James and I were down at Graves' camp in the evening; the long summer-time Oregon evenings, beautiful to just sit around the camp fire at his lean-to there and talk together. We were just conversing when suddenly a jeep pulled up. Ours was the only camp in the west patrolled by the military, because we were on the shoreline, you see. They were always kind of hounding us one way or the other. If they would catch us out on the road walking back from town, they would haul us clear back to town to question us, then let us go so that we would have to walk the same four miles back again (laughter). That is the sort of thing they would do. They knew us, but every time they saw us they would pick us up and haul us all the way back in there.

Suddenly this jeep pulled up and this officer got out. There were two or three dog-faced G. I.'s with him and they had, I can never forget the faces of those G.I.'s, they were just

Antoninus: kids but anything having to do with that--you know, we were just "kooks." They just looked at us, you know, their first real introduction to "kooks." They were mid-west farm boys. (laughter)

They got out of the jeep looking at us with this look of "I am looking at kooks." Their mouths were draped open; their eyes had that kind of fixed look. The officer snapped, "Who is in charge here?" Graves, with his Oriental courtesy, has a masterful presence. He is a very complicated individual, but he has a masterful presence when he wants to, a master showman! He is a performer of himself when he has to be, when he is under stress or pressure. He rose up. We had been drinking tea in these little Oriental cups that he brought. He rose up with great Oriental dignity and said, "I am."

The officer snapped back, "let me see your papers."

"Yes, Sir. Would you care for some tea?"

"Not at all. No I don't. No, thank you."

"This is my friend William Everson and my friend Clayton James. Are you sure that you would not join us for a cup of tea?"

"No, let me see your papers!"

"Yes, Sir." He handed him his discharge papers which said plainly, "Psychiatric Release."

The officer looked it over, turned to James and me, and said, "Are you from the camp here?" "Yes."

Clayton by that time had a great beard. My hair was down to

Antoninus: my shoulders. I did not have my beard then, but I had let my hair grow longer. We are used to long hair now since the beat days, but then it was not common. There was this strained moment of mutual appraisal, and mutual estimation, utter sparks in the air. They snapped back into the jeep; the G.I.'s piled in the back behind the officer and off they rode down the trail, leaving dust behind them. Then Graves just said, "Whew!" He said, "Boy after those months in the stockade....." Suddenly to have thrown at him from the blue in that moment of serenity was just like a whole period of his life coming back and hitting him between the eyes. We never forgot those moments. Those were great, great moments.

[Second Interview, December 21, 1965]

The Bay Area Post-War Renaissance

Teiser: You came to the San Francisco Bay Area then to establish a press?

Antoninus: Yes, the others had moved the Untide Press down to Los Angeles. In a way, I could have centered up that whole movement. I think they were looking toward me to somehow take the lead and start getting some kind of establishment, some kind of continuity in the communal life that we had begun there. There were hopes for the future, but my domestic problems were so great. How shall I say it? I had some instinct that I was not ready yet for communal living, for entering an order. I was not ready yet for the communal life; my metaphysics were the metaphysics of isolation and of independence. I was able to work in a camp like that under forced circumstances, but as soon as the force was taken away, my instinct was for solitude or isolation.

Teiser: I should think that it might have been a reaction to the camp living.

Antoninus: Probably, but I did not know how to do it myself. My friends Hamilton and Mary Tyler had a farm in Sebastopol. When I got my hand press and got it out of Ottsman's shop and loaded it on to a trailer, I took it up to this farm called Treesbank up on the ridge above Sebastopol. Here there was an apple

Antoninus: orchard, beautiful redwoods, the Sonoma hills. It was my first and only prolonged contact with them, but I realized that it would be an idyllic landscape. It was so perfect, so hauntingly beautiful. I don't know if I have ever seen anything so lovely. It remains in my mind in a marvelous way. I got some of that in my later poems, the marvelous way that landscape is.

There was an old apple dryer there on the place and we moved the press into that. I began to make my living quarters there. The harvest season was on, and we had a lot of apple picking to do. There was not very much money; they were broke. They had some cows and a few chickens. They had hoped to score that year in the apple market with the apple crop. Something happened and the New York market was literally wiped out so they did not get any money from the apples. Nevertheless, we did keep on trying to harvest them.

Teiser: Where had you met the Tylers?

Antoninus: I had met Hamilton Tyler before the war. He had lived in Fresno. He came to my farm outside of Selma. He met his wife up here at Cal. I only met her maybe once or twice before the war. After they left the Bay Area, they went to Lincoln in the foothills of the Sierra. That was their first farm, and I went there on furlough. Then he moved to Guerneville, Pond Farm, which later became known as an artists' establishment. From there he got the farm at Treesbank.

Antoninus: When I got out, they were really ready for me. Robert Duncan had spent about three months there before. We were all friends together.

Teiser: When had you met Duncan?

Antoninus: I had met him in about 1941, I think, when he was editing a magazine called Experimental Review back in Woodstock, New York. That was an adjunct of another magazine called The Phoenix which a man named Cooney, a Lawrencian, a Lawrence fan, was editing. Cooney had written to me. I don't know whether I had gotten the contact or whether he had written to me. Anyhow he published a poem of mine and I had submitted another. Duncan saw that poem and wanted to use it in his magazine. We began to correspond. When he came back to the coast, his step-mother was living in Bakersfield. That brought him down into the valley and he stopped by one time. That is when I first saw him. He was also a friend of Mary Fabilli's, whom I later married. There were all these cross ties of associations. He was part of that group which I entered when I got out of camp.

That had been essentially a Berkeley group. With Rexroth in San Francisco, it had broadened to take in that. After Rexroth had become disillusioned with the revolutionary movement, the proletarian movement, he began to broaden his base. That is the way I look at it now anyway. I might be wrong because I was not there. My feeling is that he began

Antoninus: to be a patriarch in a different sense. San Francisco at that time was ripe for his presence.

Teiser: Why was it?

Antoninus: Because the experimental movement had begun to take both in the arts and in literature here. He had a background as an objectivist, and his background as an experimentalist let him combine many things within himself. For instance, he was reading people like Buber and religious existentialists of that type long before the general culture was very much aware of them. I don't mean the general culture, but at least the intellectual culture. The literary culture had been dominated by Marxism for so long. Rexroth's fairly early break with Marxism and his interest in metaphysical ideas led him to these trends long before anyone else around that I was aware of. It made him extremely stimulating from that point of view. He had a radical background; he was avante garde in literature; and he was very "hip" in new religious trends. All this synthesis of associations and ideas was very exciting because after the war, most of us were extremely disillusioned. We were looking for something entirely new. He was able to focus on that and give it direction. For example, a poet like Philip Lamantia who had been captured by the surrealists at the age of 16 and taken back to New York and made an editor of View magazine, the surrealist magazine, he was something of a "cause celebre" back there among the. After

Antoninus: whatever personal reasons caused the stop of that, he came back west. He found a father in Rexroth.

Rexroth and Anarcho-Pacifism

Antoninus: Among these people who were disaffiliated with political interests, there was a gravitation toward Rexroth and anarchism. He provided that polarity. He tried to found the Beat Generation at that particular time. He tried very hard to start something that would have an echo; that would have a resonance back on the total intellectual climate of the nation. He polarized from San Francisco to start a new movement. He came very close, but it was a little premature. The Cold War was just beginning. The economy was not able to expand rapidly into the kind of thing that was needed. The rest of the nation, I guess, was not really ready. It took Korea and the impasse following Korea to produce the mental climate which would produce the Beat Generation. It took the long Eisenhower, what you might call establishment, with its oppressive, static character (the second Eisenhower administration) that took the need of revolt, not only among the youth but also among the mass media. They began searching for signs, in terms of the title of Life's main article on the Beat Generation. They were searching for "the only rebellion around." They were searching for something to break that impasse. They fostered the Beat Generation.

Teiser: You used the word anarchist in relation to Rexroth. This is not its historical meaning, is it? Rexroth's type of anarchism was different?

Antoninus: Some would call it "anarcho-pacifism." See, anarchism is chiefly associated with violent overthrow of the government, but specifically, that is more of a journalistic application of it. Philosophically, it is not. That is to say, it speaks of a condition, not of an overthrow. Therefore, "anarcho-pacifism" as we call it meant the establishment of an anarchist society not by overthrow of the present government but by a withdrawal, by saying you are no longer needed by the established government.

Teiser: This was quite different from the World War I brand then?

Antoninus: Even back then there had been a struggle within the anarchist movement itself for pacifism as opposed to violent means for securing it.

Teiser: Was it Rexroth who brought back the anarchist concept himself or did he take part in a larger movement at that time?

Antoninus: In San Francisco there remained an old line of anarchists, a substratum especially among the Italians. There were hangovers from the World War I period. These were still pretty much dedicated to overthrow.

Teiser: Who were they?

Antoninus: I don't remember their names. We mingled with them a little. As soon as they got wind of this thing that Rexroth was

Antoninus: starting, they began to make overtures to capture what they thought was the youth. Now they were fairly strong among a certain substratum of the Italians in San Francisco. I attended a couple of their meetings which were wonderful family affairs. There was great gaiety and communal dancing which was wonderful, rather intoxicating.

Teiser: When was this?

Antoninus: This would be 1947.

Teiser: Where were the meetings held?

Antoninus: Well, there was a hall there. I read there once. It was off toward where St. Dominic's is now. I can't remember the name. Anyhow, these movements never really made it. This was especially true because they were extremely hostile to religion. This new anarchism was both religiously oriented and pacificatory. The old anarchism was anti-clerical, atheistic, and militant. The two factors widely separated them. There was not too much real communication.

Teiser: This was the same group of anarchists that Adrian Wilson referred to when he said that he used the anarchists' press?

Antoninus: Yes, this Rexroth group of anarchists. Yes, they printed The Ark on it. I participated in this group, but I was so tired of group activity after those years in the camp that I just wanted to get away. I just drew off. When I drew off, I drew off as much to get out of the city. You would think that I had had my belly full of nature, but even so I was always close to nature and I needed it. I began going up to

Antoninus: Treesbank very hopefully to establish my press and to set up a way of life. However, the situation was not right even there, even with the Tylers; I was a "stranger" among them. The financial time was not right. There was not enough money for us all to live properly or to have proper distinction between us. This problem was always there. Also, I was under a depressed spirit due to the problem of my marriage. That had not been settled yet. I can look back and see now that this pull on my spirit was not due to last too long. This pull on my spirit would have to lift.

It was then that I met Mary Fabilli. I had met her before, but I really met her then. I remember one night, it must have been October or early November in 1946 because Philip Lamantia's book Erotic Poems had just been brought out by Berne Porter. Kenneth had a coming out party for him at his house. I came down from Treesbank to participate in that. It was then that I fell in love with Mary Fabilli.

Berkeley and Printing

Antoninus: When I would come to town, I would stay with the Watkins over in Berkeley. They were old friends from Selma. I remember that for a period of some weeks I did not go back to Treesbank. I had fallen in love with Mary Fabilli and I stayed to do my courting. Then I did go up and wrote a series of poems up there in December, I guess it was, to Mary. Then I just

Antoninus: pulled my stakes out of there and came down to Berkeley.

Teiser: Had you established your press then under the name Equinox Press?

Antoninus: I had not figured it out yet.

Teiser: Had you done any printing?

Antoninus: No, I had just gotten the press up and had hardly pulled a proof. I did not even have my type. The tympan and frisket problem of the hand press had to be solved. We had gotten the dimensions on the press and had taken those dimensions up to Cascade Locks, and in the blacksmith's shop up there I had the blacksmith make those tympan and friskets for me. They had not yet been put on the press, though, so I really could not do any printing then. I was pretty close to getting it lined up though. Then in the spring of 1947, Dick Brown, another C. O., who had been in camp with me, helped me to move the press down to Ashby Avenue at Mary's place. It was there that we moved the press in and set up shop. Then is when I named it the Equinox Press. I got the tympan and frisket fixed on there.

In the meantime what happened was that I had to get to work, so I first worked at the Co-op as a laborer unloading their box cars and things like that. Then, as a stroke of luck, I got a job as a janitor at U. C. This did not pay very well, but it was on campus and at least had the mental climate. I worked pretty hard there. I was working in the library as a

Antoninus: janitor, in the U. C. library. I worked there for two or three months. Then I got another job and shifted over to the U. C. Press as a janitor. That turned out to be a gold mine for me because just when I was breaking into printing on my own, it put me right in the center so that I could watch all those printers and perfect the knowledge that I had gained both in my father's shop and at the Untide Press. Being a janitor, when I got caught up in my work, I could go up there and study all those specimens and really shape up and perfect my taste, which is the most important part of a printer. If you don't get that job done, no matter how good your craftsmanship becomes, your work will not survive. It takes the aesthetic dimension to make it survive, so it was really a stroke of incredible luck as I look back and see it--providence I would say now-- that I was kind of drawn to that place where I could really work along at my own level but not really be involved. I was close enough to it and yet had enough separation from it that I was not coerced by productive norms. I could contemplate day after day. I could move in the atmosphere of printing without being under the pressure of its norms. That was exactly what I needed for my temperament at that time.

Teiser: You were working in the press when it was operating?

Antoninus: Yes, the night shift would be running. The night shift would run from four o'clock until midnight. My janitor shift was the same time.

Teiser: Sam Farquhar had died by then?

Antoninus: No, he was still alive.

Teiser: Did you know him at all?

Antoninus: (laughter) The funny part of it was when I got the Guggenheim Award. They immediately wanted to go down to the U. C. Press. The Life man got on the phone and called. I had never met Sam Farquhar; I had cleaned his office every night for two years, but I would say hello distantly to him if we would happen to meet. As soon as Life magazine got on the phone, "Yes, yes, yes." He was always a great one for any publicity to the press. First thing you know, I was standing down there before the cameras buddy-buddy with him. I was so amused by that.

Teiser: Did you learn from anyone there at the press?

Antoninus: Oh, yes. Binders especially. Part of my job was to clean the bindery up on the top floor. Joe Baxley, I remember; he worked the linotype night shift. Then there was a wonderful craftsman there whose name I forget. The greatest of all was an old binder who worked up in the finishing department, Vic George. We got a wonderful friendship going. He taught me many things about binding. Mostly though it was my position of vantage where I could stand and watch these things done. Otherwise, as far as the hand press itself goes, I had to get it all out of books.

Now, I want to clarify one thing historically. When I had

Antoninus: first gotten out of the camp, I went to Wilder Bentley. He was not printing then but he talked to me about it. About this same time, Jim Hart had gotten back from the war. He wanted to do something on his press. It was that Ode to the Virginian Voyage, that Drayton thing. So Wilder Bentley got us together in order to see how we would do. Jim Hart was a little afraid of me because I was a beatnik. My hair was down to my shoulders, I had a great big Latin Quarter style hat. He was a little bit spookey around me because he is an Appollonian and I am a Dionysian. But after awhile we got to working together.

That summer Wilder Bentley had to take a job. Usually he taught at Stockton. The College of the Pacific was where he had been teaching, but that summer he had to work in a cannery. He was very tired and could not devote too much time to us. He kind of threw us overboard once he introduced us. I went over to Jim Hart's place. This would be in the summer of 1946 before I had gone to Treesbank. It was here that we printed Drayton's Ode to the Virginian Voyage that we worked on. Neither of us knew anything about hand press printing. We were struggling on it together.

Teiser: You and Hart?

Antoninus: Yes, we got through it and he gave it out as a Christmas offering.

Teiser: He had done, by then, more printing than you had though?

Antoninus: No, I had done far more printing than he had done, but not on a hand press. It was a problem of getting over the hand press. Wilder did not really have a chance to show me much. Some people say that Wilder Bentley taught me to hand print; that just is not true. He introduced me to the physical dimensions of the hand press. He showed me how it was set up and how it had to work. He gave me a little demonstration of what the mechanism looked like and how it operated. Also, the day we were over at Hart's trying to print, we did not get started because he said that Jim Hart had set the type all wrong, so we spent the day resetting that type. That, you know, is what knocked that out. Jim Hart and I, the only day that he had to give to us, hardly got to hand printing at all. Then after that, we just had to go by what he could remember of what Wilder had shown him before the war. We were babes in the woods together. That is all the handpress printing instruction actually that I had; the rest of it I had to get from books. I actually could have gotten more help from Wilder if I had asked. However, I have a kind of stand-offishness or pride that makes it difficult for me to ask favors. If people come and help me, I am overjoyed, but I can not step out of myself and ask. This is why I was so fortunate that I found myself working in the U. C. Press when I did. I would not have been able to master the preparation.

Anyhow, then I began to get books out of the U. C. library on hand press printing. I read every one that I could get hold of.

Antoninus: I went into every detail of it. I learned almost every detail of the whole art from books: paper making, type founding, ink making, how to operate the press. I read all the manuals in order to get the history of them all, in order to get oriented. At this point I was obsessed. I devoured them like a man obsessed.

Teiser: Is this your habit, to get interested in one subject and read everything about it?

Antoninus: Yes, I get obsessed with the subject and come out the other end. Then it is behind me. My printing is now something of the past. I don't print anymore. Anyway, that is the way it was with hand press printing.

First I printed the Prospectus. Now the Prospectus is very important because I learned to print on the hand press on that. Also what I learned to do was to damp paper, which was the hardest part. If I had seen someone do that, that would have saved me incredible hours. Not having seen it though, I could only experiment with it. I would get it too wet, or too dry, or uneven, and not know how. Then I would put weights on it and wrinkle the paper, or it would get moldy. It was not until I was way up in the order working on the Psalter that I really perfected the practice of damping paper so that I knew what it was supposed to be, what was ideal. By that time I had printed two books and I knew what properly damped paper was. Before that I did not know what it was. I had to discover what it was. I was lucky to get through my first two books as well

Antoninus: as I did. At that time I was overly a perfectionist. I did not understand that part of myself then. I had always thought that I was a kind of Dionysian character, you know, perfectionism had no place. I know now that I am a Virgo and that Virgos are perfectionists by nature. Because I was dealing on these other more charismatic subjects like poetry, that perfection did not come in. You would think that I would have been an Yvor Winters metrical man with every syllable in its place, and if you drop one it is a mortal sin approach, you know, that he has to the art of poetry. On the other hand, I was Jeffersian and Lawrencian when it came to poetry. This is why I could never understand myself as a Virgoian.

When I got to printing though, suddenly, I was over on my perfectionist side. I had abandoned the clam action press at Waldport. It could not print well enough for me. It was not total enough; it was not maximum; it was not perfection. When I began to perfect the work of the hand press, the great love that I had for it was that it was capable of absolute perfection in printing. I exacted perfection of it; I struggled with it and wrestled with it until I exacted perfection of it. This was not only in terms of production but also in terms of design.

Influence of Mary Fabilli and Kenneth Rexroth

Antoninus: I was carrying two things along: poetry and printing. Without Mary Fabilli, I would never have applied for the Guggenheim award because of my anarchist contempt for foundation money, "tainted money" as they used to call it. Mary Fabilli changed me in many ways; she revived my spirit; she took the pall, the negation and gloom off of me. The war had starved me in some way. I was disillusioned with America because of the things that I had to suffer. We were not paid there, you know, our money was denied us by the government. We put in those three and one half years of labor without any recompense. It left a kind of scar, the scar that injustice leaves. Then there was the break-up of my marriage.

Mary took all that away from me. She lifted that off of me and I found my spirit again. I rejoiced once again in my life. I came out of myself and began to orient back into the culture, began for the first time to move into the culture in a way that I was supposed to as a man. It was she that talked me into applying for the Guggenheim. I had a quarrel with Rexroth about this time. Once again, Mary Fabilli was the cause of this. Rexroth saw me as kind of an Abraham Lincoln character. I was in a way the central hope for his beat generation. He seemed to see in me the qualities of earthiness, of non-sophistication, of innocence, of a Lincolnesque ruggedness, and yet, a great sorrowing spirit at the same time, a man who had suffered in a

Antoninus: war, a man who had been locked up for his convictions. All these things made a terrific image from Rexroth's point of view. He saw the political possibilities of this too. He began--well, Mary Fabilli cut right across this whole line. She began to civilize me; she took the long hair away; the great hat disappeared. First thing you know, I came out in a sport suit. I remember the turning night was early in 1947. I got a call from Rexroth saying that Cyril Connolly, the editor of Horizon, showed up in San Francisco and someone had directed him to Rexroth. He wanted to meet some of the writers around and would we come over. So Mary and I went over; that night I arrived there, not in my hat, not in my long hair, not in my forester coat, my green forester outfit. All of that was gone.

Teiser: You had worn a green forester's outfit?

Antoninus: Yes, or maybe it was suntans with boots rather than shoes. Mostly though I remember the Pendleton shirt, the forester's coat and the big black Mennonite style hat. All these were gone. Rexroth was so taken back. I think he wanted to introduce this giant man, the western man, to this sophisticated Englishman. He kind of turned on Mary savagely when Connolly and I were off in a corner together. He just accused her of emasculating me really, just making me civilized. Her pride is such that when she left there that night, she was mortally offended by this treatment. Of course, it meant that from that point on my feelings were compromised. Rexroth was a father figure to me

Antoninus: and important to me. To have this emotional split in me between the wife and the father figure was extremely painful to me. I did not face up to it in a manly way. I only equivocated in it. This is another Virgoan tendency, that is dependent on outside polarities. It needs its centers of reference there to be pretty well established. It senses a confusion between them or an ambivalence between them and suffers. I cannot really solve the problem. I could neither solve it between them...this whole situation in the group was becoming more and more ambivalent. The same thing has happened at the camp, the problem of the women, the confusion, the same thing broke out with the anarchists in San Francisco. It was always the woman problem which began to cut across the ideational lines. The emotional problems cut across the abstract philosophical ones. Everything was beginning to blow up. As Kenneth felt this thing blowing up around him, he became more difficult. He became more explosive and more binding in his own marriage problem with his second wife which was becoming more acute. Finally, he just pulled up stakes and went to Europe. Martha went with him, and his own marriage to--what is her name--he dedicated this book to her--Marie, anyway that marriage came to an end and he was gone away for a couple of years. The thing that brought this to a head between us was when my book came out in New Directions.

Teiser: What was the title of that book?

Antoninus: The Residual Years.

Teiser: What year?

Antoninus: That was 1948. I had contracted for that book with Laughlin in 1947, 1946 or 1947. He had taken the manuscript. Months went by and nothing had happened with it. I was so deep in printing at that time and such a perfectionist that I was agonized over every little flaw in my printing. When the New Directions book came....actually, I see now that from a publications point of view, it was a stunning book and just what I needed. However, there were so many flaws in it from a purely typographical point of view that I was outraged, my perfectionist nature was outraged. By this time the difficulty had already occurred. My whole year, in fact, had been going on with this ambivalence. Rexroth had written the dust jacket blurb for that book, which threw me right into the opposition. He wrote a blurb antagonistic to the academic crowd, especially people like the Partisan Review. My situation was that I did not want to get into a fight with them. I knew that I was going to get clobbered hard enough, but I did not want to be anybody's war-head. I was disturbed by both of these factors. One was that I knew that a lot of money had been lavished on the book, but at the same time I could not rejoice in it the way that every-one else did. All I could see here were the flaws. The other thing was that I was smarting because I felt that the dust jacket was injudicious, that it was unnecessarily antagonistic

Antoninus: to the reviewers, that it was not going to really work, that it was not going to really amount to anything like a new generation or a new movement. That and I had become the center of attack with nothing behind me to support me. This is actually what happened.

I wrote Kenneth a letter too which made him angry. Then he called up and asked me to come over to have a party for the coming out of the book. The problem between he and Mary was such though that I could only decline. I had not been to visit him for an awfully long time because when I took the night shift at the press, I could not get out much. That was my excuse. All these were just equivocations because I would have found the ways if the situation had been right. I made these escuses. These excuses went on and on until they were no longer tenable. Then "Poof!" the whole situation blew up. After that Kenneth radically began to break, break, break with his friends. Then he went to Europe.

Conversion to Catholicism

Antoninus: In 1949, it was at that same time, it was through Mary that I got in contact with Catholicism. My pantheism had suffered a stunning blow at the collapse of the first marriage because that pantheism was based on a kind of religious sexuality which was really brought up short in the breakdown of that relationship. In a way the whole strength of my pantheism adhesion

Antoninus: had been shocked by the human failure. It was as if my intent to make a religiousness out of sex alone had come a cropper on the bare human personal relationship. The fact of the personal relationship disrupting in the middle of this transcending mysticism, sexual mysticism, it was like one part of my nature saying, "Hold on a minute!" This is another thing that Mary Fabilli healed because, being a Catholic, it was the personal element that was always the first concern with her. It was the failure of the personal element which had been the flaw in my first marriage because I was not capable of a true enough personal relationship.

Teiser: Did this take you away from Lawrence then?

Antoninus: Mary Fabilli did, yes. It was my time with Mary Fabilli that broke both my Jeffersian pantheism and my Lawrencian erotic mysticism. She personalized this, her whole touch was to personalize, to humanize, she had that laughing sensibility of the personal dimension in the human physical and natural context, but a cultural thing. The City of God is a cultural thing. When I was a pantheist, I was off in the woods, the great Jeffersian cliff-hanger. It was this that was the stepping stone to my conversion to Catholicism. It was her touch there. Also the intuition to which her course led me is that my mystical needs, my religious needs, which had not been really met in my pantheism, could only find their solution in the more permeable human context, and

Antoninus: in a ritual and a rite, and a mythos that was established in a historical continuity. Of course, Catholicism, with its sense of sacramental presence, has a sense of immediate physical contact with God through the sacraments rather than the Protestant ethical abstractness, the separation between man and God on an ethical dimension. The distinction but relation to God through a kind of abstract ethical dimension that you get, at least in contemporary Protestantism, never could get near to me because it was not really physical. It was not until I found some point of connection between my physical needs and the tangible mystic that I was able to go forward in another religious dimension.

As soon as this occurred, as soon as her work with my mind had achieved a triumph and I became a believer, then our relationship was doomed because we both had valid marriages behind us. The Church could not sanction our union because it could not be regularized in terms of our Church code.

Teiser: Are there ways that that could have been done?

Antoninus: With a little more documentation, it might have been possible in her case. When she married, her first marriage was in the Church, although she no longer believed. She had the ceremony in the Church in order to satisfy her parents. There is no way to prove that. In my own case, although I had not been baptized, my previous wife had. There was not really any way on either side. It just meant separation.

Antoninus: She moved away but left me there because the press was there. She took a room in a rooming house. I stayed in the Ashby Avenue house, which was her house and where she is now. She realized that I needed that context and that she could adjust better in that period than I, so she graciously let me stay. I finished the binding of A Privacy of Speech then. I had printed that up through 1948 and the first part of 1949. The colophon says the finish was on Candlemas Day, the second of February. Then I began to master the binding.

Guggenheim Grant

Antoninus: Then the first of May my Guggenheim had come through, so I left my job with the University Press. In those few months I had learned how to bind.

Teiser: Was A Privacy of Speech the only book that you printed in Berkeley?

Antoninus: Yes, and that first broadside, The Announcement.

Teiser: How many copies of A Privacy of Speech did you print?

Antoninus: One hundred.

Teiser: Did you stay in Berkeley the year that you had the Guggenheim?

Antoninus: Yes. I sat up there and wrote like mad, just wrote like crazy.

Teiser: Did you write more than you printed?

Antoninus: Yes, I was binding most of it. Trying to get started after the binding, trying to get started on a new work. I was confused about what I should print. I wanted to go forward in the line

Antoninus: of book.

Teiser: Your Guggenheim was for your poetry, not your printing?

Antoninus: That's right, although I probably could have gotten it on either. But I did write more than I had ever written before in any one year, anyhow.

Teiser: Had it ever occurred to you to print for profit?

Antoninus: Never. It never has occurred to me. I could have at that time. Rexroth just wanted me in the worst way to set up shop, attend to jobs and earn my living that way instead of being a janitor. He could not understand that side of me. He did not know what I had to perfect, though, and I did. He understands it now. He would be able to see the work and understand it, but at that time he did not know what my goals were. He did not know what my needs were. I did not have any goals really; I just had needs. These I had to discover out of the raw materials of the hand press and then produce them.

After the Guggenheim was over, I had to do something. I did not want to go back to my job because I had become too apostolic at that time. I was already thinking in terms of an order. Once the marriage again was separated, these two truncations from profound loves in a three year period there were great shocks to my psyche.

Catholic Worker House

Antoninus: I knew my mystical needs were going to take me into a much more concrete realization of the inner life of the Church. I was already thinking of an order but I could not find one that was right, so I drifted down to this Catholic Worker House.

A priest named Father Dugan was down at St. Mary's Church in Oakland at the Parish where this Catholic Worker House was. He more or less told me that I was to go down there. He said, "I am going to solve your problem for you. You need someone to tell you what to do. You go down to the Catholic Worker House." So I went down; this must be about April of 1950. It was not until later in the fall that I got the press moved out of the Ashby house. The reason that I had to give up the house too was that a crisis occurred in Mary's family that looked as if she was going to have to ask her mother and her brother to move in so she needed her house for that. It did not work out that way, but anyhow my whole process of moving out of the Ashby house was hinged around all these factors.

I went down there and once again I found myself moving this great, enormous press. I had moved it up to Treesbank; I had moved it back from Treesbank; now I was moving it down into Oakland. Here I changed the name from the Equinox to the Seraphim Press.

Antoninus: Now the Seraphim is one of the orders of angels. It is the order that of all the angels is the highest. I think the two highest orders of the angels are the Seraphim and the Cherubim. The Franciscans have adopted the Seraphim as their "mascot." The Dominicans have adopted the Cherubim. The Cherubim were supposed to move more by knowledge and the Seraphim moved more by love. My instincts at that time were very much more Franciscan than Dominican. I was a natural born Franciscan, a natural born beatnik type of Franciscan. The Dominicans, with their real structured intellectuality and what not, were too Appollonian for me. This was a terrible ordeal down there.

Teiser: Albert Sperisen, in his interview in this series, said when he first met you, you had a big press in a shed in Oakland that was barely larger than the press itself.

Antoninus: Yes, the one that Al Sperisen saw was in the little back shed of the Catholic Worker House.

Teiser: He said that there was hardly any space for you to operate the press; but you did print there?

Antoninus: I printed the Triptych for the Living there.

Teiser: When did you complete that?

Antoninus: That would be the Fall of 1950 and the Winter and Spring of 1951 that I completed the printing.

Teiser: How many copies of the Triptych for the Living did you print?

Antoninus: 200, but that was a mistake, and I bound only 100, or less than 100 really, maybe 85.

Teiser: Where are the rest?

Antoninus: I burned them.

Teiser: You culled the best?

Antoninus: Yes. I did not bind any there. I bound the Triptych after I got in the order.

Teiser: Binding seems to be more important to you than to most printers.

Antoninus: Yes, this was due to my need for an integral book, a permanent book, my perfectionist needs. I did not want really to bind; I was not too much interested in it, but I had to resolve my needs, which called for a completion of the thing that I had begun. I was carried by a kind of a teleological finality in achieving that binding.

Teiser: Did you bind both of these in the same way?

Antoninus: No, I sewed them the same way. That is, I sewed them on bands and worked the head bands on in the Medieval tradition. I think that is the first edition that has been done that way in hundreds of years. You see A Privacy of Speech had a vellum spine, but it had a decorated board. That may be what they call a quarter binding. The Triptych for the Living was bound with vellum the way William Morris used to do. Only even there I turned that around and did other things with it. I made it a more integral thing than even he had. I don't know why I say that. I don't even know now what I did. In both of these books, you see, the binding on A Privacy of Speech was

Antoninus: flawed because I built more in it than was necessary. I got thin parchment vellum to sew around the end signature so that the book opens stiffly. It was built too solid. It was like building a block house for a chicken coop. I thought that. That is too extreme an analogy, but the strength was far more than was needed.

Teiser: How did you distribute these two books? Did you sell them?

Antoninus: Just directly from my place there.

Teiser: What was the price?

Antoninus: Each one of them was $12.50.

Teiser: What are they bringing now?

Antoninus: Oh, $50. I would have sold them for less than that, but Mary Fabilli would not hear of it.

Teiser: It couldn't have paid for the materials.

Antoninus: No, it didn't.

Teiser: How long did you stay with the Catholic Worker group?

Antoninus: 14 months.

Teiser: What did you do?

Antoninus: The men did the house chores but they needed supervision. They needed someone there in order to keep the house going. Carroll McCool was the man in charge of the house. He was the important figure at that time because he introduced me to the mystical life, the spirit. He is an ex-Trappist. He introduced me to the new spiritual life with a new dimension, a life of prayer. He taught me how to really sustain a prolonged period of

Antoninus: prayer and it served me in great stead when I got into the order. It got me through many crises that if he had not given me that background, I would not have been able to find my way through. It also got me through down there. There was not any real work to do.

Teiser: You mean for you and him?

Antoninus: Yes, I was his assistant. So we had plenty of time for prayer. The first months I was there, that is about all we did, sustained prayer. After awhile the other side of my nature began to come back. As I explained, I do these things in this obsessive way until I carry it to a breaking point, either I break down or I master the thing. Then I go out and do a new thing.

By that time Father Osborn, who was the Dominican who was my spiritual advisor, said that the time had come for me to see the side that I had to get back to. I should go back to my craft, so that was when I moved my press down there and printed my book. The life of prayer kind of tapered off and the return to the craft began.

Dominican Order and Psalter

Teiser: Did you go directly from the Catholic Worker house into the order?

Antoninus: St. Albert's College in Oakland, yes, in May of 1951. Then that fall I moved the press again for the last time, from the

Antoninus: Catholic Worker house to St. Albert's. Then I began to print the Psalter there, the Novum Psalterium Pii XII, the new Psalter of Pius the Twelfth, it is called.

Teiser: That is the project that was incomplete?

Antoninus: Yes.

Teiser: What was the history of that?

Antoninus: As I look back on it from a psychological point of view, I can see that what had happened was that I was captured by the great work archetype. I was filled with this terrific idealism in my work, and I wanted to do some great work to contribute in some great way to the life of the Church both as a writer and as a craftsman. Being in the order and in my monastic phase, it was that monastic side rather than my literary side, my charismatic side that was winning out. It was more of a complement to my monastic psychology than the writing of poetry. So I conceived this plan. In 1945 Pius the Twelfth had approved a new Latin translation of the Psalms. There had not been an improved translation since the Vulgate, which was almost 1500 years before. I saw this as a great moment for a printer. I also saw that the Mainz Psalter was coming up; the quinti-centennial of the Mainz Psalter would be coming up in 1957. This was in 1951. I thought that in six, actually five--I could not hope to begin before 1952--years I could produce my book in time for the Quinticentenary of the Mainz Psalter. I got permission to do that, although the order told me that they could not put any money into it.

Teiser: I think you have described the physical set-up in St. Albert's College in this article in the Quarterly Newsletter of the Book Club of California for the summer of 1954.

Antoninus: Yes, I really spelled it out pretty much what my whole plan was there. I also spelled out the difficulties that arose, my final perfecting of my printing knowledge. Each book brought a different kind of a struggle with it. The first was the sheer mastery of the technique, the second was an attempt to expand the technique into a larger production, doing 200 rather than 100, which failed because I could not keep my quality up. The third was the attempt to integrate that knowledge finally into a consummate whole.

The other article that I had written before that, called "Latter-Day Hand Press," in the closing pages of that I spoke of the need of the printers of this area to return to the attempts of the twenties to try to produce something like the Grabhorn Whitman or the Nash Dante. I proclaimed to my fellow printers that we are not carrying through. We are being diverted by printing slick little keepsakes and things like that, but we are not offering ourselves to the greatest. I said a noble failure is greater than many trivial successes.

Teiser: That was in the Book Club Quarterly Newsletter of spring 1950.

Antoninus: Oh, yes. In a way I was taking that challenge up myself. Although I knew that I might fail, I also knew that I had to begin in some way and try.

Teiser: How many copies and pages were you planning?

Antoninus: 50 copies, about 300 pages altogether, I guess it would have come to. This was folio size. That was a big challenge because I had never worked with folio size before. By working on quarto size, you could work and turn the sheets. You would damp once, print from head to head, turn the sheet over and print the other side, then dry. This way I had to work at one side and then work the other side. It required a totally different method of handling the paper and keeping the moisture constant. Also by this time my standards had gone up a notch or two. I knew that the paper had to be a lot drier than I had been printing it in order to get the proper degree of crispness into the paper to make the impression just right. This meant that your handling of your damping had to be far more subtle.

It was printing the Psalter, especially in the experiments with the first runs, that I really finally centered in and got to where I could perfect; I knew that I was able to achieve what I wanted in the damping of the paper for the first time.

Teiser: How far did you get with it?

Antoninus: Well, I did not get very far. I think that the page numbers go up to 70. It was the first third. You see I was working in Latin, which I did not know. At the start I was using those ae and oe diphthongs that are together. Later, I decided that those were too late, that typographically in many

Antoninus: ways it would be better, more pure, if I did not use those and if I used the i instead of the j.

Teiser: What type were you using?

Antoninus: Oh, that whole story of the Goudy New Style I spelled out in the Introduction to the Psalter. I had these three different holdings. I had my own, which I got from Ted Freedman who had gotten it from the--anyway, the person who had bought it new was Wilder Bentley. He had sold it to some press. Ted Freedman had gotten it from them, and I got it from him. One or two big cases of it. It was not enough to set up twelve full pages, though, so I had to find more of it. The Grabhorns were good enough to lend me theirs. Then over and above that, I borrowed from the University of California Press through Joe Baxley. I could never ask for myself, but Joe Baxley came along like a guardian angel just in time. Well, I had to keep all these types separate when I was working. I had to keep all of these separate, set so far with one, mark that place, then go on and set with another. This was a great bother, but the type prints beautifully. I think the success of the Grabhorn Whitman lies in that. I think I discovered that there is some relation between the type face and ink in that. The surface tension and the ink on the type have something to do with it. There is a boldness in the print which a narrower type will not give. I don't think that is generally understood. I think its beauty on the press is that with the best ink, it is almost

Antoninus: perfect. It has something to do with the amount of area occupied. Anyway it really prints. Ed Grabhorn says the same thing. He says the press-work achieved in some of those pages is apogee; I believe it. It reached a point of perfection.

Teiser: Did you print fifty of each page?

Antoninus: I printed 60, but with spoilage the edition came to 48. I worked and worked and worked, up until the winter of 1954. Then the whole project blew sky high. I just reached the terminus point and could not sustain it up to the completion. I can look back now, and knowing what I know now, I can say that I should have finished it; I should have gone forward and I'd have done it.

The monastic psychology, which was the dominant impress when I began it, began to break down after several years because it was an artificial thing, an imposed thing. Monasticism, as I was trying to lead it, can not be reimposed on the modern sensibility. I am a man of my own time, and my own self began to break through. The false projection on a merely attributed monasticism could not sustain that work. I should not have tried such a big one.

Teiser: What happened to the pages of the book then?

Antoninus: I wrote to Dawson's Book Shop in Los Angeles and asked if we could market it as a fragment. You see, the thing that diverted me at this point is that I conceived the idea that I wanted to be a priest rather than a brother. This would mean

Antoninus: that I would have to come over to this house here in Kentfield which was the clerical novitiate at that time. So I thought I would abandon my press for a greater vocation. This is one of the subtle ways by which you can get out from under something. You can find something greater. Then everyone will be compelled to say that you did not fail, that you advanced to something nobler.

This is what I cooked up in my own unconscious. I cooked up this higher state which would deliver me from this terrible burden and also from the fear of failure, the fear to admit to the world, ... already this book was becoming celebrated among printers. The fear of failure was very great although I did not understand this at that time. I conceived this higher vocation then which no one could impugn me for. I asked my superiors and they said, "Yes." They were not really convinced by it, but I kept the heat on until I talked them into it. Finally they said that I could try it. So I abandoned my Psalter and made arrangements to market it as a fragment. Then Mrs. Doheney came into the picture. She bought the sheets from them. Mrs. Doheney is the great book woman. She was down in Los Angeles. She bought the sheets from them.....

Teiser: From the Fathers or from Dawson?

Antoninus: From Dawson. She had it bound at the Lakeside Bindery in Chicago.

Teiser: How was it bound?

Antoninus: It is bound in full Morocco. They waited a year to find the right leather. Al Sperisen told me that it must have cost $75 a copy to bind.

Teiser: Where did the copies go then?

Antoninus: She gave them to institutions. Each one was hand inscribed with a beautiful inscription to whoever was to receive it. Number One went to the Pope, Pope Pius the Twelfth. Number Two went to me, and Number Three went to Cardinal McIntyre. I always jokingly say that shows where I stand in the Church. As far as I know, none went to individuals.

Teiser: What year was it finally distributed?

Antoninus: This was Christmas of 1955. I had sold them in the spring of 1954 so most of that time was just waiting for the leather.

Teiser: Did you sell them for anywhere near the actual cost of production?

Antoninus: I think the arrangement was that I would get $10 a copy and the book store would get $10 a copy. We would put a $5 binding on it, and then there was $5 because a new title page had to be printed. We thought we would get Saul Marks to do that.

Teiser: Did you?

Antoninus: Yes, he did it. We thought $5 a copy would cover that, $5 to bind it, $10 to me, and $10 to the bookseller. I think that is the way it was set up. When Mrs. Doheney came into the act, I resented all these things because she is a millionaire. What

Antoninus: I was doing at one level to expedite things, well, I was profoundly distressed with the arrangements that went on down there between Dawson's and Mrs. Doheney. I felt that the Dawsons had just in a way scooped me out. They did not really make it clear to me what they were doing. Then the first thing I knew was that the transaction had been made and she had taken over the whole project.

Teiser: You had not been in on any of the discussions in any way?

Antoninus: I certainly did not know what was going on. I might have been informed, but not in any way that I could have grasped it. It was something that was done. I think it was done that way because their dependency on her was so great. They were her bookseller and they had done thousands and thousands of dollars of business for her. When she began to move into that context, there was very little resistance possible there. I was really distressed by the way that the whole thing turned out.

Teiser: Are you pleased with the way the books themselves turned out?

Antoninus: No, this is another thing. It is like the New Directions book. Anyone looks at it and thinks that it is a staggering achievement. I only see it in terms of my vision and I realize that it is not mine.

Teiser: How about the Jeffers poem that you wrote that someone else later printed? Do you feel that way about that?

Antoninus: Yes, it is not mine.

Teiser: How can you go on writing poetry and having others print it then?

Antoninus: I don't aver to that. My sights are focused on another place. I don't let it get to me. But, a piece of mine, my own writing, like this Psalter is the most painful example; I would never have treated the title pages or the preliminaries the way Saul Marks did. In a way the book is a kind of competition between the machine press and the hand press. He had a terrible job to do. He had in some way to approximate the press work in that. Some people think that he did. Some people think that by printing dry on the very same paper that I printed on he showed that the machine press could equal the finest hand craftsman. I don't believe that. I believe that the machine touch is omnipresent in those preliminary pages, and I believe that the hand press is omnipresent in the hand printing. See, he used the monotype to set the type of the preliminaries too. I had written this long introduction. That is another thing that made me sore is the way they tore out my essay.

Teiser: It is not printed as you wrote it?

Antoninus: No, and although I admit that I tacitly gave them permission, I thought it was a financial thing with them. I found out later that it was just that Mrs. Doheney did not want the parts that I had lifted from this "Printer as Contemplative," simply because it had appeared somewhere else. Then I got sore again. I wanted to make it my last will and testament to the craft of printing. The way she cut it back down, it

Antoninus: could not be that. I feel cheated on so many different levels. You see, I had it coming though. I asked for this when I abandoned it. I did not have enough self-knowledge to know what I was doing and I should have.

Teiser: What happened to your Press? Where is it now?

Antoninus" It is still at St. Albert's.

Teiser: Has anyone used it since?

Antoninus: No. I came over here to Kentfield and tried for six months, here in the clerical novitiate. It became increasingly apparent to me that this was not my vocation. Then the full force of failure really had to come at me because not only had I failed one thing, but I had failed two. I went back there with neither my Psalter nor my priesthood. This was a real stripping down. It was a real facing up to myself that I had to go through and realize that I had just been the creature of fantasies and projections. I could only leave behind me fragments and not completed works unless I really shaped up. It was a great turning point in my life.

Writings

Teiser: Had you been continuing to write poetry?

Antoninus: I had. My last poems that I wrote were over here in Kentfield, the clerical novitiate in 1954, the fall of 1954. Those were the last poems in The Crooked Lines of God, which the University of Detroit published.

Teiser: When was that?

Antoninus: 1959. I printed that at St. Albert's but it was not on the hand press; it was on the machine press. After I founded my press, they began to beef up the press and brought over that machine press from St. Dominic's in San Francisco.

Teiser: Do they print there now?

Antoninus: Yes, there is a brother here who commutes over there every day and prints.

Teiser: For the order?

Antoninus: Yes. I should be working there probably, but I have lost out. I am working on other things now.

Teiser: Do you write regularly now?

Antoninus: Yes, I get up every morning and try to write. Mostly I am writing prose now. I am working on my book on Jeffers, and finishing a book on the assassination of Kennedy from an archetypal point of view--the Cain and Abel myth of rival brothers and the solution to that, the enigma of the assassination.

Teiser: So you are writing relatively little poetry and more prose?

Antoninus: The last poetry I wrote was early this year (1965). I finished my book called The Rose of Solitude.

Teiser: Is that to be published?

Antoninus: Yes, I don't have it through the censors of the order yet, but Doubleday is beginning to needle me for another book. I am ready to have it go.

Teiser: Who printed your book on Robinson Jeffers, The Poet is Dead?

Antoninus: Auerhahn Press in San Francisco. That was printed in February of 1963, I think.

Teiser: Is that your last published work?

Antoninus: Yes, as I mentioned earlier, Oyez in Berkeley is just bringing out a book of mine called Single Source. It is my first three books reprinted: These Are The Ravens, San Joaquin, and The Masculine Dead. None of them ever had any general circulation. I'll be happy to see those put back into circulation.

Teiser: When you started your study for the priesthood, you came over here. Then did you return to St. Albert's?

Antoninus: Yes, I went back there about Easter time of 1955.

Teiser: What were your duties then?

Antoninus: Well, I had to return to the regular duties of bellman work and porter duty and things like that. I flung myself into trying to finish my autobiography. I was writing a prose version at that time, kind of a model of the Confessions of St. Augustine. That was my model for that. I had begun that before I left there. After I went back there, I kind of sustained myself through that crisis by pouring myself into that prose work. It turned out to be only a fragment too. I just had to let it hang.

Teiser: Is it still laid aside?

Antoninus: That is another story. This autobiography I began to write about the same time that I began to print the Psalter. I was

Antoninus: writing poetry through here too. I was not writing when I began in a very sustained way. I just began something that would be a kind of a sketch. Then I would write something else that would tie in. Then the first thing you know, I would say, "Well, maybe I really ought to try to organize this material into an autobiography of some kind." By the time I had gotten over here and the vision of this thing began to crest, I was throwing myself into it. I was throwing all my creative energies into the writing of this autobiography. I called it Prodigious Thrust after a quotation I found someplace. I have never been able to find it again, but the quotation goes something like this: "The whole of creation seeks to transcend itself, to go out of itself in a prodigious thrust at the absolute." So I took that "prodigious thrust" out of there and used it as a title. This book is really the story of meeting Mary Fabilli and my life with her, and the crisis of conversion, and the separation in order to enter the Church. Somehow I had the feeling that this personal crisis was the most dramatic single element in the whole narrative. If I could focus on that, perhaps some clue would emerge.

When I began it I felt that many of my friends were profoundly shocked. It was bad enough for them that I should enter the Church of Rome, but the thing that really shocked them was

Antoninus: when I separated from Mary Fabilli in order to take up an abstract religious idea. I sensed this. I sensed it in Joyce and Adrian Wilson. I sensed it in everyone, this stunned alienation that I had from them. Somehow I wanted to justify that or at least make it comprehensible. I began to write this book then.

As soon as I began to write it, I told Mary Fabilli that I was writing it and should I show it to her? She thought a minute and said, "No, I don't think that you should. You should write it, then if it is all right with your superiors in the order, they should publish it. I don't want to get involved in whether it should or should not be published." I accepted that, so that gave me the freedom to write the whole thing out as I felt it.

When I finished it, I showed it to Father Victor White. Victor White is, was--he is dead now--an eminent English Dominican theologian who worked with Jung a lot. He has written a book called God and the Unconscious. Later he wrote one called The Unknown God, which are wonderful books for modern times on that kind of a synthesis of certain aspects of theology with modern depth psychology findings. When I left here and went back to St. Albert's he became kind of my mentor. He was teaching over there at St. Albert's.

I showed him this book to read. He was very impressed with it

Antoninus: and thought that it should be published. Well, I submitted it then to the censors. Nothing much happened with it. They read it, but they thought that the book was too strong. Victor White himself did not, and his authority was so great that, just a behind-the-scenes talking about it, they were kind of loath to make a decision. Anyway they decided that Mary Fabilli's attempt to separate herself from the book was not very realistic since she was going to be the one that would have to bear any of the repercussions that the book would have on the public. They decided that I should show the book to her and have her read it.

I was loath to do this, but since they said that is what should be done, that is what I did. I gave it to her to read. Her reaction was negative. She felt that it was too much of an exposure of our relationship. I had gone into some of the sexual problems in too much detail. This is why she never wanted to see it in the first place because she knows me and she knows that I over-write, being an old Lawrencian. She knows that I over-write in those details anyhow, in order to concretize them and finalize them, to establish them. I did; I did not pull any punches. That is where the power of it lies. I knew what had to be done. If it were going to meet the time, then there was no use writing another Seven Story Mountain. The world had that. What it

Antoninus: needed was something more near the drama of man and woman, and the ordeal of faith. I moved right into the center of that. I really hit it. It was too good; it was tough too. She said, "NO." Then Father White went to talk to her about it and convinced her that she should permit it. There is when the trouble began. If we could have just left it then, that this was her feeling about it, but from this point on, she became ambivalent like I was with Rexroth. When eminent theologians tell you that you should publish a book, or permit a book to be published because many souls will benefit by it.... Well, the book was difficult for her in two ways: not only because it was a naked exposure of the intimacies, but also I made a saint out of her in the bargain. She, in a sense, in approving the work for publication, had to approve her own canonization in the public mind. This was something that she did not think she could give. So somebody would get to her and talk to her and she would say "Yes." Then they would go. A week or so they would come back and she would become disturbed. Finally, the relationship between us just broke down. It reached the point where some incident occurred and she called up very disturbed demanding that.... Her demands would always take the form of increasing the amount of approval necessary for publication. By the end of it, she had some fantastic criterion where there were 12 theologians whom she would name who would have to

Antoninus: universally approve it or she would not be able. Well, it was out of the question.

She refused to publish it. They probably would have passed it though. Maybe they would not have. Because only Father White of those who had read it, even Father Vann--Gerald Vann, who is also dead--he has written many books--even he thought it held her position in jeopardy before the public. What happened was that a salesman was going through San Francisco and he stopped in at the Junipero Serra Shop, which is a Catholic arts goods shop on Maiden Lane. He was talking to Phil Burnham, who was co-owner there at that time. Phil mentioned this autobiography. This was a salesman for Sheed and Ward. He went back and told Frank Sheed in New York that he had heard about this book. I got this letter from Frank Sheed asking me to see this book. I sent it back to him, telling him the history of it and the impasse that it was in. At this time Mary Fabilli and I were out of communication. The whole relationship had just collapsed. That was another crushing impasse.

Departure From and Return To The Order

Antoninus: Well, my trials with the order had become very nearly a crescendo after my leaving here. The article on me in Time magazine in 1959 mentions that I left the order for three weeks.

Teiser: When was that?

Antoninus: 1959. It mentions that I left the order for three weeks when they brought in television. What had happened there was that these series of incidents after my leaving here in Easter of 1955 and on through 1956--by the summer of 1956 my point of relation to the order had reached a kind of a crisis. Father White was telling me that I really must leave, that I was deteriorating under the stress of the situation, that I had to get out. Yet, I could not get out. I could not leave. Yet, that television set formed a catalyst for the whole movement; it was just a symbol. I was clinging to the old monastic norms that every invasion of the world into the monastary was cutting it down, watering it down, that the world was triumphing. We were jealous of our ancient monastic heritage. The television had entered every other house in the province but that one, the house of formation over there. When I came in one morning and saw them installing a television, it was the symbol that I needed. I just crystallized, packed up and went out.

Teiser: Where did you go?

Antoninus: I began to try to make another move back to the land some way. I went and lived with friends, the La Placas, up by Mills College for two or three weeks. My spiritual advisor, after Father White had gone back to England, was Father Thomas.

Teiser: It must have been a very trying period.

Antoninus: It was the breaking point. After that I had to find another whole modality. The monasticism was gone. It would no longer suffice to sustain me during the period which lay ahead. After awhile I got in touch with Father Dugan again. He was in charge of a parish, in the meantime, at a Mexican settlement outside of Hayward, called Decoto. He had a piece of property there with a shed on it. He said that I could go out there if I wanted to and stay there. So I began to make arrangements to go and live in a subsistence manner. So I went down to a food mill in Oakland where I got some grain and a grinder. I was going to go out and subsist. I went out there, and the first night out there I had a dream. A little before that, earlier that year, I had broken into the unconscious. That is to say, the whole problem had broken back in and I made my first real break through into the unconscious. I began to use the Freudian and Jungian techniques to analyze this material. Father White had gone so I did not have anyone to help me except what I could read in the books; but true to form, I went to the books, read everything I could get from the books.

What I am trying to say is that when I got out there, my unconscious was in a very naked and exposed condition. I am not trying to explain anything away, but the first night

Antoninus: out there, I woke up in the middle of the night with a nightmare. I was terribly afraid. I just felt utterly naked, alone, and without any support. I had just stepped off into something real deep. I got up that morning and I went back into town. I went to St. Albert's and got hold of Father Thomas, the one who was my director and had said that it was time for me to go. I said to him, "I want to come back." He said, "You can not come back; you have got to go and see it through. Whatever it means for you, you simply just can not come back in."

Well, that braced me up. I went out and spent that night there integrating and going on. I got through that first crisis point.

He showed up that next night, which would have been my third night out there. It was a Friday night. He said, "Well, I changed my mind. I think you belong back in the order. You really belong there. It was a mistake for me to tell you to leave. I have talked it over with the Provincial and he thinks that you ought to come back. I have talked it over with the Prior and he thinks that you ought to come back. But mostly it's my mother, her woman's intuition. She is sure you belong in the order. So I have come out to get you."

I said, "All right." I threw my bag in the car and we went back home.

Antoninus: Then the strange thing was that the next morning I got this letter from Sheed and Ward telling me to fly back to New York to talk about my book, which I had sent them. If that letter had come one day before that, I would not have gone back in. It would have been the sign to keep going. But the very fantastic event just suddenly came. I could only stand there in awe realizing what it would have meant if I had received that one day earlier.

Well, I explained to Sheed and Ward the problem with the book. Frank Sheed proposed (1) an editing of the book by an outside hand to make it suitable to both; he thought he could do it. (2) that I should fly back there to discuss it.

I did fly back. That was my first flight. That was in the old propeller days before the jets. It seems like a very long flight now back to New York. It was a tremendous experience for me to be flown back to New York as an author and to be received back there by a publisher and given the full treatment of the valued--after a literary life, to suddenly find myself wined and dined and lionized as the author of this tremendous book which was going to be the new Seven Story Mountain, which was really going to roll, etc.,etc.,etc. Well, I made one mistake before I left, because it was my first plane flight and naturally I was afraid. I wrote a letter to Mary Fabilli telling her that I was flying back for this and I knew Frank Sheed was a man she could trust. It was just

Antoninus: the utterly wrong thing to do (laughter). She went into action then. She really went into action! When I got back, I found myself confronted with everything from threats of legal action to -- oh boy, it was dreadful! She was so furious with me.

After I had gone back there, I left the book with Sheed and Ward. Sheed had an accident and could not get to it for awhile. By the next year--this would be in November of 1956--by August or September of 1957, he had finally recovered from his accident. He had edited the book and sent it to me for approval. Then I blew my stack when I found out what he had done to my book, how badly he had cropped it back. The whole arrangement collapsed at that point. The book has stayed right there; it has not gone anywhere beyond that point. So there it sits.

Teiser: Since then, what have you been doing in the order?

Antoninus: About that time, about 1956 or 1957, there was an administrative change, a new Prior at St. Albert's--no 1957 or maybe even 1958. I was put to work in the print shop on a production basis. But there was a brother put in as manager, and I was able to do the actual production work. At that time my work was the regular work, the refectory work, the bellman work, and a lot of porter work, answering the phone. But most of the day from that point was working in the print shop as a production printer.

Teiser: Did you enjoy that?

Antoninus: No, I didn't. It was probably something good for me to have to go through, in the same way that it is always good to have to adapt your ideals to the world. There is a mass of material, some of which I am fairly proud of, production work, but there is a lot of it that I am not proud of at all. A lot of it was produced by brothers that I was training. It has the stamp of my personality on it, but it is in no way work that I would want to take credit for.

Work Since 1960

Antoninus: This has now changed again. In 1960 a new administration came in following a Provincial election. The new Provincial was anti-print shop. By this time, I had begun to go out on the platform then and give my poetry readings. I was beginning to get some national publicity. He, for the first time, was a Provincial who did not think that I should be doing production work of any kind. He took me off of all production work, whether it was dish washing, porter's work, printing, or what. He wanted me just to write and give my readings.

That began in 1960. He closed the print shop and sent the managerial brother to another post. Nothing happened then with the print shop until about a year ago. We had another brother, and a new administration came along again

Antoninus: with some new motions made toward reviving the print shop. This brother was sent to the Laney Trade School in Oakland and is now reviving the press as a working unit.

Teiser: What kind of work does he print?

Antoninus: Just for the order. Letterhead, a lot of ordination cards this year. When I was there, we were printing The Catalogus, which was a fairly good-sized pamphlet or book. It was not a bound book, but the biggest work of the year was to print that. It was while I was doing production work that we did The Crooked Lines of God for the University of Detroit. So I did print my own book of poems then.

Teiser: Now you are writing, lecturing, and reading?

Antoninus: Yes, and I do some counseling.

Teiser: What do you mean?

Antoninus: Well, people seek you out by an affinity of types.

Teiser: Within your order?

Antoninus: No, lay people, very young married, or people of a semi-beat or aesthetic orientation, etc.

Teiser: They come here to you?

Antoninus: Yes. It started at St. Albert's. I did a lot of it before I came over here because there are more over there in that section. There are a lot of beats who would want to come, or people of that orientation would want to come and try to get some help if they are in trouble, or they might want to find out what makes me tick.

Teiser: Isn't that an unusual occupation for a lay brother?

Antoninus: It is, but then my work is all unusual. The writing and the platform work is very unusual.

Teiser: Where have you been reading?

Antoninus: I make two trips a year generally, a fall and a spring one. I take only a reading a week. That draws my trips out quite long. The last one I came back from this fall was a two-month trip. I began at the University of Tucson in Arizona, then I went to Bowling Green State [Ohio], then to a seminary in Detroit, then to Assumption College in Worcester, Massachusetts, Boston College, back to John Carroll in Cleveland, over to Oakland State University outside of Detroit, then to Purdue, and finally Notre Dame.

Teiser: Are you paid as a regular lecturer?

Antoninus: I accept whatever honorarium they give me, but I do not specify a fee.

Teiser: What do you do with the time between, the week between engagements?

Antoninus: I like to get on to the campus two or three days early and start getting into the classes if I can. I like to start some things moving, stir up some ferment, or a movement.

Teiser: You talk to the students?

Antoninus: Yes, if I can get something going, it starts to spread. You can sense a movement of interest. I try to crest that by the reading night.

Teiser: Do you work through the Newman Clubs or anything of that sort?

Antoninus: Anyone who will sponsor me. More and more the English Departments are, because I am getting better known. I am beginning to be anthologized now. It does not really matter who my sponsor is though.

Teiser: How do you meet the students, through the sponsor?

Antoninus: After you are once in a couple of classes, you have more than you can handle if you start to take; if you don't, you don't have any. If you offer a fresh point of view, they will listen.

Teiser: Do you participate in the classes, or do you just listen and talk to the students afterwards?

Antoninus: No, I participate. I get up in front of the class and talk. I am brought for a specific event, but I supplement my time by that. It is a much more organic way to proceed, I have discovered,than just to come on the campus. My readings are more encounters. I throw a totally different dimension into the platform appearance than is customary. I refuse to give the standard format. My whole approach is much more direct.

Teiser: Has anyone ever objected to your stirring up students?

Antoninus: No, I have never encountered that. Usually, I stick to literature. I am very aware of the problems of my being there, so I am very careful not to get anywhere near what could be accused of as proselytizing, so I keep it on literary subject.

Teiser: I was not thinking so much of that as of philosophical and psychological ideas that might be considered unusual for some colleges.

Antoninus: I think I have the capacity not to ruffle feelings, to get my point across without jeopardy to the sensibilities of others. Often I will tell the class how easy it is for an outside speaker to come in and in a half hour to wipe out everything that the professor has been trying to do all year just by slamming into it with another point of view which you do not have to verify or spell out. All you have to do is state it and then leave. I point out that this certainly is not my intention. I try to insulate it as much as I can. I have been remarkably fortunate sometimes, especially at the beginning. They know me now so they have somewhat of an idea of what I am going to do, but in the beginning they were taken so completely by surprise that there would be some reactions. I remember at the University of Oregon there was. Often it centers in totally different areas. Like I come as a beatnik and they are academic, they sometimes feel threatened by this. At the same time they like to think of themselves as being broad enough that they can accommodate others, so like to present other views. Often they have to be very "mealy-mouthed" about the way they do it.

Teiser: Do you consider yourself a beatnik or a pre-beatnik?

Antoninus: I always say pre-beat.

Teiser: What do you intend to do in the future?

Antoninus: Platform work is my obsession now. It is beginning to crest now and I am beginning to move out more and more, but I do not know how long this phase is going to last.

Teiser: I think you told me the other day that you have recently become interested in astrology. You are going to do some writing on that?

Antoninus: I am doing that piece on Jeffers from the astrological point of view. I am trying to understand him better from a scrutiny of his horoscope. I think there is a dimension in literary criticism which I will do more of. Having discovered that I am a Virgo, which is the sign of the critic, I have more confidence in my aptitudes in that respect! I probably will do more of it.

Teiser: I think you mentioned that you have been studying with a Jungian and that what you learned from him fairly well coincided with what you learned from astrology. Is that correct?

Antoninus: Yes. I think it was an excellent preparation. But I doubt that I would really have understood astrology if I had not had a notion of the archetypes, the Jungian archetypes I have never really studied with a Jungian, you understand, only read their books. I doubt that I would have paid any attention to it otherwise. It would not have had any meaning for me. I would not have seen myself in it. It is only after having

Antoninus: experienced the archetypal realities and had the whole process oriented from the exterior to the interior, been able to make enough separations within myself, that later I could see how the astrological configurations were correlated to those separations.

Ruth Teiser

Grew up in Portland, Oregon; came to the Bay Area in 1932 and has lived here ever since.
Stanford, B. A., M. A. in English, further graduate work in Western history.
Newspaper and magazine writer in San Francisco since 1943, writing on local history and economic and business life of the Bay Area.
Book reviewer for the San Francisco Chronicle since 1943.
As correspondent for national and western graphic arts magazines for more than a decade, came to know the printing community.

Partial Index

Brother Antoninus's Printing

Brother Antoninus's Writings

¶ Nor would that night contain it.
There was an age/insurgent/
Scrawled on the stonework of the temple wall.
There was the massive aftermath/
Flanked with the doom of kings/
And the secret seed
Spored in the bowels of Empire.
There was the powerful regrouping of the mind/
Where the sotted puppets
Snored on their grosser thrones.
That. And the bare power/
Which is love/forged now/in the frighted human soul/
As the force of a love/larger than it/
Swells the wizened heart
To the stature of a faith.

¶ Birth/like death/
Transcended. The blood
Burned out of the stable floor.
Outside/the oxen and the ass
Crunch their corn. But the man!
The man! seized in that vortex/
Breaks on his knees/
And prays!

THE WISE

MILES ACROSS THE TURBULENT KINGDOMS
They came for it/but that was nothing/
That was the least. Drunk with vision/
Rain stringing the ragged beards/
When a beast lamed they caught another
And goaded west.

¶ For the time was on them.
Once/as it may/in the life of a man;
Once/as it was/in the life of mankind/
All is corrected. And their years of pursuit/
Raw-eyed reading the wrong texts/
Charting the doubtful calculations/

Those nights knotted with thought/
When dawn held off/and the rooster
Rattled the leaves with his blind assertion—
All that/they regarded/under the Sign/
No longer as search but as preparation.
For when the mark was made they saw it.
Nor stopped to reckon the fallible years/
But rejoiced and followed/
And are called wise/who learned that Truth/
When sought and at last seen/
Is never found. It is given.

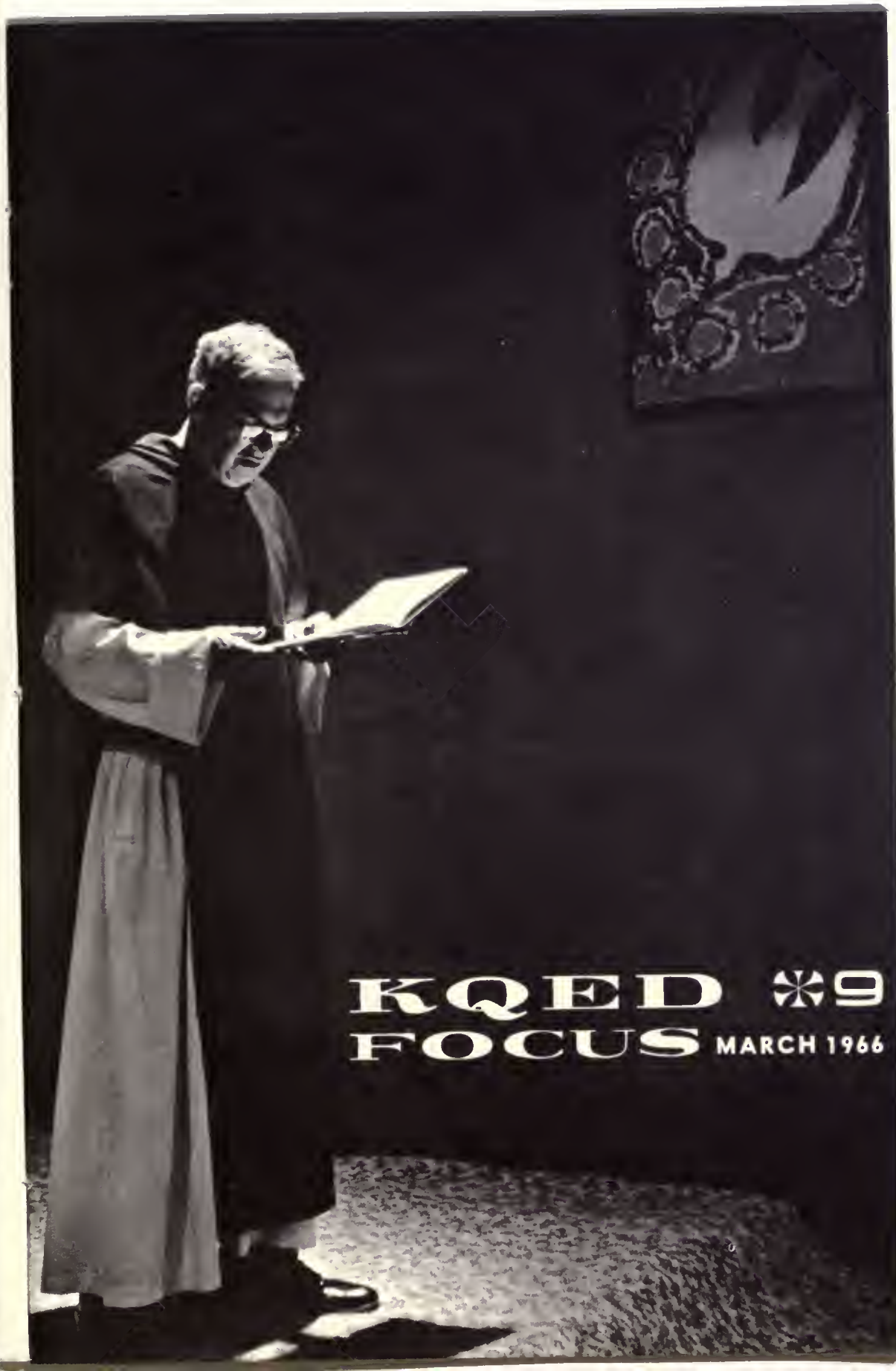
¶ And they brought their camels
Breakneck into that village/

nd flung themselves down in the dung and dirt of that place/
nd kissed that ground/and the tears
an on the face where the rain had.

COLOPHON

TRIPTYCH FOR THE LIVING first appeared in The Catholic Worker/December/1949/and was reprinted in New Directions XII/the avant garde annual edited by James Laughlin. In 1951 it served as title-poem to the first book of the Seraphim Press/but the present printing constitutes its first separate showing.

Two hundred copies have been printed on the handpress by the author/in American Uncial type on Tovil handmade paper/and completed in the month of October/1955.



KQED 9

FOCUS MARCH 1966

KQED *9
FOCUS

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All Channel 9 programs are also seen on the following translators: Channel 80 serving Contra Costa County; Channel 72 serving Monterey County; Channel 76 serving Santa Clara County.

MARCH 66

Bill Everson is a San Francisco poet. He is also Brother Antoninus, a Dominican monk. His presence on our cover is neither incidental nor coincidental — since he is, by dint of his standing as one of the major figures in contemporary American poetry, one of the subjects of **U.S.A.: Poetry,** a new grouping in N.E.T.'s 41-week sweep of the arts in America.

Of the poetry segment, beginning on March 1 and comprising 12 programs in all (5 in March, 7 later), 10 are being produced by the KQED Film Unit under contract to National Educational Television. Directed by KQED's Richard Moore, the Film Unit visited eight important poets in and around San Francisco to produce four of the five programs to be seen here this month. The unit is now in the East for the further filming which will fulfill its N.E.T. contract. We commend the result to your viewing.

(It should be noted here that this is the KQED team selected by N.E.T. to produce the documentary on Poland seen on Channel 9 last fall.)

The lesson is clear. We have infinite programming riches in our area — and KQED has staff with superior skills. N.E.T. can pay for such skills. With sufficient funds from you, KQED, too, can use some of these, its own, creative energies for **local** television of equally ambitious purpose and content — in-studio and on-location productions with specific meaning for the Bay region audience.

"Under Milk Wood" (March 13, 19) is another KQED March event with significance beyond the fact of its television premiere. Dylan Thomas' poetic evocation of a day in the life of a small Welsh town debuts **Sunday Showcase,** a three-month series produced by WNDT, New York, under a $250,000 grant from the Bristol-Myers Company.

The series is remarkable in that it will present three full-length dramas, three programs in association with Lincoln Center, three programs on the fine arts, and three symposia on topics relating to both the fine and performing arts.

The grant, too, is remarkable — not only for its generosity, but also because it was awarded to a single station. With this corporate gift, Bristol-Myers has temporarily freed the New York ETV station from the bogeyman of budget — enabling it to give its audience and many audiences around the nation some of the unique cultural advantages currently available in metropolitan New York.

Again, the conclusion seems clear. To the community support which permits KQED to increase its worth to the community, the corporate grant — exemplified here by Bristol-Myers' enlightened underwriting of **Sunday Showcase** — is the challenge to **our** channel to fully utilize, and share with the nation, the unnumbered "unique-ities" of the Bay Area and the West.

We invite your patronage.

Cover photograph by Ernest Lowe

MARCH 1966

KQED's daytime schedule of INSTRUCTIONAL TELEVISION appears on the back cover.

TUESDAY, March 1

12:00 **SING HI SING LO** . . . Musical entertainment for small fry, in a preview of today's 5:30 p.m. program.

12:15 **THE FRIENDLY GIANT** . . . stomps in for an advance showing of his 5:45 p.m. program. (All of KQED's noon half-hour programming for children is presented with the financial assistance of the **Junior League of Oakland.**)

12:30 **AT NOON ON NINE** . . . **Museum Open House**—KQED's half-hour for the ladies brings a different subject to each of milady's week-day luncheon breaks. Tuesday's topic is fine art—discussed in advance of the regular **Museum Open House** showing at 10 p.m. Thursdays.

4:00 **INTERNATIONAL MAGAZINE** . . . Preview of Friday's 7:30 p.m. program.

5:00 **WHAT'S NEW** . . . **Ti-Jean in the Land of Iron**—The adventures of a French-Canadian boy whose exploits out-do even those of Paul Bunyan. (February 28 reshowing.)

5:30 **SING HI SING LO (KQED)** . . . **Co-operative Work in the South**—Adding to her musical vignettes of American folklore, songstress Bash Kennett uses story and song to recall the neighborliness of people in the old South.

5:45 **THE FRIENDLY GIANT** . . . More friendly than frightening, Robert Homme towers over his tiny puppet friends, Rusty and Jerome. Today they read **A Tree is Nice** and sing "If All the Seas Were One Sea."

6:00 **WHAT'S NEW** . . . **Angotee**—The story of a young Eskimo's transition from playful boy to adult seal-hunter.

6:30 **PORTRAIT IN MUSIC** . . . **Suite from "Der Rosenkavalier"** by Richard Strauss. Josef Krips conducts the Philharmonia.

7:00 **AN ATHEIST SPEAKS (KQED)** . . . As follow-up to last November's **America's Crises** program "The Religious Revolution and the Void," Robert H. Scott of Saratoga has requested time to give the atheist's point of view—since almost all contemporary American philosophies but his were studied in the N.E.T. documentary. Mr. Scott speaks of his beliefs and the roots of atheism.

7:30 **WHERE IS JIM CROW? (KQED)** . . . Guest is Lena Horne. (February 16 reshowing)

8:00 **CONCERT (KQED)** . . . Ludwig Olshansky, pianist.
Four Impromptus, Opus 90 .....Schubert
Sonata in B Flat Minor, Opus 35.....Chopin

9:00 **OPEN END** . . . **Menopause**—Straight talk sorts the fiction from the facts about the middle-aged change which proves a blight to many normally blithe-spirited females. David Susskind's guests are: Dr. Robert Greenblatt, chairman of the Department of Endocrinology, Medical School of Georgia; Dr. Robert Kistner, Harvard Medical School; Dr. Edmund Novack, Johns Hopkins University; and Madeline Gray, a patient who uses the controversial estrogen. **Open End** is presented with the alternate-week financial assistance of the **Jenkel-Davidson Optical Company** and **Gump's.**

10:00 **U.S.A.: POETS** . . . **William Carlos Williams**—The life of the late Pulitzer Prize-winning poet and physician is recreated in a visit to his home town of Rutherford, New Jersey—where his son now practices medicine in his father's office. The physical and emotional environment from which Williams' poetry sprang is further explored through selected letters, poems and his autobiography, read by actor Arthur Hill. First of five March programs on contemporary American poets. (Reshown Thursday, 4 p.m.)

10:30 **MARKETING ON THE MOVE . . . Motivating the Salesman**—KQED's television classroom for the executive continues, under the tutelage of Edward Bursk, with tonight's discussion of "incentive plans" for the salesman. Suggestions from Herbert M. Cleaves, executive vice president of Chase Manhatten Bank, and Winston Mergott, vice president and general sales manager, Liberty Mutual Insurance Company.

WEDNESDAY, March 2

12:00 **ART STUDIO**
12:15 **SING HI SING LO** } Lunchtime previews.

12:30 **AT NOON ON NINE . . . Language in Action**—Semanticist S. I. Hayakawa warns against advertising that promotes "pathological reactions to words and other symbols."

4:00 **FOLK GUITAR . . .** Laura Weber sings "Spanish is a Loving Tongue" and teaches scales to begining guitarists, in a repeat of her February 28 lesson.

4:30 **THE SCOTCH GARDENER (KQED) . . . Viewer Mail**—Answers from Jim Kerr. (February 25 reshowing.)

5:00 **WHAT'S NEW . . .** Throughout the month, each 5 p.m. **What's New** repeats the previous day's 6 p.m. program.

The late William Carlos Williams, first of the gathering of poets on **U.S.A.: Poetry** . . . March 1, 10 p.m., March 3, 4 p.m.

5:30 **ART STUDIO (KQED) . . . Weaving**—Arts and crafts for the 8 to 12 year old with an artistic bent—taught by Linda Schmid of the Athenian School faculty.

5:45 **SING HI SING LO (KQED) . . . Forest Fire**—seen on film and narrated by Bash Kennett.

6:00 **WHAT'S NEW . . . Honey Bees and Pollination**—A close-up of the life of the hive.

6:30 **PORTRAIT IN MUSIC . . .** Vivaldi's **Concerti in F Major and in D Major. I Solisti Veneti.**

7:00 **SCIENCE IN ACTION . . . Aquarium**—A guided tour of San Francisco's Steinhart Aquarium with curator Dr. Earl S. Herald reveals the highly skilled scientific knowledge necessary for the proper display of aquatic life. David Perlman of the San Francisco **Chronicle** gives his weekly science report. **Science in Action** is presented with the alternate-week financial assistance of **P.G. & E.** and **Wells Fargo Bank.**

7:30 **GREAT DECISIONS . . . Sub-Saharan Africa**—The fourth of eight **Great Decisions** forums on key foreign policy topics (presented by N.E.T. in conjunction with the annual Great Decisions discussion meetings throughout the country) considers the post-independence period of sub-Saharan Africa—the region's prospects for economic growth, its role in international affairs, Communist penetration, and U.S. policies toward the area. (Reshown Friday, 4:30 p.m.)

8:00 **WHERE IS JIM CROW? (KQED). . .** Gains and losses in the civil rights arena totted up by Buzz Anderson and his guests. (Reshown Friday evening.)

8:30 **TURN OF THE CENTURY . . . Pastime Parade**—Life in the 1890's—humorously recalled by Max Morath's honky-tonk piano and vaudeville talents.

9:00 **WORLD PRESS (KQED) . . .** International press reaction to the week's big news, analyzed by Channel 9's panel of political science experts. The weekly report is moderated by San Francisco Supervisor Roger Boas and presented with the financial assistance of the **San Francisco Examiner** and the **Crown Zellerbach Foundation.**

10:00 **(SPECIAL) CHINA: THE AWAKENED GIANT (II) . . . The Reshaping of Chinese Society**—Second of two discussions videotaped at a four day meeting in Chicago last month. Tonight's hour-long program probes the revolutionary evolution of a new China. Francis L. K. Hsu of Northwestern University chairs the panel of experts: British anthropologist Jan Myrdal and Franz Schurmann, Center for Chinese Study, U.C. at Berkeley. (Reshown Saturday, 8 p.m.

THURSDAY, March 3

12:00 **ONCE UPON A DAY . . .** Preview of today's 5:30 p.m. program.

12:30 **AT NOON ON NINE . . . The French Chef**—Preview of today's 8:30 p.m. program.

4:00 **U.S.A.: POETRY . . . William Carlos Williams**—March 1 reshowing.

4:30 **AUTO MECHANICS . . .** Preview of today's 7 p.m. program.

5:00 **WHAT'S NEW**

The concert setting is Long Island's Old Westbury Gardens; the soprano, **Elisabeth Schwarzkopf . . .** March 4, 8:30 p.m., March 6, 9:45 p.m.

5:30 **ONCE UPON A DAY . . .** Rhythms for the pre-schooler. The auspices are Charity Bailey's.

6:00 **WHAT'S NEW . . . Log Drive**—Film and song follow the spring journey of the logs downriver to the sawmill.

6:30 **PORTRAIT IN MUSIC . . . Swan Lake Ballet Suite** by Tchaikowsky. The Philadelphia Orchestra, Eugene Ormandy conducting.

7:00 **AUTO MECHANICS . . . Engine Cooling System**—Toward better understanding of the mysteries of the family car, Richard Pinette, auto mechanics teacher at Berlin High School, N.Y., continues his series of 10 auto mechanics lessons for the layman. This third lesson explains the engine cooling system and how to simmer down overheated engines.

7:30 **THE NEW COMERS (KQED) . . . Law and Enforcement: Part I**—Billy-club wielder, bumbling cop, or respected symbol of authority? Guided by host Buzz Anderson, KQED's young talkers discuss how today's teens look at representatives of the law and the rules they enforce. (Reshown Friday, 4 p.m.)

8:00 **U.S.A.: ARTISTS . . . Jim Dine**—From pastoral to pop, the transition of American art in the last two decades is studied in five programs on the American painter and sculptor. Not classifying himself among the Pop artists, yet working with them, Jim Dine uses his art to comment on familiar objects. In this first program on the artist, **U.S.A.** goes to a Happening with Dine.

8:30 **THE FRENCH CHEF . . . More About Potatoes**—That most versatile vegetable, the potato, takes on two new personalities at the hands of Julia Child. Mashed potatoes and egg yolks are combined for elegant and decorative Pommes Duchesse; the sturdy "cake" of Pommes Anna blends with a hearty chop or steak dinner. Presented each week with the financial assistance of **Hills Bros. Coffee** of San Francisco.

9:00 **PROFILE: BAY AREA (KQED) . . . California's Taxes in 1966**—California legislators give their views on proposed tax legislation. Caspar Weinberger moderates the panel. Presented with the financial assistance of the **San Francisco Examiner.** (Reshown Sunday, 7 p.m.)

10:00 **MUSEUM OPEN HOUSE . . . Painters and Pioneers**—The Boston Museum of Fine Arts opens its doors weekly to the inspection of Russell Connor. This evening a guest, Michael Tulysewski, joins the museum tour to enhance the visual record of pioneer painters with songs of the sea and plains.

10:30 **OPINION IN THE CAPITAL . . .** Mark Evans on the Washington beat—interviewing the men who make the news.

FRIDAY, March 4

11:30 **SCIENCE IN ACTION . . .** March 2 reshowing.

12:00 **ART STUDIO**
12:15 **THE FRIENDLY GIANT** } Lunchtime previews

12:30 **AT NOON ON NINE . . . Casals Master Class**—Pablo Casals, master of the cello, imparts

to University of California student cellists rare insight into the discipline of music. This afternoon's guest is John Graham of U.C. faculty, who performs Bach's **Sonata No. 3 in G Minor** for viola da gamba.

4:00 **THE NEW COMERS . . .** March 3 reshowing.

4:30 **GREAT DECISIONS . . .** March 2 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO (KQED) . . . More Weaving**—Linda Schmid at the loom concludes six lessons on the techniques of weaving.

5:45 **THE FRIENDLY GIANT . . . Song of the Pine Tree Forest**—Friendly and friends make up a song to go with the book.

6:00 **WHAT'S NEW . . . Islands of the Frozen Sea**—From the Queen Elizabeth Islands at the roof of the world, a story on life as far north as it is lived.

6:30 **PORTRAIT IN MUSIC . . .** Scenes from **Le Baiser de la Fee (The Fairy's Kiss)** by Stravinsky.

7:00 **THE SCOTCH GARDENER (KQED) . . . Fuchsias**—Channel 9's gardening expert Jim Kerr is host to amateur fuchsia grower Tom Oliver, who is exceptionally wise in the ways of pruning and feeding the exotic flower. (Reshown Wednesday, 4:30 p.m.)

7:30 **(MONTHLY SPECIAL) INTERNATIONAL MAGAZINE . . .** This month the reports of foreign correspondents come from eastern Europe, the Middle East, South Africa and England, and include stories both serious and light. Covered are: the South African press; the views of Polish students and journalists; life in Bahrein; foreign workers in West Germany; and the long-haired craze of Great Britain's young men. David Culhane, chief of the **Baltimore Sun's** London bureau, edits the stories. (February 28 reshowing.)

8:30 **(MUSIC) ELISABETH SCHWARZKOPF . . .** An intimate musical soiree is graciously conducted by one of the world's greatest vocal artists. Recorded in the old-world atmosphere of the Phipps Estate on Long Island, Miss Schwarzkopf's recital includes classical and folk music, with a range of material that displays both her noted soprano and her ability as an interpreter of song. Beginning with "Voi che sapete" from Mozart's **Le Nozze di Figaro,** she also sings Schubert, Brahms, Wolf and Strauss. Three folk songs conclude the program. (Reshown Sunday)

9:30 **WHERE IS JIM CROW? . . .** March 2 reshowing.

10:00 **WORLD HISTORY . . . America's Westward Expansion**—The scene shifts—from post-revolutionary France to the wild frontier of North America where the dreams of gold miners, farmers and cattlemen were only partly dashed by Mexican and Indian resistance.

SATURDAY, March 5

5:30 **MARKETING ON THE MOVE . . .** Advance showing of Tuesday's 10:30 p.m. program.

6:00 **BRIDGE WITH JEAN COX (II) . . .** 15 lessons for the intermediate bridge player begin with an explanation of proper leads when the play is in suit. (Reshown Sunday, 6:30)

6:30 **KOLTANOWSKI ON CHESS . . .** February 28 reshowing.

7:00 **FILMS A LA CARTE . . . The Mountains Are Smoking**—A film idyll among the forests, streams and majestic peaks of Great Smoky Mountain National Park.

7:30 **BOOK BEAT . . . Alex Haley**—The mysticism of Malcolm X is discussed by his biographer in conversation with Robert Cromie of the Chicago **Tribune.**

8:00 **(SPECIAL) CHINA THE AWAKENED GIANT (II) . . . The Reshaping of Chinese Society**—March 2 reshowing.

9:00 **THE OPEN MIND . . . U.S. Legislature: Elected for Four Years?**—Eric Goldman and a panel of politicos ponder President Johnson's recommendation that the traditional two-year term of Congressmen be doubled.

SUNDAY, March 6

5:00 **PARLONS FRANCAIS . . .** Madame Anne Slack teaches beginning French—adding flavor to her lessons with pictures and her own insight into life in France.

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5:30 **UNA AVENTURA ESPANOLA . . .** Basic Spanish lessons, spiced by Senorita Yvette del Prado.

6:00 **SCIENCE IN ACTION . . . Aquarium**—March 2 reshowing.

6:30 **BRIDGE WITH JEAN COX . . .** March 5 reshowing.

7:00 **PROFILE: BAY AREA . . .** March 3 reshowing.

8:00 **(DRAMA) TWELFTH NIGHT . . .** In comic Comedia dell' Arte style, clowns, masquerades and mistaken identity are merrily mingled by Shakespeare's classic romp. This slightly abbreviated version of the Bard's work was produced by Associated-Rediffusion, Ltd.

9:30 **A FEW WORDS ABOUT CHANNEL 9 . . .** The state of the station and viewers' views of it, reported by general manager James Day. (Reshown Monday evening.)

9:45 **(MUSIC) ELISABETH SCHWARZKOPF . . .** March 4 reshowing.

MONDAY, March 7

12:00 **CHILDREN'S FAIR . . .** Preview of today's 5:30 p.m. program.

12:30 **AT NOON ON NINE . . . Children Growing**—Each Monday Dr. Maria Piers and Miss Lee Wilcox discuss the problems and joys of child-raising—this afternoon considering the different worlds and persons confronted by the first grader.

4:00 **THE FRENCH CHEF . . .** Preview of Thursday's 8:30 p.m. program.

4:30 **U.S.A.: ARTISTS . . .** Preview of Thursday's 8 p.m. program.

5:00 **WHAT'S NEW . . . Islands of the Frozen Sea**—Throughout the month, each Monday's 5 p.m. **What's New** repeats the previous Friday's 6 p.m. program.

5:30 **CHILDREN'S FAIR . . .** A fairy-tale princess visits the fair.

6:00 **WHAT'S NEW . . . Beaver Dam**—The story of some small boys' loyalty to a resourceful beaver friend; **Street to the World**—A poetic study of the Montreal docks.

6:30 **PORTRAIT IN MUSIC . . .** Ponchielli: **Quartet in B-Flat Major for Winds With Piano Accompaniment.**

6:45 **A FEW WORDS ABOUT CHANNEL 9 . . .** Throughout the month this is a reshowing of James Day's Sunday evening KQED report.

7:00 **FOLK GUITAR (KQED) . . .** Laura Weber holds her own small hoot with guest Malvina Reynolds. She also teaches "Hushabye Don't You Cry" and introduces F as a bar chord. Lesson #19 in a series for the beginning guitarist. (Reshown Wednesday)

7:30 **ANTIQUES . . . Wooden Primitives**—Cheese basket and curd breaker, popcorn popper and foot warmer—antique objects made of wood, displayed and commented on by George Michael.

8:00 **KOLTANOWSKI ON CHESS (KQED) . . .** In his 23rd chess lesson, Koltanowski concentrates on the beginner. Counseling the novice to castle early with certain opening moves, he also describes the Max Lange opening and defense. (Reshown Saturday, 6:30 p.m.)

8:30 **THE SUEZ AFFAIR . . .** This public affairs special will be reshown tomorrow at 4 and Friday at 7:30 p.m.

9:30 **CITY BEAT: MEL WAX (KQED) . . .** The San Francisco **Chronicle's** urban affairs editor acts as city reporter-at-large.

9:50 **RADENZEL REPORTS (KQED) . . .** You've asked—and he's back. Ed Radenzel, foreign news editor of the **Chronicle,** returns to Channel 9's Monday evening screen with a 10-minute weekly round-up of national and international news.

10:00 **IF YOU DON'T DRINK, THE PRICE OF WINE IS OF NO INTEREST (KQED) . . .** A gathering of artistic personalities promises creative climate for tonight's after-dinner talk. Turned on by Japanese cuisine from Nikko Sukiyaki, James Day-san's guests are: novelist and playwright Martin Flavin; Francisco de Hoya, musician and **World Press** reporter of Latin American news coverage; and Robert Erickson, composer and chairman of the Composition Department, San Francisco Conservatory of Music.

11:00 **SOVIET PRESS THIS WEEK . . .** Colette Schulman surveys leading Soviet newspapers and periodicals for Russian journalistic views.

TUESDAY, March 8

12:00 **SING HI SING LO**

12:15 **THE FRIENDLY GIANT**

12:30 **AT NOON ON NINE . . . Museum Open House**—Preview of Thursday's 10 p.m. program.

4:00 **THE SUEZ AFFAIR . . .** March 7 reshowing.

Andy Warhol of Pop art and underground movie fame is one of the new generation of **U.S.A.: Artists** . . . March 7, 4:30 p.m., March 10, 8 p.m.

5:00 **WHAT'S NEW**

5:30 **SING HI SING LO (KQED) . . . Post Riders**—Stagecoaches and the Pony Express are celebrated by Bash Kennett's songs.

5:45 **THE FRIENDLY GIANT . . . Millions and Millions**—of books in Friendly's castle.

6:00 **WHAT'S NEW . . . The Living Stone**—Eskimo soapstone carving.

6:30 **PORTRAIT IN MUSIC . . . Symphony No. 1** by Robert Helps.

7:00 To be announced

7:30 **OPENING NIGHT (KQED) . . . The National Repertory Theatre**—Local professional repertory is contrasted to the effort of ANTA's touring National Repertory Theatre by David Littlejohn's reviews of the three plays currently on view at the Geary: "The Madwoman of Chaillot," "The Rival," and "The Trojan Women."

8:00 **CONCERT (KQED)** . . . Ako Ito, guitar; Gail Denny, mandolin and viola; Linda Ashworth and Thomas Halpin, violins; Marjorie Prescott, cello; Donald Pippin, piano. (By special arrangement with The Old Spaghetti Factory)
Quintet in E minor for guitar and strings .....Boccherini
Concerto in D minor for piano and strings .....Bach
Concerto for mandolin, guitar and strings .....Johann Hasse

9:00 **OPEN END . . . Escape from Terror: Five Cuban Refugees**—Topping adventure fiction in danger and desperation, the flight of Cuban refugees has nonetheless become a commonplace occurrence. A quintet of Cubans who have recently fled their country talk with David Susskind.

10:00 **U.S.A.: POETRY (KQED) . . . Allen Ginsberg and Lawrence Ferlinghetti**—Here are two local titans whose influence, felt far beyond the purlieus of their own San Francisco, has done much to shape contemporary American poetry. In the first of 10 profiles of American poets produced for **U.S.A.: Poetry** by the KQED Film Unit, they move among such familiar San Francisco scenes as the City Lights Bookstore, talking, reading from their work—Ginsberg's "The King of May" and "New York to San Fran," Ferlinghetti's "The Situation in the West" and "Dog." As picturesque as their habitat, they are outspoken and controversial—popular poets in the Vachel Lindsay tradition of engagement with the world around them.

10:30 **MARKETING ON THE MOVE . . . How Effective Are Mail Order and Telephone Selling?**—Opinions from executives of A.T.&T., Life magazine, and the Sears, Roebuck catalogue.

WEDNESDAY, March 9

12:00 **ART STUDIO**

12:15 **SING HI SING LO**

12:30 **AT NOON ON NINE . . . Language in Action**—The popular song has semantics too. Hayakawa elaborates.

4:00 **FOLK GUITAR** . . . March 7 reshowing.

4:30 **THE SCOTCH GARDENER** . . . March 4 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO (KQED) . . . Drawing Birds.**

5:45 **SING HI SING LO . . . Fairs and Dramas.**

6:00 **WHAT'S NEW** . . . **The Stowaway** learns a lesson about deep-sea fishing; **Fishermen** use new techniques in eastern Canada.

6:30 **PORTRAIT IN MUSIC . . .** Khachaturian's **Piano Concerto.** Andre Previn conducts the Royal Philharmonic Orchestra.

7:00 **SCIENCE IN ACTION . . . Crash Research**—The violent but scientific work of traffic safety research is conducted at U.C.L.A.'s Institute of Transportation and Traffic Engineering. Harry Case of U.C.L.A. shows how impact studies are made with full-scale cars. David Perlman reports the scientific news. (Reshown Friday and Sunday)

7:30 **GREAT DECISIONS . . . Russia After Khrushchev**—With film excerpts and narration by series host David Schoenbrun, the program explores the political, economic and social changes that have evolved in Russia since the October 1964 exit of Premier Khrushchev. The Russian political game is reviewed by Wilter Stoessel, Deputy Assistant Secretary of State for European Affairs. (Reshown Friday, 4:30 p.m.)

8:00 **WHERE IS JIM CROW? (KQED) . . .** Reshown Friday.

8:30 **TURN OF THE CENTURY . . . Music in the Air**—Max Morath builds a dramatic skit around mechanical pianos.

9:00 **WORLD PRESS (KQED)**

10:00 **(MONTHLY SPECIAL) NEWS IN PERSPECTIVE . . .** To the international news coverage of **World Press,** New York Timesmen Lester Markel, Tom Wicker and Max Frankel add the American viewpoint with a review and analysis of this month's news. (Reshown Saturday, 10:15 p.m.)

THURSDAY, March 10

12:00 **ONCE UPON A DAY . . .** Preview of today's 5:30 p.m. program.

12:30 **AT NOON ON NINE . . . The French Chef**—Preview of today's 8:30 p.m. program.

4:00 **U.S.A.: POETRY . . .** March 8 reshowing.

4:30 **AUTO MECHANICS . . .** Preview of today's 7 p.m. program.

5:00 **WHAT'S NEW**

5:30 **ONCE UPON A DAY . . .** Charity Bailey entertains the littlest.

6:00 **WHAT'S NEW . . . Eskimo Summer; Corral.**

6:30 **PORTRAIT IN MUSIC . . .** Respighi's **Feste Romane (Roman Festivals).** The Los Angeles Philharmonic Orchestra.

7:00 **AUTO MECHANICS . . Application**—A film summary and demonstration of the principles already learned.

7:30 **THE NEW COMERS (KQED) . . . Law and Enforcement: Part II**—Channel 9's teens keep talking about last week's topic: justice, authority and civil disobedience. (Reshown Friday)

8:00 **U.S.A.: ARTISTS . . . Andy Warhol and Roy Lichtenstein**—explosive forces for Pop and Op—and two of America's most influential figures in contemporary art.

8:30 **THE FRENCH CHEF . . . Steak Dinner in Half a Hour**—The secret: plan—and keep notes. Julia Child shows how it's done, producing a fast and delectable dinner of Provencal garlic soup, flank steak, vegetables, and molded ice cream with rum and chocolate.

9:00 **PROFILE: BAY AREA (KQED) . . . Student Revolution**—Down with the old attitudes—up with the new, or the different, or the defiant. So the modern collegian seems to say about everything from sex to politics. Representatives from Mills College, the University of California at Berkeley, Stanford University, San Francisco State and the University of San Francisco meet with Caspar Weinberger. Presented with the financial assistance of the **Associated Students of S.F. State College.**

10:00 **MUSEUM OPEN HOUSE . . . The Chic of Arabesque**—The sinuous, serpentine line of l'art nouveau, high fashion at the turn of the century, soon became too precious to survive.

10:30 **OPINION IN THE CAPITAL**

FRIDAY, March 11

11:30 **SCIENCE IN ACTION . . .** March 9 reshowing.

12:00 **ART STUDIO**

12:15 **THE FRIENDLY GIANT**

12:30 **AT NOON ON NINE . . . Casals Master Class.**

4:00 **THE NEW COMERS . . .** March 10 reshowing.

4:30 **GREAT DECISIONS . . .** March 9 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO . . . Painting Birds.**

5:45 **THE FRIENDLY GIANT . . . Casey Jones.**

6:00 **WHAT'S NEW . . . The Pony.**

6:30 **PORTRAIT IN MUSIC . . .** Prokofiev: **Symphony No. 6** (2nd, 3rd and 4th movements).

7:00 **THE SCOTCH GARDENER (KQED) . . . Orchids for the Home** — Alex Graham, garden superintendent for the Blyth Estate, shows how orchids can be grown in your own kitchen. (Reshown Wednesday)

7:30 **THE SUEZ AFFAIR** . . . March 7 reshowing.

8:30 **(MUSIC) INTOLLERANZA** . . . A political tract against intolerance, this experimental opera calls for electronic music and film and television sequences as part of the action. It was written by Arnold Schoenberg's son-in-law, Luigi Nono, one of Italy's most prominet avant-gardists. The Boston Opera Group performs. (Reshown Sunday, 10 p.m.)

10:00 **WHERE IS JIM CROW?** . . . March 9 reshowing.

10:30 **WORLD HISTORY** . . . **Capitalism, Socialism and Communism**—The industrial revolution in America produced two new classes — capitalist and worker. The philosophies that formed around them created political parties still in existence.

SATURDAY, March 12

5:30 **MARKETING ON THE MOVE** . . . Preview of Tuesday's 10:30 p.m. program.

6:00 **BRIDGE WITH JEAN COX** . . . continues last week's lesson on proper leads. (Reshown Sunday, 6:30 p.m.)

6:30 **KOLTANOWSKI ON CHESS** . . . March 7 reshowing.

7:00 **FILMS A LA CARTE** . . . **The Enduring Wilderness**—Canada's park conservation program.

7:30 **BOOK BEAT** . . . **Col. Sally Chesham**—The Salvation Army's militant Sally Chesham is Robert Cromie's guest for conversation about her book **Born To Battle.**

8:00 **THE OPEN MIND** . . . **Flying Saucers**—Cigar-shaped or round, glowing or flashing, "unidentified flying objects" differ in the reports of every observer—but have remained constant in the multiplicity of their appearances for over a decade. Eric Goldman explores the weird world of outer space with his guests, each of whom feels he has the facts to support or deny the saucers' existence.

9:00 **(MUSIC) LA SCALA DI SETA** . . . A secret marriage and tangled love matches cause a confusion that is the ideal setting for the intricacies of 19th century Italian comic opera. This production of Rossini, the work performed by the Philharmonic Orchestra of Rome under the direction of Franco Ferrara, was filmed by Cine Lirica Italiana.

10:15 **NEWS IN PERSPECTIVE** . . . March 9 reshowing.

SUNDAY, March 13

5:00 **PARLONS FRANCAIS**

5:30 **UNA AVENTURA ESPANOLA**

6:00 **SCIENCE IN ACTION** . . . March 9 reshowing.

6:30 **BRIDGE WITH JEAN COX** . . . March 12 reshowing.

7:00 **PROFILE: BAY AREA** . . . March 10 reshowing.

8:00 **(DEBUT) SUNDAY SHOWCASE** . . . **Under Milk Wood**—Highlight for a weekend evening: a 12-week series devoted to the performing and fine arts, beginning this Sunday with a major work of the Welsh poet, Dylan Thomas. Written in verse, **Under Milk Wood** dramatizes a day in the life of a small Welsh village; the sunlit streets of the town seem to come alive with the songs, gossip, hopes and despair of their inhabitants. This first presentation on U.S. television of Thomas' play is performed by the Conservatory Theatre Company under the direction of William Ball. The three-month series is being produced by New York City's ETV station WNDT under a program grant from the Bristol-Myers Company. (Reshown Saturday, 9 p.m.)

Reston, Va., made a lake to arrest suburban sprawl—one of **America's Crises** . . . March 14, 15 and 18.

A pride of poets, scanned by KQED for U

9:45 A FEW WORDS ABOUT CHANNEL 9 . . . Off the cuff on-camera comment by general manager James Day.

10:00 (MUSIC) INTOLLERANZA . . . March 11 reshowing.

MONDAY, March 14

12:00 CHILDREN'S FAIR

12:30 AT NOON ON NINE . . . Children Growing— Insight into a child's struggle to be "himself."

4:00 THE FRENCH CHEF . . . Preview of Thursday's 8:30 p.m. program.

4:30 U.S.A.: ARTISTS . . . Richard Lippold—Preview of Thursday's 8 p.m. program.

5:00 WHAT'S NEW

5:30 CHILDREN'S FAIR . . . A moppet's playland of puppets, storytellers and less-than-wild animals.

6:00 WHAT'S NEW . . . Ti-Jean Goes West

6:30 PORTRAIT IN MUSIC . . . Fantasia Betica by Manuel de Falla.

6:45 A FEW WORDS ABOUT CHANNEL 9

7:00 FOLK GUITAR (KQED) . . . Illustrating the bar chords built on E and A, Laura Weber sings "Lonesome Road," "Hine Ma Tov," and "De Los Cuatro Muleros." (Reshown Wednesday)

7:30 ANTIQUES . . . Steinware — Antique collector Baron Frary von Blomberg displays a unique collection of the earliest German pottery.

8:00 KOLTANOWSKI ON CHESS (KQED) . . . Some of the People Some of The Time—The Chronicle's chess champion tells of a match between Dr. Lasker and Tarasch for the world championship—and of loser Tarasch's subsequent book explaining how he could have won every game. (Reshown Saturday.)

8:30 AMERICA'S CRISES . . . The Rise of New Towns—N.E.T undertakes a detailed appraisal of America's urban dilemma—beginning its examination of the troubled city with a look at the upspringing "planned communities" designed to distribute the density and thus lessen the problems of existing metropolitan areas. (Reshown tomorrow and Friday.)

Ginsberg

Duncan

Antoninus

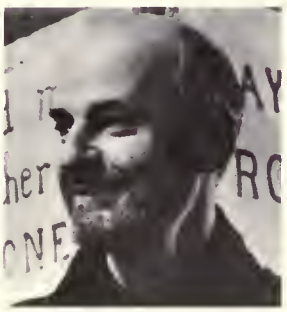
9:30 CITY BEAT: MEL WAX (KQED) . . . The in's and out's of local politics.

9:50 RADENZEL REPORTS (KQED) . . . the nation and the world.

10:00 IF YOU DON'T DRINK, THE PRICE OF WINE IS OF NO INTEREST (KQED) . . . The delectables from Omar Khayyam's restaurant provide nourishment for this evening's guests, preparing them for a lively hour of conversation. James Day hosts Leon Katz, playwright, director, and professor of English and world literature at San Francisco State; Philip Rhinelander, professor of philosophy and humanities at Stanford; Rabbi Alvin Fine; and pediatrician Charles C. Weill.

11:00 SOVIET PRESS THIS WEEK

try . . . Tuesdays at 10 p.m., Thursdays at 4.



Ferlinghetti

Whalen

McClure

TUESDAY, March 15

12:00 SING HI SING LO

12:15 THE FRIENDLY GIANT

12:30 AT NOON ON NINE . . . Museum Open House—Preview of Thursday 10 p.m.

4:00 AMERICA'S CRISES . . . The Rise of New Towns — March 14 reshowing.

5:00 WHAT'S NEW

5:30 SING HI SING LO (KQED) . . . Early Houses.

5:45 THE FRIENDLY GIANT . . . Very Little Boy.

6:00 WHAT'S NEW . . . Life in the Woodlot and How to Build an Igloo.

6:30 PORTRAIT IN MUSIC . . . Selections from Dufay's **Missa "l'Homme Arme."** The Berkeley Chamber Singers, conducted by Alden Gilchrist.

7:00 ESKIMO ART AND LEGEND (I) (KQED) . . . This two-part study of Eskimo art begins with an exhibition of several varieties of folk art originally assembled and loaned to KQED by the Lytton Center, Palo Alto. Included are soapstone carvings, excellent examples of prints made by the Eskimos of Cape Dorset and a rare collection of ancient ivory hex carvings. Mrs. Lillian Jaffe, expert on Canadian Eskimo art, and KQED'S music director Bill Triest comment on the collection.

7:30 OPENING NIGHT (KQED) . . . Midsummer Night's Dream—KQED's drama reviewer David Littlejohn gives his opening night impressions of the final Actor's Workshop production for the current subscription season. Shakespeare's comedy receives unusual decorative treatment at the hands of Jim Dine, New York pop artist (**U.S.A.** March 3) who designed the sets.

8:00 CONCERT (KQED) . . . Marcella DeCray, harp.
Variations on a Swiss Air .....Beethoven
Pastorale, Theme and Variations .....Handel
Prelude in C .....Prokofiev
Improvisations .....George Mathias
Sarabanda e Toccata .....Nino Rota
Sonata for Harp .....Ernst Krenek

9:00 OPEN END . . . Woman's Worst Enemy—Five Swinging Hairdressers — Some very frank gentlemen give an inside report a la Count Marco, on feminine foibles. David Susskind encourages the gossip.

10:00 U.S.A.: POETRY . . . Robert Duncan and John Wieners—two San Francisco poets who exemplify the new spirit of romance in contemporary poetry. The KQED Film Unit visited Robert Duncan's home to view the environment which so influences his poetry, and to film the leader in the so-called Berkeley Renaissance as he reads "The Architecture" from a work in progress and excerpts from "A Biographical Note" and "A Statement on Poetics." John Wieners reads amid the debris of the San Francisco's old Hotel Wentley: "A Poem for Painters" from the "Hotel Wentley Poems," "Cocaine," and an excerpt from a current prose project. (Reshown Thursday.)

10:30 MARKETING ON THE MOVE . . . The Impact of Automation on Marketing—All of tonight's guests agree that the trouble with automation is that it can't be made "moron proof." Appearing are: Donald C. Burnham, a Westinghouse Electric executive; John Diebold, president of The Diebold Group, Inc.; and Peter Drucker, author and consultant.

The engravings of Kenojuak, a Cape Dorset Eskimo woman, are among those admired by **Eskimo Art and Legend** . . . March 15 and 22, 7 p.m.

WEDNESDAY, March 16

12:00 ART STUDIO

12:15 SING HI SING LO

12:30 AT NOON ON NINE . . . Language in Action—The literal and emotional aspects of words are studied by Dr. Hayakawa.

4:00 FOLK GUITAR . . . March 14 reshowing.

4:30 THE SCOTCH GARDENER . . . March 11 reshowing.

5:00 WHAT'S NEW

5:30 ART STUDIO (KQED) . . . Kites.

5:45 SING HI SING LO (KQED) . . . The Shakemaker.

6:00 WHAT'S NEW . . . The Salmon's Struggle for Survival.

6:30 PORTRAIT IN MUSIC . . . Sibelius' **Symphony No. 5 in E Flat, Op. 82.**

7:00 SCIENCE IN ACTION . . . Criminalistics—Science and crime are closely linked at the University of California's Department of Criminalistics. Professor Paul Kirk leads a tour of the laboratories that produce evidence for the courts. David Perlman reports the scientific news. (Reshown Friday and Sunday)

7:30 GREAT DECISIONS . . . Resurgent Japan—Film shots document Japan's transition from a defeated nation to one of the world's most prosperous countries. Host David Schoenbrun discusses Japan's future with Japanese Ambassador to the United States Ryuji Takeuchi. (Reshown Friday).

8:00 WHERE IS JIM CROW? (KQED)

8:30 TURN OF THE CENTURY . . . The Big City—Original lantern slides and dramatic vignettes illustrate the mass urban migration of the early 1900's.

9:00 WORLD PRESS (KQED)

10:00 (SPECIAL) OIL, COFFEE AND DEMOCRACY . . . How do our international commercial transactions affect our national policies—the world's attitude to us? Explored in this hour, the dichotomies of the relationship between economics and policy. (Reshown Saturday, 10:30 p.m.)

THURSDAY, March 17

12:00 ONCE UPON A DAY

12:30 AT NOON ON NINE . . . The French Chef—Preview of today's 8:30 p.m. program.

4:00 **U.S.A.: POETRY** . . . March 15 reshowing.

4:30 **AUTO MECHANICS** . . . Preview of today's 7 p.m. program.

5:00 **WHAT'S NEW**

5:30 **ONCE UPON A DAY** . . . Charity Bailey.

6:00 **WHAT'S NEW** . . . **Riches of the Earth** and **The Shepherd.**

6:30 **PORTRAIT IN MUSIC** . . . Arias from Donizetti operas, sung by Montserrat Caballe.

7:00 **AUTO MECHANICS** . . . **Wheel Alignment and Balance**—A demonstration to promote better tire wear. Richard Pinette is mechanic-on-duty.

7:30 **THE NEW COMERS (KQED)** . . . **Death**—Often a difficult subject for the younger generation to grasp, death receives some mature contemplation by Channel 9 teens. Buzz Anderson is presiding adult. (Reshown Friday)

8:00 **U.S.A.: ARTISTS** . . . **The Sun and Richard Lippold**—Sun and light are caught casting reflections on landscapes, people and sea—as metaphors for the work of sculpture Richard Lippold. Shots of the artist in his studio and of his works, including his "Sun" at the New York's Metropolitan Museum of Art, are interspersed in the photographic study of objects and atmosphere that inspire Lippold's sculpture.

8:30 **THE FRENCH CHEF** . . . **The Endive Show**—Tender Belgian endive, with a taste as appetizing as its looks, lends itself to special preparations in butter, wine or cream. Julia Child demonstrates the making of endives a la meuniere, flamande, Normande, and au Madere.

9:00 **PROFILE: BAY AREA (KQED)** . . . **New Bay Bridge Prospect: A Southern Crossing**—Caspar Weinberger gathers the experts for debate. Presented with the financial assistance of the **San Francisco Examiner.** (Reshown Sunday)

10:00 **MUSEUM OPEN HOUSE** . . . **The Woman in the Studio**—Though not as prominent as her male counterpart, the woman artist is well represented at Boston's Museum of Fine Art.

10:30 **OPINION IN THE CAPITAL**

FRIDAY, March 18

11:30 **SCIENCE IN ACTION** . . . March 16 reshowing.

12:00 **ART STUDIO**

12:15 **THE FRIENDLY GIANT**

12:30 **AT NOON ON NINE** . . . **Casals' Master Class**—Casals' students perform Bach: **Suite Number 3 in C Major** and **Suite Number 1 in G Major** for unaccompanied cello.

4:00 **THE NEW COMERS** . . . March 17 reshowing.

4:30 **GREAT DECISIONS** . . . March 16 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO** . . . **Kites.**

5:45 **THE FRIENDLY GIANT** . . . **What's Your Name?**

6:00 **WHAT'S NEW** . . . **Caribou Hunters** and **Point Pelee.**

6:30 **PORTRAIT IN MUSIC** . . . **Folk Song, "The Peacock."**

7:00 **THE SCOTCH GARDENER (KQED)** . . . **Home Grown Herbs**—for home cooking suggested by Jim Kerr. (Reshown Wednesday)

7:30 **AMERICA'S CRISES** . . . **The Rise of New Towns**—March 14 reshowing.

8:30 **(DRAMA) YES IS FOR A VERY YOUNG MAN** . . . The World War II occupation of France is the setting for Gertrude Stein's play of family relationships and strained loyalties. David Wheeler directs the Theatre Company of Boston, with Paul Benedict as Henri, Bronia Stefan playing Constance, Burris de Benning as Ferdinand and Ann Richards as Denise. (Reshown Sunday, 10 p.m.)

FRENCH KNIVES

As you know, we are currently offering a set of three professional-quality French knives as a premium gift *only* to those people joining the station as new members giving $25 or more. In response to inquiries from our present members who have expressed an interest in purchasing a set of these knives, we have arranged to make them available at a special price of $11.50 to those interested. (The retail price is $18.00.) Send a check to "Knives," KQED, 525 Fourth Street, San Francisco.

10:15 **WHERE IS JIM CROW? (KQED)**

10:45 **WORLD HISTORY . . .** The Scramble For Africa—The Dark Continent lured many European countries to colonization at the end of the 19th century.

SATURDAY, March 19

5:30 **MARKETING ON THE MOVE . . .** Preview of Tuesday's 10:30 p.m. program.

6:00 **BRIDGE WITH JEAN COX . . .** How to take tricks when the contract is in suit. (Reshown Sunday)

6:30 **KOLTANOWSKI ON CHESS . . .** March 14 reshowing.

7:00 **FILMS A LA CARTE . . .** White Throat—Canada's white-throated sparrow filmed in the Algonquin forest.

7:30 **BOOK BEAT . . .** Meyer Levin—and his new book **Stronghold,** receive the attention of Robert Cromie.

8:00 **THE OPEN MIND . . .** Discussion, topical and titillating, under the aegis of Eric Goldman.

9:00 **(DEBUT) SUNDAY SHOWCASE . . .** Under Milk Wood—March 12 reshowing.

10:30 **(SPECIAL) OIL, COFFEE AND DEMOCRACY . . .** March 16 reshowing.

SUNDAY, March 20

5:00 **PARLONS FRANCAIS**

5:30 **UNA AVENTURA ESPANOLA**

6:00 **SCIENCE IN ACTION . . .** March 16 reshowing.

6:30 **BRIDGE WITH JEAN COX . . .** March 19 reshowing.

7:00 **PROFILE: BAY AREA . . .** March 17 reshowing.

8:00 **SUNDAY SHOWCASE . . . Lincoln Center Special**—As we go to press, we're not entirely sure which of the five Lincoln Center performing groups will entertain you this evening. Or how how long the performance will be. We can only suggest that you dial 9 for what we know will be good viewing. (And the reshowing will be next Saturday, March 26, 9 p.m.)

9:45 **A FEW WORDS ABOUT CHANNEL 9 . .** The starting time is approximate—which also applies to . . .

10:00 **(DRAMA) YES IS FOR A VERY YOUNG MAN . . .** March 18 reshowing.

MONDAY, March 21

12:00 **CHILDREN'S FAIR**

12:30 **AT NOON ON NINE . . . Children Growing**—The candid questions of four and five year olds are partly answered by Dr. Maria Piers.

4:00 **THE FRENCH CHEF . . .** Preview of Thursday's 8:30 p.m. program.

4:30 **U.S.A.: ARTISTS . . .** Preview of Thursday's 8 p.m. program.

5:00 **WHAT'S NEW**

5:30 **CHILDREN'S FAIR**

6:00 **WHAT'S NEW . . . Carpenters of the Forest and The Land of the Long Day.**

6:30 **PORTRAIT IN MUSIC . . .** Dances from Italian opera.

6:45 **A FEW WORDS ABOUT CHANNEL 9**

7:00 **FOLK GUITAR (KQED) . . .** Laura Weber teaches the **Folk Guitar** theme song—"Freedom Calling" by Phil Ochs. (Reshown Wednesday)

7:30 **ANTIQUES . . . Clocks**—Among them, a novel antique timepiece made of a cast iron dog whose ears flop with each tick.

8:00 **KOLTANOWSKI ON CHESS . . . The Russian Bears**—All about Russian chess players, by far the leaders in the International Chess Federation. (Reshown Saturday)

8:30 **(DEBUT) DOLLARS AND SENSE . . .** Caveat emptor—and so that the buyer may be wary N.E.T. initiates a monthly study of the American marketplace to inform and guide the consumer who wants his money's worth. Over-the-counter drugs are the subject of this first half-hour. Among those appearing is Dr. William N. O'Brien, assistant professor at Yale and medical advisor to Consumers Union—whose findings were made available to N.E.T. for this series. Dr. O'Brien discusses misrepresentation among some brand-name drugs. Originally scheduled for February. (Reshown tomorrow and Friday.)

9:00 **IN MY OPINION . . .** Leading newspaper columnists take to the air to air their views on a variety of subjects. (Reshown tomorrow and Friday)

9:30 **CITY BEAT: MEL WAX (KQED)**

9:50 **RADENZEL REPORTS (KQED)**

10:00 **IF YOU DON'T DRINK THE PRICE OF WINE IS OF NO INTEREST (KQED) . . .** Dr. Russel Lee and Dr. Gerald Feigen play a return engagement at the table of host James Day. They are joined in conversation by Robert Commanday, **S.F. Chronicle** music critic and choral director of the Oakland Symphony Orchestra. Rolf's Since 1960 is the restaurant with the food for thought.

11:00 **SOVIET PRESS THIS WEEK**

TUESDAY, March 22

12:00 **SING HI SING LO**

12:15 **THE FRIENDLY GIANT**

12:30 **AT NOON ON NINE . . . Museum Open House** —Advance showing of Thursday's 10 p.m. program.

4:00 **(DEBUT) DOLLARS AND SENSE . . .** March 21 reshowing.

4:30 **IN MY OPINION . . .** March 21 reshowing

5:00 **WHAT'S NEW**

5:30 **SING HI SING LO (KQED) . . . Pirates Off Our Coast**

5:45 **THE FRIENDLY GIANT . . . Little Wild Horses.**

6:00 **WHAT'S NEW . . . The Changing Forest and Land of the Long Day.**

6:30 **PORTRAIT IN MUSIC . . . Symphony No. 4** by David Diamond.

7:00 **ESKIMO ART AND LEGEND (Part II) (KQED) . . . The Living Stone**—In a sequel to last week's studio study of Eskimo art, a Canadian Film Board production depicts the creation of Eskimo stone carvings. Each carving represents a tale or religious symbol connected with the summer search for food from the sea—and each can be the subject of an evening's storytelling during the long northern winter.

7:30 **ELLIOT NORTON ON "THE DEPUTY" . . .** In a consideration of the Boston production of Rolf Hochhuth's controversial "anti-Catholic" drama "The Deputy," Boston drama critic Elliott Norton quizzes director and actors on their opinions about the play's justice and their feelings toward Pope Pius XII.

8:00 **CONCERT (KQED) . . .** The Youth Chamber Orchestra of the Oakland Symphony, Robert Hughes, conductor. Soloists for this concert are: Thomas Halpin, violin; Amy Jusian, piano; Joseph Halpin, contrabass; Vahan Toolajian, bass (guest artist).
Suite for Violin, Piano and Small Orchestra ..... Lou Harrison

Marcella DeCray plays Beethoven, Prokofiev, Krenek and Handel on **Concert . . .** March 15, 8 p.m.

Per Questa Bella Mano, K. 612 (Concert aria for bass voice and orchestra with contrabass obbligato) ..... Mozart
Variaciones Concertantes ..... Ginastera

9:00 **OPEN END**

10:00 **U.S.A.: POETRY . . . Gary Snyder and Philip Whalen**—poets with an Oriental orientation. Eight years spent in Japan are reflected in Gary Snyder's readings, among which are: "Hay for the Horses," "Above Pate Valley" and "The Market." His friend Whalen is seen in the courtyard of the California Palace of the Legion of Honor in San Francisco reading "Homage to Rodin," "A Very Complicated Way of Saying Appearances Deceive" and the prose piece "Since You Ask Me." Third **U.S.A.: Poetry** production by the KQED Film Unit. (Reshown Thursday)

10:30 **MARKETING ON THE MOVE . . . Loosening the Grip on Strangled Profits**—From his guests, Edward Bursk learns that competition and the spiralling cost of labor have created a profit squeeze. The experts offer suggestions to "loosen the grip."

WEDNESDAY, March 23

12:00 **ART STUDIO**

12:15 **SING HI SING LO**

12:30 **AT NOON ON NINE . . . Language in Action**—The history of social organization through communication.

4:00 **FOLK GUITAR . . .** March 21 reshowing.

4:30 **THE SCOTCH GARDENER . . .** March 18 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO (KQED) . . . Kites.**

5:45 **SING HI SING LO (KQED) . . . Indian Corn.**

6:00 **WHAT'S NEW . . . The Chairmaker and the Boys** and **Land of the Long Day.**

6:30 **PORTRAIT IN MUSIC . . .** Dvorak's **Slavonic Dances** for piano four hands.

7:00 **SCIENCE IN ACTION . . . Electron Microscopes**—A single cell is enlarged to the size of a room in the fantastic science of supermagnification. James Harvey McAlear, head of the department of microscopy, U.C., Berkeley, tours the labs of his department. David Perlman reports the scientific news. (Reshown Friday and Sunday)

7:30 **GREAT DECISIONS . . . Latin America**—Following an analytical enumeration of the myriad internal problems bedeviling Latin American nations, Senator Robert Kennedy and David Schoenbrun talk of U.S. policy as it affects and is affected by the inter-American relationship. (Reshown Friday)

8:00 **WHERE IS JIM CROW? (KQED)**

8:30 **TURN OF THE CENTURY . . . Yesterday's Homework**—in the days when learning and memorization were one and the same.

9:00 **WORLD PRESS (KQED)**

10:00 **INTERTEL . . . Men in Black**—A changing world confronts the tradition-steeped Roman Catholic priesthood. **Intertel** examines the new paths and problems faced by the men in black in England and Ireland. Originally scheduled for February. (Reshown Saturday, 10:30 p.m.)

THURSDAY, March 24

12:00 **ONCE UPON A DAY**

12:30 **AT NOON ON NINE . . . The French Chef**—Preview of today's 8:30 p.m. program.

4:00 **U.S.A.: POETS . . .** March 22 reshowing.

4:30 **AUTO MECHANICS . . .** Preview of today's 7 p.m. program.

5:00 **WHAT'S NEW**

5:30 **ONCE UPON A DAY . . .** Charity Bailey.

6:00 **WHAT'S NEW . . . The St. Lawrence Seaway** and **Land of the Long Day.**

6:30 **PORTRAIT IN MUSIC . . . Concerto Grosso No. 1** by Ernest Bloch.

7:00 **AUTO MECHANICS . . . Brake System**—A lesson that could be life-saving, taught by Richard Pinette.

7:30 **THE NEW COMERS (KQED) . . . Advertising**—How much can the craze for granny dresses and tight pants be attributed to advertising? The panel plumbs teenage buying habits. (Reshown Friday)

8:00 **U.S.A.: ARTISTS . . . Kenneth Noland**

8:30 **THE FRENCH CHEF . . . Saddle of Lamb**—No need to wait for a great feast in an English country house—roast saddle of lamb is easy to prepare for your own chic little dinner party.

9:00 **PROFILE: BAY AREA . . . God and the Secular City**—Religion in the spotlight: the results of the Ecumenical Council, the recent "God is Dead" discussions, and new developments in theology. Among Caspar Weinberger's guests is Harvey Coe, author of **The Secular City.** Presented with the financial assistance of the **Associated Students of S.F. State College.** (Reshown Sunday.)

10:00 **MUSEUM OPEN HOUSE . . . Vogue's Gallery**—The disinterment of some of the artists whose fame, undeservedly, has not outlived their time.

10:30 **OPINION IN THE CAPITAL**

FRIDAY, March 25

11:30 **SCIENCE IN ACTION . . .** March 23 reshowing.

12:00 **ART STUDIO**

12:15 **THE FRIENDLY GIANT**

12:30 **AT NOON ON NINE . . . Casals Master Class**—Casals supervises the performance of Saint-Saens' **Concerto No. 1, Opus 33** (first and second movements).

4:00 THE NEW COMERS . . . March 24 reshowing.

4:30 GREAT DECISIONS . . . March 23 reshowing.

5:00 WHAT'S NEW

5:30 ART STUDIO (KQED) . . . Animal Drawing.

5:45 THE FRIENDLY GIANT . . . Western Songs.

6:00 WHAT'S NEW . . . Indian Canoemen and the Saddlemaker.

6:30 PORTRAIT IN MUSIC . . . Haydn's **Symphony No. 44 in E Minor,** performed by the Netherlands Chamber Orchestra.

7:00 THE SCOTCH GARDENER (KQED) . . . Viewer Mail—Jim Kerr reads the month's mail and answers viewers' questions. (Reshown Wednesday)

7:30 (DEBUT) DOLLARS AND SENSE . . . March 21 reshowing.

8:00 IN MY OPINION . . . March 21 reshowing.

8:30 (MUSIC) THE LOS ANGELES PHILHARMONIC . . . The baton of dramatic conductor Zubin Mehta leads the Los Angeles Philharmonic in a videotaped performance of Haydn's **Symphony No. 96 in D ("Miracle");** Barber's **Piano Concerto,** soloist John Browning; and Strauss' **Also Sprach Zarathustra.** (Reshown Sunday, 10 p.m.)

9:30 WHERE IS JIM CROW? . . . March 23 reshowing.

10:00 WORLD HISTORY . . . Imperialism in Asia—In the late 19th century, the British and the French were extending their holdings throughout Asia.

SATURDAY, March 26

5:30 MARKETING ON THE MOVE . . . Advance showing of Tuesday's 10:30 p.m. program.

6:00 BRIDGE WITH JEAN COX . . . A lesson in three ways of taking tricks. (Reshown Sunday, 6:30 p.m.)

6:30 KOLTANOWSKI ON CHESS . . . March 21 reshowing.

7:00 FILMS A LA CARTE . . . Crafts of My Province—by New Brunswick artists; **Ma Province, Mes Chansons**—Jacques Labrecque sings songs reflecting the spirit and tradition of French Canada.

7:30 BOOK BEAT . . . Norman Mailer—waxes eloquent on the subject of his book **The Great Salad Oil Swindle.**

8:00 THE OPEN MIND

9:00 SUNDAY SHOWCASE . . . Lincoln Center Special—March 20 reshowing.

10:30 INTERTEL . . . Men in Black . . . March 23 reshowing.

KQED TRAVEL PROGRAM

***SPRING TOUR OF THE ORIENT (#903)** — **May 7 - 29**
Scheduled air services on IATA carriers. All-inclusive tour price: $1098.00
(Available to non-members at an all-inclusive price of $1383.00)

***SPRING CHARTER TO EUROPE (#902)** — **Apr. 29 - May 29**
San Francisco/London/San Francisco via TWA jet. Approximate air-fare: $400.00

***FALL CHARTER TO EUROPE (#906)** — **Sept. 30 - Oct. 27**
San Francisco/Frankfurt (London optional); return from Paris, via Lufthansa jet. Approximate air-fare: $400.00
(Membership eligibility date for this charter is Nov. 29, 1965)

*To participate in these trips, you or a member of your family must be a member of KQED at the time application was made by KQED to the carrier and not less than 6 months prior to departure date.

And 5 Summer Group Flights To Europe

Flights #904, 905, 907, 908 and 909 departing San Francisco for various European destinations between June 15 and July 12. Round trip air fares $532.20 to $592.20. Available to those who have been KQED members for 6 months prior to departure date.

For information, call or write KQED Travelplan

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SUNDAY, March 27

5:00 PARLONS FRANCAIS

5:30 UNA AVENTURA ESPANOLA

6:00 SCIENCE IN ACTION . . . March 23 reshowing.

6:30 BRIDGE WITH JEAN COX . . . March 26 reshowing.

7:00 PROFILE: BAY AREA . . . March 24 reshowing.

8:00 SUNDAY SHOWCASE . . . The Fine Arts—Again, we can only tell you that tonight's program will be the first of three showcasing the fine arts, traditional and contemporary. In effect, these televised expositions of painting and sculpture will be "museums without walls." (Reshown Saturday, April 2, 9 p.m.)

9:45 A FEW WORDS ABOUT CHANNEL 9

10:00 (MUSIC) LOS ANGELES PHILHARMONIC . . . March 25 reshowing.

MONDAY, March 28

12:00 CHILDREN'S FAIR

12:30 AT NOON ON NINE . . . Children Growing—The battle lines of sibling rivalry delineated by Dr. Piers.

4:00 THE FRENCH CHEF . . . Preview of Thursday's 8:30 p.m. program.

4:30 U.S.A.: ARTISTS . . . Preview of Thursday's 8 p.m. program.

5:00 WHAT'S NEW

5:30 CHILDREN'S FAIR

6:00 WHAT'S NEW . . . World in a Marsh.

6:30 PORTRAIT IN MUSIC . . . Deux Portraits, Op. 5, by Bela Bartok.

6:45 A FEW WORDS ABOUT CHANNEL 9

7:00 FOLK GUITAR (KQED) . . . Time to practice: the plucking strum with "In Good Old Colony Times" and the brush strum and hammering on with "Charlie is My Darling." (Reshown Wednesday)

7:30 ANTIQUES . . . Country Auctions—Hints about auctions—to make them profitable as well as exciting.

8:00 KOLTANOWSKI ON CHESS (KQED) . . . Reflections in a Mirror—Autobiographical notes on an ex-Belgian chess champion—Koltanowski. (Reshown Saturday)

8:30 INTERNATIONAL MAGAZINE . . . A monthly film periodical of international feature stories by foreign journalists. David M. Culhane is host-"editor." (Reshown tomorrow and Friday)

9:30 CITY BEAT: MEL WAX (KQED)

9:50 RADENZEL REPORTS (KQED)

10:00 IF YOU DON'T DRINK, THE PRICE OF WINE IS OF NO INTEREST (KQED) . . . but tonight's guests use a variety of other topics as grist for their conversational mill. For good talk, and a dinner served by Giovanni's restaurant, host James Day welcomes: Germaine Thompson, World Press reporter for French newspapers and the Alliance Francaise; Dr. George Hedley, emeritus chaplain and professor of economics and sociology at Mills College; and international lawyer Fritz Oppenheimer.

11:00 SOVIET PRESS THIS WEEK

TUESDAY, March 29

12:00 SING HI SING LO

12:15 THE FRIENDLY GIANT

12:30 AT NOON ON NINE . . . Museum Open House—Preview of Thursday 10:00 p.m.

4:00 INTERNATIONAL MAGAZINE . . . March 28 reshowing.

5:00 WHAT'S NEW

5:30 SING HI SING LO

5:45 THE FRIENDLY GIANT

6:00 WHAT'S NEW . . . Sable Island.

6:30 PORTRAIT IN MUSIC . . . Grieg: Concerto in A Minor, Op. 16.

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Editor . . . HARLINE HURST *Assistant Editor* . . . KARYN HOLT

7:00 **CIRCUS . . . High in the Air . . .** Circus daredevils perform their feats high in the air, recapturing the nostalgia of the fascinating Big Top. "La Norma" does "heel catches" without a net; Zacchini and Munoz are shot from cannons.

7:30 **OPENING NIGHT (KQED) . . . The Empire Builders**—Recent experimental productions at the Actor's Workshop's second theatre come in for a word of praise and perhaps a caustic comment or two from KQED's candid critic David Littlejohn. Special attention tonight to the late Boris Vian's 1959 play "The Empire Builders" which opened February 18 at the Encore Theatre for an indefinite run.

8:00 **CONCERT (KQED) . . .** The winners of the seventh annual Oakland Symphony Young Artists Award presented in performance. Gerhard Samuel, musical director and conductor of the Oakland Symphony Orchestra, hosts this special program.

9:00 **OPEN END**

10:00 **U.S.A.: POETRY . . . Brother Antoninus and Michael McClure**—Though their environments and poetic styles differ widely, Michael McClure and Brother Antoninus equal one another in intense emotional involvement with their poetry. Demonstrating what has been described as "the savagery of love" in his poems, Dominican lay brother Antoninus reads "In All These Acts" and "Annul in Me My Manhood." McClure regales the lions at the San Francisco Zoo with an unpublished poem dedicated to Allen Ginsberg, the poem "Night Words" and two works from his book **Ghost Tantras.** A KQED Film Unit production. (Reshown Thursday)

10:30 **MARKETING ON THE MOVE . . . The Common Market: Costs Versus Opportunity**—Tonight's panel discusses the necessity of adapting American goods to the needs of the foreign consumer.

WEDNESDAY, March 30

12:00 **ART STUDIO**

12:15 **SING HI SING LO**

12:30 **AT NOON ON NINE . . . Language in Action.**

4:00 **FOLK GUITAR . . .** March 28 reshowing.

4:30 **THE SCOTCH GARDENER . . .** March 25 reshowing.

5:00 **WHAT'S NEW**

5:30 **ART STUDIO (KQED) . . . Animal Painting.**

Jeunes hommes, jeunes filles, la guerre = drama. Gertrude Stein called it **Yes Is for a Very Young Man . . .** March 18, 8:30 p.m., March 20, 10 p.m.

5:45 **SING HI SING LO (KQED)**

6:00 **WHAT'S NEW . . . A Day in June.**

6:30 **PORTRAIT IN MUSIC . . .** Shostakovich: **Symphony No. 5.** Leonard Bernstein conducts the New York Philharmonic.

7:00 **SCIENCE IN ACTION . . . Viticulture**—The science of grape growing, one of the oldest agricultural sciences—studied with the guidance of Don McColly, president and general manager of the Wine Institute in San Francisco. The week's scientific news is reported by David Perlman. (Reshown Friday and Sunday)

7:30 **GREAT DECISIONS . . . Making Foreign Policy in a Nuclear Age**—Who should set the nation's foreign policy? Interviews and commentary search out ways to divide the responsibility between the president and the Congress. Communications experts speak of the role of mass media in shaping foreign policy. (Reshown Friday)

8:00 **WHERE IS JIM CROW? (KQED)**

8:30 **TURN OF THE CENTURY . . . Stand Close! Sing Loud!**—Commandment for the rigorous recording sessions that supplied records to 19th century parlor phonographs.

9:00 **WORLD PRESS (KQED)**

10:00 **REGIONAL REPORT . . . The Republicans**—Reporters throughout the nation probe their own region's reactions to the current state of the Republican Party. Republican popularity and public image are contrasted from the deep south to San Francisco. (Reshown Saturday, 10:30 p.m.)

THURSDAY, March 31

12:00 **ONCE UPON A DAY**

12:30 **AT NOON ON NINE . . . The French Chef**—Preview of today's 8:30 p.m. program.

4:00 **U.S.A.: POETRY . . .** March 29 reshowing.

4:30 **AUTO MECHANICS . . .** Preview of today's 7 p.m. program.

5:00 **WHAT'S NEW**

5:30 **ONCE UPON A DAY**

6:00 **WHAT'S NEW . . . Ti-Jean Goes Lumbering.**

6:30 **PORTRAIT IN MUSIC . . .** Mahler's **Symphony No. 4 in G** (3rd and 4th Movements).

7:00 **AUTO MECHANICS . . . Engine Electric Starting System.**

7:30 **THE NEW COMERS (KQED) . . . High School to College**—It's homecoming day for the "new comers" who appeared on Channel 9 last year and have since entered college. "All grown up," they give advice to this year's high school seniors. (Reshown Friday)

8:00 **U.S.A.: ARTISTS . . . Frank Stella.**

8:30 **THE FRENCH CHEF . . . Napoleons**—Kirsch-flavored whipped cream between light buttery pastry concocts a tempting dessert or tea-tray adornment. Heroine of the sweet-toothed, Julia Child demonstrates the art of French puff pastry, and uses it to create the delectable Napoleons.

9:00 **PROFILE: BAY AREA (KQED) . . . Art, Museums and the Bay Area**—Leading museum directors and art critics consider the Bay Area's appreciation of the fine arts. Caspar Weinberger hosts. Presented with the financial assistance of the San Francisco Examiner. (Reshown Sunday.)

10:00 **MUSEUM OPEN HOUSE . . . Motion and Emotion: Baroque Sculpture**—The tensions of the Baroque Age, dramatically tangible in the twisting lines of its sculpture seen in the Boston Museum of Fine Art.

10:30 **OPINION IN THE CAPITAL**

We gratefully acknowledge the financial assistance of these KQED program underwriters:

- Associated Students of S.F. State College
- The Crown Zellerbach Foundation
- Gump's of San Francisco
- Hills Bros. Coffee of San Francisco
- Jenkel-Davidson Optical Company
- The Junior League of Oakland
- Pacific Gas and Electric Company
- The San Francisco Examiner
- Wells Fargo Bank

Ron Moody is Autolicus, one of Shakespeare's wittiest clowns, in **A Winter's tale . . . April 1 and 3**

FRIDAY, April 1

11:30 SCIENCE IN ACTION
12:00 ART STUDIO
12:15 THE FRIENDLY GIANT
12:30 AT NOON ON NINE
4:00 THE NEW COMERS
4:30 GREAT DECISIONS
5:00 WHAT'S NEW
5:30 ART STUDIO
5:45 THE FRIENDLY GIANT
6:00 WHAT'S NEW
6:30 PORTRAIT IN MUSIC
7:00 THE SCOTCH GARDENER
7:30 INTERNATIONAL MAGAZINE
8:30 (DRAMA) THE WINTER'S TALE
11:00 WORLD HISTORY

SATURDAY, April 2

5:30 MARKETING ON THE MOVE
6:00 BRIDGE WITH JEAN COX (II)
6:30 KOLTANOWSKI ON CHESS
7:00 FILMS A LA CARTE
7:30 BOOK BEAT
8:00 THE OPEN MIND
9:00 SUNDAY SHOWCASE
10:30 AT ISSUE: THE TELEVISION SEASON

BEYOND CHANNEL 9 . . .

. . . March features on other Bay Area television stations.

TOWN MEETING OF THE WORLD
A nuclear weapons discussion, starring Senator Robert Kennedy and the Early Bird Satellite.
March 1 — 10 p.m. — Channel 5

COLLOQUY
Sunday morning literary salons consider Virgil and Cervantes, among others.
Sundays — 9:30 a.m. — Channel 4

STUART LITTLE
Johnny Carson is the voice of Stuart in this Children's Theatre production of E. B. White's tale of a metropolitan mouse.
March 6 — 6:30 p.m. — Channel 4

OPERATION SEA WAR: VIETNAM
The U.S. Navy's role against an enemy with no sea power.
March 10 — 10 p.m. — Channel 7

BALLET FOR SKEPTICS
Roland Petit and Zizi Jeanmaire star in a frolic costumed by Yves St. Laurent.
March 11 — 7:30 p.m. — Channel 4

SINBAD—PERSIAN GULF TO ZANZIBAR
Lowell Thomas adventures along one of the world's oldest trading routes.
March 16 — 9 p.m. — Channel 2

THE REFORMATION
Luther, Calvin, Ignatius—spiritual mavericks of the 16th century.
March 20 — 6:30 p.m. — Channel 4

CALIFORNIA THE MOST
A tour of the "in" and "out" places that brighten and tarnish California's golden image.
March 23 — 9 p.m. — Channel 2

BEETHOVEN
Schroeder's idol revisited in an ABC documentary.
March 23 — 10 p.m. — Channel 7

THE BEST OF LAUREL AND HARDY
Films of the two funnymen are hosted by fan Steve Allen.
March 30 — 9 p.m. — Channel 2

THE SOUTH
A ramble below the Mason-Dixon. Robert Preston is guide.
March 31 — 9 p.m. — Channel 7

KQED INSTRUCTIONAL TELEVISION – 1965-1966
PROGRAM SCHEDULE

	monday	tuesday	wednesday	thursday	friday
8:00				ESPANOL PARA MAESTROS 8:00-8:30* LET'S TALK 8:55-9:10*	
9:00	MATH ON THE MOVE 9:15-9:35 UNA AVENTURA ESPANOLA I 9:40-9:55	ALL ABOUT YOU 9:20-9:35 PARLONS FRANCAIS I 9:40-9:55	WHAT'S THE MATTER (Spring) 9:10-9:30 UNA AVENTURA ESPANOLA I 9:40-9:55	SCIENCE FAR & NEAR 9:10-9:30* PARLONS FRANCAIS I 9:40-9:55	EXPLORING THE NEWS 9:15-9:35 UNA AVENTURA ESPANOLA I 9:40-9:55
10:00	LET'S FIND OUT 10:00-10:15 LET'S SOLVE IT 10:20-10:40 IT ALL ADDS UP 10:45-11:00	SCIENCE IN YOUR LIFE 10:00-10:20* LET'S TALK 10:25-10:40 HEADS UP 10:45-11:00	BAY AREA ADVENTURE 10:05-10:25 SINGING, LISTENING, DOING 10:40-11:00	WHERE ON EARTH 10:00-10:20* THE WORDSMITH 10:30-10:50 ALL ABOUT YOU 10:55-11:10*	SCIENCE IN OUR WORLD 10:05-10:35* SINGING, LISTENING, DOING 10:40-11:00
11:00	TAKE A NUMBER 11:05-11:25	MUSIC FOR YOU 11:15-11:35		MUSIC FOR YOU 11:15-11:35	
1:00	WHERE ON EARTH 1:10-1:30 SCIENCE FAR & NEAR 1:35-1:55	IT ALL ADDS UP 1:00-1:15* MATH ON THE MOVE 1:20-1:40* LET'S SOLVE IT 1:45-2:05*	HEADS UP 1:10-1:25* SINGING, LISTENING, DOING 1:30-1:50*	SCIENCE IN OUR WORLD 1:00-1:30 THE WORDSMITH 1:35-1:55*	BAY AREA ADVENTURE 1:05-1:25* SINGING, LISTENING, DOING 1:30-1:50*
2:00	SCIENCE IN YOUR LIFE 2:00-2:20 UNA AVENTURA ESPANOLA II 2:30-2:45	TAKE A NUMBER 2:10-2:30* PARLONS FRANCAIS II 2:30-2:45	LET'S FIND OUT 2:00-2:15* UNA AVENTURA ESPANOLA II 2:30-2:45	WHAT'S THE MATTER (Spring) 2:00-2:20* PARLONS FRANCAIS II 2:30-2:45	EXPLORING THE NEWS 2:00-2:20* UNA AVENTURA ESPANOLA II 2:30-2:45
3:00		ESPANOL PARA MAESTROS 3:30-4:00			

*Repeat Programs

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from the Daily Californian, 8 November 1966

A Pre-Beat Poet With Love

By TOM COLLINS
Entertainment Editor

When Ed Sanders of "The Fugs" heard William Everson read poetry in Greenwich Village, he left the hall muttering, "I came to dig this cat's poetry, but I didn't ask him to mess around with my soul."

Everson, under the name of Brother Antoninus, which he assumed upon taking Dominican Orders in 1951, will give his first Bay Area poetry reading in four years at 8:15 p.m. tomorrow in Wheeler Auditorium.

He has three books of published poetry, one of which, "Single Source," is published by Oyez Press in Berkeley. Doubleday is soon to publish "The Rose of Solitude," and a prose study of Robinson Jeffers will be forthcoming from Oyez in the near future.

It is conceivable that some of the poems he will reading will be from his unpublished work. Anto-

(Continued on Page 14)

BROTHER ANTONINUS

ninus said yesterday. But he does not know what he'll read until he appears because he works by establishing an intense and close relationship with the audience.

Billed under the heading, "The Savagery of Love," his encounters with the audience are just that.

At Boston College last year he doused a student photographer with a glass of water, resumed the platform, and asked, "How can a man make love with a camera on him?"

Antoninus was born in 1912, and grew up in Fresno County. During World War II he was a conscientious objector (he says he would still be a CO if the draft were to come around to him again), and encountered mysticism in the form of Vedants at the CO camp. When he returned to the area he joined a group of anarcho-pacifists and bohemians who formed the "pre-Beat" phase of the San Francisco poetry movement.

At a press conference yesterday he condemned the use of LSD and similar drugs as adolescent, a kind of "mystical masturbation," which serves, on one level, as a substitute for sin.

"It's attraction arises from being holy and forbidden. It provides an accent on the content of experience, and eliminates the content of belief."

He condemned "the appearance of narcotics in the guise of prime mystical techniques," when they are really "only second rate."

"They provide vision without the preparation for vision. This is probably the reason for break ups. LSD opens the ego to the Divine, and a radical displacement of sensibility is the risk. Profane man must be prepared before he enters the transcendental areas.

"LSD attacks and obviates this, as if we become more secular when the chips are down. The impact of a vision of the Divine provides a resonance on the sensibilities. Drugs replace preparation for wisdom.

"That's why I'm shocked to hear people like Alan Watts and Gary Snyder, whose prestige comes from Zen, denying their own disciplines and the teaching of Zen by letting people think this is a prime mystical vision."