



LOOKING BACK AT SIXTY:
Recollections of Lawrence Clark Powell,
Librarian, Teacher, and Writer

Interviewed by James V. Mink

VOLUME II

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles

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TAPE NUMBER: VII, SIDE TWO

NOVEMBER 11, 1969

MINK: In the late 1940s there came along the beginning of the branch libraries, and I suspect that in some degree this was due to the student explosion after the war, students coming back and the need for additional collections in various areas. Could you discuss for a minute the concept of the branch library and when you first began to realize the need for it? Of course, the Engineering Library was the first official branch library.

POWELL: Was it?

MINK: Yes.

POWELL: Didn't chemistry become one earlier? Or did we still call it a departmental?

MINK: I think it was still a departmental library at this point. The Engineering Library opened on July 1, 1946 to become the first official branch library with Johanna Allerding Tallman as the head.

POWELL: Yes. Well, departmental meant that the departments, that is, chemistry and agriculture, paid the expenses of maintaining it. A branch library by definition meant that the library assumed all the costs of staffing and equipment and additions. And chemistry and agriculture

both were interested in becoming branch libraries for the simple reason that they could unload the budget costs on me.

MINK: You had to resist this.

POWELL: Well, I thought, "If they're happy--in a sense they've got the books they want--let them pay for them." I suppose I did resist them. But when engineering came, there was a total new budget that everybody could dip into and Boelter, the new dean, apparently had all that he could do in staffing and instructing and researching, and he was willing that I should assume responsibility for the library.

MINK: Were your relationships with Boelter cordial? Did you find him an easy man to work with?

POWELL: They were always cordial, I think, although sometimes slightly strained, because all through his administration he kept making noises about seceding from the library system and having an independent engineering library; his faculty did not want this and voted him down time and again. We met in a jovial sort of bantering way, and I knew that I had the balance of power because his faculty wanted what I wanted and I had Johanna Tallman.

Now she was a classmate of mine at library school. We were at Berkeley together. When she read in the

newspaper about 1945 that an Engineering School had been established at UCLA, she either phoned or wrote me and applied for the job. She came out to see me. We didn't have the job yet, because the school existed only on paper. But I had a half-time job, as I recall, in the reference department, and I appointed Jo Tallman to that job, half time, and her other half time was to be spent in planning an engineering library. You'd have to interview her for the details of this, and she'd remember them right down to the last toothpick. She's never forgotten anything; I'm a little fuzzy about it. But essentially this is what happened; and Jo worked here on the reference desk and also with Dean Boelter.

Now, our success in this area was due to Jo, not to me, because Jo was German, Boelter was German, and they understood each other perfectly. That is, Jo was born in Hamburg, as I remember, and she has all the virtues and vices of the North German square-head--tenacious, stubborn, humorless, dynamic. And Boelter found in her an ideal person, just as Staff Warren found in Louise Darling the ideal person to carry out his wishes. But he didn't reckon, I think, in the beginning, with Jo's also very deep and strong sense of loyalty. I'd appointed her, and therefore her basic loyalty was to me, was to the University Librarian. She never swerved from this.

A weaker woman would have been seduced by Boelter, as some of the later weaker appointments in some of the professional fields did, and they would have attempted to connive with him in pulling the library out of the system.

MINK: Would you say that the same situation pertained to Louise, or would you say that with her it was more loyalty to the UCLA Medical School over the years?

POWELL: Oh, no, no, no. I never questioned her loyalty to me, and there was never any question of pulling out. Staff Warren wouldn't have wanted it.

MINK: He wouldn't have wanted an autonomous medical school library?

POWELL: No. Louise had a passionate devotion to the medical school; but, my God, she was always, as far as I can determine, completely loyal to me and to what I stood for. Oh, they were both marvelous girls in different ways.

MINK: Well, it was said that when Mr. Vosper became librarian in 1961, then he had to do a little wing-clipping on Louise.

POWELL: Well, this could be.

MINK: There was a little more control over her budget.

POWELL: Yes, this could be. I know my last two years, I put a hell of a lot of time in fighting for Louise's

position, to break it out of the classification and make it a separate position called the biomedical librarian, in order that we could pay her a higher scale than librarian V, which she was in. Now this was important, Jim, to me and to Page Ackerman. She and I did this together because Louise was getting offers from other medical schools. She'd risen up to the top in the country as one of the leading medical librarians, and she also would bring in salary scales for other medical librarians showing how far behind we were. It was very important. Just as doctors and professors in the medical school were on a different scale than the ordinary faculty, she argued that the biomedical librarian should be. And by God, I had to fight this through the personnel office.

MINK: Where did you get the most static?

POWELL: From the personnel office at Berkeley.

MINK: Nothing comparable in the system.

POWELL: There was nothing comparable in the system, because at the other medical library at San Francisco the librarian was Dr. J. B. de C. M. Saunders, and the librarian, Carmenina Tommassini, was simply a figurehead, paid probably L-III scale. And I kept pointing out to the personnel office that Louise Darling did for the Biomedical Library at UCLA what John Saunders did

for the San Francisco one--set policy and was the key person. They couldn't correlate her with Carmenina Tommassini, but they wanted to. They always wanted to have this kind of parity, you see.

And, Christ, I went to Berkeley, and Page Ackerman and I drove from Sacramento to Berkeley at the time of the CLA conference to keep an appointment with the personnel officer. We had a university car and drove all the way down, and we had really a stirring meeting there with the Berkeley personnel officer. It wasn't Boynton Kayser, it was some woman in the office. This was the last big fight I ever waged in the personnel office, and I waged it along with Page because it needed my prestige and my office to do this, and we won it finally. Well, I suppose Vosper came in then and inherited Louise just as she'd been reclassified, and she had big ideas. But I left a lot of other problems for him, too, didn't I? Well, Goodwin left them for me!

MINK: Sure.

POWELL: This is the old chain of problems.

MINK: About the same time, the Institute of Industrial Relations more or less became a branch library. It was originally located in the main library, and I believe John E. Smith was the first industrial relations librarian. How did John come to the staff?

POWELL: Well, here again, wasn't he one of Debbie King's protégés in the Reserve Book Room as an undergraduate? He went on to library school, went into the Portland Public Library, the Army, came out of the Army, went to work for Ralph Shaw in the [United States] Department of Agriculture, decided he wanted to come back where the oranges hang on the boughs, and he came to see me one Wednesday at the Clark Library. I interviewed him there in the drawing room, and I hired him back. What the hell did he come back for--I think as agriculture librarian, was it?

MINK: Yes.

POWELL: Betty Rosenberg moved over to the Acquisitions Department, and John came in, I think, and was agriculture librarian, or departmental librarian in agriculture. Is that right, Jim? Do the records show this?

MINK: I believe that's correct; and eventually he went into the IIR.

POWELL: He went into IIR because, God knows why, it was a promotion. And Paul Dodd had had John as an undergraduate student. Paul Dodd was running it in the beginning; he was the first director, I think. And John moved into it, and then, of course, Helen Schumacher succeeded Vosper as head of acquisitions, and when Helen left, her Army husband took her to Japan. I think John

moved in from industrial relations to head of acquisitions.

MINK: Did you feel at that time that he was qualified to become head of the Acquisitions Department?

POWELL: Jesus, I don't know, Jim. I think he was a likely candidate because he had had experience buying for agriculture, for IIR, and he'd worked in order work, I think, in the USDA, and he was lively and personable and aggressive. What more could you ask?

MINK: Did he get along with the faculty in his appointment? This is the essential thing for the acquisitions librarian.

POWELL: Hell, I don't know. Why don't you ask John? [laughter] He'd say yes. I don't know; I never had anybody come in and say get rid of that son of a bitch, I don't think. I think he probably stepped on more toes than Bob Vosper did. He wasn't Bob's equal in tact. You're leading up, I know, to ask me why John ended up as librarian of the Santa Barbara Public Library.

MINK: Okay, why did he? [laughter]

POWELL: Well, I'll give you. . .

MINK: Shall we close the windows?

POWELL: No, I'll give you an honest answer.

MINK: Remember that any of this that you want sealed can be sealed.

POWELL: Yes. No, I don't think I should give you anything but honest answers all the way through. I'm very fond of John and his wife Lucille. We used to see them socially, and I found something in John that probably reminded me of myself before I'd gone on the wagon. In other words, under the influence of alcohol, I, in the early years, and John as I observed him socially, became indiscreet. I was a little concerned about this. And he got wild at times at parties and talked too much. At parties, I guess, when I wasn't there, John was given to even wilder talk about how he was on the way up, and if Powell ever left, why, he was cinch to succeed him. This came back to me, and I didn't like it. This offended me, not personally, but just that a person would get so out of line and talk this way publicly in a sense. It was wrong. And besides, I knew it wasn't true, that it wouldn't happen. John wasn't of university librarian caliber on this campus as I saw it. This would never happen. Well, it set me to thinking a little. I was always interested in seeing young men advance; if they wanted to be head librarian and it didn't seem likely here, then they ought to be encouraged to be head librarian somewhere else. I suppose that's the way my benevolent little mind worked, and at the same time I was in touch, for one reason or another, with Monroe Deutsch

the former. . .

MINK: Provost at Berkeley.

POWELL: . . .provost, but he had retired and was living in Santa Barbara and had become chairman, I think, of a citizens' committee on the Santa Barbara Public Library and its future. We were in touch through things I'd written, I guess, or maybe I had met him up there at a Library Council meeting when he came in, sitting in as an invited guest at a council meeting. Anyway, he came to see me, I think, down here at UCLA once, and he said, "Powell, we need a public librarian. Have you got a bright young man who would qualify for this job?" My little computer mind thought, "Well, John Smith. Here's a chance for John." He'd been in the public library in Portland. That's all I could find in the way of qualified experience; but he was personable and democratic and lively.

I think I called him in and left him and Monroe Deutsch together in my office. And that's the way it happened. John got the job and he did well. He stayed eight or nine years in Santa Barbara. He was very active in civic groups and in politics as a good Democrat. I think he did a hell of a lot of good things for the public library that he wasn't able to do here because the job was too narrow. He was a good politician. He

left there, I think, for the same reason that some others have left Santa Barbara--the future was nailed down tight on them. They were classified along with the chief of police and the fire captain. There was just no future there, and then the ambivalence of the community between the rich and the poor, I think, began to get on John's nerves. And you remember he went away twice overseas--once to Iran and once to Pakistan as library specialist. That led finally, I think, to his appointment at Irvine.

MINK: Right. Did you have anything to do with his appointment at Irvine at all?

POWELL: I think I had a little something to do. I think the chancellor, Dan Aldrich, talked to me about this, and I think John had expressed interest in leaving Santa Barbara when he was in Pakistan. I may have recommended him for some other things, too; I don't remember. I didn't play the same kind of role that I did in his going to Santa Barbara, but I did have something to do with it. And I think he's been a good person and done well, as far as I know, at Irvine.

MINK: Did your philosophy of collection building coincide with his, or did he have a philosophy that he expressed?

POWELL: I don't remember, or at least he didn't have it in the same way that Vosper had. He wasn't a collection

builder in the Vosper sense. He was more of a--don't misunderstand!--chief clerk and operational man in keeping the machinery going. Now keep in mind that at the time he was head of acquisitions, wasn't Vosper the associate librarian?

MINK: Yes.

POWELL: Well, you see, this had led to a little static between me and Helen Schumacher when I promoted Vosper to assistant librarian. To justify that job and to get it approved statewide, we pulled collection building and that responsibility with it off of Acquisitions Department into the assistant librarianship. In other words, it enhanced the new position and it decreased the old position. Now, acquisitions under Vosper was classified L-IV, which was the top classification then. Then Helen Schumacher, who had been his assistant head, I appointed to be head acquisitions librarian, and when she got her paper work on it she saw herself classified as Librarian III. My God, she came into my office in tears and said, "Well why aren't I an L-IV the same as Mr. Vosper?" And I said, "Well, my dear girl, first of all, you haven't the qualifications." (I transferred her from Reference Department, I think, to have that job.) "And in the second place, the job isn't the same as when Mr. Vosper had it. He's creamed off that job, now. You're an L-III,

and don't forget it, sister." And she was in a real pet, but I was absolutely right, and she had to reconcile herself to this.

Well, Smith came into that L-III, but we were able then, because the whole library program had grown so, to build up the position again to L-IV after a year or two with John. But the real collection policy was carried by Vosper. And when he left, he was succeeded first of all by Neal, but then Gordon Williams really took that, and Williams was the collection policy man for the library as assistant librarian. So, this is the way you created new positions.

Keep in mind, Jim, it was not easy to get additional administrative positions because always statewide personnel looked at Berkeley--what do they have? We had to go through this time and again; it had to look like what Berkeley had. I was developing positions that were entirely different in concept from Berkeley's. My assistant librarians (we ended up with two and then finally three) did things that Berkeley's didn't do, because I gave them responsibilities that Coney never relinquished. His assistant librarians were by and large a bunch of cheap clerks a lot of the time. But here they were people of stature, and we had to sell this to personnel.

MINK: Hard to do.

POWELL: Damn right, it was hard to do.

MINK: Now, when Mr. Williams came in, what qualifications did you feel he had for assuming the role of collections builder in the library.

POWELL: Well, he was a bookman. I found him on the curb, literally on the curb downtown at Brentano's which he'd been managing. Brentano's bookstore had closed up. They had a close-out sale. They had been run out of business by Broadway's, Bullock's, and Robinson's book departments.

MINK: They really had been run out of business; Williams didn't run them out?

POWELL: No, no, it was the old cruncher by them. They were undercutting and Brentano's never--no, it wasn't Gordon's fault; it was a sinking ship, I think, when he came. But I went down on the last day, and I'd met him in the bookshops at Dawson's and at Zeitlin's. I sensed in him a very bookish person, and I said to him as we stood out in front of the shop, "Have you ever thought of library work?" "No," he said, "but I'd be interested." "Well," I said, "the only thing I can offer you is a job on hourly wages in the periodicals department of the Reference Department." So he came out as a clerical, as I remember, at whatever we paid an hour. It wasn't very much then. When was this, Jim,

in 1948 or 1949?

MINK: Yes, it'd be 1948, 1949, or 1950.

POWELL: Yes, well he came out and worked then as a clerical assistant and became interested. This was a trial to see if he was interested in library work, and he showed a flair and he got a fellowship and he went to Chicago to take his library degree. And when Vosper left (when I came back from Europe and Vosper went to Kansas), this meant that Horn moved up, and I needed an assistant librarian then under Horn, wasn't it, that would be in charge of acquisitions. And everything that Williams had done at Chicago was in this line, because he'd worked all through his studies in the John Crerar Library. He was assistant to Herman Henkle. And he was doing collection work for the Crerar Library in science.

Keep in mind Gordon's original major at Stanford was in psychology and behavioral sciences. He had a master's degree in one of the sciences--I guess, psychology from Stanford. This was a new area in collection building that no one in the administrative echelon had covered. They'd been humanists and classicists or historians--that is, Harlow and Horn and Vosper and myself. Gordon bringing in from Crerar, from Stanford, from his own flair, some responsibility working with the science

departments in acquisitions, collection, filling out, and so forth.

So I persuaded him to come, and of course I got into the same kind of hassle then that I got in with Harlow. Herman Henkle tried to hire Williams to stay full time at Crerar after Gordon had accepted the job from me, and I had to push Henkle's teeth down his throat and tell the son of a bitch to stay out, that Williams had already agreed, and this was unethical in the highest degree to come in after Gordon had accepted my position. Gordon was firm; he said, "You're right." And Henkle backed down. I never liked Henkle; I think he was a slippery son of a bitch, just to look at him.

At any rate, Gordon came out. Now you see, the assistant librarian in charge of collections always was my liaison with the Library Committee. He acted as secretary of the Library Committee; he met with the Senate Library Committee, and he did all the paper work for the Library Committee. This was Williams' flair, this and the building programming. But he didn't have, as you know better than I, this rapport with staff.

MINK: How well was he able to work with the science departments?

POWELL: Well, he handled a terribly hot one with psychology, I know. They were raising hell with me. They

wanted a branch library. They're a bunch of crooks, anyway, those psychologists, Jim; they stole from each other. The graduate students are the most dishonest, I think, next to theology students in the entire academic world. They stole and destroyed and mutilated, and they weren't to be trusted. You gave them a journal file over there in their department and the graduate students ripped it to bits. It's strange that they draw to them a very unethical type of person. Gordon handled this with [Howard] Gilhousen and with--oh hell, I don't remember who else was in the psychology department; but he went over there and faced them and negotiated and manipulated and kept the bastards from taking over and shelving in the department everything that we had, which is what they wanted to do. And I knew that was sending it down the drain. We told them to buy their stuff out of departmental funds and butcher their own stuff, but leave the main library's material alone. He was effective in this kind of thing; he was a hard-nosed negotiator.

The reason he didn't have staff rapport--I knew perfectly well what it was. It was not a lack of feeling for people; it was a blindness of concentration on what he was doing. He got so wrapped up in what he was doing that he never saw anyone else. He'd walk by you on campus.

I used to walk with him and with other staff members across campus, one place to another, and I think if I had any gift it was for recognizing people and greeting them, no matter who I was with. If I was with the Lord himself, and I was walking across campus and old Billy McKeown, my binder and custodian, passed me, I'd say hello to Bill. I'd see him! Gordon, when he was walking with someone else, never saw anybody that passed him, and he would snub unconsciously all kinds of people that would resent this. Not only on campus, but in the library building, when we'd walk through the building, he wouldn't see his colleagues and they didn't like this. And I suppose, he tended to be a little ex cathedra in his pronouncements. Well, you know better than I, Jim; you worked with him.

MINK: What about the Chemistry Library then?

POWELL: I don't know--what about the Chemistry Library? Let me interview you.

MINK: Well, the understanding I had was that when he was brought to the Chemistry Library for the first time and saw it, the chairman of the department was along and he said, "Well, this is nothing like in the John Crerar," and so-and-so and so-and-so. And the chairman got turned off. Did you get any flack from there?

POWELL: I don't remember if I did, but I think this was

probably characteristic of Gordon. He'd just come from the Crerar, and it was one of the great science libraries of the country, but he shouldn't have told the chairman of the chemistry department at UCLA this. Yes, he could be tactless; I'm sure this is true.

MINK: I think maybe that's the word that would best describe Gordon--a lack of tact.

POWELL: Yes.

MINK: And then his demeanor in conferences was very informal, like putting his feet up on your desk.

POWELL: Yes, this burned women on the staff; I got complaints about this in acquisitions and in reference. Of course, Debbie hated him. He was oversupervising her, and she was always raving, "He didn't know what he was talking about." He probably didn't!

MINK: Is this why we lost Debbie's successor?

POWELL: Stubblefield? Possibly, but I think primarily we lost Louise Stubblefield because she was just not tough enough to follow into that place that chews people up, really, in circulation work; it's a rough deal, and she was a lady.

MINK: But wasn't it true, though, that this word "oversupervising" might again be applied to this situation?

POWELL: I don't know, Jim, but I think probably you're right. But that was a complex situation because there

were members of the staff there and particularly the stack supervisor.

MINK: Don Wilson.

POWELL: He was still very loyal to Debbie, and he and maybe one or two others were still reporting to Debbie, and Debbie was meddling, too; she didn't pull out really in the total sense. Stubblefield had an impossible situation from that point of view.

MINK: Did Debbie approve of Miss Stubblefield as a successor?

POWELL: I don't know; I never asked her. I never appointed people with the approval of the ones they were to succeed; you just can't operate that way.

MINK: No, you can't.

POWELL: I appointed her because I'd been at Columbia that semester in 1954.

MINK: You got acquainted with her there?

POWELL: I got acquainted with her; she was head of the loan department at Columbia. I saw her at work, and I saw her supervising students, and I saw her running it. Second, Ardis Lodge, who had worked a year at Columbia, had been her roommate, lived with Miss Stubblefield, and Ardis recommended her highly; so I appointed her on the basis of those qualifications. But she never made it.

Now, on Gordon, yes, I think that I've said that

his great contribution here was the Research Library, and I've given him credit for that (I don't know that anybody else has around here). But the credit for that new Research Library, its nature and its location, are entirely Gordon's. We were trying then, you remember, to enlarge this building, to put another wing, a south wing, or an additional building out there on that slope between the west side and the gym. Those were the plans that we'd always had.

MINK: You were trying, too--were you not?--to utilize existing space in other ways than it had been.

POWELL: That's right. And the A[rchitects] & E[ngineers] did two or three trial runs on this, on developing and on articulating old and new construction. God knows how much we spent on making preliminary drawings. And every time they failed; they just weren't workable. Then we found that plans for developing south of the library would not give us space there. The other buildings--the cyclotron and the history department and social sciences, which had planned to build a building where the physics extension is, where Knudsen Hall is now--were squeezed out by physics, and the physical sciences got a higher priority on that land.

All right, that also weakened the claim for developing the Research Library in that area and extending it

out in that area. We realized we couldn't build and articulate out on this slope to the gym. The A & E wanted to keep that a green space. Social sciences then we found all of a sudden had emigrated to the north campus over there with humanities, with arts, with business administration. And I don't know, one morning, I think, Gordon came in with his drawing board and said, "Well, why don't we follow them? Why don't we build a new research library over in that area which would serve humanities and social sciences?" Well, that was opening Pandora's box. Jesus, everybody was against it. At the heads' meeting, or whatever we were having, they all talked him down. But Gordon was stubborn about this and kept developing ideas, and A & E got interested. We won over the library staff, as I remember, and then we had the problem of winning over the schools and faculties. We had a whole series of meetings with divisional deans, with letters and science, Franklin Rolfe, with departments of all kinds. And Gordon and I generally attended those together, and he carried the argument. And by God, he did it well.

MINK: What were the major objections that were raised by the professional schools?

POWELL: Well, for engineering, for example, it would take out of the Research Library here and place way over

on the north campus the key classifications, the T's and various things, and the life sciences would lose the Q's. They thought that the research collection should stay in the center of the campus, you see, and be within the College Library, but not go over to the north. Those were their primary objections: that it would force them to develop T's and Q's in their own locations. Well, we said, good, all right, this was to our advantage, because it meant more library resources in more places. We were not going to give them all the T's and the Q's out of the Research Library. We wanted a lot of those for general service.

All right, so there was that argument. Then there was the other argument. The chief spokesman of it was Franklin Rolfe, that this would fragment the collections. There would be a collection here and a collection there, and they would have to walk back and forth. Rolfe never gave up; he fought down to the last. We met on it right up to the highest level. Gordon and I met, as I recall, with the chancellor's Committee of Deans, presenting this argument, McElvey with us.

Then we had the problem of funding it. Oh, and then we really got screwed. We went up to Sacramento, Gordon and I, I guess; and Tom Jacobs, I think (the chemist) was chairman of the Library Committee, or it

might have been Tom Jenkin, the political scientist. Anyway, it was some Tom--an Uncle Tom. And we went up to argue this capital improvements item for a new research library and the remodeling of this before the California House Assembly Ways and Means Committee, at which the state architect was present, Jim Corley, vice-president in charge of lobbying. Paul Miles, not Gordon Williams, went up with me. We flew up in rain, and we had an evening meeting in the capitol. And the thing that really screwed us, Jim, was when they asked me, "Why do you need more library resources at UCLA?" I said, "Well, because we're far more than a campus service now. We're serving the whole southern community, including USC graduate students." I didn't know it, but I learned it mighty quick, that the chief architect of the state with the engineering department was a USC graduate. Oh, he burned up then. He said, "What do you mean you're serving USC? We've got libraries; we're doing our own work. Don't try to ride on our coattails." He lit into me, Jesus!

Well, we went down the drain; we all adjourned then to the Hotel Senator bar. Jim Corley, Paul Miles, Tom Jacobs. Corley set up drinks for everybody, even me and my tonic water, and they all toasted Powell who went down nobly, talking to the last. (You ought to interview

Paul Miles on this. He was there and he could give you a blow-by-blow account of it.) Anyway, we were screwed but good. That was cut out.

Then the problem was to justify this capital expansion, and I then "ate crow" and asked to come back to UCLA a man that I was having a kind of a running fight with in the Association of Research Libraries, none other than Keyes Metcalf. I'd always been troubled with him in ARL, because we were both on the advisory committee at the same time. And Keyes was always saying, "ARL should have special conferences and get special consultants and do all kinds of special things." And I said, "Well, why don't we do it ourselves." I was always saying, "We're the specialists." So we never agreed. I thought he was kind of a glorified housekeeper, and I said so. He wasn't interested in books, and he gave a seminar at Rutgers on library management and they didn't talk about books, and this pissed me off.

MINK: So Keyes was really one of the many people you had this running confrontation on library managers versus bookmen.

POWELL: Yes, that's right. He was always the guy I was shooting at. So I end up kissing his ass. And I did it with. . .

MINK: Finesse.

POWELL: . . .great finesse. I did it with finesse! And I got him on the phone and asked him if he'd come out as a consultant on this building program, and he said, "Of course I will." He said, "I always like a dirty job. I understand this is a mean one, and I need a chapter in my book on a dirty job." And he did. Well, then I had trouble getting the university to agree to it. I had a stormy meeting with the A & E and the chancellor and Bill Young, the vice-chancellor in charge of building development, who said that it was nonsense.

MINK: I'll have to ask him why, because I'm interviewing him.

POWELL: Well, interview the son of a bitch! At one time in the Administration Building I said, "Look, you either agree to what I want on this, or you get another university librarian." I said, "This is that important to me. If you don't do this, I quit." I was so mad at them, and they agreed. And we got him out here in 1959 or 1960, I guess. I know I was in Tokyo on that trip around the world for the Air Force, and Page Ackerman phoned me and said, "Bill Young's trying to sabotage this. What's your understanding?" I straightened it out on the telephone.

Keyes came, and he really brought it off by his authority and his quiet way. We had meetings here in

this building and over in the Administration Building with the state architect, with the whole Sacramento echelon, on this capital improvement item. Paul Miles and Keyes Metcalf led all these buggers on a tour through the old library. They ended up getting lost, and that finally convinced the state people that it was impractical to spend any more money on the old building. At the end of the tour, when we finally emerged alive into daylight, the big Sacramento wheel said, "Powell, you win. Go ahead and build your goddamn research library on the north campus." And we did!

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NOVEMBER 19, 1969

MINK: One of the things that appeared in the ten-cent notebook had to do with the idea of establishing some sort of a friends organization.

POWELL: Yes.

MINK: And I noticed that in 1945, right at the outset of your administration, you appointed an Alumni Committee to look toward the establishment of the Friends of the UCLA Library. Friends organizations at that time didn't exist as far as I know anywhere in the United States. Do you think this was a unique thing with you?

POWELL: No, there were friends groups, weren't there? There were the Yale Associates.

MINK: Yes, but are they the same really?

POWELL: Well, their object is the same--to get the stuff in.

MINK: I suppose.

POWELL: Well, I think, I was not pressured, but approached by John B. Jackson, who was secretary of the UCLA Alumni, as you know, and I'd done an article for him in the UCLA Magazine on exhibits. And we'd gotten acquainted, and he thought it would be great if there was a friends group. So I said, "Well, it's too early." It's just like Dickson

who wanted the library school right away. I think Jackson wanted a friends group right away. I said, "Give me a little time; but in the meantime, let's have a committee with you and Hansena Frederickson and Ann Sumner." And I think Gold Shield--I recognized Barbara Lloyd, Theresa Long, who had been Ernest Carroll Moore's secretary, and Margaret Duguid Michel. You notice they were all pretty girls.

MINK: Ah, yes, that kind.

POWELL: Yes, there were some pretty ones at the time. I think Margaret Michel was one of the prettiest.

MINK: Ann Sumner was no slouch.

POWELL: Ann Sumner was a pretty girl and Hansena had a lot of "it." They were a swell group. Theresa Long with her wonderful copper-red hair. Well, they were a fine group, and Johnny and I used to meet quarterly with them, and go through the library and have lunch. And I was trying to arouse interest and enhance the library image with the alumni, which I'd started to do in that magazine article. I went out and talked to Bruin Clubs; I talked to the Westwood Bruin Club every year. I went out to Covina. I went over to Hollywood and did a lot of outside work when Johnny would set it up. I didn't mention any of this in my book and it's important.

MINK: This is sort of grass-roots support then. . .

POWELL: That's right.

MINK: . . .for the library among the alumni.

POWELL: I said it would take some time and we would have to counteract the "little-red-schoolhouse" kind of propaganda. Of course, I didn't help it any when I turned out to be a Red; but they knew I wasn't really. I was really a dyed-in-the-wool, rock-ribbed Republican.

MINK: Were these addresses you gave to the Bruin Clubs prepared addresses, or were they extemporaneous talks?

POWELL: Well, both. I always had notes. I don't think they were manuscript affairs, but they were from notes on what we were trying to do--on the building program, on the collecting program, on some of the things that we had. They were great fun to do, because I found the alumni eager.

I'm going to talk next month out at Riverside, I think I told you, at their 500,000th volume ceremony. Ivan Hinderaker and Tom Jenkin asked me to speak. And, as you know, their new librarian there is Don Wilson. I'm going to speak about the importance of the library being carried to the alumni and to the community.

Now in the 1950s and early 1960s, every year the university sent out a team of its faculty to tour the state--it was an annual tour, wasn't it?--and I spoke time and again to Sproul and to Clark Kerr that a library

spokesman should be included. Of course, I probably meant myself. I would have been willing to do it if I'd been asked, but I never was.

MINK: What would they say?

POWELL: They said, "Great idea." But they never did anything. They sent around physicists and agronomists and anthropologists and a lot of distinguished men, chiefly from Berkeley. But I thought it was great opportunity to present the library program to the people. I'm going to say at Riverside next month that this should be done now. There should be a library spokesman go out, because cyclotrons go obsolete, but the library never does. Athletics are ephemeral; the library is lasting. So I was trying to do this, I suppose, for UCLA; and, by God, I did.

I carried the word, and I found the alumni tremendously responsive. Fred[erick F.] Houser, who was lieutenant governor, John Canaday, who is a regent now, and Paul Hutchinson and Frank Balthis were excellent. We always invited the alumni president of a given year out to lunch, and we recognized Gold Shield and the Affiliates. And remember, at the Clark Library Founder's Day, we combined it the first year with the Alumni Homecoming Day. This is something that I felt was very important, and I still do. And I think Vosper has some of these ideas,

but the trouble is now there's too much going [on]. It was simpler in our time, Jim. UCLA wasn't what it is now. It wasn't as large and complex and as demanding.

MINK: I think that's true. Did you realize any dreams from these talks for the library in terms of collections, books and so on?

POWELL: Well, yes. We had gifts from Gold Shield; we had gifts from Gold Shield later to the library school, a fellowship. We had an athletic fund gift, I think, and we had books given us. Of course, they weren't always Gutenberg bibles, but the idea was important, not the actual take, but simply the idea. The word got around, anyway, that the UCLA Library was something.

MINK: Did you make any contacts per se?

POWELL: Do you mean, pretty girls? Yes, we made many contacts, Jim. Yes, we rubbed flesh.

MINK: You know what I mean. [laughter]

POWELL: I don't remember, but I must have. Yes, what's that print collection [Grunwald] over in the art department--you know, the prints and etchings and engravings.

MINK: I know it; I can't think of it; we can get it in there.

POWELL: Well, at any rate, the man who gave that turned up in my office one day, Fred Grunwald. He was a rich shirtmaker. He turned up in my office one day and said,

"My son is just graduating from UCLA and we've read about the library in the alumni magazine and we've heard you speak, and I want to give a book in honor of my son's graduation." He was an immigrant, mind you, either Polish or Czechoslovakian, who had made his fortune in shirts. And he said, "I have two books here that I want to give. I want you to choose." Well, one was--who was the Greek writer on medicine? Not Hippocrates, but the other one. Great writer on medicine. Anyway, this was the original text. Who is it, Jim? For God's sake, the Greek writer on medicine after Hippocrates. [Claudius Galen] We both know and we can't say. At any rate, here it was, an Aldine imprint, I think, in italic type, and a beautiful edition. The other was some lesser item, and I recognized of course the important, valuable book, and I chose it, and the man was terribly pleased. We have it now; it's probably in Biomed[ical Library].

I think of another example: Ray Morrison, the novelist who wrote Angel's Camp, and gave us the manuscript of it. I think I reached him through an alumni talk. I'd have to go back through my files here. There must be others. That led eventually to the Friends of the Library. You know we founded it in 1951, wasn't it? MINK: Who would you categorize, beside yourself, as a leading spirit in the actual founding of the Friends of

the Library?

POWELL: I think W. W. Robinson, the first president, was very much a part of it. He represented the community and he was willing to take on the first assignment. Here within the library, I think the strongest supporters were Neal Harlow and Bob Vosper.

MINK: Could we talk about Robinson for a minute? When did you first meet Will Robinson?

POWELL: He says that we first met when I worked at Jake's. He came in during 1934 with a copy of my book on Jeffers. You remember Robinson was a poet in the beginning and published one or two books of poetry. He's a very interesting and complex man. And that was our first meeting, according to him; but I don't remember him then. I remember him when we both joined the Zamorano Club at about the same time around 1940, and our friendship developed from then--from 1940 until now, thirty years--through a mutual interest in writing and in California and in libraries and in books, and then when he edited Hoja Volante, the quarterly of the Zamorano Club and persuaded me to write for it. Those were the first bookish writings I did, those essays in Hoja Volante which we collected into that little book called Islands of Books. It was my first book of essays.

He's one of my closest and oldest friends, really,

in the community. He still is, now, as he approaches eighty. We see each other frequently, and as you know, he's been good to the library all through the years in what he's given us. Incidentally, he just gave his collection of my books and writings to Scripps College at my suggestion. They didn't have many and he placed everything out there, but his correspondence with me and mine with him is here in Special Collections.

MINK: Was he as instrumental in getting people to join the Friends as the library itself? Was it the library that went after it, or did these people like Robinson and others really go out and beat the bushes?

POWELL: I think Robinson's name was important. He may not have done any bush-beating, but his name on the original announcement carried great weight in the community. I think a great many people came in because of him. And secondly and equally important, I think, from the alumni was the work of John Jackson and Hansena and Ann and the others of the Alumni Library Committee. And then there was the library itself, but I think those two groups, Robinson and the community group and the alumni groups, were the chief recruiters.

MINK: There's been a criticism leveled at the Friends of the Library, which may be their fault or it may be the fault of the library, that unlike, for example, the

Friends of the Bancroft Library, who raise large sums for the purchase of distinguished collections, this group tends to get together every so often for a dinner and speech and does actually very little in support of the library in an extramural way.

POWELL: Yes, I know it.

MINK: Would you like to speak to that?

POWELL: Yes, it's a problem; it's a real problem. I recognized it from the beginning. First of all, the matter of competition, that is in the field of California (a field which we wanted to develop here and in which we're reasonably strong), we were outshadowed by the Huntington Library and by the Bancroft. We simply couldn't compete with them. We didn't have the prestige of holdings or the prestige of antiquity to compete. What fields did this leave us? Fine printing? Children's books, which I thought was a field that we could get into and there wouldn't be competition, has perhaps been one of our most successful ventures, and it started, as you know, with our purchase of the Olive Percival collection in 1945. I guess it was one of the first purchases I made here of a collection en bloc.

Secondly, there was the problem of a general university library of the state going out competing for private funds, when the headlines called attention to the size

of its budget and the state appropriations and so on. Now the Bancroft is part of the state university, but it doesn't have special funding and it could appeal for private funds. Here in the University Library where we had very good legislative support, it's a problem going out and asking for private donations. Someone said, "Why don't you found a Friends of the Clark Library."

MINK: Who said that, Larry?

POWELL: Well, different members of the faculty or of the community or of the library staff. There our problem was that we're richly endowed. I thought we needed the private support more in the field of the general library than in the Clark, so we never pushed the Clark as a friends recipient. And finally, the success of a friends group inevitably depends upon the imagination and the energy and not necessarily the wealth of a few individuals. Now the Bancroft had the enormous benefit of Susanna Dakin, who not only was an enthusiast and a talented, magnetic, wonderful woman, but she was also a rich woman. You put all these things together and you can see what it did to the Bancroft. Before they had the trouble with him, they had the backing of Carl Wheat. They had George Harding. They had a number of people in the Bay area. They also had this rich Jewish philanthropist tradition in the Bay region to call on. The most

articulate spokesman for it was James D. Hart, who finally has become director of the Bancroft. All of this they drew on.

Now in Southern California, the Friends of the Huntington were drawing not on the Jewish community necessarily, but the total cultural community was being very richly tapped by the Huntington, in spite of the fact that with their \$12 million capital endowment, they still were bringing in thousands of dollars a year from the friends group, and this is a tough one to compete with. We had Claremont, USC, Occidental, Southwest Museum, all these other friends groups going.

At UCLA, we had some distinguished presidents. We had Dwight Clarke; we had Viola Warren, Harold Lamb, Marcus Crahan. But I think the most effective and the best individual supporter we ever had was the late Majl Ewing. He did for us all the things, in a lesser way, that Susannah Dakin did for the Bancroft. He provided taste, intelligence, and money. And it's a great tragedy, Jim, that we lost Majl. If he could have survived Carmelita and come into a little more affluence, God knows what he might have done for us. One of the last talks I had with him was in London in 1966. He dined with us in Dolphin Square, and we had a long evening on some of his hopes and dreams for Special Collections.

MINK: Larry, what did he propose to do? Can you remember, because this is probably an undocumented and unrecorded conversation.

POWELL: He wanted to transfer the Victorian and twentieth-century writers from his own collection, of course, which we have now, eventually. But he wanted to use them as nuclei on which to build Special Collections. He just wanted to see a building-to-strength program go on on a lot of his own collections.

MINK: Of course, you weren't in any position at that point to promise him anything, because you were no longer the librarian.

POWELL: I was no longer librarian, but he came to me as the old friends that we were. And I will say that he had great feeling for Bob Vosper, great affection for him, great belief in him, and wanted to see him flourish, and he was very fond, of course, of Wilbur, too. I ought to speak here of the only time that I fell out with Majl Ewing, and it was a tough one. It was along in the last years of my library administration, I guess, and I was under mounting pressure from the Faculty Library Committee to achieve parity with Berkeley, to get more appropriations. Sam Herrick and Ivan Hinderaker, Tom Jenkin, John Galbraith and others on the Library Committee were very unhappy at the size of our acquisitions

and our budget vis-à-vis Berkeley's. And they particularly wanted to see all spending for the library channeled through the Library Committee. They didn't approve of the librarian going out and getting money on the outside, either from the community or from the administration, at the expense of the appropriations to the departments. This was a sticking point between us. I wouldn't agree with them. At least in the community, I thought I should have absolute freedom there. But as far as going to the president or to the chancellor and asking for special funding, they persuaded me that I should do this only with great reluctance.

So, Majl Ewing came to me and said, "There's a chance that we can buy the remaining D. H. Lawrence manuscripts for \$12,000. Will you go over and see the chancellor and ask for this money?" And I said, "No, I won't do it; it'll have to come through the Library Committee as a request from the Library Committee." And he became terribly angry with me and we had a very unpleasant and stormy scene in my office, just the two of us.

MINK: Well, didn't you explain to him why you were in this position?

POWELL: Yes, and he said I had just turned into a god-damned bureaucrat and that I should be willing always

as the librarian to bypass the Senate Library Committee and go when I thought necessary and ask for special funds. And he'd already phoned Chancellor Ray Allen and put in an appeal, and when he found that I hadn't followed it up, he was even madder. I know Wilbur was involved in this, too. And as a result, Berkeley bought the D. H. Lawrence collection for \$12,000. Well, it was a residue collection, which I explained to Majl. It wasn't the cream; it was what was left after the Frieda Lawrence manuscripts had been picked over. That was another reason I didn't think it was absolutely distinguished and worth going after.

But Ewing, oh, he made a lot of threats, then, that he was going to cut UCLA and everything out of his will. He wasn't going to do anything more for us. He just raised hell; he walked up and down. I was upset, too, I guess, and I tried to persuade him that I was doing what I thought was right, and we were both of us virtually in tears with distress and anger and everything else. It was a real fuck-up!

MINK: Larry, you know this brings up naturally a point, that Vosper has thought nothing of asking for Regent's Contingency Funds, for Chancellor's Emergency Funds, for special funding for Turkish manuscripts or the Mennevée collection, which O'Brien found in Europe, or a number

of other collections which are all in the record. How do you explain this? Did you ever discuss this with him?

POWELL: Well, it's easy. . . .

MINK: Well, the problem you had with the Library Committee?

POWELL: Yes, of course we did, and he's referred to it, I think, particularly in the first talk he gave to the Friends when he came back from Kansas, a little pamphlet called, "A Word to the Wise and Friendly." He speaks of the troubles that Powell had in his closing years with bureaucracy, and he meant the Library Committee.

MINK: They weren't named.

POWELL: They weren't named, but that's what he meant, and I had to do all this. And the reason, Jim, is because we had a weak chancellor, you see. We had Ray Allen in those closing years of mine, who was weak, vis-à-vis Dykstra or Sproul or Murphy. He didn't operate as a strong person. Now, Vosper came in, of course, with an absolute fireball of a chancellor, namely Franklin Murphy, and a tradition of operating which they'd developed in nine years at Kansas. They simply transposed this to UCLA, and the Senate Library Committee recognized this, that if they didn't get tough with Vosper that he'd get far more in a direct relationship

with Murphy than he would get channeling everything through them.

MINK: Well, wouldn't they still continue to be resentful of what they considered support from the administration for the library at the expense of their own departments?

POWELL: Well, one of the smartest things Murphy did-- you see, I worked a year with him as librarian before Vosper came back. I was serving as dean of the new school and University Librarian for that year. And he was a smart operator. We talked about this back in the winter of 1959-1960, when he was considering the job here. He came to see me twice, and the second time I had breakfast with him at the Bel-Air Hotel; he was out here to negotiate with the regents and we talked of all the problems. He asked me what the problems were, and I said, "One of them will be the Library Committee." And he said, "How should I meet this, because," he said, "I intend to deal directly with you whenever it seems advisable." I said, "Well, I think one of the smartest things you could do would be to meet straight off with the Library Committee and explain that there'll be more for everyone if they allow him to operate with the librarian." So Murphy asked the Senate Library Committee if he could meet with them, and this was very soon after

he came to campus--that is, July 1, 1961. And we had a long session in my office, Murphy and the Library Committee, I can't remember who was chairman of the committee then.

MINK: It's in the record.

POWELL: Yes. Bill Lessa, perhaps, the anthropologist? Anyway, Murphy put all his cards out. He said, "Look, I want more money for everybody and I'm going to get it." He said, "I want more money for your Contingency Fund, I want more money for your departments, and I want more money for special purchases, and I want if necessary to be able to deal directly with Larry Powell." One of the nice things that he told Hansena was, "Always put Larry Powell through when he phones because I know it will relate to books." This was always true. I could always get through no matter, except in a regents' meeting, but anytime else. And, Lord, I played this for all it was worth as librarian and then in my remaining years as director of the Clark. I went to see him and this was with the blessing of the Library Committee. And he always informed them. Murphy played rough, but he played fair. He'd inform people what he was doing. He'd say, "Look, stand back; I'm going to hit you." He'd give them a chance to get ready.

I bought a number of things for the Clark. Oh, we

had some marvelous times, because I was buying the Eric Gill, then, like mad from the estate, these great opportunities that came along. I remember once I went over to see Murphy with an offer from Bertram Rota of about 500 volumes, I think, from Eric Gill's own library; it was some \$2,000 or \$3,000 that we were to pay for it. I was waiting in the outer office to see Murphy and Vice-Chancellor Foster Sherwood came along. He says, "What are you up to, Larry?" I said, "I want some money from Murphy." "How much?" he asked. "I want about \$3,000 to buy this collection of books." Sherwood said, "Why are you always running to Murphy? Why don't you come to me sometimes?" I said, "You mean you'd give me \$3,000?" "Well," he says, "I'll show you." God, I walked into Foster's office; he called up Beverly Liss or Jerry Fleischmann, whoever was doing the bookkeeping work, and he said, "Transfer \$3,000 to the Clark Library fund for this purchase." Foster said, "You don't need to bother Murphy with these chicken-shit things." So I got the money out of Sherwood.

Well, this was improvising, and I didn't do it again; I didn't go back to Sherwood for money. I knew that this was a kind of a gesture on his part to enhance his own position and ego, and I went right along with it, but I didn't go thereafter every time to Sherwood

when I wanted money. Well, Murphy was great, and of course he and Vosper played this to the utmost, and that'll be a history when you interview Vosper--what Murphy did for him--that'll be a story.

MINK: Well, I hate to ask you this question, but I'm going to ask it anyway, because. . .

POWELL: I hate to answer it, but I'll answer it.

MINK: Why then at the convocation on your retirement as dean of the library school, as it appeared to many of us, that Murphy gave a rather, shall I say, downgrading Powell speech. Really, it shocked many of us.

POWELL: Is that what it sounded like? I couldn't hear him very well, of course.

MINK: It was a bad room. Didn't people come to you afterwards and express surprise?

POWELL: No. What did he say, for Christ's sake, Jim?

MINK: I can't remember in context, but it left me with the impression that what had gone on before was pretty much small potatoes, but now we can look forward to a great era in library development.

POWELL: Jim, I don't think so. Of course, I'm terribly thick-skinned. I have a great, built-in protective skin, and if anybody's shafting me, it's got to be an awfully sharp shaft for me to feel it. But I didn't feel any pain. Of course, it was a kind of a euphoric day.

And keep in mind also that Murphy was mad about two things: one, the lousy lunch; and two, the loudspeaker system which they didn't check out right. He was mad as hell. But he was working on the talk right then before he began to speak. I sat with him and he was jotting things down on his little 3 x 5 cards and was in pretty good humor with me, and he asked me a couple of questions--when did we get this, when did we get that? No, I didn't have this feeling, Jim. Of course, there's no text, is there, to go by, and we didn't record it.

MINK: No, we didn't; we probably should have. We've gone straight through here with the Friends and community support into Murphy.

POWELL: Let me just interrupt here while we're on this. If I thought any speech that day was not lukewarm but was not all out, it was Vosper's. That was the one that didn't turn me on. Remember his was an amusing speech about Vosper and Powell always being taken one for the other. It was humorous and ironic, but it actually didn't have anything to say, really, about my contributions or what I had done. Nothing. But it was an amusing speech, and Vosper is very cagey in these matters. Inevitably I think it comes out of his deep subconscious as it does out of the subconscious of a number who have worked for me; I'm thinking of

Neal, I'm thinking of Johnny Smith, I'm not thinking of Andy Horn. It's a sort of subconscious resentment that they did work for Larry Powell, and he beat them with a club sometimes and chewed them out. And I suppose this is the way that they express this. It isn't a resentment, but it's a kind of an irritant that's in their system. Do you know what I mean?

MINK: A little needling effect.

POWELL: Yes. Maybe you feel this same way, Jim? [laughter] I gave you trouble.

MINK: Man, you discovered me.

POWELL: Hell, I didn't discover you; we did it together.

MINK: Well, I just wanted to say that this has all been in the way of discussion of getting funds for the library, and I wanted now to go back to the area where we were in time and ask you about the appointment of Alice Humiston as permanent head of the Catalog Department in 1945.

And this would have been one year after you'd been here. You came on July 1, 1944, right?

POWELL: Yes.

MINK: You came as University Librarian, so you immediately appointed Miss Humiston. Did you recognize in her great abilities as a cataloger?

POWELL: Good God, no!

MINK: Good God, no?

POWELL: Well, this was simply a matter of expediency, Jim. First of all, she'd been acting head of the Catalog Department, because Ben Custer, then head of the department, was on war leave. Now, Ben Custer, God bless him, was a real prick.

MINK: That's Arlene's husband.

POWELL: Well, I don't know that he was that kind of a one, but as a bachelor here he was a bad actor. He was always pinching the girls and fooling around with them in the corridors.

MINK: Nice.

POWELL: Yes, nice when you could get it, but they didn't like it, and there was a lot of resentment against him. He was a mama's boy. Remember, he lived with his mother here. He'd had one marriage that Mother came to live with them, and the wife went home. This was before Arlene (Kern) Custer. At any rate, it was a blessing when Ben Custer went on war leave, and he was still on leave when I became librarian, and I encouraged him not to come back.

MINK: How did you do that?

POWELL: Well, he took a better job, I think. Where was it? It was in Washington. The correspondence would show this, because it's in the records. I think I wrote him that I couldn't help, or maybe he wrote me and asked

if he came back as head of Catalog Department, would there be an advancement there for him (he was thinking of an assistant librarianship), and I think I wrote back and said, "No. There won't be."

MINK: Well, you'd had a chance to observe him in action, and what kind of an opinion had you formed of him? Is this what you said?

POWELL: I thought he was good technically and a good worker, but he was emotionally immature--that is, he was a mama's boy, and he couldn't have had the respect of the women that were working for him. He didn't have it when he was here and he wouldn't have had it when he came back. So I encouraged him not to come back. Well, I had the problem of my coming in as an upstart of recognizing the old guard. And here was the old guard really, three of them: Miss Bryan, and Miss Coldren and Miss Humiston.

MINK: Miss Coldren.

POWELL: Fanny Alice. There was no problem with her because she was competent. She was an excellent reference librarian and her department was outstanding. Miss Bryan I knew we'd run into problems with eventually, but there was nothing to be done about it until she started it. But with Miss Humiston, I thought, she'd been acting head for a year and a half, and it would have been

bad not to continue her. Second, there was no one in the department then who was outstanding, I think. The chief classifier was the brainiest person, then--Sadie McMurry--but she wasn't an administrator; she didn't want to be one. Mate McCurdy was still at the Clark Library. Jeannette Hagan was too young. Rudy Engelbarts was a Mr. Milktoast. So it seemed the expedient, rational, and the political thing to do was to continue Miss Humiston, but right away I saw that she'd need help--well, not right away, but soon thereafter. And you remember, I appointed what I called an Administrative Committee to help her run the department, and this was Mate McCurdy, who'd then been transferred from the Clark, and I think it was Sadie McMurry and Jeannette Hagan.

MINK: Did she welcome this?

POWELL: She welcomed everything that I did, at least in her meetings with me. God knows what she thought or said elsewhere, but she was discreet and cooperative. I don't know that I ever trusted her completely. Certainly I never confided in her, but I told her this is what was going to happen. It had to; she couldn't run the department by herself; and so that committee really ran it.

MINK: Mate McCurdy was on it.

POWELL: Mate and Sadie McMurry and Jeannette Hagan,

and eventually Rudy, and then that led to Rudy's succeeding her as head cataloger.

MINK: The spokesman for the old guard, Miss Bryan, would have indicated that Miss Humiston was a sell-out and that she supported you; therefore, you made her head of the department.

POWELL: I think that's one way of putting it. Yes, that's quid pro quo.

MINK: Right.

POWELL: And basic in administration: you never appoint anyone as an administrative assistant who wouldn't support you, for God's sake.

MINK: In other words, when you came in, there was much opposition to you, but she immediately went over to your side and this was her reward.

POWELL: No, that's an exaggerated statement because Miss Humiston never did anything in a positive way. Everything was passive with her and she was passive. They all were passive--Miss Coldren, too. "Well, wait and see; watch and wait." They were right, Jim. Mine was an unprecedented appointment and a potentially dangerous one, I suppose, my being a man.

MINK: They felt.

POWELL: Yes, well, I think they were right, the appointment of an inexperienced administrator.

MINK: Well, did you feel that Miss Humiston carried out her work satisfactorily, that she did a good job in the Catalog Department while she was head of it?

POWELL: She worked at it, Jim; I can say that. She worked long hours. She was conscientious, she reported regularly and in certain depth, and I felt with the assistance she had--I'm thinking of Sadie McMurry, who was a woman I respected very highly.

MINK: Very sound.

POWELL: Yes, very sound and who really had a tremendous grasp of the Library of Congress classification. You see, I had observed her for years when her desk was in the Bibliography Room between the Catalog and Acquisitions Department. I did lots of checking in there. I watched Sadie McMurry through those five years, at work in her quiet way, and I went to her many times with questions about the collection. If she had had more administrative get-up-and-get-at, I'd certainly made her head of the department, but she didn't want it; she wouldn't have accepted if it'd been offered to her.

MINK: Well, I think it's a foregone conclusion that the catalog section of the library attracts people who are passive and to a certain extent introverted. It also may attract people from time to time who clash with one another. Would you think that Miss Humiston's role was

that of a peacemaker, and did you ever have that in mind at the time that you made the appointment?

POWELL: Well, I thought it would be an acceptable appointment to the department. She had their respect--and affection, even--and I thought she would be kind of a quiet catalyst.

MINK: Were you aware of the in-fighting in the Catalog Department at the time?

POWELL: I don't think I was. No, I don't think I was.

MINK: And therefore, you did not appoint her with this in mind.

POWELL: No.

MINK: That is, as a peacemaker.

POWELL: No, because I'd never had a pipeline into that department in the sense that I had through Debbie or through my own experience in acquisitions, or in Ardis Lodge in the Reference Department, the way I had contacts with the younger staff members who were perceptive. I had none in the Catalog Department, since Engelbarts was not articulate. (Ah, there's a guy hugging a girl out there, Jim, that's distracting me out on the steps. That's one of the advantages of this location.)

MINK: You're giving the editor a hard time, now. [laughter] And so am I. Well, I think that Miss Humiston did play this role. But let me ask you another question:

you weren't really turned on by cataloging and really didn't know too much about it and weren't really interested as much in the Catalog Department as well as it ran--would that be a fair statement?

POWELL: That's an absolutely fair statement, yes. This was true then, and it was true all the way through. I simply didn't have the knowledge or interest, and I think this is true also of circulation work. I think Debbie used to say so. She'd say, "Well, really you're an acquisitions person; that's your chief interest, building the collection." And I said, "I know it. I have good people like you to run the other shows."

MINK: You really saw this as the role of the librarian at UCLA.

POWELL: At that time. At that time, sure, and it was my bag, too. It was what I was best fitted for. In other words, I didn't fancy myself as a universalist, as another--what's his name in Newark? Dana--I wasn't another John Cotton Dana. I wasn't a universal brain in librarianship. I was a kind of specialist, and I recognized it. This was a weakness, too. I think a bad decision I made later in the cataloging was not to include subject holdings in the branch libraries in the main library catalog. You know that still haunts me.

MINK: It'll haunt you, but wouldn't it be fair to say

that this decision--was this decision arrived at after much discussion in a long series of weekly head meetings?

POWELL: Yes, sure it was.

MINK: So you were taking into account the advice of the department heads on this?

POWELL: Yes, that's right.

MINK: Or were they all saying, "No, no, no." And you supported the other side.

POWELL: No, I think it was a consensus, as I remember it; the minutes would show it. But we had a survey of the catalog by a faculty questionnaire, and I think we had a task-force kind of survey of the public catalog. And did we have an outside consultant in?

MINK: I don't remember if we did.

POWELL: I don't remember.

MINK: The records would show.

POWELL: Not the way we had Swank. But at any rate, then we had a look at the general assistance budget, what we had for costs of maintaining and developing the catalog, and it just seemed that this was just one thing that we couldn't do, and so we didn't do it. I think a man like Coney at Berkeley, who was administering the Berkeley library, and who was much more interested in his grasp of cataloging and classification, might very well have come to a different decision. I didn't have the knowledge,

really, to either discern that they were wrong and override them. I think it was a consensus that I went along with. Wasn't Gordon Williams then in charge?

MINK: He was a very strong advocate, and he was in charge of technical processes.

POWELL: That's right. I was depending on Williams' advice on this. And, God knows, we kicked it around in the heads' meeting week after week. The minutes would show this. There was endless discussion of this.

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POWELL: I went over what I did say in the autobiography with Ralph Rice, incidentally, of the law school.

MINK: This is in relation to whom?

POWELL: Coffman, what I said about Coffman, led to his dismissal. We toned it down a little. I didn't want to get caught with a libel suit.

MINK: Right, especially with a lawyer. Well, can we begin then in this discussion of the Law Library, after those off-the-cuff comments, with the actual establishment of the law school. Word comes down that the money is being put into the coffers by the legislature, and in spite of Robert Gordon Sproul, the law school is founded.

POWELL: Yes.

MINK: So it's got to have a branch library. What were the problems as they came up on the horizon?

POWELL: Well, I think on the horizon came J. A. C. Grant, professor of political science, who was, I suppose, the closest to a lawyer that the political science department had, unless it was Charles Grove Haines. Grant did a great deal of his research in the [Los Angeles] County Law Library. He was the liaison with Tom Dabagh, the county law librarian, and with the lawyers downtown.

Grant appeared in my office and said, "Here's what has happened--here's \$50,000 to start a law library with. How do we do this?"

MINK: How do we do this?

POWELL: Yes. And I said, "Well, we need a basic buying list." "Well, who makes it?" And how did we make it? I think Tom Dabagh probably in the County Law Library was the chief helper, and Cliff Grant. They put together a basic list. Who was head of acquisitions then?

MINK: Would it be Johnny Smith?

POWELL: Yes, and we either appointed or had on the staff then a little gal named Molly Hollreigh. I don't know whether we appointed her for this job or she was here and we drafted her, but she was a little gal from the Pacific Northwest, a graduate of the University of Washington Library School, and she had a lot of zip. She was a kind of a little female Johnny Smith, and we gave her the \$50,000 and said, "Get out there and spend it." And that's the last I heard of it. She and Smith and the Acquisitions Department did a crash job. They were based right about where you are now, Jim, down in that basement corridor in one of those rooms; that's where the temporary law library processing was.

And as I recall, the buying also took in mind what we already had, but Grant (and this was the advantage

of having a member of our non-law faculty on the committee) protected the general library in political science holdings and would not agree to transfer a great many things. He said, "We'll have to duplicate a certain number of things." Well, I think then the appointment of the law librarian was initiated and more or less carried out by this steering committee on the law school. That would be Grant and Paul Dodd, and I don't know who else.

MINK: Well, that's in the record. Were you consulted by this committee?

POWELL: Yes--yes, indeed, and of course Vosper was assistant librarian then and was close to the faculty and to Grant and to Dodd; we were consulted and warmly endorsed. Of course, because we knew Tom Dabagh. We knew him through Sydney Mitchell. He and the Mitchells were great friends, you see, because Dabagh had been at Berkeley as law librarian, hadn't he, before he became county law librarian. He was Boalt Hall librarian at Berkeley. He was a great friend of the Mitchells, and we knew him in the--he'd been a member of the Librarians' Chowder and Marching Society. We used to go to it and we'd see Dabagh. We were pleasant colleagues, and we knew Bill Stern, his foreign law librarian who did lots of checking out here at UCLA in our bibliographical

sources. So that was entirely with our blessing, and it was a wonderful appointment initially. But of course what screwed it up was the dean, L. Dale Coffman, who was on the surface a gentleman and a scholar, but underneath this he was a conniver and determined to establish an independent law library.

MINK: At this point, what note would you make of the fact that this is traditional in the United States, independent autonomous law libraries?

POWELL: I knew this, and yet I think I was persuaded by the development at UCLA, the pattern that we'd established here in a new place, that is, of biomedicine and of engineering, that all of the emerging libraries should be coordinated. I think here was a chance to do it, and there was administrative backing to do it, and also the wish of the law librarian and of Professor Grant that this coordination be effected. In other words, I had everything on my side at UCLA in administration, in faculty, and in precedent to do it differently, because the tradition had also been true of medicine that it be separate, yet we were doing it effectively in a coordinated operation. So I went ahead on that premise that it would work. Well, it didn't. And there was a lot of hassling and a lot of dirty pool. I hadn't been in England more than a week, I guess, in September 1950, when

I had a cable from Paul Dodd. Why it was from Dodd was because he was chairman of that committee that was running the university. Dykstra died in May of 1950, and in the autumn there was. . .

MINK: This was the interim deans' committee: Dodd, Knudsen, and Warren.

POWELL: And Dodd cabled me, "Is it true that before leaving the United States you agreed with Dean Coffman that the Law Library should withdraw and become its own autonomous unit?" I cabled back, "Absolutely not; it's a damn lie. I never made any kind of an agreement."

Well, this was the kind of tactics that Coffman followed. He lied about it.

MINK: He was taking advantage of the fact you were away.

POWELL: Of my absence. Yes. But Dodd was shrewd enough to cable me, and of course I denied it. Well, then, it went on back and forth with all kinds of trouble. And Dabagh then became increasingly unhappy, because he found that Coffman did not want him to remain loyal to the library. He wanted Dabagh to join him, Coffman, and Harold Verrall, and the others in the law school who wanted to pull away. And Dabagh, a man of honor and integrity, did not want to do this. Of course, it ended up by Dabagh leaving, resigning. I don't remember the details of it, but I know it was a great loss to us,

and Coffman's stooge, Louis Piacenza, became--what? acting law librarian.

Oh, I had one marvelous blow-up. After Dabagh had left, I'd come back from Europe and I was in my office one day, and Louis Piacenza turned up with Miles Price, who was the law librarian of Columbia University, really the dean of American law librarians, and he was visiting UCLA for some reason or another--probably on accreditation for the Law Library kind of thing. And, of course, Coffman kept saying, "We won't get accredited if it isn't a separate institution." He kept saying this.

I hadn't seen Piacenza since Dabagh had left and gone to Berkeley as Sproul's assistant. I just hadn't seen him, and there he was in my doorway with Miles Price, and I lost my temper. This was a very unfortunate thing I did because Price was a guest. I remember I said to Louis, "Any son of a bitch that's willing to put a knife in a man's back the way you did to Tom Dabagh has a helluva lot of guts to turn up in my office." I said, "If you want to leave Mr. Price here, I'll talk with him, but I won't talk with you." God, they were flabbergasted. They both turned on their heel and walked out. (Brady would verify this, because, my God, I was mad!)

That son-of-a-bitch Piacenza. He ran right back and cried to Coffman. Coffman called up Ray Allen or

wrote him a letter and said, "Our great visiting law librarian from Columbia has been insulted by Powell." So Allen called me on the carpet. I told him exactly what I'd done: that I was sorry that I'd made this scene in front of Miles Price, but I just couldn't stand the shock of seeing that son-of-a-bitch Piacenza, and I'd blown my top. And I said, "I'd do it again, I'm afraid. My sense of loyalty to Dabagh was outraged by the whole conduct." I walked up and down and Allen calmed me down.

I didn't lose my temper very often--and Brady would vouch for this--one or two times, three or four, half a dozen maybe; but it was generally over a question of loyalty. I believe in loyalty even though a son of a bitch is involved. If Piacenza had been loyal and still been a son of a bitch, I'd have forgiven him, but he was disloyal and a son of a bitch. I know how hurt Dabagh had been.

Well, this had repercussions later. I turned up at Columbia University in 1954 as a visiting professor in their library school. Miles Price was on the faculty of the Columbia Library School, and there we were at lunch and across the table from each other and I apologized to him then. I said, "Miles, I'm sorry I lost my temper. This is why." He said, "Well, I understood, but it was a shock." So we made it up there and he came back and called on me later.

And believe it or not, Jim, I made up with Louis Piacenza; we got back on a speaking basis. Do you know how it came about? In a human way, through the big Malibu fire of 1956--no, not through that, through the Bel-Air fire, when Louis lost his house, but he saved their dogs and at some hazard to himself. They're poodles, and they brought them up to the kennels near us, the Malibu kennels, where we boarded our dogs, and they told me what Louis and his wife (his second wife, who was a very nice person, incidentally) had done to save their dogs. And I said, "Well, God, if that guy can do this for his poodles, he can't be such a son of a bitch," and I called him up and I said, "Louis, sorry you lost your house; I'm glad you saved your dogs." We had lunch together and we agreed that we'd forget all the hard times.

Then of course when he died of cancer it was sad. His problem was, Jim, that he was a small peg in a big hole, and he knew it, you see. He had no law degree, he had no library degree, he was just a clerk that Tom Dabagh brought from the Columbia Library. Did you know that?

MINK: No, I didn't.

POWELL: Yes. He was a chief clerk in the Columbia Law Library that Dabagh had recruited. That's what I meant by a stab in the back.

MINK: You feel then that Piacenza worked with Coffman to bring about Dabagh's resignation, to force it.

POWELL: Yes, definitely. Tom told me. And the other snake in the grass was this Harold Verrall, a law professor who was chairman of the Faculty Committee on the Law Library. He was a rat.

MINK: I guess I was going to ask you, did you at any time attempt to reason (because this is your technique) with Coffman, to sit down and talk to him about this, to try and get him to see the whole picture and to see how the Law Library could benefit from its liaison with the main library?

POWELL: I did this, I think, chiefly through Andy Horn, who was associate librarian in those years, and Andy was our chief negotiator in this. I think Andy would bear this out. The file would bear this out. I think Andy negotiated with the Law Library Committee, and maybe with Coffman, too, but after Coffman's attempt, when I was in England, to undercut me, I don't think I ever got together with him after that.

MINK: Well, maybe the point here was that you were away in England on that first buying trip, and all of this occurred during that time. Had you been here, would you have attempted personally to negotiate with him.

POWELL: Yes, I would have. I did with Boelter when we

had troubles, and I didn't need to with Stafford Warren. But that was my nature: to go and try to put out a fire myself, and with whatever prestige the office had and whatever personal effectiveness I might wield. Of course, I never liked the son of a bitch--Coffman.

MINK: Were you ever called upon to present evidence to the committee which was established to review Coffman's deanship and to determine whether or not he would be relieved?

POWELL: No, I never was. My pipeline into the school from way back was Ralph Rice, the professor who was the leader of the anti-Coffman faction. He is the Connell Professor of Law now and one of my close friends here on campus, not because of that, but just because of general interests we have. He used to bring me up to date sometimes on things that were going on. No, I was never called later to give any evidence. I don't think I was needed. I think there was so much evidence.

MINK: Were you aware of the central problems through Rice, and what did Rice tell you?

POWELL: I think he told of Coffman's unfortunate reactionary political and anti-Semitic utterances in class and his attempts to indoctrinate the students in a particular point of view. He was of extreme right-wing political viewpoints, and anti-Semitic, anti-Negro; he was a

real John Bircher. And this was what upset Rice, I think, who was not a radical by any means. He's an extremely conservative-liberal, levelheaded guy. They couldn't stand this very much longer.

MINK: Were you aware of the Cota affair? He was the law student who claimed he was dismissed on anti-Semitic grounds by grade-tampering?

POWELL: I read this in the Bruin, I suppose. Wasn't it in the Bruin, it was busted open?

MINK: Yes.

POWELL: That's all I knew about it. Maybe Rice talked to me about it, but I didn't follow it closely. I figured the guy would hang himself. And I kept seeing Dabagh, now and then; he came through campus on special missions for Sproul. And, of course, the wonderful retribution and return of justice in the whole thing is that it was Tom Dabagh who really broke through and led to the founding of the library school. It was the special committee that he headed for the master--what is it?--the commission, or what is it called? The coordinating committee.

MINK: To implement the master plan.

POWELL: Yes. Dabagh did a special task-force job for them, and he came to see us, and I was able to give him all the information that Page and Jim Cox had accumulated

on the need for a library school. Dabagh then really wrote the ticket that led to the establishment of the library school, and not a helluva long time after that he died.

One more thing on Dabagh, Jim, before we go on: when I withdrew in June of 1951 my candidacy for the state librarianship (I was looking at my files here the other day), I withdrew in favor of Tom Dabagh, who announced that he would be a candidate and would have been a great appointment. But instead they appointed Carma Zimmerman. But I had great feeling for Tom that we owed him a great deal for what he'd done to establish the UCLA Law Library, and then later, of course, for what he did to establish the library school.

MINK: Yes, indeed.

POWELL: He was a sweet guy.

MINK: Now, in the Acquisitions Department--I wonder if you could speak about the appointment of [Richard] O'Brien and the problems that developed in that area leading to the [Raynard] Swank survey.

POWELL: Yes, that was a sticky one wasn't it? Well, let's see, Johnny Smith was head of the department, and we were convinced, as I said the other day, that he'd do better elsewhere. We were doing the things that led to his appointment as city librarian of Santa Barbara.

In the meantime, we were faced with the problem of replacing Bob Quinsey, I think, who was in charge of the undergraduate library, the developing College Library. Quinsey had been pulled away by Bob Vosper to go to Kansas, and Everett Moore was not too unhappy about this because Quinsey apparently was giving Everett trouble.

MINK: How did he give Everett trouble?

POWELL: Well, I think he was acting emotionally unstable. He was getting into maybe a little jam with his female student assistant. He was going to see a psychiatrist, and Everett didn't feel that he was stable enough to head this. So when Vosper took him, everybody cheered. And Bob Vosper apparently never asked about any of these problems. Of course, they really developed when Quinsey was in Kansas. He had a lot of trouble there, which led to his leaving. At any rate, Vosper solved that one for us without effort on our part.

But there I was faced, rather suddenly I think, with a replacement. I'd hired O'Brien originally in the class of 1950 from the library school, as I remember, and we hired him and Dave Heron, I think, in the same class, for the Reference Department, and O'Brien appealed to me. Every new appointment in reference I used to give a special assignment just to see how they did, and this was with Everett's OK. O'Brien did a couple for me that

showed that he had a good knowledge of sources, particularly, continental--German and French--bibliographical sources. And he did one job for me on a purchase of French newspapers that was well done.

And then Jim Breasted, a professor who went over to the Los Angeles County Museum as director, remember, came to me once and said he needed a head of the County Museum library which was then both art and science and industry (it hadn't been separated). I didn't see any future for O'Brien in the Reference Department and here was a promotional opportunity, and we were always trying to bring these about outside the system when we couldn't do it within it. So we gave O'Brien to Jim Breasted as his librarian and he served over there very well for a couple of years, maybe longer.

Breasted then, of course, got into a jam with the supervisors and was fired, and O'Brien made noises to me that maybe he wanted out, too. Just about that time Quinsey left, so I suggested to O'Brien that he come back and be the undergraduate librarian. This would put him back in Everett's jurisdiction (Everett was running that outfit). So that was going to happen. Then the Johnny Smith thing broke, and he went off to Santa Barbara, and then I had to replace the head, and I got the "bright idea" that O'Brien might even do better in

acquisitions than he would in the undergraduate library. So I guess we offered him this choice and he took the headship.

Well, I don't know how he might have done if the department had been staffed a little differently, but we had a real staffing problem in there because Betty Rosenberg was assistant head of the department, and she and Barbara Kelley, who was the chief accounting clerk for the department, were engaged in a kind of a Jewish-Irish hassle, a real brannigan. It got to the point where they weren't speaking to each other. They hadn't spoken to each other for about three months, Rosenberg and Kelley, and there they were at adjoining desks. And it was an intolerable situation, a kind of a polarization of the department. You were either Kelley or Rosenberg.

So here comes O'Brien walking into this. Well, I don't know the chronology, but at one point I got so mad about it that I called Kelley and Rosenberg into my office one morning at eight o'clock and I said, "I'm bloody fed up with you two gals not speaking to each other. It's demoralizing the department and we're not leaving this room until you agree to speak to each other and you've shaken hands and made up." And I said, "If you're not willing to do this, I'll have one or both of you fired, and you can appeal it just as high as you want,

but I'll make it stick. You either play ball or get out, and if you won't get out, I'll throw you out."

They just sat there and looked at me. And I sat there and went away signing papers and working at my desk, and about an hour passed I guess. The gals just sat there. Finally Betty says, "Well, I'll play ball if you will, Barbara." Barbara says, "All right, let's play ball." I said, "Well, what's your trouble? Who wants to talk first?" So I got them both to talk, each blaming the other. We were there about three hours, I think, and it was kind of a psychotherapeutic device. [laughter]

MINK: Did you envision yourself as a headshrinker?

POWELL: Yes, as a headshrinker. Where's the couch, girls? Well, it was good. They went into all the problems of their authority and their position, and I got a real insight, of course, into what was wrong with both of them. Well, poor O'Brien, there he was. I pushed him into the middle of this. They made it up and they did speak, but they didn't like each other, of course. I don't know what the immediate problems in there were, but I know that O'Brien's personality was just as problematical as these two girls'. He was strong-minded and blind to a lot of his own ways. He was tactless in a lot of ways, with a manner that put people off, didn't it? It was a kind of a patronizing manner, wouldn't you call it, Jim?

MINK: You're the one that's making the evaluation.

POWELL: Yes, help me, chum. You knew him. It was condescending, lofty, and with a New York accent and all, that put people off. I brought him in a couple of times and chewed hell out of him. He wanted to be promoted to--God knows what. What was he? Was he an L-III? He wanted to be an L-IV. I told him why I wasn't promoting him. And in one year I didn't give him a merit increase, and he came in mad as hell. I said, "Look, chum, you're asking for it; I'll tell you what's wrong with you. You say the wrong things to people, including me and my wife Fay, for example." We were at a party, I think some affair on campus, and O'Brien's opening remark to Fay was, "Well, what are you doing here?" I said, "Goddamn it, don't ever ask a woman that, particularly when she's the librarian's wife and she's been here longer than you have and she's part of the university community. You don't ask her what she's doing here. You say, 'I'm glad to see you' or 'how nice you could come.'" And he said, "I realize that; I blurted it out, didn't I?" You see, if he did this to me, I fear what he did to the lower echelons. He must have really pissed them off.

Well, we had the problem at the same time of Betty Rosenberg, who the longer she was in the department, the more she insisted on doing her work and everybody else's,

too. She was a perfectionist and a revisionist. So she stayed after work and revised everybody else's work, but she couldn't keep up with it. The volume piled up and up and up, and the faculty orders were in arrears, and I was getting more and more complaints from the faculty that their orders weren't being checked. And when they were checked, they weren't being typed; Kelley blamed Rosenberg and Rosenberg blamed bad checking, and I guess they both blamed O'Brien for being authoritarian and God knows what else. Who was in charge of the department-- Gordon Williams?

MINK: Gordon was in charge of technical processes.

POWELL: Yes, and Betty didn't like him because Gordon used to come in and put his feet on her desk and make her mad, and he pushed O'Brien around, and O'Brien said, "Well, I'm the head of the department, but Gordon's got all the authority and all the classification." And for Christ's sake, it was one of those things.

Then, of course, I had the problems between Bradstreet and Kelley (we ought to talk about those some time). This was a personal mistake I made to allow them to work in the same area, because they polarized everybody, you see. It was a mistake. I should have applied the husband-wife rule, that any two people living together-- man and a woman, or man and man, or woman and woman--

shouldn't be allowed to work in the same area. I think this was a mistake I made. And yet, the longer I was here the more I owed to Brady in the way of service and loyalty and devotion and protections against all the demands made on me that I couldn't satisfy that she diverted. So I owed her a lot, and I suppose I rewarded her by allowing her to keep her roommate in the job next door. But it was wrong; it was a mistake--one of the worst mistakes I made.

MINK: Well, since you brought it up, I'll just ask you one question: did you have a feeling that this situation created a staff morale problem in that there were many on the staff who felt that Bradstreet and Kelley and those who they were close to were a spy system for the University Librarian within the system?

POWELL: Well, I don't know that. I didn't have the feeling that Kelley was, but certainly Brady was. She was ears and eyes, and I benefited.

MINK: Your own?

POWELL: Yes.

MINK: For example, for many years they rode back and forth with Tanya Keatinge, and then poor Tanya, bless her soul, was suspect. Were you aware of this staff morale problem?

POWELL: I was, and I could solve it only, I think, by

transferring Kelley out. And if I did that I probably would have lost Brady. I had. . .

MINK: A real problem.

POWELL: I had a problem, and Brady was given to tears and she would crack up very easily. She was under all kinds of pressure. She was dominated by Kelley, and of course they broke up finally, which was a blessing, and then Brady entered into a kind of a new life. It was an abnormal, bad situation, with Kelley really being a bad person. I don't mean morally. They weren't lesbians. They were not, Jim, at all; there wasn't any sexual relationship between them. It was one of those-- it'd make a marvelous play--kind of symbiotic relationships in the beginning that worked, and then it went bad. But I was boxed in and I didn't take the steps that I should have early enough. At any rate, here was all this situation that O'Brien was in the midst of, and I'm only amazed that he lasted as long as he did. Well, those were the problems; the main problem in the department was that we weren't getting the orders out and we weren't processing the stuff.

MINK: Well, did you come to the conclusion that this was more personality than it was actual work load?

POWELL: Both. I thought the personalities were wrong and the system was wrong. That's when I asked Ray Swank

to come down from Stanford and do this survey. He spent about a week here, and he worked quietly and I think with great skill. I'd seen his work and knew him. He and Archer, I think, had been graduate students together at Chicago. He really got into that Acquisitions Department and didn't upset them at all. He worked quietly with them. He met with them individually and as a department, and then we all met in my office as a department and with Swank. We tried to communicate among us in every possible way. I wanted to do two things: I wanted to solve the personnel situation, and I also wanted to change the routines.

MINK: Before he began his survey was he aware, Larry, of the personnel situation in the department?

POWELL: Yes. His first day here he came up to Malibu and dined and stayed overnight with us, and we spent the whole evening, Ray and I, talking about it. And of course Gordon Williams had talked with him earlier. So, yes, he was aware of everything.

MINK: He'd have to be in order to. . .

POWELL: That's right.

MINK: It had to be taken into consideration.

POWELL: Yes, another problem with Betty Rosenberg and her perfectionist ways was her high professionalization. She didn't believe that checking could be done lower than the professional level. She was opposed to clericals

and student assistant use; she wanted a high degree of professionalization in the department. Of course, the whole trend of the Swank report was away from this; it was to deprofessionalize, to use more clericals and more graduate student, TA-type of checkers. It was also to create the new position for Betty Rosenberg as a bibliographer where she would be by herself in a professional position. We talked over the results and the recommendations that was to create a new position of bibliographical assistant to the librarian.

Well, it worked out from that point of view. It relieved the department of Betty--and I mean this in the best sense, because she was the wrong person in the wrong place--and put her in direct relationship with me. I was one person that she respected, as she didn't respect O'Brien or Gordon Williams. She respected me, and I knew more than she did, and she knew it--that is, about books and bibliographical matters--and she'd work her ass off for me, and she did. Good Lord, I used her, and this pleased her enormously; there was no problem.

Well, I broke the whole thing in a departmental meeting; I called the whole department into my office and told them what we were going to do. We spent a whole morning talking about it. Betty spoke up and O'Brien spoke. Swank had gone then, I guess, but anyway, his

written report was circulated. I think it did some good. But it didn't solve O'Brien's problems in the long run, and then they came to a head in my last years, I think, as librarian. He and Kelley came into real confrontations. She was insubordinate and wouldn't do what he wanted, and I told him that he could fire her, that I would back him. And, of course, he did, through a transfer to another department. We unloaded her. I don't know where Brady was at that point. Did I do this or did Vosper do this, Jim? At what point did Kelley leave the department?

MINK: She left the department. . .

POWELL: After I left the librarianship. Wasn't it under Vosper?

MINK: Yes, I believe it was.

POWELL: You see, Brady had left, so there wasn't any problem. It solved itself; both of them left. I couldn't have done it, in other words, while Brady was still here without losing her.

MINK: Well, it was never said, but I assume correctly--do I not?--that a sine qua non of Vosper's coming was Bradstreet's leaving?

POWELL: Yes. We ought to air that and get the record straight. Yes it was, and Brady knew this in the beginning and recognized it; but as the time came for me to

leave and him to come in, she weakened. She didn't know where she'd go. Mildred Foreman had been working on a transfer, and there wasn't anything that opened up on that senior administrative level. So, Brady, bless her, with the mistaken idea that it would work, asked me and asked Vosper if she could stay as Vosper's administrative assistant. In fact, both of us had the courage to say no to her--no, it wouldn't work; he had to have his own. And she was a very unhappy girl for awhile.

MINK: Well, then he had to have his own, and yet he didn't have his own.

POWELL: Well, Sue Folz had only been in for a few months. It was the same situation, Jim, that I inherited when Bradstreet, who had been with Mr. Goodwin only a year, came over to me. She knew enough about this system and was not too devoted to the incumbent. So Vosper benefited from Sue Folz in exactly the same way that I did from Bradstreet.

Well, then my real headache was that Brady didn't get placed, and the next thing she wanted to do was to go along with me to the library school. She thought that she'd go up there, and I was determined that I'd start fresh, first of all with Ellie Schuetze, who was Andy's secretary, who would be mine in the beginning, and that eventually I'd have an administrative assistant that

was not involved in the hassles that had been going on, and so I had to say no to Brady. And, of course, Page Ackerman was doing everything she could to get Brady a place. Page at one point asked me if I would reconsider and take Brady up to the library school, but I wouldn't weaken. I knew that the cycle had played out, that she'd fulfilled her role with me and that there wasn't any more to do together. We'd done it; so I never weakened and I wouldn't do it.

MINK: Well, wasn't it also more or less a sine qua non that Andy Horn wouldn't have come as assistant dean if Bradstreet were to have been the administrative assistant?

POWELL: Definitely. Yes. Andy felt just as strongly as I did, sure. Of course, it was a bitter blow to Brady eventually, when we brought Flo Williams back, the woman that Brady had trained but who had been out of the system for several years and had never been involved. I think Flo was a real genius for relationships. She'd never been partisan, had she, to any; she was always above it all. She still is, bless her; she's a great woman. So we were terribly fortunate in getting Flo to come out of retirement back to the library school.

Then the little fairytale ending was Brady's coming into her own as administrative assistant to the dean of [the School of] Public Health, and she's had this great

life. She's not only a senior administrative assistant now, she's an administrative planning officer, I think-- a higher classification. She's probably making \$12,000 or \$13,000 a year and has been extremely successful and happy in this position with public health. So the Lord provided. Well, that left O'Brien for Vosper to deal with, and that's another interview isn't it, Jim? Vosper has had problems with acquisitions. It's always been a problem. He replaced O'Brien with Bill. . .what's his name?

MINK: Kurth.

POWELL: Kurth, who was probably a low point in personnel appointments for the department. So, it's a department that's had its history, and I did good for it and I suppose I did bad for it. But in appointing O'Brien, I did the best thing that I could at the time and tried to make it work. I found O'Brien, in working with him with the Library Committee, to my point of view, extremely efficient and organized, and he presented his data to the Library Committee with punctuality, with skill, with tact. And I think my chewing his ass a few times probably did him some good in manners. I realized that he had these faults. We all need to be chewed at times. Of course, Fay chews me. She's my chewer, tells me the bad things I'm inclined to do. Everybody needs somebody

like this--a devil's advocate--and I was O'Brien's. I like to think I did him some good. I don't know how he's done as a bibliographer, but I would think this was probably his cup of tea, just as it was Betty Rosenberg's. Of course, I brought Betty Rosenberg all the way along by taking her out of Vosper's problem menagerie up to the library school--although he knew her before I did because they'd been classmates at library school (the class of 1940), so I think Bob and Betty always got along. Maybe even Vosper possibly resented my taking her from the position that he would have had with her as assistant and making her lecturer in the library school, but I don't think so. I think I did everybody good by that move, and she's a great teacher now of acquisitions work.

TAPE NUMBER: IX, SIDE ONE

DECEMBER 1, 1969

MINK: This morning we were just mentioning that you hadn't talked too much about your theories of administration, and then after all you did go out and teach it. First, you practiced it and then you theorized on it.

POWELL: Well, this was by invitation. This wasn't my idea. This was Carl White's idea at Columbia. The first time I taught it Lowell Martin was on sabbatical, and Carl White needed a replacement to teach his course called "Theory of Library Administration." He asked me to come back to Columbia for a semester in 1954, and I took Martin's syllabus and redid it and taught that class and then taught an evening seminar once a week on problems in large libraries, research libraries. I had eight doctoral candidates and they had projects.

It was an opportunity to examine what I'd been doing and thinking and to try to make it understandable to students. I didn't like Martin's syllabus, Theory of Library Administration. I had no theory; all I had was practice. So I tried to find out what I'd been doing, and it wasn't terribly complicated, Jim, what I'd been doing. I've been getting people, as I've said before many times, to do things that I couldn't do myself and coordinate their

activity. I did a few things myself, but by and large, I gathered around me a group of very capable administrative people.

MINK: Well, by the time you went back to Columbia to teach in 1954, you were pretty well marked in the library world as someone who had a theory, an ax to grind. . .

POWELL: As a bookman.

MINK: As a bookman versus someone like Coney at Berkeley, purely an administrator kind of a person who might go out and run a nut-and-bolt factory.

POWELL: Yes, well, we'd gotten into this. I'd gotten into a piece I wrote in the Stechert-Hafner Book News-- "Chief Librarian, Bookman or Administrator?" Tauber replied to it and we were off to the races. Then I did a program at a mid-winter meeting called, "Roasting an Old Chestnut," in which I had Tauber speak as a bookman and I spoke as an administrator. It was kind of a put-on, and it was great fun. Then I did--I think it was the best thing I did in the field of administration--that institute we held at UCLA in 1957, called "A New Look at Library Administration." Remember? Extension division and the library sponsored it, and we had enrollees from all over the country. We published the papers in the Library Journal. We had Coney and Castagna and Henderson and Hamill and a lot of the top administrative people

from this area. We had Harlow, I think, and Horn. That was good, Jim; that was one of the best institutes I ever took part in--that "New Look at Library Administration."

Well, I resented, I suppose, being categorized simply as a book person. I was a book person, but I was also capable of organizing and administering and getting things done. I used to kid about it. I did another talk, I guess, at that institute called, "Administration in One Easy Lesson," which was a kind of absurd reduction of the whole nonsense of administrative theory. Of course, Coney saw through it all, and he teased me a lot about it.

I think one of the best tributes I ever had, Jim (I've reached the age where I can quote my own tributes, can't I? if I don't overdo it), was two years ago at Rutgers when we went down from Wesleyan. Neal asked us to come down to Rutgers and speak to the graduate library school. I'd been told, because one of their graduates was working at Wesleyan, he tipped me off, and said, "Give them some book talk. They're fed up to the ears; they have nothing but administrative talk down there. Give them some book talk." So I did. I talked like mad about books, and the class president got up afterwards, a very doll of a girl, and said, "Oh, thank you,

you've refreshed us."

Ralph Blasingame got up then, who teaches administration in the library school, and real cynically, he said, "Ah, don't be taken in by this guy Powell, talking about books all the time." And I thought, "He's really going to give me the shaft." But he said, "I was assistant state librarian in California long enough to know that Larry Powell is also one of the best library administrators I've ever known." Everybody cheered, and I clapped. And Blasingame was right, God damn it; I did perform as an administrator and was never fired. I think that's the test of it. Look around the country. There are a hell of a lot of incompetent library administrators that are getting the sack. Well, I might have gotten it, Jim, but I quit while I was ahead. I got out before I had to, and that's also a proof of good administration, isn't it? Who brought this up anyway?

MINK: I did.

POWELL: For Christ's sake--well, what else do you want to know about it?

MINK: Well, I want to know exactly what your theory of administration is, and don't refer me to the article in Stechert-Hafner. . .

POWELL: The gospel? The gospel according to St. Lawrence?

MINK: Yes.

POWELL: Well, what do you mean theory?

MINK: Well, you said, of course, that Martin's syllabus had no theory; or you didn't like the word "theory."

POWELL: I didn't like it.

MINK: That's what I meant to say. So how did you go about teaching this course?

POWELL: I did a lot of it with case history, I think, by devising problems in library administration that would appear in a public or an academic library and enlisting student participation in solving them. I did a lot of case history teaching there at Columbia, based on my experience and on what I read. Of course, the school that's done the most on this is Simmons. Shaffer and his colleagues at Simmons have published a number of casebooks. But I did my own, and the results--I kept a number of the Columbia papers, and you'll find them in the archives.

MINK: Yes, the papers from your classes are in the archives.

POWELL: Yes, well, a lot of those deal with library administration. And if you really wanted to know, which you don't of course, you're just teasing me. . .

MINK: For the record we want to know.

POWELL: For the record you want to know--well, God damn

it, go and read all these papers. There's the dirty truth. I used Emerson as a textbook because I found that Emerson's essays were full of administration, of apothegms and all kinds of homilies that were useful in administration. I found it a much better textbook than a lot of the theoretical works that Lowell Martin had cited. I just junked them all and brought in Emerson. I haven't any theory. I'm a practitioner, Jim; I'm not a theoretician.

MINK: So I don't expect that you intend to teach the principles of administration or the corollaries of administration.

POWELL: God bless you, I never knew what they were. I never had any.

MINK: Well, for example, planning, organizing, staffing, reporting.

POWELL: Well, I did it all. But I didn't do it in the sense that it was a theoretical framework. It was just common sense; you planned, you staffed, you programmed, you budgeted, because you jolly well had to, and that isn't theory, that's practice, common sense. What did I say in my book? Well, I won't look it up, for God's sake, but there it is, a paragraph or two about library administration. Get good people, give them responsibility, give them credit, and fasten your seat belt. And

we rode out a number of storms here. I suppose I saw good examples around me--of Sproul, of Dykstra, of practicing library administrators. I never liked Coney as an example; I thought he was a poor administrator. I didn't care for Swank or Van Patten or Lew Stieg or any of the other library administrators around the state, except maybe Castagna.

MINK: Let's take them one at a time. What about Ray Swank, for example. What was it that you found about his breed of administrator that you didn't like?

POWELL: Well, I never cared for the auspices under which he came to Stanford, you see. He did the survey of the Stanford library with Louis Round Wilson, which ended up eventually by Swank being made the librarian. I thought it was kind of coming in the back door, dumping Van Patten. I was a friend of Van Patten's and I didn't like the way they treated him. He was a poor administrator, sure, but that was no excuse for kicking him in the ass and chucking him in the dustbin. I was prejudiced against Swank because of that. I came to know him later and I liked him very much as a human being. I found that he was a much better person than I thought. And maybe he was what Stanford needed at the time as a kind of corrective to too much Van Patten, and maybe what the Berkeley library school needed was a corrective to too

much [J. Periam] Danton.

MINK: Well, Nathan Van Patten was more of a bibliographer, more of a recluse?

POWELL: Yes.

MINK: Would you say he was more like John Goodwin, except that he had more on the ball than Goodwin had?

POWELL: He had more in a bookish sense, but I don't think he had as much administrative sense. I think Goodwin had a great deal more planning sense and personnel sense. He had better people around him. I will say that Van Patten had the wit to hire Bob Vosper away from Leupp, and that I had the wit to hire Bob Vosper away from Van Patten. I wanted to work for Van Patten when I was in library school. I applied to him for a job, but they never had any then. They didn't pay anything. It was probably just as well I didn't, although I might have gone to Stanford and succeeded to the librarianship there, but I doubt it. I think the only place I could have made it was here at UCLA--the right person in the right place at the right time, and that was fate.

MINK: What about Stieg? What is it that you have to criticize about his brand of administration?

POWELL: Well, I think it was just ineffective. The whole USC program was fuzzy, and he had terrible people working for him, by and large.

MINK: By choice or by inheritance?

POWELL: Both. I think his forte is teaching. You see, in the beginning he was both university librarian and dean, and they made the great mistake of taking him out of the library school and leaving him full time in the library, when I think it should have gone the other way.

MINK: And then they brought in Martha Boaz as dean.

POWELL: That's right. I think Stieg is a natural teacher, and I employed him two summers here in library school, and he taught with great success. But he should have known better; he should have known his limitations and not wasted himself on administering a half-assed library, which is what USC's was and still is. It's a facade, really, Jim. It's a shell.

MINK: Has Stieg ever discussed with you in any intimate way what are the problems?

POWELL: Funding, I suppose, is. . .

MINK: Funding?

POWELL: Yes.

MINK: Why funding, because USC seems to ooze money?

POWELL: Well, but it goes into the wrong things--it goes into biological sciences; it goes into football.

MINK: Well, would you think maybe if there were a stronger man in the post of librarian, someone who would speak out for the library, that. . .

POWELL: Yes, sure, if they'd had Larry Powell as librarian. There again is an institution that I tried to work for. In 1937 I wrote to Miss Christian Dick, the university librarian, and applied to her for work when I was part time at the Los Angeles Public Library. The dean of men at USC then, Frank Bacon, was a family friend, and he went to Miss Dick and said, "Hire Larry Powell." And Miss Dick dithered; she never could make up her mind. I shouldn't say Dick went soft, [laughter] but at any rate, she never hired me, and I think the reason was that she felt that I was overqualified. She didn't want a young doctoral person; she wanted slave labor.

MINK: Perhaps she felt threatened.

POWELL: Threatened, possibly, yes. But I might have been over there, and I think I could have made it and done things for them in funding and all of that, with the zip I had at that time.

Coney--well, that's another story. I admire Don Coney very much; I like his wit, I like his decency and his integrity. He has fine human qualities. He never went back on his word to anyone, I'm sure, and he has guts; but he was cold. He lacked a warm touch of dealing with his people. Gradually the library froze on him, and you know they ended up in a very bad situation. Also, he didn't hire the right kind of people. He had a

lot of poor, mediocre administrative people there. But we got along very well, just, I suppose, by the attraction of opposites. We never fell out, and I respected him and liked him and still do; I think he's a wonderful guy. He was probably the right person at the right time for Berkeley.

MINK: On the other hand, you mentioned Ed Castagna, and you said that there was one that you really admired as an administrator. What did you admire, and what do you admire about Ed?

POWELL: Well, I liked his human touch, I suppose. "Something human is dearer to me than all the gold in the world." He had a great human touch with his staff and with the profession, and he was also intensely bookish. And yet he was a very good city official. He was liberal. He was active in the United Nations in Long Beach when it was not a popular thing to do. He was interested in staff welfare and staff morale. Our great mistake, I think, was in not seeing him become state librarian. When I turned it down, I wish (Castagna was a candidate then; he was interviewed by the committee) they would have picked him. He would have made a great state librarian.

We lost him as you know to the Enoch Pratt [Free Library, Baltimore]. I've been there two or three times. Fay and I have stayed with the Castagnas. I've spoken

to his staff, and I felt his presence in the Enoch Pratt, which to my mind is the greatest public library in the country. It's a tremendous public library, and Castagna was right on top there.

For example, the staff gave a reception for me when I talked; it was the weekend of Thanksgiving. They gave a reception, and I talked to the staff. They had a very interesting staff room set-up. They had two opposite ends of a great long table, and at one end of the table they had a sign which read, "A Passion for Cider," and it was the cider bowl. At the other end they had a sign that read, "A Passion for Coffee," and in the middle of the table, of course, they had a sign that read, "A Passion for Books." Well, this was a little staff fun for me. What I was impressed by at this staff party, which was attended by several hundred of the staff, was the way Ed Castagna knew by name every person that he addressed. He went around the room among these hundreds of people introducing me to them, and he knew their names, and these were clericals, these were librarians, these were Chinese, these were Negroes, they were all kinds. Well, this to me is good staff work and good administration. He had a rapport with his staff; you could see they loved him.

MINK: That brings up a point in our own library, as

brought out in the report that Lattiman did (the Ph.D. candidate in business administration here a number of years ago) in which he said that one of the main causes of a low morale, so-called, in the library was that one seldom saw the university librarian or his lieutenants, and when they did, they didn't know their names. It's a problem when a library grows big.

POWELL: We talked about this the other day, Jim, and I saw it happening to me as the place got larger and the personal contacts became more difficult. But it's a challenge. The administrative people must work harder at it and give more time to it and set up priorities in establishing its importance. I tried to do this but, Jesus, it was hard; and my sympathy is with Vosper and Ackerman and Miles and Moore. But I don't think there can be any condoning it; you have to do this. Otherwise, you'll lose your staff. And if it means taking more time for human contacts and less time for planning and budgeting and traveling, then, by God, take more time. Otherwise, you end up a lone person with a staff looking the other way. It's a tragedy. I think this happened to Coney at Berkeley.

MINK: As the staff grew larger?

POWELL: Yes, and more militant. You've got to identify with them. I don't know if I could have done it in these

latter years as the staff became, not more militant, but more concerned with their own welfare, whether I could have met the challenge. But I'd like to have tried. It'd be nice to start over, Jim, wouldn't it, and do all these things that we learn toward the end that are important that you don't know in the beginning. You feel your way, and I'm sure I made a great many mistakes from inexperience.

MINK: Well, it would be hard for you to say, maybe, how you would feel if confronted with, for example, the establishment of the UCLA Librarians' Association.

POWELL: Yes. I don't know what I'd feel, because in the beginning, of course, I confronted the librarian in the same way. Remember, there was no staff association in 1938. Ardis Lodge, Jens Nyholm, and I were a committee to establish a staff association. Mr. Goodwin didn't like it, but we persisted. And a number of the professional people on the staff did not want to include the clericals, remember, and Nyholm and I and Ardis Lodge insisted that it be a total staff-wide organization. Some of the old guard didn't like this one bit.

I was thinking the other day of some of the programs we had. We put on staff association programs based often on the library exhibits that I did--that is, we had Jean Hersholt talk to the staff; we had Edgar Goodspeed talk;

Waldemar Westergaard talked to the staff when he came back from Denmark. The staff association was very active. And I think Mr. Goodwin approved of this. But when we talked about job classification and pay plans, I don't think he was pleased one bit.

MINK: The establishment of a staff welfare committee.

POWELL: No, he didn't believe in it; he was paternalistic. And I probably would be now, too. This is an inevitable part of the aging process. You get a paternalistic feeling toward the kids.

MINK: For example, how do you feel that you could cope with a situation where the librarians on the staff want a voice in reclassifications and in promotion. The incumbent librarian welcomes it as another ingredient in the decision-making process.

POWELL: Well, I suppose I would have; I had a staff advisory committee, remember, for personnel problems--Jeanette Hagan, Ardis Lodge, Bob Vosper. It wasn't exactly drawn from the depths, although Jeannette and Ardis were L-I's at that time. I shouldn't have had Vosper on it, I suppose. That would be a mistake now to put someone that close to you on it. It wasn't truly representative, was it, of the rank and file, if you had your assistant librarian or top department head on it. I tried in a limited way to have staff participation. They advised

on the reclassification study. Ardis Lodge was a very key person in this. I suppose she took the same kind of interest in staff welfare and organization activity that someone like Jo Tallman is taking latterly, or yourself.

MINK: Larry, how much can you honestly say that you did for the development of the librarian status within the university community? When you became librarian, all librarians were lumped with nonacademic employees. During the time that you were librarian, they remained so. It was only after you left that the status changed. Did you see yourself as having a part, a role, in this change that came about?

POWELL: I don't think I did very much. I don't think it was in the nature of things to do very much. I suppose I thought I'd done my part in getting them a classification of their own and getting them recognized to that extent, getting the L-I, II, III, IV classifications and getting a better pay scheme. I suppose that was my role, and I didn't go beyond that because it wasn't the time to. That was another reason why it was time for me to retire, you see. I knew there was more to be done and that I wasn't the person to do it, and I welcome what is done now.

I believe, though, that you cannot have faculty rank for librarians unless it's based on the same criteria

that gives faculty, faculty rank. What I would say is that librarians should have rank. It should be a separate classification with some benefits, but not identical and not categorized the same way. I touched on this in the Coulter Lecture, which is just published now. Grant Dahlstrom has just done it as a UCLA keepsake; and I say in there (and I remember Fay Blake didn't like it one bit) that "faculty rank achieved by any other means than the means the faculty uses--that is, by publication, research and teaching--is phony." And I know she chided me a little afterwards; she said, "Well, we thought you were one of us."

Well, I was citing Miss Coulter as an example. She achieved faculty status by being faculty. And I still believe this. But I also believe that librarians are entitled to rewards based on merit, and these rewards would include travel benefits, sabbatical benefits, and recognition. But I found that a great many librarians, in my experience, wanted the rewards, but they didn't want to pay for them. They wanted the sabbaticals so they could have a year off. But it doesn't work that way; you have to do something with that year. Jim, have I answered?

MINK: Yes, I think so.

POWELL: The answer is, I didn't do very much.

MINK: Well, you said that at the outset; however, you've

gone on to say things that you did do, and within the time context, perhaps, they were all that could be done. It seems to me that one of the problems that librarians face (and I'm sure that you've had librarians come and talk to you about this) is that with this lower status, it is difficult to deal with the faculty on an equal footing. Maybe they shouldn't be dealing with the faculty on an equal footing. Can you cite examples of how librarians, during the time that you were librarian here, have felt about dealing with the faculty in a lower position, status-wise? For example, have they ever come to you and cried on your shoulder about it?

POWELL: No, they didn't. The ones that achieved the compatibility, the rapport with the faculty were in three different areas, as I remember it. We had a top reference staff then--Hilda Gray, Ardis Lodge and Gladys Coryell and Helen Riley and Rob Collison--and the faculty often came to me and said, "These are superb people; they've understood what I wanted and were able to help me and we thanked them in our books, and we regard them as absolutely tops." Well, this is because these librarians could identify with the faculty and could anticipate. You've found it, too, in your work in archives and in thesis advising. You have to put yourself in the faculty's place. But you're able to do this, because you did

graduate work in an area other than librarianship.

Now, in acquisitions it was the people who understood bibliography and the whole international network of bibliography. And I suppose the classic example of the person who achieved the deepest and closest rapport with the faculty was Bob Vosper. He did this from the beginning, as head of the Acquisitions Department in 1944. He immediately was recognized by the faculty. Oh, I say something--let me get one of my books. Here's a paper I read at Chicago to the Graduate Library School Institute on Education for Librarians (1948, I think). It's called, "Education for Academic Librarianship," and it appears in A Passion for Books, pages 115-134, and Bob Vosper helped me on this.

MINK: He helped you write it?

POWELL: He helped me with data. And I remember the paragraph here that Vosper helped on. It reads: "The ability of a librarian to achieve an advanced degree, or the mere interest in doing so, may indicate an effective concern for the essential work of the university or college and in the problems faced by the teaching-research faculty." I think these next two sentences were taken right out of Vosper's notes for me: "A desperate deficiency is that of more librarians who have knowledge and interest and sympathy of the same kinds as the faculty. On every

academic library staff I have an acquaintance with, I can count on few fingers the number of persons who can establish intellectual camaraderie with the faculty. Until this can be done by the majority of a staff, talk of equal rank with the faculty is a waste of breath."

Now that is pure Vosper, and I think it's still true. But here at UCLA, and I think also at other campuses of the university, and by and large in academic libraries throughout the country, there are more and more such people achieving this, and I think rank and recognition will come.

Now, I've mentioned acquisitions and reference, and the other area in which this kind of interlocking relationship is established was in the branch libraries. Louise Darling, in biomedicine, and Jo Tallman were both given lectureships on the faculty of those professional schools, you remember. They were lecturers in medical history and engineering bibliography even before the library school. That means they had been recognized as experts by their own faculties. Of course, the obligation of those librarians then is to draw people around them on their staff who have the same kind of rapport and increase this; then you'd get a truly faculty-oriented library staff. Has this been done? You know more about the staff now than I do, Jim. Have we got more and more such people here?

MINK: More people, and probably the ratio is about the same, wouldn't you say?

POWELL: Yes. The few are doing it and the many want it. I won't say they are incapable of achieving this rapport, but it takes time. It brings up my old belief that to be a good librarian and to achieve higher status means giving up many things and practicing more of the things that will be recognized and rewarded by the faculty. I touched on this in that "Administration in One Easy Lesson." It means choosing and giving up pastimes and games and sports and all kinds of competing interests.

You know that publication and research take time, and you have to have very understanding friends and family if you're going to live this way. Vosper, I think, and I were both very fortunate in the wives we had, having been married to women who were very understanding and adaptable. I think Loraine Vosper has been a marvelous person for Bob Vosper. She's brought him a warmth and a humane sort of feeling for people and a social gregarious feeling that he might not have had on his own. Fay has done, of course, that and more for me. She's not as social and gregarious as Loraine, but Lord, she's adaptable. She's made over her life to fit mine, not always willingly. Sometimes she bucked and screamed, but she saw that it was the wise thing to do.

MINK: You had said a little earlier that you might mention the ways in which she had helped you in your writing.

POWELL: Well, I think she helped me more just in my living than in my writing--just in my living and my work, in affording me a background and a concern and a love and a home to which I could always return to. And she was willing to hold me on a long leash, give me a lot of rope; and I wandered pretty far and wide in my time, around the country and around the world. But she's the only woman I ever married and the only wife I've ever had. We're still together after forty years (we met forty-one years ago this fall), and I still think she's the inevitable person in my life.

MINK: Larry, to come back now to the contemporaries--you mentioned that Ed Castagna was a candidate for the position of state librarian when Mabel Gillis retired and also the then Carma Zimmerman, now Carma Zimmerman Leigh was. . .

POWELL: She may have been a good lay, Jim, but it's pronounced "lee." [laughter]

MINK: Excuse me. . .was also a candidate, and she won out. How would you say that the administration of the state library has been as a result of this?

POWELL: Well, it's been very good from one point of view. She's been very much oriented toward public

librarianship. She was the State Librarian of Washington. She has had a good sense of governmental relationships, and I think she's done very well in this area. What I would have done, I think, would have made the state librarian more an institution to serve librarianship, period, statewide and not just public librarians. I would have seen the state library as a scholarly place, and I would have, I suppose, emphasized the Californiana, which is its great and glorious collection dating back to Frémont, as you know--1851.

I think Castagna would have done more to make the state library truly a statewide, all-library institution. But Carma has done what she's done with a good deal of efficiency. I think she's a cold, uninspiring woman. Her talks are really dull; she can't talk worth beans. At district meetings at UCLA which she attends, she's completely uninspiring, but maybe the state needed somebody like this. Maybe California deserved somebody dull. Anyway, that's what she's been.

MINK: Well, supposing you had to contrast her administration with that of Mabel Gillis' for example?

POWELL: Mabel Gillis was much more of a human person. She was much more interested, I think, in history and in culture and in the general cultural role of the state library. And she was more of a human human, but still

Mabel Gillis was not my ideal of a state librarian. I suppose her father, James L. Gillis, was the greatest one we've ever had. He combined all of these things, with a great deal of flair for people and personnel work. Oh, I'm glad I never went to that job; that would have been a mistake if I'd have gone to Sacramento. But I'm still sorry that Ed Castagna didn't.

MINK: Did you ever meet James Gillis?

POWELL: The father?

MINK: Yes, the father.

POWELL: No, he died, when? Back in the teens, Jim. I guess I was in the sandpile.

MINK: Yes, that's right.

POWELL: Milton Ferguson succeeded him and then Mabel Gillis, the daughter. I think the high point--well, I know there were two high points in my relationship with Mabel Gillis. One was the conference in Sacramento in 1950, the centennial. You were there, weren't you? Andy Horn was there and recorded a lot of the stuff. We had a tribute to the state library. Phil Townsend Hanna spoke in tribute to it. Idwal Jones spoke. That was a great meeting. Then we presented Mabel Gillis for the honorary doctorate here at UCLA. I'm glad we did it here, and I had the privilege of presenting her to President Sproul. We all gathered in my office, I remember, with Neal Harlow

and Andy and Bob and a lot of other people. Maybe Bob Vosper was gone then, I don't know; was he still here? Yes, we got some pictures of that.

MINK: Is that all that you wish to say about Mrs. Gillis?

POWELL: Jim, don't marry her off, for God's sake, she was an old maid.

MINK: Yes, Miss Gillis.

POWELL: She was a formidable old maid, too. She could bite nails. She was really tough. No, it isn't all I've got to say, but it's all I will say. [laughter]

MINK: What about Richard Dillon?

POWELL: What about Dillon?

MINK: As an administrator. How do you think he's done?

POWELL: I don't think he has anything to administer, has he? The [Adolph] Sutro Library is really a joke. It's a creature, really, of Dillon's publicity. I was on a committee the governor or somebody appointed sometime back to study the future of the Sutro Library, when it was in the basement of the San Francisco Public Library, to find it a new home. I think Glen Dawson, John Henderson, and I were the committee. I went up and spent part of a day in the basement of the San Francisco Public Library looking at what was called the Sutro Library, and I nearly threw up. It's really a junky, messy lot of culls. The best of it was their seventeenth-century English pamphlets

and the Mexican pamphlets and broadsides. But its English literature and its genealogy were ridiculous. So I never took it seriously. I thought it should have been closed out. Of course, the Bancroft wanted its Mexican stuff; it would have probably been a good thing to box it all and take it over to the Bancroft and cream it off and junk the rest. But they made the deal with the University of San Francisco, and of course Dillon came along and he found it a perfect base from which to operate as a historian and a writer. I love Dick Dillon and he's a great guy and he's really productive and he's a great teacher (I brought him here to teach one summer); but as Sutro librarian, it's simply ridiculous--there isn't any! He has a beautiful sinecure. Any more questions?

MINK: Well, will you comment about Harold Hamill as an administrator?

POWELL: Well, I think here again Hamill stayed too long. He's an example of a city librarian who was fine in the beginning, but the place got big, and he found it harder and harder to keep in touch. The city became enormous. He was faced with a decaying central library, and he should have quit five years ago and gone over to USC, as he's done now in teaching, and let somebody else take the rap. The poor guy's taken nothing but rap: the parking lot, the obsolete building, and all of these problems

which are really insoluble. It's a wretched building to work in. I know from having worked there off and on for a year. Every year in the library school, I took my students down to their open house. We'd come back afterwards and analyze the building. They thought it was the most dreadful public library structure and a difficult place to work in, to interrelate to the departments the way it's departmentalized.

But to say this for Hamill, I found him always a man of great courage and integrity, and he always was on the side of the angels. When there was a dispute over censorship or anything else, Harold Hamill stood up and spoke. He had lots of guts. And in many of the controversies they had down there (some of which I joined him), he and John Henderson were brave and true men. Henderson was the better administrator of the two, I think. Oh, I liked Hamill; I admire him in what he did. He was a good person, but he stayed too long.

MINK: About Ed Coman at Riverside--apparently Ed left Riverside under somewhat of a cloud, as far as I could gather, although this may not be true. I don't know. He certainly left before he was ready to retire. You were one who promoted Ed, and how do you feel that he lived up to your justifications as the first librarian for the Riverside campus?

POWELL: I think here again he didn't have the long haul in him. He had a short-haul performance. He did it, and he probably should have left even earlier. I don't know what the circumstances were under which he left, but I know for the job that was needed, in the beginning, he was the right person. I brought him there.

You see, I served as vice-president of CLA under his presidency, and so I knew him for two or three years on the board, and I saw his capabilities when he was president. He was a good planner, a good organizer, and a good bookish person. He'd been eighteen years at Stanford. He was at a dead end, and he wanted another job. At the same time, Gordon Watkins, the new provost at Riverside, came to me and said, "I need a librarian." And right away I thought of Coman for several reasons: one, that he wanted another job; two, he was ready for another job; and three, he had a master's degree in economics, which was Gordon Watkins' field. He had his master's from Claremont, and he had business experience to mesh with Gordon Watkins, and this proved true. Those two were the only two people there in the beginning--the librarian and the provost. The original Riverside Library was in the old director's home of the experiment station.

Ed put it all together. He planned the basic

collection, he planned the building, he staffed and he integrated it with citrus, with Margaret Buvens, the citrus librarian. I don't know what happened latterly, Jim. I think probably the job became a little too big for him. I know he had a lot of success in the beginning, because Watkins used him as a faculty recruiter. Coman went around the country interviewing faculty--not librarians, faculty.

MINK: I didn't realize that. This is unusual for a librarian to be delegated authority of this nature.

POWELL: It is; but Watkins saw that Coman had this ability to evaluate and to establish rapport, which he'd gained at Stanford. He'd been a key person in the Graduate School of Business Administration at Stanford as a member of the faculty. And Watkins used him. So I would say he justified my faith in him up to "x" point. I don't know at which point "x" was located when it got beyond him. I think, by and large, his staff appointments were good. He seemed to take interest in staff. It's curious, I'll be at Riverside tomorrow. I'm speaking tomorrow night on an Extension Division program and on Wednesday at their 500,000th volume ceremony.

TAPE NUMBER: IX, SIDE TWO

FEBRUARY 17, 1970

POWELL: This is after about two months' vacation, isn't it?

MINK: Larry, you know I was mentioning, just before we turned the recorder on, that it seems to me that as I watched you, I think the question in my mind was--and I know it was in the minds of others, because I've heard them say so--to what extent were you genuinely interested in your association with these people and to what extent were you basking, more or less, in their, you might say, glory, a question of reflected glory? To what extent did you cultivate the interest of these people to make brownie points with the administration and to what extent were you genuinely interested in these people as individuals? There's a question for you.

POWELL: Yes. Well, I don't think I've ever cultivated anyone that I didn't feel attracted to. An example is Irving Stone. He's a man I don't like, and I never have cultivated him. I never got his papers here; it was done by Andy Horn in my absence.

MINK: You never encouraged Andy Horn?

POWELL: I never encouraged him in any way. This is what Andy did as acting librarian. Of course, he brought lots

of trouble to himself--to Andy and to the library.

MINK: What was it that you felt you didn't like about Irving Stone?

POWELL: He's a prick.

MINK: Well, besides that. [laughter]

POWELL: He's self-important, pompous, and essentially a journalist.

MINK: What is your estimate of his writing?

POWELL: Journalism. He's not a great writer. He's not even a good writer. I think he's a slick writer.

MINK: And yet Irving Stone in the depths of the Depression was making \$150 a week writing, while other literary people were starving.

POWELL: Well, I never cultivated writers for their earnings.

MINK: No, but isn't this some measure of his ability?

POWELL: Well, it's his ability certainly as a salesman. I first saw Irving Stone in about 1938 or 1939 when I happened to be walking by Mr. Goodwin's office, and I heard him having a dialog with Irving Stone.

MINK: Goodwin?

POWELL: Goodwin. Stone had come in to use the library, and Mr. Goodwin didn't know who the hell he was, and Stone blew up and he was giving Mr. Goodwin hell. He said, "Don't you know who I am? I wrote Lust for Life."

Mr. Goodwin said, "Well, I'm afraid I haven't read it." And Stone was in a rage, and poor Mr. Goodwin--I eavesdropped deliberately; this fascinated me--just took a tongue-lashing from Irving Stone. I suppose that prejudiced me initially, the man's rudeness and crudeness. Of course, as writers, we all like to be known, and we're all hurt when people don't know us; but we control our feelings.

MINK: Well, you said a minute ago that he promoted, I suppose, his writing to a great extent. What author doesn't? You've promoted yours, for goodness sake.

POWELL: Yes, but I hope I did it in a subtler way than Stone. Stone, for example, got Majl Ewing down on him here in a big way, because Stone went to Ewing, who was chairman of the English department then, and said that he wanted to give a course, sponsored by the English department, on the biographical novel, which form he had invented. And Ewing blew up at that, of course. He said, "You didn't invent it at all; there are examples back through literature of the biographical novel," and simply that Stone had exploited it. And Stone wanted the library to put on a major exhibition of his work as the first biographical novelist.

MINK: And at this time you were University Librarian.

POWELL: I was librarian, and Ewing said, "If you put in

such an exhibit, Larry, I'll come around with an ax and smash all the cases." He was absolutely livid with rage at Stone's presumption. No, Jim, I don't think that's true, that I ever cultivated anybody deliberately. I pursued them because I wanted their material, and I believed that we gave something for it. We served them-- Miller, for example. You couldn't bask in Miller's reputation at the time we were pursuing him, because it was so bad; it was running a risk all the time.

MINK: But then again wasn't that really more Andy Horn in the beginning than it was you?

POWELL: Good Lord, no; Andy'd never heard of Henry Miller.

MINK: No?

POWELL: No, of course not, Jim; Miller came to me in 1940.

MINK: Is that the first time you ever met him?

POWELL: Sure. He walked in the order department in 1940. He was sent to me by James Laughlin of New Directions. And we started serving him; I served him all through those war years when he lived in Beverly Glen.

MINK: You wrote about this in your book.

POWELL: Yes.

MINK: You would bring books home to him and take them back to the library.

POWELL: Sure. No, I introduced Andy to Miller; he'd never heard of Miller. In fact, Andy Horn had never read a modern book. He didn't know what poetry was. He was just a goddamned history Ph.D. here and was the most illiterate of all the graduates. He had no familiarity at all with modern literature. Neal Harlow had more, but he didn't have much. They were historians; their interest was history; mine was literature.

MINK: Were they interested in the idea of getting Miller's papers, or was Horn turned off by the idea of having them?

POWELL: No, I don't think Andy ever was turned off by any opportunity to get a collection of documentary material here. He was passionately interested in the amassing and arrangement and organizing of source material, and whether it was literature or theology it didn't really matter to him. Andy was more interested in the technique and procedure than in content, which has its good points. You aren't blinded then, and you aren't distracted by stopping to read. But Neal was the first one that became interested, and I took Neal with me up to Big Sur to record Miller. It was when Neal was head of Special Collections.

MINK: What were you going to record? Autobiographical material?

POWELL: Reading the works of Lawrence Durrell; I wanted to bring the two together.

MINK: Was the idea to read the works of Durrell and to interpret them?

POWELL: Yes--to talk about his friendship with Durrell. Of course, it was a great flop initially, because we got up at Miller's house and found they had no electricity.

MINK: This was before the time of battery recorders.

POWELL: Yes. We had that Lear wire recorder and no juice! So we packed up in the car and drove up to Big Sur Lodge. We rented a cabin and plugged it in there, and Miller made his first recording, reading Durrell's poem, "Alexandria," as I remember. I don't know, would they still have that?

MINK: I believe we do.

POWELL: Well, at any rate, he was an early one. And then another of the very first writers was Richard Aldington. And here again, I was interested in him as a writer. I'd read Death of a Hero and All Men are Enemies, all of his works on D. H. Lawrence. I was terribly interested in him as a writer, and then when I met him as a man, and his wife and daughter, I liked him. We had a personal friendship that lasted until he died, in 1962, I guess. So, most of these writers that I've gotten down here--Huxley, Harold Lamb, Guy Endore, Frieda Lawrence,

Henry Miller, Bill Everson, Judy Vanderveer, Ray Bradbury, Kenneth Rexroth, Idwal Jones, Harvey and Erna Fergusson, Haniel Long, Frank Dobie--were men and women that I liked personally. And I didn't deliberately cultivate them to bask in the glory of it.

MINK: Did you ever hear anyone criticize you for this before?

POWELL: No, I never have, and if I had heard it, it wouldn't have affected me one way or another, because I never was affected by criticism; I have got too thick of a skin, Jim. I believed only in what reinforced what I was doing. This is a strength and a weakness, and it's a kind of a monstrous form of egotism I suppose--"What I'm doing is right, and I'm going to do it, and I won't be diverted by criticism." So I never had any problem, really, of lying awake at night. It was a compulsion, you see, that moved me to do what I thought was right, come hell or high water, and I didn't care whether it was criticized, and I don't now. It wasn't a factor in my life and my work.

MINK: Well, there were a lot of people who said that you spent a lot of time running around chasing after people and not enough time minding the store (which I've been criticized for recently, too).

POWELL: Well, Vosper, too. This is always true; you do,

I think, what's of greatest interest to you. I've found literature and literary associations that tied in with the library's programs always of great interest, and it was my way of minding the store.

MINK: Well, it's true, isn't it, that long before you ever became associated with the library in any way, you had pursued literary friendships and literary associations?

POWELL: Yes, through Jake.

MINK: Now this is one for your side.

POWELL: Thank you, Jim. Yes, through Jake. Jake was a great catalyst, bringing us together, and I've been writing about this. In a new chapter I've got coming out now on Idwal Jones, I point out that there was no bohemian center in Los Angeles the way there was in San Francisco at the Bohemian Club around Sutter Street, other than Jake's shop.

MINK: It was through Jake that you met Jones, of course.

POWELL: Yes, and Hanna, Carey McWilliams, Paul Jordan-Smith, and all the people that came in and out of Jake's shop; it was a real cultural center, Remsen Bird, Bishop Stevens, all the Huntington Library lawyers--Clary Crotty, O'Melveny--all those people used to come in and out of Jake's--Estelle Doheny.

So, blame Jake; I think he's the one that seduced

me in the literary ways, and of course Ward, too; and it comes out in Ward's memoirs that I've just been reading: that it was he that really drew me into an interest in Jeffers and into D. H. Lawrence. All of these books were on Ward's shelf before they were on mine. These are the forces that helped shape me--Ward and Jake.

MINK: I was surprised that he didn't mention you more than he did. There were times when it would go for maybe pages and pages in which he wouldn't make any reference to you.

POWELL: Well, that's because he took me for granted and I him. We were part of each other's lives almost in a very basic sense and an obvious sense, so you didn't have to mention someone. That's the reason. We were always operating on each other as we are now. And yet in the course of what I've been saying over these weeks, I'm sure that I've gone a long time without mentioning Ritchie.

MINK: Oh, yes.

POWELL: But, I could come back to him time and again, as I have to him and to Jake as being key people in my life, certainly.

MINK: About Stone, to go back to Stone.

POWELL: Oh, Stone, haven't we finished with him?

MINK: Well, no, because. . .

POWELL: Am I unfair?

MINK: You left him in Goodwin's office. [laughter]

POWELL: Oh, God, Jim, don't let me disavow John Goodwin.

MINK: Did you feel sorry for him?

POWELL: I felt sorry for him.

MINK: I can imagine.

POWELL: Yes. Well, I did. I had a human feeling for Mr. Goodwin. He was gentle; I'd get mad at him sometimes, but essentially he was gentle and kind and awfully tolerant of me. He never fired me; I quit. He was good to me. I know it now; I didn't know it then. I don't know where Stone came back into the picture after I became librarian. I suppose he came charging in and wanted us to borrow stuff for him on interlibrary loan, and I turned him over to Esther Euler who served him heroically.

MINK: Well, the point I think is that, for better or for worse, Stone has made his mark on American literature, and not much is recorded I don't think about him personally. I imagine as time goes on there will be. I just wonder how it came about--I can't remember myself--that we did get his collection. You said it was sort of foisted on us in your absence, and Andy Horn was the one that was sucked in.

POWELL: I don't know how it actually was.

MINK: Is that the straight of it?

POWELL: Well, you would have to ask Andy, because I think it occurred while I was at Columbia in 1954. Andy was acting librarian. Andy was eager to develop the collections; he'd be head of Special Collections, and I think he saw a big whacking lot of material here. Stone, of course, made a deal that if he gave it to us, we would microfilm it. Then of course we were never able to do this--were we?--because of the sheer bulk of it.

MINK: No.

POWELL: He kept threatening to withdraw it, and Andy finally, I think, told him to take it and stuff it. But of course by then he didn't. Now, I was just talking the other day with Bob Vosper, and the Stone collection came up, and this whole matter of the new law which prevents authors from taking income-tax deduction for gifts of their own collection, and Bob said, "Well, this is really going to knock poor Stone out, because year after year he's been claiming enormous deductions for his continuing gifts." I don't know if he's been challenged.

MINK: Maybe we better go back to the beginning of that: do you remember that after the falling out with Stone over his collection, when he decided he wanted to give it to the university for sure, even though we hadn't lived up to the earlier terms that you laid down, the precise indexing, remember, that he wanted done, when we

decided to take it on the terms that at that time appealed to him more, namely, large deductions, then he went to the Library of Congress, and he got a very fat evaluation from David Mearns, remember?

POWELL: I don't think I knew this, but I'm following.

MINK: At the time--I can't quote it--it was just an enormous sum.

POWELL: One hundred thousand dollars?

MINK: It must have been like \$100,000, I believe, and everyone was appalled at this, especially the people in the library, because they couldn't see that value in the collection. Meanwhile, he had given a swatch of material relating to his book, Love Is Eternal, to the Illinois Historical Society, isn't that correct?

POWELL: That was the Lincoln. . .

MINK: The Mary Todd Lincoln biography.

POWELL: Yes.

MINK: Whose interview is this, anyway? [laughter]

POWELL: Gosh, I'm enthralled.

MINK: You were here during all this time.

POWELL: Well, but it never got up to the rarefied level, or as you would say, I was probably chasing around the country somewhere. It was acted on farther down the line. I knew that there was unhappiness over our custodianship of this.

MINK: Well, why didn't you do something about it?

POWELL: [laughter] Well, you guys got yourselves in-
to this; I thought you could sweat it out! I never
asked him for his papers. He's a tremendous example
of an American literary promoter, and he's made a great
success of it.

MINK: Perhaps in the future he'll be studied in that
way by people in English.

POWELL: Yes. This is important to document it. I
never said burn the collection, [laughter] but I didn't
always go after the collections, either. Now when
Franz Werfel died, I called up Gustave Arlt, who was
Werfel's translator, and I said, "We'd like those papers."
And Arlt did all of the work on the Werfel collection.

MINK: You never knew Werfel personally?

POWELL: No, I never knew him.

MINK: It never occurred to you to go after his papers.

POWELL: Until he died. I just read it in the paper
that he died and I called up Arlt and said, "Get them."

MINK: That's another interesting thing that you got a
reputation for, too--isn't it?--for being the kiss of
death?

POWELL: Oh, all librarian collectors get this, Jim, of
reading the necrologies; yes, this is inevitable. But
with Miller, for example, it hasn't worked that way. He

was seventy-eight his last birthday, and is still going-- not strong, but going.

MINK: Now, another thing about Stone: would you say that it was a pretty true evaluation of him that he was a brain-picker? For he went out to get ideas. I've heard it said, for example, that he spent a lot of time in the reading rooms of the Huntington Library picking the brains of bright young Ph.D.'s, especially women to whom he was very charming, apparently. Maybe they were flattered by his reputation, perhaps, and also by his appearance, because he's not an ugly man.

POWELL: He's a handsome man.

MINK: And perhaps a lot of the ideas that came for his books actually came from young Ph.D.'s.

POWELL: I would think they were the incidental, lesser important ideas; I think he was fully capable of generating the major ideas. He was a skilled researcher, both in using materials and using people. I give him full credit, for that, Jim.

MINK: Would you say that he was a manipulator?

POWELL: Yes, but all researchers are. Good Lord, I've been manipulating my way around the state for two years now, getting material on this California book, but I've not gone to young Ph.D.'s. I've gone to the survivors of the authors that I was writing about, their descendants

and their colleagues, getting oral reminiscences and leads to collections. That's what I've been doing. But I give Stone credit for certainly doing his fieldwork and his homework, too. He's a worker; there's no doubt about it. I just didn't like him personally, in the way, for example, that I liked Harold Lamb, the historical novelist. You remember him, Jim, that sweet. . .

MINK: Lamb was a very gentle man.

POWELL: Sweet, gentle, unassuming. He didn't promote his own work openly, and yet sooner or later you got around to talking about his work with him, because he was so passionately interested in it. I think he's just a beautiful example of the opposite end of the spectrum from Irving Stone. Lamb in his way was just as successful financially, I believe. His books were serialized and sold--Book-of-the-Month [Club], Literary Guild. I think he made lots out of them.

MINK: Some of them were screenplays.

POWELL: Screenplays. But he is a better writer than Stone. He has more craft and more style, and I think more historical integrity. I remember the time I took Robert Payne--and we ought to talk about Payne, the young English writer. I became interested in Payne, I think, as a poet. He published a good deal, and I have told the story somewhere of how he turned up in my office once

in the forties--a very slight, diffident, unprepossessing young man with a broad English accent. And I didn't relate him to this writer Payne that I'd been reading. I'd been reading his anthology of Chinese poetry, The White Pony, translated into English. I was terribly impressed by it as being a very good anthology that Richard Aldington had put me onto.

Payne then formed the habit of coming into my office in the late afternoons. He would sleep all day and work all night. He used to get up in the middle of the afternoon, bring two suitcases full of return books back to UCLA and take out two full suitcases of charge-outs. He'd come into my office about four-thirty or five when the secretarial staff were leaving, and he and I would talk generally until six o'clock. Of course, he was a prodigious writer and researcher. I've written a chapter on him in one of my books, called "The Prolific Robert Payne."

MINK: Well, what would be the gist of these conversations, Larry?

POWELL: Books and writers and the books that he planned to do. They were always about him and his work; we didn't talk about me.

MINK: Yes? [laughter]

POWELL: But I found what he was doing terribly interesting,

because he was sooner or later going to write a book, biography or a critical study on every major figure in Western civilization, and he's well on the way to doing it. I remember once I said, "How many books have you written, Robert?" He said, "Well, I don't know; my mother's really the only one that's kept count. We could go out to the card catalog and see." So we went out to the catalog and checked his titles, and he was very pleased that we had them all. I think it came to sixty-three, and he was then only forty years old.

And we recorded him. I think we, Neal and I, took the recorder over to the San Fernando Valley and recorded him in his home there. He was living with a woman who had a little baby, and the baby kept squalling all through the recording. Payne then found that I knew and was serving Harold Lamb. He said, "I'd like very much to meet Mr. Lamb and to see his library. I understand he has a good library on seventeenth-century English exploration." "Well," I said, "I think we can arrange this."

So I did; and I took Robert Payne to Harold Lamb's home one afternoon, five o'clock or so, for tea. Ruth Lamb greeted us and served tea to us. Payne and Lamb were immediately compatible over the book collection. I talked with Mrs. Lamb and drank tea, and these two writers

got into a furious conversation; you can never think of Harold Lamb as speaking furiously. He got excited when he talked about books. Payne wanted to see what Lamb had on early English descriptions of India, and Lamb had all the key books of travels and descriptions of the Indian empire in the seventeenth-eighteenth centuries.

And there was one folio that interested Lamb and Payne in particular; it was [Jean de] Thévenot's Travels in India, translated into English, and Payne went through it very excitedly I think, looking at the pictures and leafing through it all. Well, good Lord, in another six months Payne came out with a novel called Blood Royal, which was an account of the moguls in the seventeenth century, based on Thévenot. And maybe he'd gotten the whole conception of this book--before he came, but certainly it crystallized in that hour or two we spent with Harold Lamb.

MINK: My immediate reaction was: what was Lamb's reaction to this? Was he excited, pleased, annoyed?

POWELL: When the thing came--no, Lamb was never annoyed; he was generous, and anybody that used his material or he could help, he was pleased. You know how he was, Jim; he was a real Christian, none of these wicked ulterior motives that you and I have so strongly. I liked the whole picture of writers at work using books; I think

this is what always interested me and what I like to see and like to further and like to encourage and like to serve.

MINK: Maybe that's why you were not too pleased with Stone. Did you see him using a lot of the books in the library? Did you see him using the library so much for his writing?

POWELL: No, not really; he was using people in the library to do work for him.

MINK: He had research assistants. He didn't come himself and do the work.

POWELL: No, it was more of a machine operation. Payne, on the other hand, did it himself; he had no help; he credited himself with getting so much done because he had this work schedule that Paul Jordan-Smith has--sleep in the day and work at night. There's no interruption. It's a great thing if you can turn your life around this way. Those marvelous night hours, Jim, when the phone doesn't ring and when there's no distraction.

MINK: You've never been able to do this, have you?

POWELL: No, you can't combine it really with married life, with family life, or with a job, a daytime job--all of these reasons. I work in the early morning; I get up at five to six. And those hours from five or six to eight, when I used to leave for work, those were

always great productive times for me. And in the early years I was up until ten or eleven at night, but I always slept from either ten or eleven until five or six. Well, that brings in some of the writers that I wanted to talk about. The whole picture of writers in the Southwest is another story, and my travels in Arizona and New Mexico.

MINK: Well, that brings up a good question, in a way, maybe, of introducing the subject of the Southwestern people if we're going to talk about that for a while. It's been said, and I think I mentioned this to you off the tape, that it was thought--well, I think that maybe this is a product of how staff people react to a prolific librarian: Vosper doesn't publish much and people don't talk about him; you did, and they used to talk about it.

POWELL: Did they? I never knew it, Jim.

MINK: [laughter] You never knew it.

POWELL: Well, in the sense we can talk about it now.

MINK: No, but you know that everyone would say, "Well, why is Larry Powell on this Southwest kick? It's a big promotional scheme. He's writing about these people. He's writing about Willa Cather; he's talking about Willa Cather. He's talking about Frieda Lawrence; he's writing about Frieda Lawrence. He's really doing this,

you know, to promote himself and, incidentally, the UCLA Library and possibly to promote the collecting of Southwest material." I remember at one point you said, "Oh, well, now our major collecting area is the entire Southwest, which would be in competition with a lot of other libraries, not only in this region but in the Southwest region itself."

POWELL: Yes, it was overly ambitious, wasn't it?

MINK: Do you feel so now in retrospect?

POWELL: Yes. It was overly ambitious. We didn't have the resources to do it in the sense that the Bancroft has or the Huntington.

MINK: The in-depth collecting that went on in the early part of this century and, incidentally, in the latter part of the nineteenth century in some cases.

POWELL: We started too late, and we didn't have the resources to compete. So what we did was hit the high points and some of the dramatic peaks and some of the contemporary literary archives that we were able to pick up. But it was a product of enthusiasm, and I suppose I just liked to travel, Jim, and I loved the country and the people that I met. Writing for Arizona Highways was always an excuse to travel, and the talks--I gave many talks in Arizona, New Mexico and Texas.

MINK: I'm not sure I can recall how it was that you first

became associated with Arizona Highways and were asked to write for them.

POWELL: Well, it was this talk I gave in 1953, I think, to the Arizona Library Association, called, "This Dry and Wrinkled Land."

MINK: Yes, yes.

POWELL: Remember? Carlson, the editor of Arizona Highways, read it and said, "Will you write something for me on the theme of books in Arizona?" Then when I published something in Southwest Review on New Mexico, a travel piece on New Mexico, Carlson wrote and said, "Will you do a travel itinerary?" In other words, everything I wrote for Arizona Highways was asked for by Carlson, and the bibliographies, both Heart of the Southwest and Southwestern Century, appeared in Arizona Highways as a result of Carlson's interest. The work on Martha Summerhayes--he asked me to go over her whole itinerary, taking the book with me, and write about how it looked today. Well, these had nothing whatsoever to do with administering the UCLA Library.

MINK: Yes, but Books of the Southwest, the bibliography, came out under the imprimatur of the UCLA Library, and Betty Rosenberg did most of the work on that, didn't she--most of the editorial work?

POWELL: No, she did the makeup. I did most of the

annotating, and she put it together. We were a natural team, and she did a great deal of leg work on all of my bibliographies.

MINK: Yes, but why that? I mean why that bibliography?

POWELL: Well, I'll tell you. Westways, that I'd been writing for since 1934, "Books of the West," which brought the literature to me every month, either from publishers or from Westways' office, and it became more and more difficult to find space in the magazine to cover everything. And Phil Hanna, the editor, and then Pat Manahan said, "We can't cover the whole literature, Larry; what we want you to do in your column is to write more about fewer books, the outstanding books." And I said, "Well, what can we do with all the other books that we should mention?" And she said, "That's your problem."

So that's when I conceived the idea of a checklist that would cover all the things that we couldn't include in the magazine. And if you'll read back in my column in Westways when we announced this, I think we gave the reason for it and said, "We've run out of space in the magazine. Therefore, we're going to have a monthly checklist. Please send two dollars."

MINK: I remember that.

POWELL: That's the way it started; and I did it all in the first six months, I guess--the makeup and everything

else. I think Everett Moore helped, and then Betty came in about that time. This was in 1957, I think, that we started it. Betty came in as my bibliographical assistant after the survey, remember, that Swank made. Naturally, we were looking for jobs for Betty, for her job description. She had to be given new assignments, and this was a natural one. So I put her name on the masthead--Betty's. Have we talked about her in this series?
MINK: Some, I think.

POWELL: She was extraordinary, really, a powerhouse. She could do double work in half the time because of her energy and drive and her understanding. When I said, "Betty, I'm going to do a bibliography of 100 books on the Southwest, and I want to get 500 in here from which to make the selection, you go out and--here's the general area that we want to cover--pull in 500 books." And within twenty-four hours, the books would be on trucks in my office. Then I'd make the selection, but Betty was always great at rounding up the work to be done and presenting it. She was an indispensable person, really, for me and everything I did; with all her prejudices and her brusqueness, roughness, she was a rare person.

MINK: Well, another example of the Southwest kick are some of the broadsides that were done.

POWELL: Yes.

MINK: The Southwest Broadsides.

POWELL: That's a nice one, that Horgan.

MINK: What prompted that?

POWELL: Well, Jim, I always liked to keep the local printers busy doing something that was really outside of their commercial run, that is, taking a text and making a fine printing of it. This isn't benevolence on my part; they didn't need this, and they never made any money off of it, but it gave them an opportunity to do something special and creative and outside of the stream of their regular work. Cheney, Dahlstrom, Armitage, Ritchie, of course, Holmquist, Carl Hertzog, and then that final one that you pointed to up on the wall was Grabhorn.

MINK: What's the name of that one?

POWELL: That's Paul Horgan's text, "The Land Is Still Supreme in Nueva Granada." It's an essay Horgan wrote in the Southwest Review about 1934, and it's a literary appreciation of the Southwest. And you know what Frank Dobie said about it when I sent it to Frank (I either saw him or he wrote to me), he blew up and he said, "Oh, it's just goddamned belletristic bullshit." [laughter] I never told Paul Horgan that. He would have really been hurt, because he and Dobie were nominally friends and

colleagues, but Dobie couldn't stand fine writing. He hated fine writing, and that is a piece of fine writing. Horgan has written better than that in later years. But it appealed to me at the time.' It was just a damn fool example of my nonrelevant enthusiasm, Jim--the whole series.

MINK: Nonrelevant enthusiasm! Well, it was related to this Southwest kick, and you haven't really repudiated [my charge] on this; is it through?

POWELL: Well, refute what?

MINK: Well, the fact that it was a "kick."

POWELL: Yes, well, all my whole career has been a kick, Jim. I have never done what was entirely relevant. I've done what I wanted to do and found ways of justifying it and felt morally righteous.

MINK: [laughter] That's a very good point.

POWELL: Yes, [laughter] sure a lot of it's been irrelevant, but that's my life.

MINK: Well, we said it's been irrelevant only because they had. . .

POWELL: Well, they are in an analytical and cold-blooded way--that is, if an efficiency expert came in and had me do a time-and-motion study, I'd have been fired.

MINK: You probably would have come out on the low rung.

POWELL: Yes, that's right.

MINK: But what do you think the impact of these has been? I can't judge this, really; you probably can judge this better than anyone else. Well, they are probably very valuable for one thing, now. I suppose they sell as pieces of fine printing, ephemera; they have some value there.

POWELL: That's all. They have literary aesthetic value. I think, in Arizona, New Mexico, and Texas, they would dramatize an interest in the literature of the author that I've chosen. I think my work had much more impact in those states than it did in California. I was known on various levels in Arizona and New Mexico; I knew the governors of both states and the presidents of the university and a lot of the citizens that were interested in libraries. I could have made my career in either state anytime. I was given offers to come over and write my own ticket in both the University of New Mexico and the University of Arizona as a professor at large. And I think I enhanced an appreciation of literature and libraries in both states by my writing and speaking.

MINK: Well, the interviewer has to ask, why didn't you do it?

POWELL: Why did I do it?

MINK: Why didn't you do it? Why didn't you go to Arizona?

POWELL: Well, because, primarily, there was always the

dream and the goal of a library school here. And there would not have been one then in those states, and it was a feeling that I had that this must be done in accordance with Mr. Dickson's challenge and command in 1944, "When are you going to get that school of the library open?" He died in 1956, and it wasn't done. That's probably, Jim, the key reason. It wasn't the administration of the library, because this could have been, and was carried on by others; but there was no one else at that time that would have or could have done the library school. It just wouldn't have been done. Nobody was thick-skinned enough to take the reversals and not know they'd been reversals. So I suppose that was the reason. And then, Jim, I loved UCLA. You know damn well; here I am. I couldn't leave it.

MINK: But on what basis would you make the claim that it had more impact. . .just because of what people have said to you by word of mouth?

POWELL: No, I think it's in the renewed collecting interest in both Arizona and New Mexico of their own materials. They felt the threat of UCLA.

MINK: Who particularly would you name as having twisted their tails to start collecting?

POWELL: I think University of Arizona, their special collections, which--remember, we sent Brooke [Whiting]

over to its dedication. It's modelled more or less after our collection here. The Coronado Room in the University of New Mexico Library--the curator of it at one time came over here and looked into what we were doing. They published a guide to their special collections that was inspired by the one you did here. I think the state library in Phoenix looked again at its whole collecting program.

MINK: I was a little bit appalled to see, in visiting Santa Fe in 1966, that the state library there has a very poor Special Collections Department. It's locked behind these rather. . .

POWELL: Bronze cases, yes.

MINK: There's nothing; it's fluff. It's nothing that we would have, for example, in our Special Collections Department here. I was a little appalled.

POWELL: Well, it's window dressing. I saw it last summer, or summer before last. They have a new head of it, Bill. . .?

MINK: Farrington, is it?

POWELL: Yes. Farrington had Navajo jewelry on, and he was very ornamental.

MINK: Very ornamental.

POWELL: But, of course, I was pleased, because they were using my bibliographies as collecting guides, but this

is not for source material; this is for the obvious.

At any rate, another example, I think, would be the University of Texas. Harry Ransom, who has been their whirlwind chancellor, who has put them on the map in modern Anglo-American literature, has said to me, and he said publicly, that he got a great deal of his inspiration in starting the Humanities Research Center at Texas from what we'd done at UCLA.

MINK: Well, then you really lit a bomb [with your ideas on special collections].

POWELL: A bomb that blew us up! (And we'll be there next year, I think, in residence.) The idea, he said, he got from me. I visited there in 1954, when Harry Ransom was then head of the English department and head of the graduate division, dean of the graduate school. I met with him and we talked about Frank Dobie, who was there. What he had to back up this idea was what we never had here, unlimited means--millions and millions--the oil money that could be used for capital improvement. This was a great creative stroke.

Well, Jim, actually, to get a critical estimate of my impact, you'd have to talk to those blokes, wouldn't you? I know the Arizona Librarian, a year and a half ago--Alan Covey, editing it out of Phoenix, brought out an issue of the Arizona Librarian that was devoted to me,

reprinted my writings on Arizona-New Mexico. And Patricia Paylore wrote an introduction to it which kind of summed up what I'd done for librarians in that state.

MINK: Incidentally, what's happened at the University of Arizona Library to Paylore and Ball, who really pioneered there. They seem to have been sort of edged out.

POWELL: Well, Phyllis Ball's still in special collections, but she's not a leader in a sense. She doesn't have a library degree and she doesn't have status. Patricia Paylore moved over into the Arid Lands Project, and she's acting director of it now, and she is in the School of Earth Sciences and has published a great deal. I've got her books here on the shelf, on deserts and on arid lands; so she actually moved out at a good time into a good project and has not been lost. I'm not in touch with what they're doing in the library. My great friend over there is the president of the university, Richard Harvill, and we see each other from time to time when he's over here and when I'm over there. But I don't see much of Bob Johnson, their librarian. Don Powell, the associate librarian is an old kinsman, a bibliographer that I respect. The change is basic, you see: Lawrence Powell's been edged out of this library, hasn't he?

MINK: No, not quite.

POWELL: Being the chief edger.

MINK: Not quite; they haven't kicked you out of the office yet.

POWELL: I had enough, and when people have had enough, and if they're lucky, they know it, and they remove themselves. And my career's been fortunate in this respect.

TAPE NUMBER: X, SIDE ONE

FEBRUARY 24, 1970

MINK: Well, Larry, this morning, then, as I understand it, you have a little rebuttal to our last tape, right?

POWELL: I've been brooding, Jim, over the criticism you said the staff voiced. You heard staff criticism, and this is probably a cover-up for your own opinion. I think these are the things you thought, and you passed it off on to the staff, you so-and-so.

At any rate, I used to cultivate authors because I liked to bask in their radiated glory, and I'd made some points how I thought this mostly wasn't true, and I thought a little more about it, and I came up with a list of authors that I helped and whose materials I collected, who are absolutely unknown--that is, it was just out of sheer philanthropy and great-heartedness on my part that I cultivated them, such as: Judy Vanderveer down in San Diego County, who had a small reputation, but certainly there was no glory attached to it; Jay Leyda, who became noted as the author of the Melville Log and the book on Emily Dickinson and the translations of Sergei Eisenstein and Moussorgsky. Well, Jay came into me as a special student, a GI student, and he wanted stack privileges, and we helped him, and these books came out of

that. Kenneth MacLennan, who was a sugar tramp, an itinerant worker, who wrote to me for books, and I helped him and met him. He was an old Scot, and I got him to write an autobiography which we were never able to get published.

Scott Greer, who was a fire watcher, and Henry Miller said, "Will you send him books up in Oregon?" And I did. He came after the war, then, and presented himself and his wife, and I got him a job on grounds as a gardener and put his wife to work at the loan desk. Remember Dorothy Greer? She had the most beautiful breasts. She was a lovely bulwark at the loan desk; her breastworks, you see, would keep back the multitude at the same time that it lured them forward. The Greers I helped. Now he went on to become a poet. He took his Ph.D. here in sociology; he's now a professor at Northwestern.

Lawrence Durrell, when I collected him, was unknown really in this country. Henry Miller, Idwal Jones--I could go on, but have I made my point? Have I convinced you? No. The answer is no, because Jim, you're too old to be convinced; your mind closed early and I don't see any hope for you. Would you care to defend yourself?

MINK: Well, really, if you did this out of sheer

philanthropy, there must have been some motive behind this. Now, did you think, "Ah-hah, these people perhaps will become known in the literary world and then you'll have an in on their manuscripts."

POWELL: Possibly; but, Jim, really, most of my. . .

MINK: That's a weak defense.

POWELL: Yes, well, but most of my activity was not consciously motivated. That is, I have told you I was compulsive, and I operated from sort of compulsive reflexes.

MINK: Well, you know, Larry, that all of the people-- not all, but a lot of people--in the East, what you might call the Eastern establishment, are real turned off by your philosophy of bringing books and people together. And I think that maybe they thought, as perhaps some of the staff here thought, maybe me, too. . .

POWELL: Go on, be the spokesman, Jim; be the spokesman.

MINK: . . .that this was sort of a put-on, that it was a way of. . .

POWELL: . . .getting attention and getting the lime-light--of course!

MINK: You took the words out of my mouth.

POWELL: Yes, of course it was; but that isn't necessarily wrong. No, you aren't saying it was wrong; you're just saying that's the way it seemed.

MINK: Yes.

POWELL: I'm sure that's true. But to understand me and my motivations, you must realize that I had this very early commitment to literature--not to librarianship, but to literature. It came first, really; and throughout my whole life, I was interested in writers and in writing, and more in the belles lettres, of course, than in social sciences or in the sciences. And it was really why I went into library work, because I saw a chance to be identified with literature, reading, writing; administration and the technical aspects of librarianship always were secondary.

Now this was a weakness in one sense, because my library programs sometimes were technically sloppy because I didn't know enough. I made wrong decisions at times simply through a lack of interest and knowledge. But there is that commitment to literature that led me to identify with writers, with authors, with bookmen--never a real conscious motivation, but just as my way of life. I think that's how I would explain it. And at the same time there was another deep need to be recognized, which I've stressed in my autobiography and these remarks with you. I was an actor; I wanted the stage, and I exploited any number of ways of getting attention from childhood on--bad boy in school, simply because it got attention. But this is my own self-analysis, and

it's always self-justificatory. At any rate, it was based on a need to justify what I had done, and I haven't gotten over it, you see. This rebuttal is an exercise in self-justification. Now go on, give me hell.

MINK: Well, you said you had two points.

POWELL: Yes, all right. Point two: I didn't like what you referred to as the "Southwest kick." Kick seems to me to smack of a temporary fad or enthusiasm, and I resent that, Jim, because I think my motivation was deeper than that. It was. I saw the Southwest as a source of support for that library school. You asked me last week why I didn't take one of these offers from the other states, and I said because I wanted to stay here at UCLA and get the library school established.

Well, I did a great deal of fieldwork in those states with the state associations. I spoke both in New Mexico and Arizona, and in Utah and in Nevada and in Texas and in Oklahoma--all those states--seeking support, seeking eventual students. And also, I waged a campaign to see if I could get support from WICHE (Western Interstate Compact on Higher Education), remember, that allowed for neighboring states that didn't have graduate training programs to give support to California that did. And I thought that we could get support from these other states that didn't have library schools, namely New

Mexico, Arizona, Nevada, Utah, through WICHE to support a school at UCLA. So I met high officials; I met presidents of universities; I met governors in two of the states. Always, this was one of my motivations. Now this was more than a kick; this was a deliberate campaign to get support.

MINK: I don't think you mentioned this in the autobiography?

POWELL: Not at length. But what we did get was when I called the two regional conferences. One was here at UCLA in 1955, just before Regent Dickson died. He was there and the various officers of the university and representatives from library associations in Arizona and New Mexico, the university librarian. We were all ready to roll, you see; and then Regent Dickson died, and the compact on higher education, or whatever it was, said, "Put it on the shelf for five years."

Well, then another thing in 1955, we arranged that Rockefeller Conference at Occidental. It was a meeting of the southern district of UCLA and the annual Oxy conference of the Southwest, remember that? You were there weren't you? Well, that was great. That produced the [UCLA Library] Occasional Papers, two editions of it. It brought Erna Fergusson and Glenn Dumke and what was his name from Sonora, the university librarian from Hermosillo,

Fernando Pesqueira, and Don Powell and Patricia Paylore and Ed Castagna. Remember? That was a good conference, and it served notice on the region that we were going to get a school established.

Of course, when we did, there was a let-down and a feeling on the part of some in both Arizona and New Mexico that the school wasn't serving them. And the main reason was that our entrance qualifications were too high. We found very few graduates of the Universities of Arizona and New Mexico that could qualify for UCLA's Graduate Division.

MINK: Surprising.

POWELL: Yes. Now this wasn't my fault; this was the standard of the Graduate Division. We couldn't lower it. We did get a few over, and we did make some placements. The medical librarian of Arizona, the acquisitions librarian of the medical library. . .

MINK: That's David Bishop.

POWELL: Dave Bishop and Miriam Miller are from here. We sent Alan Covey to President Durham at Tempe, and he became university librarian at Tempe, and Tom Harris, who's the acting university librarian at Tempe was one of our graduates. So we did a few things for the area. Then, damn it all, Jim, this "kick" included also the course I taught at UCLA for six years on Libraries and

Literature of the Southwest. And we did a lot of proselytizing for the literature and the librarianship of those regions. I have the papers my students wrote for me.

I think the best tribute that ever came out of these classes was that of Josephine Archuleta, who came over on a State of New Mexico Library Association Scholarship from Las Vegas. She was a native daughter, born in Los Alamos. Do you remember her, Jo Archuleta? Well, she took my course about the Southwest, this native New Mexican, and she said to me after it was all over, "Dean Powell, you opened my eyes to my native state. I never appreciated my heritage until I had this course."

And then there were the books I did: Heart of the Southwest, Southwestern Century, and Southwestern Book Trails. Now, the best tribute I ever had to Southwestern Book Trails, the last book I did on the region, was when my publisher reported last year that high schools in New Mexico had ordered seventy copies for their students. This is what I like to think I've done, reached down below the intellectual level to the grass roots and reached kids.

MINK: Well, when a man goes out into a region, the region, in toto, at this level, doesn't open its arms totally. Weren't there people that were saying, "Who

in the devil is this man Powell, coming out here and usurping our function, something we should be doing here?

POWELL: Exactly.

MINK: Who was saying this?

POWELL: Well, Harold Bachelor at Tempe, the university librarian then. He was jealous, I think, or hostile, and there were others. I don't have their names offhand.

MINK: What was Bachelor saying?

POWELL: Oh, he was saying that, "Powell's running a predatory operation. He's going to take our books and our women and enslave them." And I think they felt this in New Mexico somewhat, too.

MINK: At the University of New Mexico at Albuquerque?

POWELL: Yes--that UCLA was a predatory institution. And of course it was, in a sense. But I said back to them, "Well, look, you let all your stuff go to ruin here. You haven't had a collecting program of your modern writers." And I simply said, "If you aren't going to do it, I will." And when Haniel Long died in Santa Fe in 1956, I didn't take his library, which his son said we could have here. I suggested it be given to the university in Albuquerque. And it was! Erna Fergusson's papers--I said, "Erna, even if you wanted me to take these to UCLA, I wouldn't do it; they belong in your native state." And they are at Albuquerque. So here

again, I didn't strip them of everything. (I haven't said anything about the women!) But I didn't take all their books or all their manuscripts. Jim, I think those are the points I wanted to make. Now you want to get on with this. [Tape turned off]

[Continuation of Tape X, Side One
rerecorded June 25, 1970]

MINK: For the rest of this session, I wonder if we could talk about the Southwest BroadSides. First of all, really, how did they come to be issued? In your little foreword to them, I quote here: "I do not recall what it was exactly that inspired this series." But maybe if you put on your thinking cap you might recall.

POWELL: Well, I might recall; but that doesn't necessarily mean I'll say, because this is, as you know, a sneaky interview, and I'm doing my best to cover tracks, and you're doing your best to uncover them. So let's say that I don't recall; but I'll make up a fairly likely story.

First of all, I was interested in the literature of the Southwest. I was working in it and writing about it and speaking and plowing those fields. And at the same time, I had a long, friendly, professional connection

with local printers. Part of my whole philosophy of collecting here and of librarianship was to support local industry. I liked to find, whenever possible, jobs for fine printers, the local ones that I'd grown up with. So they'd print for me Christmas keepsakes and Zamorano keepsakes, and I always had something going with Ritchie and Grant and Cheney and Saul. So it occurred to me that an interesting project would be to extract texts from some of my favorite Southwestern authors and give them to my favorite local printers and ask them to make broadsides that I could give to my friends, to give away.

Now, I don't know where "broadsides" came in, why it was "broadsides." I think maybe Dick Hoffman, the printer, had something to do with this. At some occasion, maybe when I became librarian in 1944, he presented me with that beautiful broadside of Whitman's "Song of the Redwood Tree." I think that was just an act of friendship on his part, or recognition of my advance. And I framed it and hung it in my office. You remember, Jim? It's in Special Collections, isn't it? At any rate, I probably thought, "Here's an idea: to ask printers to do this."

MINK: It says--if we can believe what you write--

POWELL: You can't, you can't, Jim; but go ahead and read it.

MINK: [laughter] It says here in the foreword that, "It was a state of excitement which was engendered by a trip to Tucson in April of 1953, to attend a Southwest conference." And then later the Southwest Conference at Occidental triggered three books that you did on the Southwest. What about the circumstances of the trip to Tucson?

POWELL: Well, that's when I'd reread Comfort's Apache and Haniel Long's Interlinear to Cabeza de Vaca and Willa Cather's Death Comes for the Archbishop; and they sort of coalesced in a kind of visionary experience. It was like flying over the region in an airplane and seeing the whole configuration of landscape laid bare. I had a visionary experience. This is what literature has always been for me, with certain books affording a transcendent experience. And I think the whole concatenation of the reading and of Pima County in the spring with the paloverdes blooming, and the friendships I made there, and the whole idea of a return to Tucson, where I'd been in the 1920s with the Oxy baseball team--it all really conspired to, I think, turn me in this direction of a textual series.

MINK: Well, Larry, then you had also as University Librarian become very wealthy, and you were able to dig down in your pocket and to pay these printers to get these

out.

POWELL: Well, I had more money then; and money is to spend.

MINK: Well, what was your motive in spending all this money?

POWELL: Well, to get rid of it, Jim, because money's a burning thing in the pocket. [laughter] I didn't want my pockets all burned through. So I got it out. I've always spent freely all my life, even when I had nothing. We've always spent, not all that we earned--I'm speaking of Fay and me--because we were always thrifty in that we never spent more than we earned, but we spent a hell of a lot of what we earned. She was brought up in the same, generous, openhanded tradition. Not profligate, but openhanded. Hell, sure, I had come into a larger salary, and I was making more money from writing and speaking, and so here was this opportunity to spend some. That isn't very mysterious, is it?

MINK: No. Then the first one, of course, does come from Apache. Could you talk a little about the first one?

POWELL: Well, it doesn't come from Apache, actually; it comes from reading Will Comfort.

MINK: It comes from reading Comfort and your experience with Apache.

POWELL: Well, you and I, remember, began to chase Comfort's

manuscripts, and Jane, the daughter, found in the closet the things that her father had left at his death. We got those over here, and you got into that making of Apache and published a piece in Manuscripts. We were filling out our holdings of his works and in that little pamphlet called "The Yucca Story" we found this text, "A Man Is at His Best." And of course I chose that in a sense as expressing what I felt had happened to me-- that I'd come into a position in the 1940s, where I could be at my best, where I could lose a sense of self, not completely but more than I ever had before, because I felt I was doing the work the Lord had intended me to do.

So that Comfort text, "A Man Is at His Best," seemed a natural. "It made their dreams come true in matter, and that is what our immortal souls are given flesh to perform. Each workman finds in his own way the secret of the force he represents." Well, I don't want to be too goddamn mystical, but. . .

MINK: This was the smallest of the broadsides, and that's very typical of the work that Cheney did.

POWELL: That's right.

MINK: Why did you select Cheney as the first printer? He just happened to be at the Clark?

POWELL: Well, he wasn't at the Clark then. He came

later. He was over on La Cienega next to Jake's. I don't know why, Jim. He probably was the one with the least backlog of work, who would be able to do something.

MINK: Is there anything about the typography of this particular broadside that you wanted to mention?

POWELL: No, it's just a clean little piece of Cheney printing. On all these broadsides, it was entirely the work of the printers. I had nothing to do with the format or illustration or type or anything else. I simply gave them a text and said, "Get cracking, you bastards, and turn this out within five years," and that was all I did.

Here's number two: Pat Paylore's Up in Coconino County. It was an editorial that I'd read in the Arizona Librarian, when she was president, I think, of the ASLA. This seemed to me a wonderful Whitmanesque sort of exhortation to librarian students to get off their asses and do something. This appealed to me. She's a kind of a missionary over there. She and Don Powell did so much to spread the word around Arizona, and I admired her and him--still do--and I just liked this editorial that I read in the Arizona Librarian. So I turned to Ritchie.

MINK: And I notice that you commented here on that, that you recognized in Pat Paylore a kindred spokesman of what

you held to be library gospel.

POWELL: That's right. She was a proselyter and an exhorter of the natives in the same way that I decided to be over on this side of the river. The format of this is interesting because Ritchie asked his staff artist, Cas Duchow (who's still with the Ritchie press--very fine artist) to do something characteristic, so that the initial U, I think, is taken from a Navajo blanket design. And that's a piñon tree that Cas drew from a photograph, I suppose. Both of these ideas were Ritchie's and Duchow's; they weren't mine. But it's a very interesting kind of a long, skinny broadside--quite different, you see, from Will Cheney's. But it's clean and good, you see; it's not fancy and not overdone. That's Ritchie at his best.

MINK: It would be natural that Dobie would come in for some attention in this, because it was all part of that picture, and it seems to me at that time he was here. Was he not here at the Southwest Conference.

POWELL: Yes, I met him for the first time. He was coming in and out of here, and I met him through John Caughey, I think. John brought him to my office the first time. It was Frank's bibliography, Guide to Life and Literature, that had given me the lead to Comfort's Apache in that 1953 talk. So it was natural I picked some texts from

Dobie. Actually, I guess three out of the twelve were by Frank Dobie.

MINK: And this third one is called "Two Kinds of People."

POWELL: Well, I'd come to that through the Southwest Review, the quarterly, an essay called "A Writer and His Region," a wonderful piece of writing; and this piece from it I think is just typical Dobie, typical Texas. Here again Grant Dahlstrom selected--I don't know where he got this drawing at the head of the cactus and the rocks and the desert. Maybe his staff artist did it. It's a drawing, certainly. But there again, it's a two-column sort of thing, and simple and beautiful, really. I'm pleased with that.

MINK: In your review of the broadside, you stated this essay of Dobie's expressed much of what you had been thinking about--the literary regionalisms of the Southwest.

POWELL: You see, Jim, the whole damn thing was an exercise in self-discovery or recognition, wasn't it? I was picking things that seemed to speak for me. My own bias was operating in the things I picked. But why not? It seemed to me a perfectly natural and normal thing to do.

MINK: Here's a fourth one, by Haniel Long, another Southwestern writer, "When We Peer into the Colored Canyon."

POWELL: Well, it's not a broadside; it's a leaflet--a

four-page, folded leaflet. It was done by Saul and Lillian Marks. I suppose when I saw it and realized that it wasn't a broadside but a leaflet, I must have thought, "Well, I'd better tell them this isn't what I wanted." But it's so beautiful, and you don't tell Saul and Lillian if you don't like what they've done; so I kept my large mouth shut and accepted it. It's a beautiful piece, really--the paper and that colored title made up of type ornaments and type, you see. That's really a beautiful thing.

Well, Haniel Long was pleased with this. He was crazy about it. I was over at Santa Fe and took him the thing when it was finished, and he gobbled up most of the edition, actually. And this is the one that's the scarcest of all, or maybe the Harvey Fergusson's Rivers is the scarcest because so many were spoiled in the printing. But the Long is very scarce, and no copies, and people are always asking for it.

MINK: Would part of that be due to the fact that people collect Saul and Lillian Marks' typography?

POWELL: Yes, certainly it is; and then people are interested in Long. People are interested in Powell, strange as it may sound. [laughter] So between all those nuts, there was a run on it. All right, that's number four.

MINK: Number five is Mary Austin's "Paso Por Aqui."

POWELL: Yes, that's a beautiful piece that Gordon did.

MINK: Did you ask Gordon to do this, or did he just volunteer?

POWELL: I think both, probably.

MINK: Both. [laughter]

POWELL: Yes. He saw them coming out and he said, "I can do one." He had his handpress. He was then assistant librarian, and assistant librarians never have enough to do. So out of pity, to keep Gordon busy in his home hours, I gave him this excerpt from Mary Austin. I'd been over to El Morro, I think, in the autumn of 1953, when I was doing that piece for Fred Hodge's eighty-ninth birthday, and climbed the rock, and this excerpt from Mary Austin's essay certainly expressed some of the feeling I had when I was up on top of Inscription Rock.

MINK: You speak about the quality that Austin conveyed to you, the land's undying quality.

POWELL: It's certainly true. Oh, two summers ago, when we were going over to Santa Fe, we detoured down from Grants to visit Inscription Rock and climbed partway up; it came over me again--I hadn't been there for a dozen years--what a great religious shrine it is. And Mary Austin, in these two paragraphs, certainly caught it. Gordon here went to local and meaningful designs, because

he took Acoma pottery, I think, for this marginal decoration, and Acoma is the next stop east of El Morro. If you hold the paper up to the light, you see we used Will Clark's watermarked paper. It's WAC, Jr., and there's his coat of arms. It's some of that surplus Clark paper that he'd had made in Holland, and which we'd been using up for years in various projects. So this was on Clark paper.

MINK: Next is the speech of Henry Fountain Ashurst in the United States Senate.

POWELL: What do I say about that? Jim, you'd better cue me.

MINK: Yes. This one, I think, comes--does it not?--from your association or your meeting of Henry Fountain Ashurst.

POWELL: It came out of a review I wrote in Westways of speeches he made in the Senate, which were collected by Barry Goldwater and published. And I got a review copy at Westways and read this speech given in the United States Senate (June 15, 1935), in which he torpedoed Huey Long. It was the same kind of speech, really, in Long's senatorial career, I think, that Senator Aiken of Vermont made against Joe McCarthy. It was a kind of a turning point. For the first time, one of Huey Long's senatorial colleagues held him up to probing and ridicule. And this

was a typical rhetorical shaft, or harpoon, that Ashurst let fly.

MINK: And you say in your review here that you read the speech at the height of the McCarthy uproar.

POWELL: That's right. I was teaching at Columbia then.

MINK: Naturally, your feeling about McCarthy went back again to your 1948 experience in California.

POWELL: You mean 1952.

MINK: When was it that you were up before the Un-American Activities Committee?

POWELL: The autumn of 1952. Well, I don't think that had anything to do with it. That was past, and McCarthy was certainly riding high then, but I figured somebody would shoot him down.

MINK: But didn't you sort of resent this whole line of inquiry?

POWELL: Yes, of course I did. There at Columbia I was following the hearings that were being broadcast over the New York Times station. I used to come home from teaching at Columbia and turn on my radio and hear the bastards, McCarthy and his ilk, and that wonderful attorney for the Army--Joe Welch, wasn't it, who was really disemboweling the McCarthy gang. It was a great turning point, certainly, in our political history. So I loved this Ashurst speech. Of course, it led to a meeting with

Senator Ashurst. A really high point, I think, was calling on him in his apartment at the Wardman Park Sheraton Hotel in Washington, when he was living in retirement, and presenting this broadside to him.

MINK: What was he like?

POWELL: Oh, he was an old-fashioned, courtly gentleman of the old school--not in a frock coat, but elegantly dressed and beautifully groomed and all. I went up to his apartment and presented this; then we went down for lunch. It was a kind of a triumphal procession. Everywhere we went in the hotel everybody knew him. He couldn't get over his old habit of stopping to kiss babies and pretty women. [laughter] It was as though he were campaigning for reelection. He'd pass through and bow and shake hands and embrace. It was really a tremendous sort of a procession from the elevator to the dining room. I loved the old guy. This was a real tribute of homage that I made in this broadside. And, of course, Dick Hoffman really pulled out the stops, printing it in red, white, and blue, and finding that marvelous eagle.

MINK: Gordon Williams had a hand in this, I think. He was the one that located the type ornament, wasn't he?

POWELL: Gordon found that eagle, I guess, in an annual of nineteenth-century American typography. The American eagle has never been more gloriously portrayed. Later,

I know, Ashurst framed this, and Senator Barry Goldwater had one framed, too, in his office (he told me) when I called on him once in Phoenix. And a number of libraries-- I remember at Tempe in the Arizona State University Library, the framed copy of this was hanging at the loan desk. It's a great speech in the American tradition of political oratory, and I'm very proud of having this in the series.

MINK: And then the last one that we're covering this morning is the one that I like best.

POWELL: Jim, I like them all best. You see, I agree with you; this is a wonderful statement.

MINK: I just like the statement in that.

POWELL: Well, it's gospel. It's just as much gospel for us here in public service as Pat Paylore's is for fieldwork in librarianship. These are gospel statements. This I drew from Charlie Lummis' great report he made, called Books in Harness.

MINK: The 1906 report of Lummis.

POWELL: Is it? Yes. He printed that in Out West, and then it was separately printed. I used it in my teaching, and we framed it. It hangs still, I hope, in the library school upstairs. It's what we are here for. I say time and again that Lummis is one of our great librarians, and this kind of utterance certainly bears me out.

MINK: This became a keepsake, too, for a joint meeting of the Roxburghe (northern) and Zamorano (southern) book clubs, too.

POWELL: Oh, I'd forgotten that; but sure, it was printed by Lawton Kennedy of San Francisco, who's a member of Roxburghe, and I guess I took a whacking lot up of it. Now, here, again, it's a broadside but on a folded sheet, printed on one page only. But it's a damn dignified piece of printing, and of course it's characteristic Lawton Kennedy. You couldn't miss it. That's his style.

MINK: It's a beautiful type ornament.

POWELL: Type ornaments and variation of type sizes and kinds. It looks so easy, but when you come to do it, only a master can bring it off.

MINK: Did you actually send them to people who were really not within the library circle but just personal friends of yours?

POWELL: Yes. [Friends] in the Zamorano Club, particularly, and locally, and on the staff. Didn't you get a set of them, Jim?

MINK: I believe I did.

POWELL: Yes. You probably can't find it today, because you're really a very bad housekeeper, Jim. Probably you ought to go to library school some day and get a refresher course in library housekeeping. This is pot and kettle,

isn't it? Look at my stuff around here. I'm messy, too. All geniuses are messy, Jim. That's why we get along so well together now.

TAPE NUMBER: X, SIDE TWO

FEBRUARY 24, 1970

MINK: We are continuing on side two with the Southwest Broadsides.

POWELL: That's Bent's Fort.

MINK: Which is number. . .?

POWELL: David Lavender, it's number eight.

MINK: Number eight.

POWELL: I think I picked it because I'd just met Lavender. He was then teaching at Thatcher School, and he came down to use the library. I looked into his books, I guess, and got interested in him, read his new book, Bent's Fort, which, as I say, is in the northeast corner of the Southwest. It's actually in Colorado. And I gave it to Merle Armitage to design. Well, he went wild as you can see. He did a leaflet, really--a great broadsheet, folded into these four pages and a characteristic Armitage design, a six-shooter, a buffalo, a covered wagon, a mountain range, a fort, a longhorn and an Indian head. In other words, he's got everything but the kitchen sink. He designed and drew these himself. He didn't print it, of course (he never was a printer); he got Gordon Holmquist, of Cole-Holmquist, to print it. It's a lovely piece of prose about Bent's Fort and the Arkansas River.

I went up the Arkansas River a couple years ago, driving west from Boston; I followed the Arkansas to where Mammoth Pass--not Mammoth, but the pass that goes over to Aspen. I was at Bent's Fort--what's left--there isn't anything left but a marker. And I think this is beautiful prose; it's about the Arkansas and about the coming out of the Rockies, Raton Pass. It's very characteristic Merle Armitage. If you know Merle's work, there he is with all his flamboyant, marvelous bold sense of design, and Merle had a great time doing it.

MINK: Your relations with Armitage have always been quite friendly, haven't they?

POWELL: They were more or less up to a point. Then we fell out when I printed a second ten-year report on the Clark and mentioned all the modern printers' collections that we were proud of there, and unfortunately I omitted Merle.

MINK: Oversight?

POWELL: Yes, it was just an oversight. It made him mad as hell, and he waged a rather vindictive campaign against me.

MINK: What did he do to get back at you?

POWELL: He got his friends to write and say, "We hear that the Clark Library no longer appreciates Merle Armitage and is selling his collection, and we would like to

buy it." [laughter] It was a pure lie on Merle's part. It wasn't true of course. I had to write to all these bastards and pin their ears back, sending copies to Merle. I pointed out that I supported Merle as a fine printer long before they'd heard of him, most of them. Remember, we had the first exhibition of Merle's here in the UCLA Library about 1939.

MINK: One that you arranged?

POWELL: One that I arranged in that series that I did, and Merle knew very well we'd been a friend to him. But it was my fault; I shouldn't have left him out. We made it up.

Well, at any rate, number nine is really fantastic and beautiful, because here again it's a leaflet and an illustrated leaflet, not a true broadside. But I'll read you what I say about it because it tells a story. On a flight home from Houston (I'd been speaking to the Friends of the Houston Public Library), I stopped in El Paso to meet Carl Hertzog. This was about 1955. And I asked him to print a broadside.

MINK: Had you this in mind before?

POWELL: I wanted to meet him. I wanted him to print one because I knew his work; we'd collected it at the Clark.

MINK: This again would be a matter of having a representation of. . .

POWELL: A regional representation of printers as well as of texts.

MINK: There just weren't any printers, were there, in the Southwest--New Mexico and Arizona--who were capable of contributing to this series?

POWELL: No, there weren't any other than Carl Hertzog in El Paso. There weren't any in Arizona and New Mexico. And there still aren't, really.

MINK: That's sad.

POWELL: I know.

MINK: You would think that in that area there would be, you know, with all that beautiful scenery and the inspiration that you get just from being there that it would attract printers like flies.

POWELL: Well, they have to have some economic base, and the economic base is generally in the cities unless they have private means. The economic base for Hertzog in El Paso was Texas Western College; he was the college printer. He did all their official work, and then he did all the work for Tom Lea and Dobie.

Well, at any rate, while on the ground in San Antonio an hour or two earlier, I'd stretched my legs by walking about the airport terminal, and a paperback edition of Dobie's A Vaquero of the Brush Country caught my eye. And reading it on the next leg of the flight,

I alighted at El Paso with a trans Pecos excerpt in hand, and I took it right in and said to Carl Hertzog, "Here's what I want you to print." I marked it in the paperback and left it with him. And as I say, there are other reasons, involving the headwaters and points below of the Pecos, why I chose it, but there's not room enough here for me to elaborate thereon. Well, I'd made a reconnaissance of the Pecos River once going from the headwaters down to where it meets the Rio Grande, near Del Rio, and the whole thing was gathered up in my interest in this very interesting Southwestern river.

MINK: What fascinated you about it?

POWELL: Well, I don't know. I think I like to see a water course from its headwaters to its mouth, and there aren't many that you can follow all the way. I followed the Rio Grande a great deal of the way, but the Pecos River I followed all the way, from the headwaters way up at Cowles and clear on down to where it meets the Rio Grande about 1,800 miles, on one vacation trip. It's just sentimental attachment to a little stream that keeps going.

At any rate, Hertzog did it, and he got El Paso's number-one artist, José Cisneros, who illustrated many of his works, a native New Mexican and native Mexican-American. He drew a map of the Pecos from Pecos Village

down to the union with the Rio Grande at Langtry and put in the various places that are mentioned by Dobie in the passage, with a skull and with the shading and all. . .

MINK: This is the second time a skull appears in the series.

POWELL: Yes, there's a skull in Armitage and here in the Dobie--it was my second choice of a Dobie text. And I say with his usual drive for perfection, Hertzog printed the leaflet in several color combinations, and please don't ask him or me which state is which; I don't know which came first. This is in brown and red. He printed it in blue and red. He printed it in brown and blue, and we had all these variants.

MINK: Gee, I wish we had a copy of all of those.

POWELL: Oh, I think we do, damn it all, Jim.

MINK: We should have them.

POWELL: We should have them. If you don't in the envelope, Clark might still have them. At any rate, that was number nine.

Well, number ten--we hadn't finished with the Vaquero of the Brush Country. There was another passage that I was fond of. It was on the Brush Country itself--J. Frank Dobie's catalog, really, of the flora that makes up the Brush Country. It's really a tour de force of prose involving botanical names and a feeling for the

place; it's one of the great passages, sort of a virtuoso passage that Dobie wrote about the mesquite and all the other chaparral. I went back to Dahlstrom--don't ask me why; maybe he called me up and said, "Got any more of this kind of work for me; I'd like to do another." So he did this. It's very simple. It's one broadsheet in two columns with a heading in green. The touch of green, of course, sets it off. And Dobie liked it very much. I sent him a good many of the copies, as I did of the earlier ones.

Well, number eleven is the scarcest of all, and for the reason that although the colophon says 150 copies were printed, they never completed that many. The silk-screen printing of this bold design stumped these two student printers that were in Dick Hoffman's class.

MINK: Oh, you went to Dick Hoffman again.

POWELL: Yes, Hoffman did it because--well, I don't know why. Maybe he said, "I'm ready for another."

MINK: This would be his second.

POWELL: His second. And he turned it over to his two students in the class. One was a Mexican, Rafael Gonzales. . . "in the graphic arts laboratory of Los Angeles City College under the supervision of Richard Hoffman. The illustration, drawn and stencils handcut by Gonzales, was produced in five colors by the silk-screen process.

There were a few copies on Italian handmade Umbria paper, the rest on Shadow Mold Cover."

MINK: What's this on, Larry?

POWELL: I think this is Shadow Mold Cover. [tape off] Well, it's another passage about the Pecos, and it's Harvey Fergusson. It's from his autobiography Home in the West. He grew up as a boy on the Rio Grande and summers fishing on the upper Pecos.

MINK: The other day did you mention when you first met Harvey Fergusson?

POWELL: No, I don't think so. I mentioned Erna, perhaps.

MINK: Yes.

POWELL: I met Harvey for the first time in Berkeley, of course, where he has lived for the past twenty years. He lives on the upper floor of a two-flat house. It's an old redwood house that belonged to Phoebe Apperson Hearst--to Mama Hearst. Fergusson has the upper floor; he did then when I met him. He's old and ill and in a rest home now in Berkeley. He's very ill. I probably called on him for the first time, taking him up one of these broadsides. We had a great deal in common--talk of books, of New Mexico, of writing. And there again, we did some reference work for him; we were given a good screwing, I'm sorry to say, by George Hammond of the Bancroft Library.

MINK: How did that occur?

POWELL: Well, I made a speech in Albuquerque, along in 1954 or 1955, about Harvey Fergusson as a native New Mexican writer and author and as a prophet in his own country I was honoring. It's a talk I called "Books Determine." It was a speech to the Southwestern Library Association, the regional group, which met every two years, and it hit all the Albuquerque papers. They gave a front-page story on Harvey Fergusson hailed in his hometown and so on. It led to meeting Harvey, and he said he would be glad to have his journals preserved at UCLA. Earlier, his friend, Quail Hawkins of the Sather Gate Book Shop, had sent us the typescript of Harvey Fergusson's Grant of Kingdom, the book about the Maxwell land grant. We had it here at UCLA. All right. I expected then to get his journals. Well, George Hammond of the Bancroft Library apparently discovered Harvey Fergusson for the first time through my talk; he ought to have known of him because he's been at Albuquerque for many years, but. . .

MINK: Hammond also was dean of the graduate school at the University of New Mexico.

POWELL: But Fergusson was not a historian in that sense. He was a novelist, and he wrote Rio Grande, a book about the river valley. He wasn't one of George Hammond's kind

of historians. Hammond had overlooked him, apparently.

MINK: Can I interject something here? Wasn't this about the time that the Bancroft began, in a sort of self-avowal, to say that they were going to be the repository of California and Southwestern belles lettres?

POWELL: Yes, it probably coincided with this, and I like to think that it was my needle in their side. They figured we'd better do this or UCLA will pull the rug.

MINK: Well, we were already doing it here, weren't we?

POWELL: Of course, we were, yes.

MINK: So what did George P. do?

POWELL: He zeroed in on Harvey Fergusson, and he said, "Well, you shouldn't give those journals down to UCLA; you'd better give them right here to the Bancroft. We'll keep them for you and you can look at them any time you want." Actually it was a better deal from Fergusson's point of view, I must admit. Harvey wrote me and said, "I'm doing this." Well, Powell, with his typical Christian charity, instead of fighting back at George Hammond, turned the other cheek. What did Powell do? He wrote to Hammond and said, "You ought to have this typescript that we have, Grant of Kingdom. We shouldn't divide Harvey Fergusson's collection. Therefore I'm withdrawing it from UCLA and sending it up to the Bancroft." And I did; we sent him Grant of Kingdom, and that cleaned us

out of Harvey Fergusson. I'm not bitter about it; I'm amused.

MINK: I've always been amused at the Bancroft Library because it's always been such a one-way street with them.

POWELL: It still is. Maybe under Jim Hart it might be a little more relaxed.

MINK: I don't know. I think for example of the Waterman papers in Berkeley at the time that I was working in the Bancroft. The Waterman papers came to light because of Waterman's daughter, who, as I recall, was somewhat of an eccentric. I believe it was his daughter; I'm not absolutely certain of this. I think through John Barr Thompkins, it was discovered that she was beginning to burn and throw away the Waterman papers. Well, they jumped in, but again, the large share of the Waterman papers dealt with his cattle ranch and in the San Bernardino area. He was a Southern California man--one of the early people from Southern California to become governor of the state, you know.

POWELL: Yes, well, remember the Teague papers, too: that was the classic example and how we bled and died.

MINK: The Charles Collins Teague papers, yes.

POWELL: We bled and died.

MINK: And then the Robert Kenny papers, too.

POWELL: Kenny papers, yes. Well, this is what happens

when you're the little brother. You never can catch up with big brother. You can try.

MINK: It's always sort of "him what has, gits."

POWELL: "Him what has, gits." Of course, we've operated on the same principle vis-à-vis Irvine, Santa Barbara, and Riverside. We're big brother and we've gotten in ahead of them. My father's citrus papers, for example, Riverside would have liked very much to have, and in a sense they belong at Riverside; but we have them here and they stay here, because I want them here with my family papers. And who's to say where they're the most meaningful. I tried always to take the large regional view. It always gives you a good feeling when you know that you're being a Christian and not being a mean son of a bitch and fighting back; and you can afford to be a Christian a certain number of times, Jim, but don't overdo it. Here's number twelve.

MINK: That's the last in the series.

POWELL: That's the last.

MINK: Had you decided in the beginning that you were going to have twelve and that would be it, or did you decide at the end that you had enough?

POWELL: I think I ran out of gas. I ran out of printers-- the ones that I wanted them to do, and I didn't want to go back too many times. I'd gone back twice to Hoffman

and to Dahlstrom. And after all, I had to pay for these.

MINK: I was going to ask you about that. How much did all this cost you?

POWELL: I don't know; I never dared add it up. They gave me good friendly prices.

MINK: But you can deduct it from your income tax.

POWELL: No, I don't think I could.

MINK: As gifts.

POWELL: But not to charitable institutions. They were gifts to friends, individuals very largely. No, it was simply an enthusiasm; it was a kick. It cost me money, but what better use.

Well, at any rate we had to have the Grabhorns, one of the greatest of all the Western printers, and my contact with him was through David Magee, the San Francisco book seller who was close to them, did their bibliography--he and Heller. And I think I sent the text up to David and asked him if he'd get Grabhorn to print it, and he did. The text is out of Paul Horgan's essay, "Land of the Southwest," from the Southwest Review. And I think I told you a couple of weeks ago what Frank Dobie's comment on the prose was--"belletristic bullshit." I'd never tell Paul; Paul would really be hurt. But it's fine writing; it's early Horgan (1933). But it was a good way to end: "For it's the land which is still

supreme in Nueva Granada. From its rusty earth must grow the grasses for the range in which the red cows rove. When winter withdraws before the southern breath of spring. . . ."

MINK: Dobie just didn't like it, I guess, because it was poetical.

POWELL: Yes, that's right, fine writing.

MINK: He was more down to earth.

POWELL: Yes, more gutsy. He and Horgan were personal friends, but Dobie was the stronger writer.

MINK: Well, which of the twelve do you fancy the most?

POWELL: Gee, I don't know, Jim. I don't know. I never thought of it that way. I don't know; I like them all. As an example of prose--I think maybe Mary Austin's "Inscription Rock" is the most moving.

MINK: What about the graphic design? That was Gordon Williams', and he is strictly an amateur and couldn't be said to be in competition with people like Grabhorn or Dahlstrom?

POWELL: No, but he really rose to it, I think, and did a beautiful simple broadside on a handpress. It was Gordon at his best.

MINK: So maybe that's your favorite.

POWELL: Perhaps. Fay and I, a year ago last fall after CLA in San Diego, drove over to Santa Fe and detoured

down to Zuni and over to Inscription Rock. She'd never been there, and I wanted her to see it. I hadn't been there since 1953. It's not a national park; it's a national monument. They have a headquarters building and a museum and a ranger-naturalist, which was all new since I was first there. But the rock itself and the path to it and all is absolutely unchanged. We had a beautiful day there in October of '68.

I did another piece which came out of that interest in Inscription Rock. John Slater, who is an electronics engineer at North American [Rockwell] in Downey had read my piece, or had seen that broadside, and he was doing of all things this book on El Mor, Inscription Rock, which is a book of all the known photographs and drawings of it and transcriptions that he brought together and had Saul and Lillian Marks print. He asked me if I'd write a foreword. I'd met Slater only once at a library affair out in Norwalk, and I said, "Yes, I will." I wrote this little foreword to it which referred to the Mary Austin--the fact that she wanted her ashes there and that Fred Hodge's ashes were scattered near there. And I think this is one of the beautiful books Saul and Lillian ever did. Slater paid for it. It cost \$10,000 to print, and he sold it through Dawson's at \$30 a copy. There're still copies left. But here again, it's an example of what enthusiasm will lead a man to do.

TAPE NUMBER: XI, SIDE ONE

MARCH 10, 1970

MINK: Well, this morning I had said that we would like to continue talking about your writing. We talked about the Southwest Broadsides, and you said that you had more to say about some of your writing that is not a matter of record and perhaps that we're really recording for the future and not for the present, and maybe this part is going to be sealed.

POWELL: Well, I was thinking of so-called creative writing, which I've tried to carry on all through my career and really never published. And I don't think I will publish anything in my lifetime. I'll probably leave a number of unpublished manuscripts. Now don't misunderstand me, Jim--this isn't pornographic writing; this isn't writing that can't be published because of its content, but it's just writing that probably isn't good enough because I've never been able to give my full time to it. I have done it clear out on another side--that is, a lot of my published writing was on the side of a working career, and the creative writing was outside of it on a very thin margin. I probably ought to set the record straight on it because inevitably it will come out that I've done writing of this kind: novels, long

stories, because in my correspondence there will appear reference to it from Henry Miller, from Brother Antoninus (Bill Everson), from ones that were privy to it.

MINK: They saw the manuscripts?

POWELL: Yes, M. F. K. Fisher and others, Ritchie and Newell and Dr. Bieler, my closest friends and confidants that I shared with. So why don't I put it straight: what the hell I was trying to do and how it came about. Is that fair enough?

MINK: You said you didn't think it was good enough to publish. Was it because these confidants told you it wasn't, or because you're just so self-critical yourself?

POWELL: Both, I suppose; although the closest friends are never your best critics.

MINK: True.

POWELL: They tend to be carried away by your personal relationship to accept whatever you do somewhat uncritically.

MINK: Well, since none of us have ever seen this writing, except your closest confidants, it's very difficult for anyone to interview you about it. So you'll just have to say what you're willing to say.

POWELL: Well, Jim, I will give you leads, you see, as a good interviewee. I provide you with leads, you see, and you can pick up, because I don't want to make this

a total monologue; I think an interview is much more interesting when it's dialogue. And that, remember, was our criticism of the Ritchie manuscript, that Liz [Dixon] didn't enter into it enough. I want to encourage you, Jim, to be yourself and to be expansive, not to be intimidated by my august presence, and to participate, even though it's not done very intelligently at times. [laughter] I'll attempt to coach you so that you appear at your best. After all, I want you to be remembered as a historical figure, as well as I.

Now. The whole thing goes back to what we've called my compulsive nature--compulsion toward expression, toward recognition, toward achievement, toward influence, to all these things that have motivated and goosed me into doing what I've done.

MINK: Your unflagging ego.

POWELL: That's right; that's right. And the thick skin, the pachydermist investiture in which I'm encased. [laughter] Yes; and it is and it isn't. There's always the sensitive, shrinking, shy-violet type, down underneath, I think, although I've never gone really in deep enough to make sure; but it's probably there. But I don't really care much about it. It goes back to, I suppose, that Marengo Literary Leader, the writing of the Fu Manchu and the desire to write something that would be read.

MINK: Were you always intrigued by Gothic novels? Were those your favorites?

POWELL: No, just the period, I think, the Fu Manchu-type period. I never went on and never continued this, and I'm not a Gothic buff now, and never have been. No, that was just a phase. I think then another thing I've said about my career that you can't understand unless you take it in terms of the parallel dedication to literature-- that is, I've been interested in writers and I've been friends with writers and I've been interested in writers' writers. That is the whole problem of writing itself. I've read a lot of literary criticism, and I'm interested in the relationship of writing to living, to what writing does for a writer in the way of a safety valve--every man his own psychoanalyst.

And in my case, I think, writing has been a great therapeutic device that's given me an outlet, when actual living itself of a total and a compulsive sort was not possible--that is, in an academic career you can't live your entire life; you've got to hedge it and to contain it within the bounds of propriety. You can go underground or you can go in the air as far as possible, but still, your life is circumscribed.

Now, I suppose this was part of my affection for Henry Miller, a man who didn't recognize this, who denied

this. He never twitted me or said, "Larry, why don't you give it all up and be a writer." No; because he's not that kind of a guy. But he led that kind of life--he gave it all up--and I suppose, I had a sublimated experience in Henry. This is part of the secret of our friendship, I think. He represented a life that. . .

MINK: You envied?

POWELL: Not envied, but admired.

MINK: Admired.

POWELL: Yes, I admired it; I didn't envy it. If I really wanted to, I would have, and I could have.

MINK: Well, you said you read a lot of literary criticism; can you buttonhole any literary critics that influenced you most?

POWELL: I think maybe Cyril Connolly, the English critic, was very strong. I read Horizon all through the war when he founded and edited it--his essays on writing in there.

MINK: What most about these essays influenced you?

POWELL: Well, always style. I was always interested in the feeling for words, both for their sound and their meaning. I think the highest tribute I ever had paid me as a speaker was once in Tulsa, Oklahoma, where I spoke. A librarian from the grass roots came up afterwards and said, "I just want to tell you that you choose words simultaneously for their sound and their sense." "Of course,"

I said, "that's my whole aim, to make the sound and the sense coincide." Well, Connolly had a great deal to say about this and he also. . .

MINK: About sound and sense?

POWELL: Yes, about the marriage of sound and sense in style. I always wanted to write well, and I didn't write well many times because I was too hurried.

MINK: The thing that's been said, of course--and I think this is already in the tape--that your writing has always been so personalized.

POWELL: Well, in essays perhaps, not in bibliography. I think I did a lot of bibliographical writing. I did all the Westways reviewing, The Books of the Southwest. All that Southwestern and California bibliographical writing was in a sense. . .

MINK: No. What I'm trying to say is that a lot of your writing relates books to personal experiences and not past experiences, but experiences contemporary with the actual writing.

POWELL: Yes, and this is both a strength and a weakness. It can be rich and it can be thin, depending on how skillful you are or how deep an experience it was. Yes, I know--personal and also repetitive. You said that I often regurgitated and lived on my own guts until they were really lived up, and this is true. This is part

of the problem of having to produce. I was under the compulsion to deliver a lot in the form of talks and contributions and essays, but. . .

MINK: Well, Bob [Vosper] doesn't seem to be under this compulsion; he seldom publishes at all.

POWELL: Well, sure, we're different. People are different, Jim.

MINK: Well, you were under personal compulsion; you weren't under pressure from the university or from your wife.

POWELL: No, no, but from an involvement in the profession, let's say, as a conference institute speaker, that kind of pressure--I mean, being asked to be on programs.

MINK: The more you're in demand, the more necessary it is to chew on your own guts?

POWELL: That's right. I was just thinking in my last year here before I retired in '66, I had a whole series of talks to give. And retired, there was Tokyo, there was Tulsa, there was Norman, there was Chattanooga, there was Santa Monica, and there was Chicago, and then in Europe there was Aberystwyth and London and Zagreb. Running through six months there, I had ten or fifteen talks to give.

MINK: You didn't have enough personal experiences in this period that you could relate to books. . .

POWELL: No, that isn't it; I just didn't have the time to refine it. It all came too fast. I've always used travel as a device and written a lot on travel.

MINK: Relation of experiences on travel to books.

POWELL: Books and reading.

MINK: That you read while traveling?

POWELL: Yes, that's right. Well, we're getting off the track.

MINK: No we're not. Where did you get this idea?

POWELL: I got it from my mother and father in my genes.

MINK: Oh, now wait a minute--what about Gertrude Powell's

The Quiet Side of Europe?

POWELL: What about it? I got her to write it; it was my compulsion imposed on her, because she came back from Europe in 1934, pretty much at a loose end and pretty discouraged because her money had all been lost in the Depression. There were writing contests open in the Atlantic Monthly, and various periodicals were offering prizes for writings.

MINK: During the Depression years, yes.

POWELL: And I suggested to my mother that she recoup her fortune by entering one of these. Actually, I think I remember this only by aid of her journal recently. I went back to 1934 and found it. It was in that year, '34-'35, that under my urging, she went back to her

journals and her family letters which she'd written to her brother and sister and wrote that manuscript, and I began to type it and revise it. And I don't know, the contest closed; we never made the deadline, and her fortunes improved a little when my brother and her brother's earning power was rising, and she didn't have that same compulsive need. But there it was. She wasn't a compulsive writer in the sense that I am in the need for recognition. She wrote everyday. She wrote these copious journals, and she was a great letter writer. She wrote right up to the end, but she never thought of herself as a writer in the sense of ever being published.

Yes, you asked me how I got this way--well, it came from this heritage, I suppose of my nature, my parents, my mother and father. We're what they combine to give us, aren't we? And this was my nature.

All right. I was writing pieces then in grammar school and in high school, generally on assignment for class or for a newspaper or a periodical, and in college for the Occidental and for the Tawny Cat and some of those things. And when I met Fay and fell in love with Fay, I was, I think, motivated to write poetry. I wrote quite a lot of poetry to her.

MINK: Ward also wrote poetry.

POWELL: He wrote better poetry than I did. He was a

better writer than I was earlier. I'm a better writer now because I've stayed with it. He was a better writer earlier.

MINK: Well, maybe, while I think of it, we might as well get this in the record and get your reaction to it. Wilbur [Smith] read the Ritchie manuscript, and his major criticism of it--and I wondered if you found this true--is that he finds the same thing in this manuscript that he finds in Ritchie's speeches and in his writings: not getting the facts straight, not getting the whole story in.

POWELL: He's diffuse; he tends to be diffuse.

MINK: Particularly about his recollections of the machinations of the Smith episode of Dorothy and his father and Sarah Bixby and the like; he really didn't tell it like it was.

POWELL: Well, maybe he told it the way he remembered it, which is like it was to him in his memory.

MINK: I don't know whether I should put that on the tape, or not.

POWELL: Well, why not? Ritchie would probably agree. It was the way I remember it, he'd say. But his writing tends to be diffuse because it's highly marginal in a very busy, full career.

MINK: Perhaps he has not enough time to organize his

thoughts and put them down on paper the way they should be.

POWELL: That's right, yes. That's why my writing's getting better now as I age, because I have more time to organize and to compose. Well, a lot of the poetry, I think, came out of MacIntyre and Stelter and those classes at Occidental in literature and a wide exposure to literature through MacIntyre and his reading which was worldwide, comparative, very eclectic, and stimulating.

MINK: And of course, Jeffers.

POWELL: And Jeffers. So, when it really began in earnest was that summer of 1930 in Paris after Fay had gone home and Ward and I were living together in the Crystal Hotel. And he'd go away in the daytime. I think he'd started work for Schmied, and I was alone. I'd go over to the Luxembourg Gardens and rent an iron chair from the crone. With a pad and a pencil I sat there, and for some reason mysterious--an inner necessity--I began to write a novel, my first novel. And it poured out, a daily flood. And at night, I'd read aloud to Ritchie; and he'd end up with maybe three quatrains of poetry, chiselled, refined and finished, and he'd read to me. And those poems of his, he printed later in that little book XV Poems for the Heath Broom, under the nom de plume,

Peter Lum Quince, in 1934. And then he produced a couple more books, The Year's at the Spring, when he had this wonderful, moving love affair and wrote these beautiful poems, with the Paul Landacre flower illustrations; that's a lovely little book. Then he wrote A Few More. He wrote it for Marka when they were married.

MINK: Yes, I remember that one. Well, what about your novel, Larry?

POWELL: Well, what about it? I went on writing. . .

MINK: The plot?

POWELL: Plot? It was a college novel.

MINK: A college novel.

POWELL: A college novel.

MINK: Did you have Oxy in mind?

POWELL: Oxy in mind, and music. It was an attempt, I think, to understand myself in terms of a change from a very hectic and scrambled life as a dance musician (which I led all through those years) and a growing intellectual awakening through my teachers and a commitment, then, more toward literature and possibly teaching.

MINK: Certainly scholarship.

POWELL: Scholarship--going through to the doctorate. It was an attempt, I think, to understand these divergent pulls in me, because I could have, if I'd have decided to do it, stayed with music and made it. I would

have had my own orchestra and I would have been successful.

MINK: You would have been another Benny Goodman?

POWELL: Yes. Well, maybe not that good a man, but I would have certainly had some kind of life. But I had too much mind. My mind had been awakened by my teachers and by my heritage, I suppose. This didn't satisfy me.

MINK: Did you finish the novel?

POWELL: Well. . .yes. I finished. . .

MINK: The way you hesitate makes me think you weren't satisfied with the way it wound up.

POWELL: No, I finished it in the sense that I was through with it, but it wasn't a finished book in that sense. I kept writing on a draft all down through the months and in Dijon. I used to read it aloud to the Fishers, to Alfred and Mary Frances, and to Ritchie when he came down visiting. It wasn't good at all, it was chaotic and rather formless. It wasn't stream of consciousness, but it was wooden, it was lifeless. But it was important that I keep doing it, and Fisher used to tell me, "Forget all your ideas of form and style and plot. Just write simply as though you were talking to me." He kept encouraging me to be simple and direct and not arty. I had to learn this. I finished a draft maybe in a year and then junked most of it. I think I've kept of that draft

one chapter. Then I started again.

MINK: You mean you threw it away?

POWELL: Later, I threw away all but one chapter of that first draft.

MINK: All right, at the point you threw that away were you mad?

POWELL: No, no, not mad. I was just starting another draft, and I didn't feel I needed to keep it. That was probably it, but there was one chapter that. . .

MINK: Sometimes when we do writing at some point we will just get inwardly furious, and we'll just toss the whole thing into the fire.

POWELL: Oh, I'm too cool a customer, Jim, for that; I'm not an emotional type. I'm a cool customer. I would keep what I thought might be useful.

MINK: You keep assuring me of this.

POWELL: Yes, I keep assuring--not assuring myself, because I have my confidence, but assuring you.

All right I kept the one chapter because I liked it. It was about the Arroyo Seco, about a little idyllic time with a young lady.

MINK: Oh?

POWELL: A walk, a walk, Jim. Don't carry yourself to the precipice and jump over! Just a walk, and probably a description of the wild flowers. What I was doing



simultaneously was trying to find my own way, and at the same time I was full of a sort of nostalgic appreciation of Southern California as an environment. You see, I was far away. I'd left it. I'd never left it for that long before, and I was looking back at the seasons, at the weather, at the college.

MINK: Ritchie was, too.

POWELL: Yes.

MINK: He brings this out, I think, in his memoirs.

POWELL: Nostalgia. Well, this was very good because it gave some more meaning to my dissertation on Jeffers. I could see California; I could see the whole thing, as I've said, through the wrong end of the telescope. It was tiny and far away, but it was crystal clear. I had maps up on the wall, topographic quads of Monterey and San Luis Obispo County, and I had a long map of California. I had Jo Mora's map of the Monterey Peninsula, that pictorial map. So I was working simultaneously on the dissertation, which was criticism and biography, and not personal in any sense; but at nights, either in my room or at the cafe, I was working on this novel. I had the encouragement at the same time from Fisher who was writing The Ghost in the Underblows.

MINK: Right.

POWELL: It was a great period, Jim, and M. F. brings it

out in her book, The Gastronomical Me; the chapter on Dijon beautifully catches that. I only touched on it in my autobiography in a chapter, but I didn't go into any of this in that book because it wasn't that kind of a book. All right, we finished the degree; we finished the second draft, and we were in Florence, I think, and by God, I started a third draft.

MINK: And you threw out the second?

POWELL: No, I kept the second draft. It was better than the first. I kept the whole second draft. No, I didn't; I threw out the first eight chapters, I think. I have the ninth on through to the end of the second draft, and then I started it all over again with Fisher's criticism in mind: keep it simple, keep it direct. And it was still a novel of the college. It was still a novel of the young man seeking his way between music and literature. And there was an older teacher in it, a woman in music, but actually she was modelled on my drama coach, Joyce Turner.

MINK: I'll be damned.

POWELL: Do you remember her?

MINK: No.

POWELL: She's married now to Jerome Weil, UCLA, a lawyer; Joyce Turner Weil her name is. She was a marvelous drama coach. I did several plays under her.

MINK: Was she anything like Evalyn Thomas?

POWELL: No, she was one of Evalyn Thomas's protégés. And the last time I saw her and her husband was when Evalyn Thomas died here in the Village. Jerry Weil was her executor; and they called me down to the apartment of Evalyn Thomas, there by Ralphs.

MINK: Oh, and that's where we got all of the Evalyn Thomas material.

POWELL: We picked up the stuff. That's right. I went down and there I saw Joyce Turner Weil for the first time in fifteen years. She was a beautiful young woman and then a beautiful older woman. Well, at any rate, she was in the back of my head as a kind of a model, not that I'd had any experience with her. I had no personal relationship with her. Our relationship at Occidental was entirely student-teacher and professional, but you have to have models.

All right; so I had a wonderful spring then in Italy writing this novel. I telescoped the whole thing, and where it had taken me a couple of years to do two drafts, now, in two or three months, I did a whole manuscript, and I have it complete. It was written really at top speed, and I finished it about the time I got back to London in the summer of '33, and my God, I started a fourth draft. I started to rewrite it; I was stubborn as hell, Jim, a

real mule.

MINK: You hadn't thrown out the third; you kept the third?

POWELL: I kept the third, part of the second, one chapter of the first, two or three pages of the fourth, but then I came back to the United States.

MINK: Two or three pages of the fourth--you threw all the rest of the fourth away?

POWELL: I didn't do more than that.

MINK: Oh, I see.

POWELL: I just started it. I kept it and then the whole draft of the third. I came back to this country, and then everything got very complicated, economically, emotionally. I re-met Fay, you see. All of these drafts weren't her; she wasn't in them at all; it wasn't our story. Whatever I wrote about her was in these poems, but we came back together and I. . .

MINK: She had married.

POWELL: She was married then, yes. We were living together at my brother's in Pasadena while we were trying to find a way for her to be free and arrange with her husband to release her, and it all worked out of course--miraculously, really.

Well, I got fed up then with all these bloody drafts

of a novel that were synthetic in a way, and they'd served their purpose. And lo and behold I started to write a version of kind of a story of Fay and me--what had happened to us, how we'd come together, how we'd separated, and how we'd come together again. So I wrote a short sort of a novella, or a long short story, or a short novel called A Personal Record. And I whacked it out there while living at my brother's. Fay hadn't come there yet; she was still in Hollywood. But I found it a great solace to be able to write and keep my nerves under control trying to find our way in this troubled time, and I whacked this out in longhand and then I typed it. And it served a good purpose, but it was lousy writing, Jim. It was lousy; it really was. It was so bad that some years ago, when I'd done a longer version of it and a much better version of it, I junked this one.

MINK: You mean you threw it away.

POWELL: Yes. I not only threw it away, I shredded it to bits. I deliberately destroyed it because it was simply a working draft, really, for what came to be a fairly long novel of the same story. That is Fay's and my story and the real Oxy story--the way it was then without all the artifice of the older teacher and so on.

MINK: So this was really an autobiography in a sense; it really was.

POWELL: Yes, I should have kept it.

MINK: You should have kept it?

POWELL: I suppose I should, as an autobiographical document, because it was as close to the truth as I could make it without literary artifice. Well, at any rate, let's go on.

MINK: You threw the whole thing away?

POWELL: Yes. I threw the whole thing away.

MINK: That's too bad, Larry.

POWELL: But I think maybe there's a carbon somewhere. That's amusing, isn't it?

MINK: You think?

POWELL: Yes, I think there is if he still kept it, and it happened this way: One of my great friends through all these troubles--Ritchie was one, and Newell--was Dr. Bieler.

MINK: Dr. Bieler, yes.

POWELL: He was practicing in Altadena, and I found myself absolutely flat broke at one point. I hadn't gone to work for Jake yet, and I needed money, I think, to go see Fay on, to buy gas for the car or something. So I went to Dr. Bieler and I said, "Will you lend me five dollars?" He said, "Lawrence, I'll never lend you any money. I'll give you five dollars or I'll barter five dollars. You give me something. What have you?" Well,

I said, "The carbon copy of a story I've just written."
He said, "All right, I'll buy it for five dollars." So
I think maybe he has a carbon.

MINK: You never asked him for it back.

POWELL: No, but I think he's leaving us all his papers.
This'll be a terribly interesting file because it's the
longest correspondence that I have and that's been kept.
It's from 1930-1970--forty years. He said he kept every-
thing and will bequeath it to me, and of course it'll come
here. I think he has that carbon of A Personal Record.
All right.

MINK: Are you going to require that that be restricted.

POWELL: I think definitely. I think these are something
time'll have to deal with--all this writing.

MINK: You don't intend to do a records management job
on it?

POWELL: Nah, I don't think so.

MINK: Please don't.

POWELL: No, I won't; I won't destroy anything now. All
right, Fay and I resolved our lives. We married in '34,
and all the slow climb up began, and here's where it be-
comes personal. Oh, in the late thirties, when I started
to work here in '38, I think February 1, 1938 was the
real watershed time, because it was a secure job at
\$135 a month and. . .

MINK: Went a long way then.

POWELL: Oh, God, it did, Jim. And I had a great burst of energy in reading and writing; it was mostly critical work. I was editing Fisher's Ghost in the Underblows, I was writing Philosopher Pickett, I was doing the John Fiske study.

MINK: Was it in this time also that you were appearing in a series of radio talks reviewing books?

POWELL: Yes, I was doing a lot of things like that, and Fay, I think, got fed up with all of this. I was writing lots of letters and carrying on. This was at home, always at night, and I think she scolded me once and said, "I thought you were going to be a poet and a creative writer, and that was really one of my strong interests in you and hopes for you, but you don't write that any more and everything seems to be gone and lost. Why don't you go back to some of that?" Well, I suppose this led me to think, "What shall I go back to; what is it that I'll write?"

I don't know how it came about, but I suppose that I moved up then to the next segment of experience that I hadn't written about. I'd done the college, and so I looked back to Europe and the years that we were separated. And I don't know what the model was for it, but I wrote a short novel called Quintet. It was five profiles of

women that I had known in Europe--three American girls, one Swedish, one French, and one mixed blood. [laughter]

MINK: There weren't any of those girls from Occidental that Ritchie talks about in his manuscript that were visiting at the same time you were in Paris with Ritchie?

POWELL: No, those were casual and trivial and just really fun stuff. These were. . .

MINK: Serious encounters?

POWELL: Yes, serious encounters. I don't know, I thought, "I'll make it as simple as possible and as meaningful [as possible]."

MINK: Larry, should I ask you were they physical encounters as well as mental encounters? How do you put it? [laughter]

POWELL: Well, Jim, don't be so bashful. They were. . .

MINK: Affairs?

POWELL: They were affairs. They were studies in male-female relationship, with a plan, a moral. You see, I was a moral writer. The moral--and I think this has been operative all through my later life--was that the more you ask and demand of the woman, the less apt you are to get everything. If you can persuade a woman to give on her own and not make demands on her, you get far more. All right. Music was still in it, you see--"quintet." These were five pieces, and I intended them to be to the

novel, to a long prose piece, what the string quintet is to a symphony--short pieces, mood pieces, and with key signatures.

MINK: And you found five women who would fit this?

POWELL: Yes, that's right. A *passionato*, a *molto tranquillo*, a *lento*, and so on. So I wrote it in musical terms--*molto agitato*, first movement violent, violent sort of a slam-bang encounter, and then going through a whole sequence to a final episode, *andante sostenuto*, I suppose, absolutely relaxed and undemanding and unsummated in the sense that there was no actual physical consummation in the last episode, but intended to be the most rich and satisfying of all. The moral there is that there are different ways to satisfaction and consummation other than necessarily the physical. And the moral was that in each episode the man attempted to put into practice what he'd learned from the one before. So it's pedagogical, you see.

MINK: It's interesting. Then when Fay read it she got mad.

POWELL: Jim, how perceptive you are!

MINK: Well, of course. She got jealous.

POWELL: Yes, but I suppose, I . . .

MINK: She asked for it.

POWELL: Yes, that's what I said. [laughter] That's

what I said. Well, I said, "You wanted me to write something creative." "Yes," she said, "but I didn't mean this." Well, I said, "I didn't plan it; this is what came. When you're a writer, it erupts and you do it."

MINK: And she thought you were trying to get back at her for having chided you.

POWELL: I suppose this was it, and it led to misunderstanding. Well, the great encourager I had at this time, was none other than my Beverly Glen neighbor, Henry Miller.

MINK: Did he read it?

POWELL: Henry read it. Well, I wrote the goddamned thing about four times, over and over. And, Jim, I got records conscious by this time, and I've kept everything. I have all those drafts.

MINK: I thought perhaps Fay would have made you destroy them.

POWELL: No, Fay is never aggressive to that point. It hurt her, but she respected everything--my need--and so it never came to that.

MINK: And she got over this?

POWELL: I think so. Well, Henry was terribly encouraging, and along into one of the later drafts he sat down and wrote me about a four-page, single-spaced, typed letter

about the goddamned thing. Wonderful letter, Jim; it's a great letter. It's not in the Miller collection; I've never released it.

TAPE NUMBER: XI, SIDE TWO

MARCH 10, 1970

MINK: Well, we're continuing then on side two this morning from where you left off before I turned the tape.

POWELL: Well, Henry's letter was enormously encouraging. Of course, I won't get it out and quote from it, but it meant a great deal to him (this book about Europe) and he said, "It's the very opposite of my writing. I brutalize women and you tenderize them." And we had some wonderful sessions about this. I put in trains and eating and European travel. And the train plays the key--Leit motif--in all these episodes, so that there's a train coming or going in each one. It opens with a train; it ends with a train--an arrival and a departure.

MINK: It's effective, yes.

POWELL: Yes, it's a good device, and I used it unconsciously, really. All right, this carried me up through 1941 or 1942. I think Fay stimulated me to do the next piece of writing. She said, "Well, this is well and good: you can write without much effort romantically about Europe because it's essentially romantic, but can you bring the same nostalgia and romance to a piece of domestic writing?" And it kind of challenged me in that sense.

I tried to write her story and mine, and had not succeeded in that draft that I junked, and I thought, "I'll do two things: I'll take a local theme and bring it to life, and I'll also write something that will dignify or ennoble or do something for her, because I had great love for her and a great appreciation of all she'd done for me, and she was a wonderful young woman."

MINK: Perhaps subconsciously you felt that you had hurt her with the preceding piece. . .

POWELL: Yes, I owed this to her. All right, so I went back to the goddamned college again, Jim.

MINK: Oxy?

POWELL: Yes. I began, then, in '42 or '43--I suppose it was in '43 that I began it. At the time, my whole career was boiling up here, and I was about ready to resign and go to Northwestern and all. I began this college novel, and it came out very strong and good stuff. I carried it on in the autumn of '43, when I was working over in the war plant for my brother, a long eight-hour day and an hour's ride each way, but I still had enough juice left to work every night.

MINK: How was this novel differing from the preceding attempts?

POWELL: It's just closer to the truth, more autobiography, closer to the truth.

MINK: Still a musician, a literary. . .

POWELL: Yes, a musician going to literature, but it brings in wonderful portraits of Stelter, of MacIntyre and of Ritchie and Newell.

MINK: Bird?

POWELL: Yes--I called him Lamb, Prexy Lamb, just a passing touch of him, but it's. . .

MINK: Were you thinking of Harold Lamb at that point.

POWELL: No, I was just thinking of a wolf in lamb's clothing. I don't know; I was just punning. I carried that on until I began work at the Clark in the spring of '44 and then, gradually, it dried up. I typed it; I got out maybe a 300-page version and began then on the middle part, another part. But it dried up, stopped, because my whole career then began to absorb me, and there it sits. It's an unfinished, long college novel. But it's the best thing--the best, the final version of all these efforts that's the closest to being good. It's still overwritten. If I picked it up, as I will eventually, I think and redid. . .

MINK: Do like Ronald Reagan says, "Cut the fat out of it."

POWELL: "Cut the fat out," cut out the hyperbole and the crap. Well, what else?

MINK: I've been thinking as you've been talking, could you ever bring yourself to write about the university

here? I don't know of many that have, and I don't think of anyone who's done a really good novel based on UCLA.

POWELL: I don't know, Jim, I might. I don't know, but I'd probably have to be away from it, be in Europe looking back. On what basis? I can't write totally objectively; it has to be tied in personally to my own experience. I couldn't write an emotional love story about the university and my life here, because I never had any. I was never involved.

MINK: Yes, but does writing have to be related to your personal experience?

POWELL: Mine does in order to come to life.

MINK: In other words, you could not do creative writing unless it was related to your own personal experience. You could not impose an imagined experience upon a setting and. . .

POWELL: No, no, I don't have that gift, I'm afraid. That gift wasn't given me. Otherwise I would be a successful novelist now. I have that limitation and I know it. Unless I feel the old fire burning my guts and remembering how I was lit up at one time, my writing is dead. It just doesn't come to life.

All right. I'm not through yet, Jim; I've got more to say. I wrote one more short novel along in the forties based on an experience I had which didn't relate to

the campus. It was off-campus. It was an emotional experience which didn't change my life, but it might have. Here again, Fay has always been an equalizer and has enabled me, I think, to keep my balance, and she's very important this way. But I suffered a lot, and I couldn't reconcile it until I was able to write it. And then in the forties I did another short novel that purged me and refined my emotions and got everything under control, and it's a novel of Beverly Glen and the Santa Monicas. A lot of good setting in it, local setting and characters; and it's really buried. Very few people have read it.

MINK: You don't want to talk about the experience that triggered it?

POWELL: No, I don't think so. I'd rather it just be a converted; I'd rather it just be known for what I made of it.

MINK: Oh, so that when the manuscript is seen, it will be clear from this interview exactly what happened.

POWELL: Well, if it's ever seen. I don't. . .

MINK: . . .know that you're going to leave it.

POWELL: Well, I don't know what terms I'll come to finally. I won't destroy it, but I don't know that I want it read. I don't have any illusions of my own worth as a creative writer. I think they might be historically

interesting some time in any study of my career and me. They would be documents, and I'd leave them with that in mind. All right. Let's see, where are we?

MINK: You're in the forties.

POWELL: The fifties--nothing. I didn't write anything. The damnedest thing happened when I retired here on June 30, 1966, and I had six weeks left to teach in the summer session upstairs. Andy was the dean; I was simply a summer session professor.

MINK: You were an appendage.

POWELL: I was an appendage.

MINK: A lame duck.

POWELL: A lame duck, quacking once a day, ten to eleven o'clock every morning for six weeks.

MINK: That course was. . . ?

POWELL: It was the Introduction. Just the one course. The other summer sessions I taught two courses; this last summer session I taught the one. All right, what did I do? I went into my files and I dug out that European novelette, The Quintet, which I came later to call The Music of the Body. I took the damn thing over to the Faculty Center with me every day after my eleven o'clock class, and I sat down in the lounge before lunch and then after lunch; and I rewrote the whole thing during this six-weeks summer session.

MINK: What made you do that?

POWELL: I don't know. It was, I think, a great release, a great burst of energy and release of having won my freedom.

MINK: Relief?

POWELL: Relief and release from the administration. Andy was the dean, Vosper was the librarian, I was phasing out as a teacher, and I was doing what I originally set out to do--be a writer. It was really a symbolical act, you see. It had high symbolical meaning to me to do this. I didn't think this out; this just came. It was almost an unconscious [thing]. Well, I rewrote it in longhand, and then here in this study, I typed it.

MINK: In your office here?

POWELL: Yes. And then Bill Targ, my publisher at World that had done three books, knowing about some of the writing I'd done, he'd been anxious to see something; so I sent him this typescript, and he didn't like it at all. No. He said, "It's monotonous. It has no tension, it's mono-key, it doesn't have the gutsy tension of a proper novel." "Exactly," I said to myself, "I wrote it as a musical exercise not as a gutty tense novel." So actually his criticism validated my own intention, but he was disappointed in it.

MINK: Who was this?

POWELL: William Targ, who was editor at World, and when Times-Mirror bought World, he got out.

MINK: Yes, a good thing.

POWELL: He went to Putnam; he became their chief editor, where he is now.

I talked to Henry Miller about this, I guess, before I went to Europe, and he said, "Well, if you ever publish this, you use my letter as an introduction. It'll be the best damn foreword I ever wrote to any book." And of course, it could be published just on the strength of Miller's introduction, now, because of his reputation. It's one of the longest things he's ever written about any book. But I don't want to do it, I think, Jim.

MINK: I think maybe this is where you are sensitive, and I think anybody is sensitive about the things they do.

POWELL: Yes, I don't want to be kicked around for my failures. I can kick myself around; that's fine. The other thing is I have enough recognition for other work, you see. If I weren't achieving recognition through my other writing and my other work, I'd probably be driven to do this.

MINK: Now, what you're really thinking is, "If I do this, people will read it and say, 'What is this guy Powell? What business does he have now doing this sort of. . .?'"

POWELL: Yes, second-rate emotional. . .

MINK: Well, yes, but how do you know it's second-rate? You never know. A lot of writing that was considered to be second-rate when it was done is considered to be classical today.

POWELL: Well, one other person I showed this European novelette to was Frank Dobie.

MINK: What did Dobie say about it?

POWELL: Well, he said, "It has life, it has vitality." He said, "That's the main thing. All the writer workshops in the world can't put life into a writing." He said, "It has great breadth of life in it, no matter how imperfect it is in other ways." He was enthusiastic.

MINK: When did you show it to him?

POWELL: Oh, back in the fifties, when he was out here. We talked a lot. He was much interested in the conversion of emotional experience into literature. He's done some that's never been published, and we had a lot of frank talks about it, that's how it came up. I said, "Well, I've done something; would you like to read it?"

MINK: What do you think of Dobie as a writer?

POWELL: Oh, I think he's a great writer; he's a great writer, really, the way he's converted his experience and gone on beyond it.

MINK: What do you think makes his writing great?

POWELL: Vitality, I think, and a sense of life.

MINK: Isn't it the regionalism, a feeling for the region?

POWELL: Yes, a feeling for the region, but his region is very wide; it's not just Texas.

MINK: Yes, well, it's the Southwest.

POWELL: Yes. Well, then I came to one more. When I was at Wesleyan two years ago, I was teaching a course in the English department on Southwestern literature, and I set my boys--four students who were all senior students--to work on their final project, which was to write a story or a poem or something creative, using what we'd covered in the course in the way of literature of the Southwest and of their own knowledge of the region, if any (none of them had been out here more than on casual visits), and we would have final meetings of the class when we would read what we'd written. Then I thought it over after I'd given the assignment: I said, "Well, I'd better do something, too."

So all the time I was there at Wesleyan, I wrote a story of the Southwest in terms of the struggle between Arizona and California for the water of the Colorado River, and in terms of hero and heroine. I'd long been interested in the whole water thing and dams on the river and so on, and had been over many times; and I had some types to work with, some characters. It's probably the most

objective thing I've done because it isn't based necessarily on personal experience.

So I shook them up at the last meeting when I brought in my own exercise and said, "Look, you little bastards; you hear this and grade me." And I read it to them, and it had quite an impact. We had a great time, really-- these four great kids that I had, all totally different student backgrounds. It was a wonderful experience, Jim, to have, there at Wesleyan in '68, and all the rest of my time I was free to write. I was beginning the California book; I wrote four or five chapters of it there.

Well, that's it; that's my so-called creative writing up to date. I don't know what I'll do next, but inevitably I will go on writing, whether I go back and redo or do something new or both is immaterial really. You don't plan these things out; they erupt and well up in you, and you deal with them as best you can. But, you see, it goes back to my original intention--that is, to be a writer, not a librarian. The librarian kick was a thirty-year detour. I'm really ending up what I wanted originally to be--a writer.

TAPE NUMBER: XII, SIDE ONE

APRIL 23, 1970

MINK: In the interviews that are now coming up we'll be talking about the UCLA School of Library Service and your tenure as dean. And there was, as you know (for the record) a tape recording done by Norman Handelsman, who was doing an oral history internship in the library school in 1962. He was doing the '61-'62 class, I believe, under Elizabeth Dixon. Now, this interview is in the oral history collection--you have read it; I have read it--it covers, in general, the background of the school leading up to its founding, and some on the first classes, on the problem of accreditation. And I don't believe there is too much discussion, if any, of the selection of the faculty. This morning I would like to talk about that, and I'd like you to respond to the point that was raised by the ALA Accreditation Committee upon their visit here toward the end of the school year in 1962. They pointed out that on the core faculty there were too many Berkeley graduates--you, Andy [Horn], [Seymour] Lubetzky, Barbara Boyd, Tanya Keatinge, Betty Rosenberg, and then of course. . .

POWELL: Vosper?

MINK: Well, Vosper wasn't here at that. . .yes, he was

here at that point, and was very shortly appointed professor. I wonder if you could respond to this. The idea would be here that you had a sort of an inner circle, and you certainly wanted to present a different style of library education which really, as I understand it, came about as a result of your objections to the type of education that was presented in the Berkeley Library School and in other schools around the country. Now, you had what you might call an inner circle here, and when ALA came and they saw this, they said, "Well, now, you've got to get with it and start bringing in people from other library schools." Now, Andy has been trying to do that, and now we find some people coming in, some of whom are very good and some of whom he's not too happy about. What I'm wondering about is this mutual admiration society: is it critical of outside people or is it really better? Is the inner circle better, or is it critical of those who are coming in from outside, and unduly so?

POWELL: Oh, Jim, I don't know. I think the ALA was attaching too much importance to the library school background of instructors. I don't think the Berkeley Library School under Mitchell, Coulter, and Sisler ever had any copyright philosophy with which they indoctrinated their graduates. I think the personality of the instructors

was what I was interested in, not the fact that they were from one library school. I don't think that matters. I think ALA's criticism was that they just had to say something and they fastened on that. But the differences, for example, between Lubetzky, Horn, Powell, Barbara Boyd, Betty Rosenberg, Tanya Keatinge, for example--those were all Berkeley Library School beginners, Vosper, include him too--the differences of personality and style between these were enormous. It wasn't really a philosophical inner circle; it was an expedient inner circle--that is, here were the people that were possible to start with, without going through an enormous amount of nationwide screening. You simply couldn't have done that and got the thing open. In other words, it was expediency, Jim, really--not mutual admiration. We kicked each other around, for Christ's sake. So I think the criticism is irrelevant.

I think your point is well taken now. I don't think you're ever irrelevant, Jim; don't misunderstand me. But I think ALA's was irrelevant. I never bothered to really answer it. I think when you have time to make a search and to make a selection, then you can do things that we couldn't do in the beginning. Andy just had the time. I don't think he, though, ever went about setting up different library schools and saying, "We'll get somebody

from this and that school." No, he was looking for confidence, for personal ability to teach and research.

I don't think it has very much to do with where you went to library school. I don't think library school was that important. And part of my idea was that it be made important. It should be an important year. It should be a critical year of indoctrination. But I don't think we have any single indoctrinating philosophy. I think we were a bunch of wild-eyed idealists in a sense, although we'd been pretty well seasoned in library work. I don't think the school now has any real inner circle kind of philosophy.

MINK: Well, you wouldn't think of taking someone, say, that had been in library work for three years, who maybe also had a Ph.D., and bring him in as a member of the faculty, would you?

POWELL: No, I wouldn't. I didn't. In fact, all of our original faculty were picked, really, on the basis of their success as librarians--and in some cases as teachers. I deliberately prepared myself for teaching by taking that assignment in the English department here, which was very good experience, and taking the semester at Columbia. Those were deliberate steps on my part, because I knew I needed teaching experience. I don't say it made me a good teacher, but it helped me teach,

and when we opened the school I felt a confidence that I might not have had otherwise. Lubetzky had no teaching experience. I set up something to give me an insight into his ability. Although I knew him from back in the early years here, I still hadn't seen him operate in a public group. You see, I never ran with catalogers or classifiers, and so I missed all his work at the Library of Congress. So I set up a little project in 1958 or 1959, I guess. We had that Institute on Written Reporting at Santa Barbara. Remember? Didn't you go to it?

MINK: No, I didn't.

POWELL: You had to stay home and keep shop?

MINK: Yes.

POWELL: Well, at any rate, you remember it, and Betty Rosenberg edited the proceedings, that Mean What You Say, a [UCLA Library] Occasional Paper. I brought Lubetzky deliberately as a participant in that workshop, which is what it was, to see how he performed. It was my way of getting a line on his ability to operate before a group, both in formal presentation and then in discussion.

MINK: At this point he hadn't been asked if he would be interested in becoming a member of the faculty?

POWELL: I think he and I had talked about it as early as--the files would show; but it was Lubetzky who initiated it. When he saw an announcement or heard something

that a library school was going to be here, he wrote to me from the Library of Congress and said he'd be interested in an appointment, whereupon I met him at midwinter, we talked some more about it. I invited him to be in this Santa Barbara workshop, and I was impressed with the way he performed. I also had my spies meet him at midwinter once and go into a meeting where he was with the classification group and give me a report from another source. These were secret spies of mine, Jim. I won't reveal their names to you. Actually, they weren't human. They were robots that we had operating at different centers. [laughter] So I got what's called "input" on Lubetzky. I was entirely satisfied that he would be a good teacher, although he'd never taught a class in his life, unless he'd been a TA at Berkeley. I don't know whether he had. I don't think he had.

Who else? Mrs. Sayers, of course, we had no question about, because she'd been teaching for years. Andy had taught; Tanya Keatinge had not, but I'd seen enough of her in staff work here to know that she could deliver, and the same with Betty Rosenberg.

MINK: What about Barbara Boyd?

POWELL: Ah, there again, I got a line on Barbara Boyd-- in fact, I first became interested in her in another one of those institutes we had here under extension on library

administration, remember, that we held over in Moore Hall. It was called "A New Look at Library Administration." I don't remember what Barbara's job was then; I think she was a field consultant in the state library. I invited her to be a--no, I didn't either. She was a participant in it. She wasn't on the program. She was in my discussion group. We broke up in discussion groups, and I was enormously impressed with her ability to operate in a group. She was a group leader and she was very good in what she said and how she handled them.

That interested me then in asking her to take the Public Library course. I had some other ideas of people to take that. Mind you, she wasn't--I don't think--the first choice. I think the first person I asked to fill that spot was Thelma Reid. Remember Thelma Reid who had been a field consultant at state library and then was city schools librarian of San Diego. And I knew her in CLA; I'd seen a lot of her in CLA work. I think I asked her and she backed away from the idea because we couldn't offer any tenure appointment. It would have been a lectureship. She wasn't interested in that.

Then Page Ackerman had another idea of someone in public library work from North Carolina--Elaine something or other, who was public library consultant for the State Library Commission of North Carolina. I met with her at

Midwinter and was impressed with her qualifications to teach public library work. But she really didn't express any interest in moving to Southern California.

So in my way I went through some motions of recruiting and ended up with Barbara, who wasn't the last choice by any means. I think all these were going concurrently. And she pulled her weight. She was a Berkeley graduate of the same class as Vosper and Betty Rosenberg, but no three people could be more unlike than those three. What the hell has the library school got to do with it, Jim?

MINK: And yet she subsequently got the axe.

POWELL: Well, that was because she and Andy didn't get along.

MINK: You got along all right with her.

POWELL: Sure, I got along with everybody, Jim; you know me, just a great good get-along-ing guy. I never fell out with anybody who played it my way. That's a joke.

MINK: Do you want to go into the matter of Barbara Boyd and why she was discharged?

POWELL: Well, really, Andy would be the one that would have to say that, because I think there was some kind of chemical disaffinity between them. They just didn't take to each other. And I don't know why. They'd have to answer that. She didn't like Andy and Andy didn't like her. There are probably reasons. I never paid much

attention to it. It's kind of vague in my mind now. I wanted her to achieve more in the way of research and publication, and I set up projects for her. I think maybe I'm being unfair to Andy in saying it was personal antipathy. I think he saw her potentially unappointable to tenure, and he wanted to unload any members of the faculty that might prove embarrassing appointment-wise. Andy was always shrewder than I in seeing the weaknesses in people's appointability. Betty Rosenberg was a problem until we got her security of employment. I initiated that and secured that I think before I retired.

MINK: I'm not quite clear on this security of employment in an academic teaching situation as opposed to tenure.

POWELL: Well, it's the same thing, really. It's like the equivalent of a sabbatical leave, and it applies to senior lecturers. After a certain time they're reviewed by a committee of the senate, and even though they haven't the final qualifications of degree in research, by their service, by the quality of their service over X years, they're given this so-called security of employment. It's really the equivalent of tenure, Jim, without rank.

MINK: On this subject of tenure, did the fact that you could not give tenure to a lot of appointments, that you only had so many tenured positions on the table of organization, hamper your recruiting?

POWELL: I think it did, yes. I can't think of other specific cases, but I think it was the reason that Tanya Keatinge was operating here on leave-of-absence from the city schools. She wouldn't resign. She's a smart girl. She kept her position there and finally went back to it, and that's when I got Chase Dane to come in on a double appointment. He maintained his position and yet he took-- it isn't ideal here for school library work, I think, to have such an appointment, but Dane was certainly a good person to fill it.

MINK: Well, you solved this question of tenure, of not being able to give tenure to a lot of people, did you not, by appointing people who wouldn't worry about whether or not they had tenure because they never could get it, people like Jo Tallman?

POWELL: Well, Betty Rosenberg in the beginning.

MINK: Why was the school so limited in the number of tenured appointments it could initially begin? It seems to me that this hampers a professional school from the very outset.

POWELL: Of course it does. And the school has been hampered from the outset by the restrictions and the limitations of the university organization. This is a sad thing in a way, and yet I can see its reason. It makes it terribly difficult to operate. I think it aged

Andy enormously because he bore the brunt of it, and he still does. The feeling in the beginning that we weren't really a true graduate research discipline--the remark a gentleman on the faculty made to me when the library school was founded, "For God's sake, Powell, why don't you take that bloody trade school to San Luis Obispo!"--in other words, affiliate with Cal Poly. A lot of people didn't and still don't regard librarianship as a true academic discipline. I don't know that I do myself. We called it School of Library Service, and Andy's protected himself in subsequent years by upgrading the curriculum, the content, and instituting the second degree, the M.S. in I.S.

I take credit, I think, for interesting Bob Hayes. There was an answer, certainly, to the Accrediting Committee. We brought someone that wasn't even a librarian to the faculty. It wasn't easy to do. It was a long slow process of luring him. You want me to talk about it?

MINK: Yes, I do. I think that you mentioned him in the book, but why don't you go into it in a little more detail.

POWELL: Well, it came about I think way back in 1960 or 1959 probably, the year we were organizing. And I was in the Librarian's office and Andy was here as a lecturer to get the school set up, and this man Hayes came into my office of the University Librarian and introduced

himself as a UCLA Ph.D. in math who was in private industry then--with an information outfit--and had been asked by the University Math-Engineering Extension to give an extension course in information science or retrieval, or whatever it's called, which he was prepared to do. But he said to me, "I'm weak on formal librarianship. I'd like a quick course in academic and general historical librarianship without going to library school for a year. Can you suggest what I might do?"

I said, "Sure, I've got two men here who will give you the quick course, make a good graduate librarian out of you in two weeks." I rang for Everett Moore and Andy Horn, as I remember, and I said, "Everett, you give Hayes a quick course in reference work; and, Andy, you give him a quick course in the history of libraries." And they did, in some luncheon meetings or conferences.

Hayes, of course, genius that he is, soaked it up. He did the readings; he learned very fast. He didn't need to go to library school. He learned it in a couple of weeks. He gave the course, which was a kind of crash course given over in the Engineering Building, four days a week every morning, or all day--I don't know how it was--but anyway, it was a very intensive course for librarians and for faculty people who were interested. I went over and audited one of them. I think maybe it was

in the first one that he was to give the background of formal librarianship and library history. Jeez, he was a real old pro. He spieled it and it was good. Jo Tallman was there; she could vouch for this. He spoke with real knowledge and authority on what formal librarianship was and the way it had to relate to keep up to date. So I was impressed right then and there with his teaching ability. He was a superb lecturer.

I was still operating then as librarian, and as I saw the need to develop these new techniques of information science and relate them to what we were doing here, I asked Hayes if he would be a kind of an advisor. He was, and I don't know who was here then--was Paul Miles? I guess he was in charge of this business. Gordon Williams had left, hadn't he?

MINK: Yes.

POWELL: It was old Pablo and Cox and--I don't know who else. Anyway, Hayes was brainwashing them or being brainwashed by them. I don't know what went on. But at any rate, I kept drawing him in closer as an advisor, and he gave of his time without any appointment, without any remuneration. In the meantime, he was going on teaching this extension course. It was more and more successful, he was repeating it, and he was learning more and more about libraries from our people here.

MINK: And he was still employed in private industry.

POWELL: That's right. He had simply an appointment in extension, Math-Engineering Extension. So when we got the library school going, I think I had Hayes appointed as a lecturer without stipend.

MINK: Can you do that? Can you appoint somebody as a lecturer without stipend? As a consultant?

POWELL: I don't know what the hell he was, Jim, but he was something. I was trading on Hayes's desire to have an academic affiliation. He was devoted to UCLA where he took his degree--just like Andy--and I suppose I exploited this, in the best sense, and gave him every opportunity to come back and got him more and more interested in library problems. And there was more and more university-wide interest in establishing information science procedures here, not only in the library but in the other offices, Registrar's and so on.

I got Hayes, and maybe it was Bill Young and various people in the administration who were interested in Hayes and picked his brains. He came closer and closer. Finally I think we had him appointed as a lecturer with a stipend and then as a professor in residence for one year, and then we went all out and he was appointed professor and he resigned his industry position. I don't know which year this was, but he came into the school and

for the first time in any American library school, I believe, we required of all students a course in data processing for graduation. This was about '63 or '64, I think. Some of the students kicked like hell, particularly the ones going into school and children's library work, but by God we made them do it, and they ended up grateful, because Hayes is a great teacher.

He is, I think, the best teacher we had: in his organization, in his presentation, and in his intellectual power. I recognize Lubetzky and Horn as superb teachers, but in my book I think Hayes was the top. I audited his class and I had him as guest speaker every semester in my Introduction class. He had this great sense of timing. Without ever looking at the clock he could zero in and zero out, interest students, and yet he was essentially a humble guy. He had no arrogance and no pretensions and no embarrassment or apologies, really, for not being a librarian. I think I helped him get over that in the beginning. I said, "Forget it. You don't have a library degree; you've got something else that we need and you're one of us." I tried to make him feel that, and I think he did. I also reconciled him and Mrs. Sayers, who were--I think she was--hostile.

MINK: What was their bag?

POWELL: Well, she was hostile.

MINK: Why?

POWELL: Well, this went against all her ideas of librarianship--the data processing, machines, and all this. You know, she's even more old-fashioned than I am, and she didn't want any part of it. She was not rude to Hayes, because she's a lady, but she was pretty damned cold to him until Hayes got smart and asked her advice on a reading list for his nine-year-old son. Oh, he's a fox. She got interested then in that problem and found that he was quite a warm human being, and they ended up, of course, doing this institute in extension on the effects of automation on children, which was a real love match. [laughter] Yes, that was great.

MINK: Well, Larry, since we're talking about great teachers--you've mentioned Hayes, Horn, Lubetzky--you haven't mentioned yourself.

POWELL: Let me interrupt. I didn't mention Sayers either. Of course, she's in a class absolutely by herself. I'd put her over and above all of us.

MINK: Even Hayes?

POWELL: Yes, as an evangelical type of teacher. She was the archangel herself (Is there a female archangel?). At any rate, she was really transcendental. Well, they were all great, and, Jim, I believe that it's who teaches that is the important thing, not what's taught or where they're

from or their pedigrees or anything else. It's the quality of the person teaching. I'm a disciple of Bishop [Nikolai] Grundtvig, remember, the great Dane who revolutionized Danish education. He said the curriculum is nothing, the teacher everything. And this is true. It's been true in my own education. The colossi that I had-- Stelter and MacIntyre, Georges Connes in France--these who by their personalities, plus what they knew, changed my life. And I thought this is what we should do here: we should recruit faculty with this overpowering sense of person. And I don't mean it in a flashy sense, but in this deep sense of commitment that Hayes had to his discipline, that Sayers had, that Betty Rosenberg has to acquisitions.

MINK: This is very good, this is a great thought, but. . .

POWELL: Yes, but what? for Christ's sake.

MINK: You were very limited in your recruiting, because in this context you could only choose those people with those personalities you had considerable contact and a certainty of. Now, what about recruiting people from the East or from the North, and so on? You don't know.

POWELL: Well, I'd go and know them. I wouldn't recruit in absentia. I would make a point of knowing them. I'd go with my Batman cloak and disguise and find out if they were any good.

MINK: This creates problems.

POWELL: Sure it creates problems. It's limiting, but it's simply the way I operate. It's limited, human, and biased and personal and all these things, but what man isn't limited in one way or another? These were my limitations and I recognize them. Sure. And it would work only when I was in charge.

MINK: Well, let's go back to you. . . .

POWELL: Yes, let's go back to me.

MINK: . . .as a teacher. Now, in my way, I heard--you know, because people would come to prepare papers who were in your classes--that there were criticisms. And I suppose that you hear from those people that are turned off; you don't usually hear from the people that are turned on. What was your style of teaching? Now, some would say, "Larry Powell's course was really a course in Powell."

POWELL: Of course. [laughter]

MINK: Of course. Did you feel that the best method, for example, of teaching college and university library administration was not to give formal lectures on this based on the literature, books, textbooks, and so on, and require a standard text for the course, which I believe Berkeley did?

POWELL: Well, I did, too, but only nominally. We didn't limit ourselves to it.

MINK: Well, was it your feeling to give them more of your own personal experience--such as how to deal with a library committee, based on your experience in dealing with the Library Committee here--rather than to lecture on administration?

POWELL: Yes, sure, that's right. It was personal; it was derived from my own experience, but not just here, because I had traveled a good deal. I'd been active in ARL and ACRL, and I'd observed a great deal of university library practice throughout the country. I had a lot of contacts, a lot of second-hand experience which I used. It was a style based on my own flair and my own limitations.

MINK: Well, naturally, some people would be critical about this, but. . .

POWELL: Yes.

MINK: . . .I can't remember that we ever received at the Berkeley school anything from Danton (who was teaching the course at that time) on the structure of the university, vis-à-vis the library, the senate, the various committees, which has a general pattern throughout the country. I don't remember ever reading much in textbooks on library administration about this.

POWELL: Well, Wilson and Tauber have a certain amount on it. I used Kenneth Brough's book Scholars' Workshop, his

dissertation based on those five university libraries. I used that, those two books. I went into the library committee and whether it was desirable to have the librarian a member or not. Remember, I was not, and Vosper is; each way has its advantage.

MINK: Would you talk about that a little bit?

POWELL: Would I talk about it now?

MINK: Yes, as if you were lecturing to me on it. [laughter]

POWELL: Well, I preferred not to change the system. I was getting, I felt, everything I needed and accomplishing what I wanted to accomplish without being a member of the Library Committee. And the fewer changes that I made, the fewer suggestions of change that I made to the senate, to the faculty, the better. I preferred to work quietly and get my work done and not say, "Look, you did it wrong; now let's do it this way." So I went along in the pattern that Goodwin had established. I felt, you see, that I had all the prestige and recognition and authority that the office required and that I required personally, and I didn't feel any need to change this. I think of incidents on campuses where a librarian would be on the outside and had to be a member of the committee; if he wasn't, then he should work to be a member. But I didn't feel that way. I don't know what Vosper's

reasons for. . .

MINK: Insisting?

POWELL: Insisting, no. You'd have to ask him. I've never discussed it with him. I think maybe it followed the pattern he had at Kansas where he was a member of the committee.

MINK: He felt more comfortable in this kind of a relation.

POWELL: Yes. Also he came back in a kind of honeymoon glow: everyone wanted him back, he wanted to be back, and it was the time. I must say that when I came I also had the honeymoon glow in 1944, and I did some other things that I could have done then only at the beginning. Vosper's sense of timing was good. He had the change made right at the first. Well, I knew situations around the country where the librarian was or was not a member of the faculty committee, and I tried to point these out. I never tried to limit my teaching to my own experience at UCLA. I used it as a point of departure and a comparison. I think maybe that college university course that I taught in the spring semester improved with teaching, and I think the last year I got some excellent papers out of students. They used to come to you for archives, didn't they?

MINK: Sure.

POWELL: I had some excellent papers out of them, and I didn't give formal lectures because I wanted the student to be involved earlier than that. I didn't want him to be the target of my talking for forty-five or fifty minutes. I wanted a participation. So I generally worked from the topic. I had a syllabus and we worked from an outline, but I encouraged participation and interruption.

MINK: Well, my experience, of course, is limited in dealing with UCLA library school students. I'd never dealt with library school students at Berkeley. I'd dealt with librarians at Berkeley because I was in the school, but I must say that the people who came during that time from the school seemed to me to have had a very, very good sense of research methodology, a very keen interest. They were alert people and they worked well. I enjoyed that experience.

POWELL: You mean here.

MINK: Yes.

POWELL: Well, they got this not only from me, but they got it from Horn and from all the other faculty, their general philosophy. They were going forward concurrently in several classes, and I think Horn did a lot of indoctrinating in methodology in his historical bibliography class. So mind you, the people that were taking this college and university class--these were optional courses,

you see; they weren't required--were really interested. My required course that I taught over here--the introduction--I had the bigger class then. And here again it was more of a free-for-all in a class up to fifty or so. There couldn't be the same amount of discussion that you could have in the smaller class. The college and university class used to run twenty or twenty-five students. The other class was double that. So I did more formal lecturing, I think, in introduction.

Then we got down to the even smaller classes that I taught in advanced problems in acquisitions and in the Southwestern course. Those would be maybe a dozen students, more of a seminar kind of thing, and I enjoyed all three of those experiences--the large class, the medium, and the smaller. And I got great results. Oh, sure, you can't teach a course and have 100 percent agreement, and I didn't expect that. I had a couple of real smart-ass students that I used to have to whack.

I just saw one of them at Davis. I was at Davis last week talking to the Friends of the Library, and this student came up to me afterwards. He was Whitten--young Whitten who was the son of Ben Whitten, Whittier's librarian. Remember, he came here to school. He was a very balky student. He was hard to turn on, his face expressed boredom, and even disagreement. And I used to

needle him, trying to get him to react, and we had a couple of real confrontations in class. I finally told him off once, to either come alive or get out. "Don't sit there looking bored, even if you are. Put on a show," I said. "You bore me, but I'm trying to show some interest in you." So we got to laughing and I think we ended up friends, and anyway he went on to Cal to take his Ph.D. in the library school. But he dropped out and he's now at Davis taking the degree in English. He came up with his new wife, and we had a little reunion.

There was another student who quit after a month, John Schwartz. Did you ever meet him? They elected him president of the class. He was from Montana, had his M.A. in English, and he wanted to be a writer. But I don't think he really wanted to work for the library degree. I think he wanted to go on writing and make motions of taking the courses, and, you know, he got into trouble fairly early. I think I suggested that he drop out and he did. He quit. And it was a good thing, too, because the vice-president of the student body was that beautiful Rita Brenner, with the long dark hair. Remember, Jim?

MINK: Yes!

POWELL: She became president of the class, didn't she. Well, that was because Schwartz chickened out.

MINK: Or you chickened him out. [laughter]

POWELL: No, I think he really knew he had made a mistake; so he went into English to take his degree. I don't know what's happened to him. He published a novel since with Grove Press. I thought maybe he'd bring me one, but I haven't looked it up yet. But I should.

MINK: I noticed in one of the annual reports to the chancellor that you had pointed out that it was "hogwash," this notion that every so often the faculty in the school should go back into the profession and work to have a "renewal," so to speak, and therefore to bring back into their teaching more of what perhaps would be current practice.

POWELL: No, I thought it was a cliché. If they'd been good librarians, it's with them for life. They should read, they should travel, they should go to conferences-- they could do all these things as faculty members. I don't say they should go into the ivory tower, but they don't have to go back on a leave of absence into an employment situation. This might be true if you're recruiting faculty that had limited experience.

MINK: The thing about that remark in the report was that I couldn't understand in what context it was made, what came up during your tenure to make you blast off at this?

POWELL: Jesus, I don't know. Maybe it was accrediting. I perhaps read some accrediting committee report, or maybe

I'd been to a conference where this was talked about, or maybe Danton had come down and sounded off. I don't know. Anyway, I was just sounding off myself. You mentioned at Cal what you didn't get from Danton, but certainly Mitchell taught more the way I did. I didn't have his course, because he was at Yale the year that I was in library school, but I heard enough about it from others. I think I was more in the style of Mitchell, and Andy was more in the style of Danton.

MINK: Well, yes. Now, as far as Danton's style--and I see nothing wrong with an interviewer putting things in the record--it seemed to me that it was pretty stereotyped teaching, as I recall it. We did a paper; the paper had to be on a library, and we were told to select a library in the region. I selected the library at Cal State, San Francisco. We were asked to apply the 1949 ALA's standards to the library, and this required going there. And I remember going and interviewing Ken Brough at San Francisco State and then taking these standards and applying them and writing it up. Danton always insisted on succinct, precise papers. Any paper that was more than two and a half to three pages long usually got marked down just on the basis of the fact that it was longer than three pages. He put great emphasis on good English and correct syntax.

POWELL: Yes, Perry's an orthodox and conventional and

Germanic, well-organized, totally unoriginal guy. He has no originality, no flair, no career distinction, really. He was an undistinguished person in American librarianship. Let's face it: he had courage, he had methodology, he had thoroughness, and these are all good qualities, and he certainly has done well since he left the deanship.

TAPE NUMBER: XII, SIDE TWO

APRIL 23, 1970

MINK: Well, we are going on on side two this morning with a discussion of J. Periam Danton. You were evaluating his teaching.

POWELL: Well, he shouldn't have been dean--that's all I ever said. He's a good researcher and a good seminar teacher. But he's not a good teacher of a general class, and he's not a good administrator. My viewpoint.

MINK: I think you said in an interview that you had with Handelsman, that in the organizing years of the school, Danton was a great help to you.

POWELL: He wasn't a help to me, Jim; he was a help to Andy. He and Andy, you see, had this teacher-student relationship. Andy had been his brilliant student. Perry once told me, "He's the most brilliant student I ever had, period, in any class, any year." They liked each other and they got along well. I never interfered with this. Perry did come down--now, I must correct that to say that when we were having that seminar in library education way back in the--when was it, the fifties?

MINK: Yes.

POWELL: We had those evening sessions. Well, Perry came down to one, do you remember?

MINK: I wasn't on that.

POWELL: Weren't you? I thought you'd been in everything here, Jim. You ask questions like you were.

MINK: That's all right.

POWELL: That's all right.

MINK: I'm not being interviewed.

POWELL: [laughter] At any rate, I asked Perry to come down and he did. He came down and spent some time with us, and he said the greatest problem we would have would be the recruiting of faculty. Well, actually it was the smallest problem we had.

MINK: He was probably looking at it from a different standpoint, wasn't he?

POWELL: That's right. More of the style that Andy's had to follow in nationwide recruiting. I was 'lucky in the beginning in having a task force more or less set up. I would think, though, Jim, if I were to do it again--and I talked a little about this at Colorado last month when I spoke at Boulder--that ideally a library school should be unaffiliated with an academic institution. It should go back before the Williamson Report and attach itself to a big library without any academic trappings or paraphernalia or restrictions. A training school.

MINK: The way that Perry did in the Los Angeles Public Library, in a sense.

POWELL: In P.L., and Munn did it in Pittsburgh and Gillis did in Sacramento.

MINK: Right. And [Melvil] Dewey.

POWELL: Dewey, certainly, pulled it out from Columbia and took it to Albany when Columbia got in his hair. And this is more my style. I would have done very well in that era.

MINK: Well, now, let me ask you about that: what would you see as the ideal advantages of this first of all, how would it help you in recruiting? Certainly, you could not attract an academic group of people as well, it seems to me, to a library school based at a library as you would to a library school based in a great academic institution such as UCLA.

POWELL: I think it would have to be limited pretty much to public library training.

MINK: You do?

POWELL: Training for public librarians and perhaps not school, because there again they're hamstrung with requirements, academic requirements, but work with children in public libraries. Be primarily a public library training school. Yes, you're right, you couldn't attract to a public library working-training situation those people who wanted special libraries--oh, it's totally impractical, anyway, Jim.

I'm just saying I was born too late. I should have been born in the Melvil Dewey era. And I would have been more like Jim Gillis.

MINK: Well, you'd rather be your own man. I think it's pretty apparent that you were terrifically turned off--correct me if I'm wrong--about the bureaucratic kinds of relationships that you get into in trying to run a library school in a university situation.

POWELL: Turned off?--I was never turned on. I never understood them, Jim; or I never chose to understand them, let's put it that way. I understood them very well, but I wasn't patient. You see, Andy is patient, and I wasn't. We can illustrate this in the way we went about the accrediting process. My whole position on accrediting was that we do the minimum of paperwork on it, because the mere fact that we're a graduate school in the University of California is enough for me.

MINK: And you thought it ought to be enough for the committee.

POWELL: Yes, exactly, and I didn't want these chickenshit bastards coming in here [laughter], like the school people did, and telling off the University of California. No, I had great pride in the school's being in the University, up to its standards, and I thought this was good enough. So I didn't propose to spend three weeks filling out the

forms.

MINK: You wouldn't have had that in the library school that you. . .

POWELL: No, I wouldn't have had accrediting. [laughter] At any rate, the forms came to me first and I filled them all out, what I thought we ought to put into them, in one evening's work at home. I brought them into Andy and Flo, and they just heaved a great sigh and took them away from me and spent three weeks filling them out--to my mind with an enormous amount of unnecessary data. And I just didn't think it was worth all of that, or necessary, let's say.

MINK: Weren't you telling the library school about the importance of accreditation with what the ALA looks for in accreditation?

POWELL: Yes, but I thought we could display it or document it in much briefer form. That's where I differed from Andy and Flo. At any rate, the accrediting team finally said they'd never had such an avalanche of data.

MINK: It was very good, wasn't it, and worked out to your benefit, because it gave them an opportunity to attend classes. Usually, as it was pointed out in the interview, they spent most of their day-and-a-half's visit asking for data.

POWELL: Yes, all right, you're right. I take it all back.

MINK: And Andy knew this. So he went ahead and he spent the time and he prepared the data, and it turned out better for the school.

POWELL: You've been talking to him, haven't you?

MINK: No, I read the interview. You read it.

POWELL: Oh, you mean the Handelsman one?

MINK: Right.

POWELL: Oh. Is it in there?

MINK: Oh, absolutely.

POWELL: Yes, I guess so. I wanted it both ways.

MINK: This is another interesting point. . .

POWELL: Well, I had it both ways. I had my way and he had his. So it was a perfect symbiotic relationship, which is what I always said. I was the spirit and he was the form. [laughter]

MINK: Handelsman--I have to take my hat off to him--he really got you.

POWELL: Did he?

MINK: When he tried to pull the same thing you tried to pull on me all the time. . .

POWELL: What's that?

MINK: Well, talking about the reaction of the first year's class to the accrediting team and the wild session that they had behind closed doors when you all were on the outside wondering what was going on.

POWELL: Yes, I think they had some booze in there.

MINK: And you asked Handelsman, "Well, you were in there, Norman, what went on?" And Norman said, "Well, I'm not being interviewed, but I'd like to know what your reaction is to what went on in there as you heard it." And you reacted a little bit. I wonder if you wanted to react any more. As you went on, did you really find out what the class said to those people? They were really primed. They'd been there nearly their full period at that point. It was late in the spring, wasn't it?

POWELL: Yes.

MINK: And they had some definite ideas about this school, and they had an opportunity to make them known. I think it's interesting, because I was talking with Dellene [Tweedale] this morning, and when Eric Moon [at the University of Pittsburgh], for example, found out that Dellene had gone to this school, he asked her to make a comparison between the Pitt school and UCLA, because he's interested in library education, but the blasted dean there wouldn't allow Dellene and him to be alone. He insisted on being at the interview. So Dellene had to simply quote statistics and say what faculty-student relationship ratios were and how many students were admitted.

POWELL: Was Lancour the dean then?

MINK: Yes, I think so.

POWELL: He's a jerk.

MINK: Yes. Well, these guys had a chance, without having you guys on the faculty around, to tell the committee.

POWELL: I didn't pull anything on Norman. I didn't try to pump him. I just was amused because it was such a ruckus. They were all laughing and having a hell of a good time. I think the students brought a bottle of booze and got the Accrediting Committee stoned, which is a good thing.

MINK: Well, what did the Accrediting Committee say after that?

POWELL: They just said, "These are a great bunch of students. They're really alive." That's all they ever told us. They said, "They act as though they're live human beings." So I took that as a compliment. Wasn't it?
[laughter]

MINK: I hope it was.

POWELL: I hope it was. In other words, we hadn't knocked all the life out of them. They were finishing up their year with a good deal of spirit. Yes. Well, what else, Jim?

MINK: I think that's an interesting point, that you allowed this criticism--in fact, the annual reports show it, this give-and-take between faculty and students, which we

were never allowed at the Berkeley school.

POWELL: I know; no, I wasn't either.

MINK: I remember that we met as a class about the second or third week of the first semester and passed a resolution to the effect that we were not about to do all the work that the dean required of us. Yes. We felt that it was just too much--you know, 150 reference collections every night, and what we considered to be just a lot of stupid busywork.

POWELL: Well, I mentioned this in my Coulter lecture. John Henderson told me that he'd led a student revolt in his year.

MINK: There must have been a lot of them at Berkeley. There must be something about the Berkeley atmosphere that foments revolt.

POWELL: Yes, that's interesting; yes, I think it is. I felt that when I was there. I revolted against Miss Sisler. Of course, neither of us had Mitchell, did we? You had Danton and I had Sisler as director.

MINK: But I had Merritt and I had Danton, and that was enough.

POWELL: Yes. Well, I suppose some of our students would say, "Well, we had Powell and X and that's enough." I couldn't reach them all. I reached some of them and I see them everywhere I go now. At Colorado, there's one on

the staff. In fact, I went up to speak at Boulder because one of our graduates up there had charge of programs and brought me up. I saw several of our people at Davis. Don Kunitz is in special collections there now, editing the California Librarian. He was one of our good students here. I told you about meeting Ben Lasky out in Tokyo.

Yes, I had a lovely time, Jim, really. I'm not terribly introspective or self-critical. I'm happy to go along doing my own thing. They were great years. They were the crowning years, really, of my career--the years here. And I know--I say again, and I will say it to my last breath--that I couldn't have done it alone. I had to have the support that Andy gave me. He made the school possible in a formal sense; he enabled it to be founded and to survive. I didn't have the skill or the patience to do this.

MINK: One thing that did disturb Andy, and it disturbed me, too: he was pointing out that in the last year of the school, which was the first year of the Higher Education Act, we could have had twenty fellowships if we wanted, which would have brought in \$2,000 apiece to the school, but you simply refused to apply for fellowships. Why?

POWELL: I never refused to apply for anything.

MINK: Why didn't you send in the requests? The point that was made: Andy was on sabbatical (this was your

last year), and you simply said, "Well, that's up to him; that's for next year." So we lost out during that year.

POWELL: Well, yes. I didn't refuse; I just didn't do it.

MINK: Why didn't you do it? I mean, in the face of the fact that it would have meant \$2,000 for, say, twenty-- that's \$40,000 over and beyond what you would have had in your budget. I can't see you, Larry, passing up money like that.

POWELL: Well, nobody told me it in these simple terms, I think. Probably Flo showed me the forms, and I said, "Christ, I can't do these forms." And I just got through telling you I didn't have the skill. I didn't. I didn't have skill in doing this kind of paperwork. Just put it down to blindness on my part, not wilfulness.

MINK: No, no, I wouldn't think so.

POWELL: I was just blind to it. And that's what I mean: Andy was on sabbatical, so it didn't get done. He was indispensable.

MINK: Well, you know, it came as a terrific surprise, apparently, to everybody concerned, that you decided just like that in 1965 to stop, period.

POWELL: What do you mean, "came as a surprise." Did it?

MINK: Yes, I think so. They didn't expect you to resign. Deans don't resign or go into retirement when they're sixty years old, for goodness sakes.

POWELL: Yes, I know.

MINK: You want to talk about it?

POWELL: Yes, I don't see why not. I'd have to go back in my files, but I think I initiated some correspondence with the retirement office in Berkeley way back as early as '55 or earlier. No, not earlier. About then. I don't know, Jim, I just had this sense of fulfillment that was growing in me. I saw this as a kind of a peak, and if I could do it through these five years as dean I would have done what I was intended to do, and beyond that it was repetition.

MINK: Was there any feeling on your part of having seen other people in the university throughout your experience here staying around "too long."

POWELL: Possibly. Probably unconsciously it was a perception. I think I began to get sensitive in my last years as librarian, when I sensed an impatience on the part of younger faculty that we were moving too slowly.

MINK: The same impatience you had with John Goodwin.

POWELL: Yes, exactly. And I sensed in myself an inability really, to respond to the extent that they expected, and I had the precedent, yes, of Goodwin staying on. I think the war had a lot to do with this, you see; it kept him on. He would have retired, but the war kept him on. But it was a very sad final period. And I saw

a rising impatience on the part of the faculty that we were lagging behind Berkeley, that we should try to achieve parity with Berkeley, and I saw also the impossibility of doing this as long as Berkeley was holding the reins and that our chancellor was an easygoing, an unaggressive person, such as Ray Allen.

It had to be Murphy and Vosper--that team. And I saw this possible when I met Franklin Murphy in 1960, in the early spring or winter of 1960. He'd been appointed chancellor. He came to talk. We had that breakfast at the Bel-Air Hotel in which he wanted to know what the pluses and minuses were here. I knew right then that this was the time to step down as librarian and that this would give him an opportunity to bring in Vosper. We agreed on that at that breakfast meeting.

So I was in a sensitive state of not wanting to be in the position of a target. I was getting too old for that kind of thing. I don't mind making other people targets, but I didn't want to be a target myself. I could see this happening perhaps in the library school with the move toward--oh, what?--the information science and all of this, in which I could give lip service but no real creative contribution. I did help on the Library Council in establishing the Institute for Library Research.

Swank and I were the deans then, and I was still librarian when that occurred.

I don't know, Jim. Somebody said, "Well, you inherited money from your uncle, so this enabled you to retire," but actually the decision was made before that. That was one of those bonus things that came along. I'd made the decision before that. And let's bring this other thing into the picture, too--my increasing success as a writer. I'd published several books at the end of the fifties and into the early sixties. I had more work I wanted to do.

MINK: Did you make a lot of money off these books?

POWELL: No, I didn't make a lot of money off them, but I made maybe \$4,000 or \$5,000 in royalties off each of those World books. Yes, they paid a very good royalty.

MINK: A guy could almost get along on \$5,000.

POWELL: Plus retirement. I saw also that if I were going to do my best writing I was going to have to give more time to it. And to give more time to it meant less time to the university job, and I think, in conscience, I wasn't willing to do this. I never gave my daytimes to writing. I did it at night or early morning. I did a certain amount of the gathering, the correspondence and all, I suppose, in the course of the job. But I saw I was going

to have to have more time, and this was another motivation to free myself in order to write. I don't know, Jim; I suppose it did surprise some, because I didn't discuss it widely. I think Miss Bradstreet and Flo and Andy--we talked about it.

MINK: You didn't have interviews with people on the Daily Bruin like Rosemary Park.

POWELL: No. Is that what she's done?

MINK: Yes, she's going to resign.

POWELL: Oh, I didn't see this. [It happened] while we were away, I guess.

MINK: I think maybe it's the same thing. I mean, people see forces shaping up in the university which really sort of bring on a handwriting on the wall, that your era is coming to an end and there's going to be a new one and you don't feel that you can adjust or be part of that new era.

POWELL: That's right. I think this was true. I was greatly relieved to have Vosper take over the librarianship, you see. I never shed a single tear over that, and it freed me for five years in the library school.

MINK: I think that there was some resentment on Vosper's part, however, that he was not able to take over the directorship of the Clark Library at the same time that he took over the UCLA Library.

POWELL: Was there?

MINK: I think so.

POWELL: He didn't ever indicate that to me.

MINK: Was it just because of your stake in the Clark or something that you didn't want to give that up at the time you gave up the library job?

POWELL: I thought I could do justice to it.

MINK: Do you feel that you did?

POWELL: Yes, I did. I do. I kept the seminar program going which I'd started. I kept it going. We initiated the post-doctoral program because of Mark Curtis's original suggestion when he was in the graduate office. I made one buying trip abroad for the Clark in '63. The agreement was with Murphy in the beginning that I would keep the directorship of the Clark, and Murphy said, "Well, I have only one objection to that, Larry, I'd like the job myself. If you ever give it up, let me be director."

MINK: Murphy?

POWELL: Yes. He was kidding, of course, but he took a great interest in it, and we had some wonderful years. Do you really think Vosper resented this? How do you arrive at that, Jim.

MINK: From my informants, my secret spies.

POWELL: From your spies?

MINK: Like those you send back to ALA.

POWELL: Let me just interject this, that I said "Vosper didn't indicate this to me." His relationship toward me was always discreet and kind and generous, and if he felt this, he didn't make it apparent to me, which was kind of him. In other words, he swallowed it.

MINK: Well, I think maybe Mr. Vosper--and we've already discussed this aspect of it--felt somewhat hampered by this syndrome that you spoke about--Andy, the whole bit about the boss, you know--because I sensed that from some of my informants that it was sort of needling, you know, to be introduced to your old friends by Mr. Vosper (people that you have known twenty or thirty years longer than he had) as "my good friend Larry Powell."

POWELL: Yes. Well, we all eat a certain amount of shit, Jim.

MINK: I think that this is all part of that syndrome. I'd like to take this tack for a moment or two. There's another syndrome that you and I are very much aware of and exists in all--not all, but a lot of academic institutions where there's a library school, a library in juxtaposition, resentment that grows up on the staff of the library, that gets to the library students. And very happily here--I think through your and perhaps Andy's foresight, you brought Everett into the matter of selecting the laboratory collection, brought Ardis into this. So you started

out on a very good working relationship with the library. Maybe this has deteriorated, because new members of the staff come in and they had no loyalty to you when you were librarian. Their loyalties are now different. Their understanding of the situation as it existed then doesn't exist. . . .

POWELL: And the school is twice as big. There are twice as many students.

MINK: Yes. Do you think that as you began to see it around '64 or '65, that this relationship was beginning to deteriorate?

POWELL: I didn't notice it. I was of course traditionally insensitive, Jim, to anything like this. I didn't notice it, and I haven't noticed it now.

MINK: I don't think it's really too bad.

POWELL: No, but it can grow. It takes work, because you and I know what it was at Berkeley--"the gloomy princesses," as we used to call the reference group, they hated us. Peyton Hurt, who was associate university librarian--we were beneath his notice. And it was a very unhappy situation. Ardis was responsible for a lot of this good spirit, and Everett, Page, and Andy, of course. Andy is responsible for an enormous number of things, as you and I know. He and I have never had, I don't think, any of the syndromes that might have operated between Vosper and me.

I think Andy and I have had a more crystalline, transparent working relationship. I don't think he has ever had any feeling of resentment toward me.

MINK: There was one little bind that. . .

POWELL: Was there a bind, Jim, that I wasn't aware of?

MINK: No, not between you and Andy. When Mr. Vosper came, of course, the thing that had to be done was to appoint him to the faculty of the library school, right? So there was a question of what level he was going to be appointed. And as I understand it, you recommended him for associate professor. And this didn't sit very well with him. He thought he ought to have been a full professor. As I understand it, the reason that you recommended him at the associate level was because you didn't think you ought to put him higher than Andy.

POWELL: Yes, that was sticky. This never went to the point of a recommendation. It was simply in a matter of letter exchange between him and me. I asked if he would consider coming in as an associate, and he replied, no, he wouldn't. So I had to tell Murphy. Well, this was terribly unfair to Andy and I knew it. And as I remember, I arrived in New York from Europe in '60 and talked to Murphy by phone, and he said, "Well, I can't get Horn appointed at the highest level, and I can get Vosper. Do you agree to do this?" And I said, "Yes, I

will agree, if you will agree that at the earliest possible moment you will appoint Horn to the professorship." This was by telephone. Murphy was at a party here, and I was in the airport hotel at New York. And Murphy agreed. I will say this: anything that Murphy ever agreed to, he did. You didn't have to have it in writing.

MINK: But he did drag his feet.

POWELL: Well. . .

MINK: Or somebody dragged his feet. I won't say Murphy did. Somebody did.

POWELL: Well, he had to feel his way as to his power-- how much authority he could use in voting against the Appointment Committee or the Budget Committee, or both, and until he established his prerogatives as chancellor he wasn't ready to overrule them. And they were adamant; they wouldn't give Andy the tenure. The appointment was finally made after two or three years, by Foster Sherwood and by Murphy, without any kind of appointment committee or anything else. They just did it, as I understand, and appointed Andy from associate to full professor. I don't hold this against Murphy. He was new here and he was cautious.

MINK: These are the kind of problems that can come up, and the reason I bring them up is to demonstrate what a touchy relationship there can be between the library and

the library schools.

POWELL: Well, it could have resulted in a complete break between Vosper and me and Horn and Vosper, if Horn had been resentful. He could have never spoken again. This is the sort of thing that would have happened at Berkeley. But we were fortunate, of course, in Andy's Christian character. We really were. I suppose I goofed in the beginning. But here again, I was operating with Ray Allen, who was an uncertain quantity, who left for Indonesia at a crucial time. And it was an all-new area in which to operate, Jim. We had never done it before. Everything was being done for the first time and, Christ, I suppose we're thankful we made as few mistakes as we did.

MINK: How did you feel personally about having Gustave Arlt as chairman of the Advisory Committee?

POWELL: Very good.

MINK: You felt comfortable?

POWELL: Oh, yes, I felt comfortable with Arlt. I don't think I ever trusted him 100 percent, but I did 99 percent. He'd been very close to Eddie Dickson, and he knew how important it was to get the library school going and to get Andy appointed. The big foot dragging, of course, was when Earl Griggs was the chairman of the Appointment Committee on my deanship. Griggs dragged his feet for a year.

MINK: Purposely, or just. . .

POWELL: Just because he's a horse's ass, I think. I just think he's a colossal one. I've worked with him quite a few times here on a number of things, and I think he's a nit-picker of the worst sort. I was awfully glad when he left this campus. I think he's a phony.

MINK: How about your relationship with Foster Sherwood? Was there anything in that relationship going back over the years that made you feel that he opposed or blocked the progress of the school once it was established?

POWELL: No. I never had this feeling, Jim. I liked Foster. I always got along well with him. He was organized, and he had his data organized. He understood the academic machinery. The only person who ever understood it as well, in my book, was Andy. Foster understood it, and you had to present things to him in terms of the system.

MINK: But didn't you have problems, during the time that you were dean, in trying to get him to agree to appointments and so on?

POWELL: I don't think I ever had any problem getting him to agree. I had a problem getting people to accept, particularly the long hassle we had over the reference position after Tanya gave it up. You see, we brought [Arnulfo] Trejo here, which was a fiasco. But my God, give me

credit, I solved it and got us out of it. I got him his other job--just in the nick of time, too--and sent him off back to Arizona with flying colors. I did that. I had to, for Christ's sake. It was hanging around my neck and I had to do it. But it was through my friendship with President Harvill of Tucson that I was able to do this.

I tried to get Reuben Musiker appointed from South Africa. We had him as associate professor, but he wanted a full professorship and more travel money. I tried to get Rob Collison in the beginning, but he had just gone to the BBC, and he couldn't come. I tried desperately to get Roy Stokes appointed, you see, and had that agreed at the professor level, and then he backed out, chickened out at the last. I resented this because he had encouraged us to make the appointment, and then when we had it ready, he wouldn't accept it.

You may have heard, he's coming to British Columbia as dean. We made up our differences, though. It didn't disturb our relationship over the long run. I taught for him last year in England. Then he came here and taught one summer for us.

So these were not problems caused by Sherwood. I had these appointments all sanctioned by him, but I couldn't get the appointees to come, namely, Musiker and

Stokes and Collison. No, Foster was good to work with. I respected him, and he was the one that put through Andy's promotion. He called me at home and told me. He said, "I'm delighted to do this for Andy. You call him up and tell him." So I did. What else, Jim?

MINK: No, I think that this will do for today. Unless you have something further that you want to put in the record.

POWELL: Well, on this retirement, did we chew that really into bits?

MINK: Yes, I think you've given your views of why you did it, and I do think that if you didn't discuss it with people widely, obviously it would have surprised them.

POWELL: And don't you agree it was a good thing to do for everyone?

MINK: No, I'm not going to say.

POWELL: You aren't, huh?

MINK: No.

POWELL: Well, I think it was a good thing, in view of my age and my limitations.

MINK: We all know ourselves the best.

POWELL: Yes, I knew my limitations of strength and vision and support here. It was time to go. And these four years that I've had since retirement have really

been wonderful years--personally and selfishly.

MINK: Was Fay urging you or was she remaining neutral?

POWELL: Well, she never urges, and she doesn't remain neutral either.

MINK: That doesn't answer the question, but maybe it does. [laughter]

POWELL: Well, she operates in a different way, Jim. I sense what she wants, but she never asserts it. I know this pleased her because it meant more time together, and it was something we both wanted. Have we talked about her?

MINK: Yes.

POWELL: Have we before in another session?

MINK: Yes.

POWELL: What I really owe to her?

MINK: Yes.

POWELL: Well, let me say it again. I owe as much to her, really, as I do to Andy. She kept the home front, and he kept the academic front for me. I couldn't have done these things without enormous support (you know that). My support hadn't vanished, but my own self was diminishing--that is, my own contribution was diminishing. And I have so much ego that I couldn't stay on in a diminished situation.

MINK: Also, doesn't there come a time when you can't get

up the enthusiasm for something--you're just not enthusiastic about it, it doesn't send you.

POWELL: No, my evangelical fire hadn't burned out, but it wasn't as bright as it had been--for steady burning, that is. I can go out and speak now and get an audience involved and I can write, but day in and day out, I'm no longer capable of doing the detailed, intensive, administrative decision and leadership kind of work that I did. I just don't have it anymore. And I jolly well knew it. And that's why. Damn it all, Jim, agree with me. It was a good thing to retire.

MINK: Okay.

POWELL: Okay.

TAPE NUMBER: XIII, SIDE ONE

JUNE 25, 1970

MINK: Well, Larry, this morning you said that in this last tape of this long, arduous interview that we've had, you wanted to talk about what you've been doing since retiring. You've already talked about your motives for retiring, but now we want to find out, if we can, what you've been doing to make your life useful.

POWELL: Yes, well, part of my motivation, certainly, was selfish: to do what I wanted to do; but also there was a continuing feeling that I had something yet to give and to continue to give to the profession.

MINK: I think you said there was a lot of writing that you did, that you talked about, that never has seen the light of day, and I suspect that maybe you wanted to do some more of that type.

POWELL: Yes.

MINK: You haven't had it really, yet.

POWELL: I hadn't what?

MINK: You hadn't done that type of writing, fiction and. . .

POWELL: I've done what I set out to do when I retired. I set myself four books to write or rework, and I'm just now finishing the fourth. So I feel very good that I've

been on schedule in the writing program I set for myself. But, oh, I remember that summer of '66 everything came with a rush, really. On June 30, I gave up the deanship to Andy and moved down here to this office, which Norah Jones very kindly relinquished to me.

MINK: This used to be her office?

POWELL: It was her office for a good many years, and when she moved upstairs, the Reserve Book Room hoped they could keep this as a kind of a playpen, but Norah said it should go to Powell.

MINK: Well, isn't it true that every emeriti is entitled to an office?

POWELL: He's entitled to it if he can get it, but there's some that haven't been able to get one, or not as good a one as this.

MINK: I think Staff Warren is one that was rather shabbily treated for a while.

POWELL: Well, you have to speak up, and he might not have been aggressive enough at the right time. But I was speaking up with Space Assignment--with Vosper, with Jones, with everybody else--that I expected to be provided for, and sure enough, they did. This is a perfect work place for me because it's near the outside door, it has outside windows, there's no name on the door, no listing in the directory, no telephone. There's a wash

basin, and a hot plate where I can make that poisonous brew that you're drinking.

MINK: Maybe there should be a sign on the door that says, "Powell of Powell Library."

POWELL: [laughter] "Powell of Powell Library. Knock and go away." I never answer the door when anyone knocks. They rarely do. Sometimes notes are slipped under the door, which I push back out. In other words, this is a hideaway.

All right. June 30, 1966, after that smashing retirement gala and three-ring circus that we held upstairs, I came down here and set to work. I finished as dean June 30, but I was teaching through the six-week summer session one course only. In the five previous summer sessions I'd taught two courses, morning and afternoon. In this final summer session I was determined to teach just the one course, the Introduction to the opening class; so I taught that from ten to eleven each morning, five mornings a week, for the six weeks. Then I went over to the Faculty Center, had an early lunch, and then either worked there in the lounge or came back here and began to write. I've been following this schedule, minus the teaching, ever since, whenever I've been here. This has been a real workroom. I finished what I'd set to do. I needn't go into details of the writing.

MINK: I think maybe it's rather apropos.

POWELL: Of what?

MINK: That this room is directly above where Betty Rosenberg spent so much of her time as your special bibliographical assistant, doing just about the same sort of thing, helping you with your research and your writing.

POWELL: Directly beneath here. Well, this is a good vertical polarity certainly. [laughter] There is good current operating here. I felt it. I also like the view out on the old Physics Building, and that beautiful deodar tree. There's a great wood engraving of this same view done by Paul Landacre--remember--in that California landscapes book of his. It's done here in the twenties or thirties--well, in the early thirties, before the trees had grown; so it's a really beautiful view of that building.

MINK: I also think it's appropriate, because it's reminiscent in a way of the ceremony which I witnessed as a student here in 1949. You stood on the porch right out here and cut the ribbon.

POWELL: Oh, yes, when we dedicated the east wing.

MINK: You dedicated this whole east wing of the library that was so long in coming because of the years of the Depression.

POWELL: That's right. It was John Goodwin's dream that

we realized.

MINK: It was one of the very first things that came in that postwar building boom.

POWELL: It was, indeed, and I remember that ceremony. Dykstra, of course, and I put on a kind of a Mutt-and-Jeff act, didn't we. I came about to his belt--great big Dutchman. God, I loved him. And he was so pleased. Jim, what I remember about that dedication is the way the people streamed into the building. They streamed into and filled all the reading rooms.

MINK: Right through this door. That's why I thought it was so appropriate.

POWELL: They immediately filled it up. Every seat was taken within an hour, which showed the kind of need we had for seating.

Well, that was through the summer session of 1966, and then Fay and I planned this trip abroad. We left in August and flew to London and spent a week in the English countryside and then settled into Dolphin Square for the autumn. I had great trips then, both for pleasure and also for professional reasons. I'd agreed to go over to the library school of Wales at Aberystwyth and spend two or three days with the students, and I did that in the autumn of '66. That was a great experience. It was one of the liveliest, most jumping library schools I've ever been

in. We had a wonderful evening with the students in their beer cellar, when they wanted to talk about Henry Miller. They did a beautiful keepsake for me, excerpts from Henry's books, things he'd said about me as a librarian. They'd had it printed and presented it to me at that occasion.

We went on to Ireland in that same autumn of '66. I made my first pilgrimage to the Yeats country, County Sligo. I saw Yeats's grave, came down to Thoor Ballylee and saw the roundtower, which he lived in or wrote in, which is now a national monument. I saw the remains of Lady Gregory's Coole Park and had an idyllic week with a rented Volkswagen on the Irish roads.

And then we had a complete change of pace. We went down to Yugoslavia. It was a visit that I'd promised to pay some day to Dr. Lela Markić. Remember, she was the Yugoslav medical librarian who had spent a year here in '62-'63 working for Louise Darling on Slavic exchanges. She also audited courses in the library school, including two of mine. She was a wonderful, beautiful, graying Yugoslav woman. Her husband was a lawyer, who came to visit her once during the year. She made a great many friends here. I had her speak to the class at the end of the year, and she astonished us all with this very shrewd, perceptive summary of her year and what she'd seen

and observed and felt here. She said, "Well, I don't suppose you'd ever come to Yugoslavia; it's so far away." And I said, "Dr. Markić, one of these days I'll be ringing your bell and visiting you in Zagreb." Well, so it worked out that four years later, on her invitation and our acceptance, we flew down to Zagreb and spoke to the Croatian Library Association.

MINK: Did you speak in Croatian? [laughter]

POWELL: I spoke in my version of Croatian, which was very broad American, and Lela translated.

MINK: While you were speaking?

POWELL: Following each paragraph, she threw it into Croatian. It's a beautiful tongue, of course, musical, and no meaning at all. But lovely music, spoken by a lovely woman. This was a great experience, because the president of the association got up afterwards and said in Croatian (which Dr. Markić translated) that this was the first time they'd ever heard a humanistic speech from a librarian. They'd always been addressed by technicians, Yugoslav or French or Austrian or Italian--any of their neighbors. Their whole concern had been technical, and here was a speech in the humanistic tradition. You know, just Powell; that's all. I just gave them my philosophy of laying hands on books.

Well, we had a great time in Zagreb, and then down

to Dubrovnik on the Dalmatian coast. Dr. Markić's husband, who was in the Yugoslav government, had paved the way for us, and we had a guide and all kinds of red carpet treatment. The Welsh and the Yugoslav experiences were refreshing and reconfirming, because retirement was an abrupt thing, you see. It was cutting a cord that had been between me and a profession and my colleagues and students for a great many years. I found very quickly that I missed it. So speeches such as this, visits such as this, were very important to me in restoring this line between me and working librarians and students.

MINK: While you were in Wales did you visit the Mowats?

POWELL: We had a marvelous reunion with Charles and Jo Mowat in Bangor. Yes, indeed; we went on up the coast and we had dinner with them and their son, John, and their daughter, Rosemary.

MINK: They were neighbors of yours in Beverly Glen.

POWELL: That's right. We were great friends here, and we followed Charles all through the loyalty oath conference and admired him very much. His son and daughter wanted to talk Henry Miller. But Charles--really, I don't think this was his cup of tea. But John, his son, was a Miller buff, so we were able to give him the gospel from the old guru at firsthand.

For the rest of '66 we saw MacIntyre in Paris. It

was the year before he died. We went on into Portugal for the first time and had that great experience and on to Madeira, to Funchal, for a week. Then we came back to California. We were here most of '67. That's when the Guggenheim Fellowship became operative. It was the second I'd had. It was a very fortunate break for me, because they generally don't give them to men of sixty and beyond. But I'd held my first, fifteen years earlier. It was to start work on one of the four writing projects, a book on California landscape and literature.

We spent a great deal of '67 in visiting and revisiting parts of California. I particularly wanted to see areas that I'd never visited, namely, the northeast and the northwest--Alturas, Weaverville, Susanville, the Trinity Alps, and all of that country. We had a good base for doing it, because Fay's mother lives in Tehama County, at Los Molinos, and we used that as a base for trips. I'd always known the long roads, the longitudinal roads of California, but I didn't know all the lateral roads. So a lot of the time was spent on crisscrossing on little roads. We did all the Sierra passes, for example, and all the Coast Range passes. Mendocino Pass, and then of course Tioga and Donner and various Sierran passes, making notes and looking at landscapes that I would come later to write about when I was rereading Frank Norris, Jack London,

Bret Harte, and so on. We did the Mother Lode country, the desert country, Anza-Borrego, Mary Austin's country again. So that was fieldwork.

MINK: This was purely observation with note-taking, not consultation in libraries or research of that nature?

POWELL: No, none at all. I wanted to see the land.

MINK: Then the Guggenheim people paid you to do this?

POWELL: Yes.

MINK: This is very interesting.

POWELL: This was really a windfall. But that's the wonderful thing of the Guggenheim fellowships. They're often unorthodox and based on what a candidate wants to do, not what the foundation thinks he ought to do.

While we were in London in '66 we had had this wonderful cable from Paul Horgan at Wesleyan University where he was director for the Center for Advanced Studies, an old friend from Southwestern years. Remember, he dedicated the library school here, and we'd been in touch, and he'd always been saying, "Some day you must come to Wesleyan." The cable came while we were in London in '66, offering us a fellowship at the Center for Advanced Studies for the next year--a whole year at Wesleyan. I wrote that I couldn't come in '67, that year '67-'68, because of the Guggenheim running through calendar '67, but that we could come for one semester in '68. So that was arranged.

Then in '67 we were looking forward to a semester in Connecticut, and we planned to drive to New England. Well, we had the old station wagon, Fay's 16-year-old car, which really wouldn't do, and we had my Porsche. And Fay said, looking at the Porsche, "This won't hold all the baggage that we need to take, and I don't want to sit on the floor all the way to New England," the way the passenger does in a Porsche. I didn't want her to either. So I said, "Well, we'll get a new car, a more comfortable one." And in the autumn of '67 we were on our way over to the Ambassador to the ABA Book Fair and we went by the showrooms of Citroën cars, the French car, and stopped at a traffic light, I think, and Fay looked in the window and she said, "That's the one I want." And it was the new Citroën DS 21 sedan. So we went in and looked at it, and she liked it even more. Its comfort and roominess and all of this promised well for driving to New England.

Well, in my sneaky little head I wanted to go back to France to see my old friend Georges Connes and to see MacIntyre, who I think was still then alive, and so I parlayed this desire of hers into a trip for me to France to buy a Citroën at the factory. So it came. I flew over in October of '67 and bought the car and ran it in, as they say, broke it in in the French countryside, and then

shipped it over to England and visited my niece and her husband, the Lawrences, and shipped the car from London. So when '68 came around we had the new Citroën to drive to New England in.

MINK: Larry, there's one thing that has occurred to me that I've wanted to ask you, and since this is the last tape it will be all right maybe just to insert it, if you'll try to answer it honestly.

POWELL: Well, you ask me honestly, now. No sneaky questions.

MINK: No, it's nice; it's a question which you've got to decide how you want to answer it. You know, it seems to me that you and Neal Harlow were very close. But it seems to me that since your retirement, perhaps towards the end of your career, that you drew apart from one another. What really do you attribute this to, that you became more or less diametrically opposed in philosophies?

POWELL: Well, first of all, probably geographical.

MINK: With his going to UBC [University of British Columbia].

POWELL: He was up there for ten years and he did ask me to come up and speak toward the end of my career, and I just wasn't able to in the year '66. And we never visited him there. I'd been in the Northwest before. I think

Neal's interests became more organizational. He became president of the Canadian Library Association and became more--well, I don't want to say "technical," but he certainly was more responsive to new developments in librarianship.

MINK: Less book-oriented.

POWELL: Less book-oriented, more progressive than I. I regretted all this: Neal's letting this take from him the great capacity he had for research and writing. And I wouldn't say we became diametrically opposed. We had all of those reunions at ALA Midwinter.

MINK: Well, let me say that I inferred this from the speech that he made at the end of the convocation.

POWELL: That wasn't a very good speech, I'll admit. He didn't give enough time and thought to it.

MINK: Well, you know, it just doesn't seem to me as though it's quite proper at a convocation for one to be critical of the person that it's honoring. When I use the word "critical," I mean in the sense that you're criticizing the philosophy of the man--perhaps not the man himself, not criticizing what you consider to be his mistakes, but just his outlook on life.

POWELL: Well, I'd probably have done the same if I'd been speaking at Neal's. I'd have got up and said, "Look, I regret that this guy has not been more like I think he

should have been." You see, we tend to speak out of our deepest selves at these moments. Neal, I think, probably felt that I spent too much time on the theatricals of librarianship and not enough on the hard facts of a developing, technological librarianship.

MINK: He, of course, was a dean, too. He had been criticizing you from that standpoint as well.

POWELL: Well, yes, because at the Coulter lecture, at San Francisco at CLA, when Dick Dillon spoke and Neal-- or, no, it was the Coulter lecture which Neal gave, I guess. We spoke to the Alumni Association about our philosophy of librarianship, and I said very strongly that I thought Columbia and Rutgers were mistaken in admitting so many part-time, commuting kind of librarians, and that our philosophy at UCLA of almost all full-time enrollment was the best. And Neal got up and gently rebutted this and said, "Certainly there's room for both." He was right and I was right.

But what I used to chide Neal for, I think, when we met at Midwinter, was the amount of time that he spent on the machinery of being a dean. He personally looked after all kinds of things that I delegated to Florence Williams and to the girls in the office here. Neal used to--well, you remember. He had a passion for doing things in depth. I think he and Andy Horn both have this. I just don't

work that way.

Well, these were differences. They weren't alienating differences, certainly. Neal and I always, I think, loved each other--still do--but we developed very differently. Our circumstances were different. Our styles were different. And then always, I think, people who have worked for me in a system of librarianship capacity have always been a little glad to get out from under, and. . .

MINK: Yes, the family aspect.

POWELL: And they felt I was a little too paternal toward them probably, and I remember joking at Midwinter, we-- Johnny Smith and Neal and Vosper and Williams and Horn and all--would always get together. They called themselves the Association of Refugees from Powell, and we'd have a great time. I understand this. I didn't insist on being the whole show here, but certainly I was the star performer.

MINK: Well, that was a little digression, but I think it was interesting because we hadn't talked about Neal too much.

POWELL: Well, Neal is back here, now, of course, and the other day he and Marian came up and had lunch with us at Malibu, and we took them on a long ride through the hills afterwards. It was in the spring and the flowers were

just out, and Marian Harlow in particular knows a good deal about botany, and we had a wonderful time. But, I should say, and I will say now, when we come to the New England year, this involves Néal.

So we drove East, Jim, in '68, in the Citroën, stopping in Yuma and Tucson and El Paso and Del Rio and San Antonio, and then through Louisiana, New Orleans, and the Gulf Coast, and then up the Carolinas, through Virginia, stopping in Baltimore for a visit with the Castagnas. We arrived in Middletown, Connecticut, on February 1, 1968 (it was just thirty years to the morning when I started to work here in this library).

We had a most beautiful spring semester. The Center for Advanced Studies was a kind of a junior Institute for Advanced Studies, similar to the senior one at Princeton, and its purpose was to bring together interdisciplinary peoples. We had a building of our own, a library lounge, and offices of our own. There were six of us fellows at the time, all from different areas--a Turkish physicist, an economist from the Federal Reserve Board, a Norwegian sociologist, a poet, a Milton scholar, and myself.

MINK: An interesting combination.

POWELL: And we saw each other at lunch if we wished to, at the faculty club, but every two weeks we dined together, Monday evening, in the Honors College, and one of us read

a paper. Our acting director that year, Paul Horgan, was on sabbatical in residence. Our acting director was Phil Hallie, a philosopher--a wonderful fellow. We came to love him and his wife. And our colleagues there--it was a most affectionate and close and interesting year. A complete change really of intellectual milieu. Wesleyan is a very interesting, rich college, which has great resources from Xerox stock that it sold at an enormous profit, and the center was a way of spending some of this Xerox money.

Not only did we have a facility there, an office, secretarial help, but we were given a house. Fay and I had a college house on the very edge of campus, completely furnished, a two-story, Cape Cod kind of house. Fay loved it. She had a great time there. We were able to walk to everything. Middletown is a college town. Well, I also had a fine relationship with Wyman Parker, the college librarian, an old friend. I was taken in by the library staff there, in the best sense, and made to feel at home. I'd begun on that February 1 my book on California--the Guggenheim book.

MINK: On Literature and Landscape.

POWELL: I began to write it there.

MINK: I suppose then that some of these papers that you read at the institute were embryo chapters of that book.

POWELL: They were progress reports on Mary Austin, on Dana, on Ramona, on Robert Louis Stevenson. Those were the four chapters I wrote in Middletown.

MINK: Using the resources of the. . .

POWELL: The resources of Wesleyan, of Trinity in Hartford, and of the Beinicke at Yale. Of course, they were tremendous. . .

MINK: Very, very great sources.

POWELL: Great sources, particularly on Stevenson. Wesleyan either had what I wanted or borrowed it. Remember, their librarian had been Fremont Rider, and he'd been much interested in the West. He published or edited a guidebook on California, remember, Rider's California. For example, they'd been a member of the Book Club of California from the beginning. So there in Wesleyan in Connecticut, were the complete runs of the Book Club publications. These were helpful to me, because of the things that Jim Hart and Franklin Walker did in this series of publications were pertinent to what I was doing.

MINK: Walker's work in the literary frontier?

POWELL: That's right. And Jim Hart on Stevenson and on Dana. So the fellowship, Jim, paid us well indeed. We received \$7,500 for the four months, plus house, plus office and secretarial help, telephone and everything

else. It was a very comfortable arrangement. We were able to live very comfortably on that. The fellowship's terms were completely permissive. You had no duties, but if you wished, you could volunteer to do something, and most of us there, most of the six fellows, gave courses. I chose to give one on Southwestern literature. Paul Horgan had been teaching that course in the English department on Southwestern art and history and anthropology. I followed him, giving a course on Southwestern literature.

MINK: He was teaching anthropology in the literature department?

POWELL: Well, it was a cultural course, not anthropology, but the . . .

MINK: Ethnology?

POWELL: Yes, it was a composite kind of thing that Horgan could do, and did. It was a kind of interdisciplinary thing. Many of these things were true at Wesleyan, where the lines between the departments were quite slack. But it was difficult for me to follow, because Horgan is a brilliant man, a virtuoso, artist and historian, and a man of great personal charm. So I was a little nervous seeing what I would get.

Well, Horgan recruited the students for me, continuing students out of his class. I had the marvelous total

number of four students. But, Jim, these were some of the greatest I've ever had. They were seniors and four totally different guys. And they had all come to me when I was counselling and telling them what the course was to be, and they said, "Look, you've got a great act, Mr. Powell. We just had Paul Horgan's course and we're interested to see if you can maintain the pace." And I said, "Well, I won't be able to in the same way, but I'll give you something that he didn't give you. I'll give you fiction and literature, poetry of the Southwest, and I'll expect you to work your little asses off."

And Lord, they did. We met once a week, Tuesday evenings, in my office in the center, from 6:30 to 9:00. And I want to speak a little about these four kids, because they were great. New England college students are--let's face it--culturally, intellectually ahead of California. They've come from a more advanced cultural situation, and a senior at Wesleyan is the equivalent of any graduate student I've ever seen at UCLA. These were kids well prepared and sophisticated--not effete by any means. They were a very rugged group. Let me tell you about them.

First, Larry Gross, from Orono, Maine, the University of Maine. His father is head of the German department there. He and his wife, mind you, had come to Wesleyan

as freshmen four years before--a married couple--and they'd gone four years through Wesleyan (the man, of course, because it's a men's college) and had children while big Larry Gross was taking his degree in American studies. He was six-feet-four, had been summers a telephone linesman, and he'd been a timber cruiser in Maine. He was really a rugged guy. He was a shotputter on the track team and yet a terribly sensitive and gentle guy that wanted to get a view of Southwestern lit.

I had Charlie Hill, who was a New York State student from the Hudson River Valley. He was majoring in political science and was going to Harvard the next year for graduate work. Larry Gross was going to Brown. Charlie Hill was not a hippie, but he had a long, handlebar moustache and he dressed rather informally.

The third student was Jack Michael from Chadds Ford, Pennsylvania--Chadds Ford being Andrew Wyeth's (the painter) hometown. Jack Michael had grown up with Jamie Wyeth, the painter's son, who is also a painter. He came from a very interesting cultural background. He had come out West in his sophomore or junior year and attended Occidental one year, because he wanted to get away from New England. And he'd roamed all over Southern California and had enough in one year, turned around, and had come back for his senior year at Wesleyan. He was the only one of the four

who had ever been West.

And the fourth student was probably the most interesting of all and was somewhat of a hippie type. His name was Ian Vickery, and he was the son of a Czechoslovak woman and an English diplomat father. He'd been born in Czechoslovakia. He was bilingual, he was majoring in Russian studies, and he wore his hair long with a headband, wore beads, rode a motorcycle, and was said to live in the woods across the Connecticut River in Moodus with a woman! He was really an interesting type, Jim. He wore his hair long with a pageboy bob, was blue-eyed, very casual and unstructured, and in the beginning very--not hostile, but very skeptical of me, seeing in me a librarian, a square-type he was going to shoot down.

Well, so it was a challenge, but I worked at it. And Wy Parker, God bless him, in the library had said, "Look, here's your reading list. I'm going to charge every single book that you want and you want these students to have to you and your study. They go there for the semester, and if anybody else calls for them, I'll tell them they're out." So I had my whole reading library there in my study, maybe 100 books, that I expected these kids to read.

MINK: This is idealistic-type teaching.

POWELL: It is. It's only possible in a college where

you have 1,000 students, maybe, and a great deal of freedom and permissiveness.

MINK: No administrative bureaucracy to cut through.

POWELL: No, none at all. And Wy Parker, he's a Vermonter, he's a New Englander, he's just the salt of the earth, a great librarian. He and his staff, all of them all the way down, made it so wonderful for me. I told the kids, "Look, here are the books. Now, you're not going to read them all. If anybody reads all of these, I'll flunk them. I want you to..." We used my Southwestern Book Trails and Dobie's Guide to Life and Literature as required texts. They had to buy copies of these.

I said, "You set up a project--what you want to do and what you want to report on--and pick your books there, and I'll expect progress reports from you." They milled around a while, for a week or two, and then they began to settle in and showed interest. We then spent our Tuesday evenings in a combination of my talking and they responding or talking about what they'd been reading, working toward the final, which was to be this, Jim: it was to be an original exercise, a creative work of some kind that they'd write, either a story, a poem, or an essay, or something on the Southwest that would represent their reading and interest. And in only one case, that of Jack Michael, would it represent personal experience, because

none of them had been West. So it was all what they got out of the books and out of me.

We had great times, because it was winter then, and early spring, and snowy and cozy; and Charlie Hill would go downstairs to the lounge of the center and bring up coffee, and Fay would send over goodies. Sure, it was ideal study and teaching, Jim; this was the way it should be. We sat around in my study and did what we all wanted to do; and yet I was the director, and they knew that I knew more than they did. This is what a teaching relationship must be; you're not coequals. I was older and more experienced in reading and travel and I was able to lead them. But they were free to gallop off whenever they chose.

They were outspoken and very critical of some of the books on my list. Vickery, the hippie, would come up with, "Aw, this is a bunch of crap. What did you put this on for?" And it happened to be something very dear to me, you see, and I would bleed, like Haniel Long. I said, "Well, I don't think you've really read it, Vickery. You're making a crap judgment." And I said, "I want you to read this Interlinear to Cabeza de Vaca, because that's a hippie piece of literature." "Well," he says, "it looks precious." "Well," I said, "look, you son of a bitch, read it and then talk to me about it. Don't make these

superficial judgments."

Well, by God, we hooked him on it. Haniel Long hooked him on it, because his exercise, Jim, at the end of the semester was to write in his way a kind of an imaginary hippie epic of what it would be like to be a hippie Cabeza de Vaca 400 years later. He imagined going across the country on his motorcycle and meeting the natives.

MINK: A sort of an Along Came Bronson type of TV script.

POWELL: That's right. So he did this. It was a very interesting and creative sort of thing.

Larry Gross, the big boy from Maine, came up with a very interesting short story which he wrote as though he were a telephone lineman in southern New Mexico, down there toward Texas, toward El Paso. He projected the story as though he were a lineman and he'd been working on the telephone line of a Mexican family and looked through the window and fallen in love with a Mexican woman and figured a way to get at her. It was a really shocking thing for this big, discreet, married man from Maine to write. But it was a real release for him, because here he could commit adultery creatively, you see, and keep from being caught by the husband, because he heard that Mexican husbands with their knives are very jealous. Well, this is the kind of damn thing they came up with.

Charlie Hill wrote a story about building a concrete dam, as though he'd been a cement wheeler on one of the big dams in the Southwest. It was based, really, on a summer that he'd had on construction work in New York State. He transposed that to the Southwest.

MINK: Did these students, in their short stories and essays and so on, manage to convey a realistic picture of the Southwest?

POWELL: Well, they did it in a synthetic way, because their data was pulled out of books and pictures and Horgan's course, you see, that they'd had, and mine, and the reading.

MINK: Was anything that came out of this thing published?

POWELL: I told them this, but of course they went away to graduate work here and there and nothing that I know of has come of it. Jack Michael wrote a story about Southern California--the boy who'd been at Oxy a year. He wrote a story about being on the beach at Santa Monica. It was a very strange story, really, based on his experience, and the odd types at the mouth of Santa Monica Canyon, muscle boys and all the Sunday confusion there.

Well, I ended up, of course, reading them something that I was writing. I said, "Look, you guys came through and I'll read you something of mine." I was trying to write something about the struggle for the Colorado River

in terms of human protagonists. I read them a draft of something I was writing and they said, "Well, we'll give you a passing grade, if you'll give us one."

Wednesdays I had lunch with my colleagues in the English department at the Faculty Club. I met the director of the Wesleyan Press, and all kinds of interesting things went on. Martin Luther King was assassinated that spring and then later [Robert] Kennedy. We were moved by all the reaction to this. The Threepenny Opera was put on by the students, which was a great affair.

MINK: Then you said that Neal Harlow figured in this, too.

POWELL: I made a lot of trips, you see, that spring, because I'd been invited to speak to the Connecticut Library Association, their annual meeting in New Haven, which I did. I'd been invited to dedicate the new library at Lycoming College in Williamsport, Pennsylvania, which we did. We drove down there and spoke and met the Methodists in their lair. A dry lair. Fay had a helluva time getting a drink before dinner, you see, because they're so militantly dry. They gave me a Litt.D.

Where else did we go?--we went to Philadelphia. The Drexel Library School gave me its annual achievement award, which is hanging up there on the wall, that beautiful calligraphic manuscript there. We went to Philadelphia.

Luther Evans had received the award in a previous year, and Emerson Greenaway, and Joe Wheeler. So all those previous recipients were there, and, bless you, I was introduced for the award by Neal. Really, he made up for any deficiencies of his speech out here.

MINK: Little indiscretions? [laughter]

POWELL: He gave me a wonderful introduction that really was touching. And then he invited me and Fay to come down and speak to the students at Rutgers the next month, which we did. We drove down from Middletown to New Brunswick and spent two nights with Neal and Marian.

MINK: How did you find the attitude of the Rutgers school?

POWELL: Well, I found them--and I teased Neal about it a lot--starved for books. I'd been cued because one of their graduates of the year before was on the Wesleyan staff and he cued me. He says, "Look, give them book talk, because they don't do that at Rutgers. Between Shaw and Harlow and all, they're talking about documentation and techniques."

MINK: I suppose this is why Ralph Johnson, who was a graduate of that school, has become so technologically oriented, although he began his career in Special Collections.

POWELL: It's very strong that way, coming from Shaw and then Harlow. So I teased them a lot. Neal introduced me

again, beautifully. And we sensed, I think, that a lot of the--not alienation, but the distance between us had been closed. It was a very crucial visit in one sense, because Marian Harlow and Fay put their heads together, and Marian was determined that Neal do what I'd done, retire at sixty, because he was killing himself. You know how Neal works, all out, seven o'clock to seven o'clock on the job, and then later and earlier at home. And he was tired and thin and nervous--gaunt, even--and Marian said, "He's got to stop or he'll kill himself."

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POWELL: The Harlows gave us a reception at their home for the Rutgers faculty, and then the meeting with the students. Neal and I and Fay and Marian were able to talk quite a lot about what retirement had meant to me in the two years I'd been retired, and I think this probably helped them toward a decision. I just encouraged them in every way to do the same thing.

MINK: And so he retired.

POWELL: Two years later at sixty. He was two years younger than I. And he'd completed his new building, done everything he'd set out to do at Rutgers, really, in the same way that I had finished my program here at UCLA. It was a natural time for him, and so it proved, because we saw Neal last fall--remember, they took three months to drive west--and when he arrived here he was a new man, completely relaxed and had gained weight, looked fine.

I think probably the most meaningful thing of all that I did, Jim, in that spring of '68 in New England, was to find my origins in New York State in the Hudson River Valley and my father's birthplace and where he's buried. I'd never been there since I was a baby, and I had no memory of visits as a little boy. It was about

one hundred fifty miles northwest of where we were in Connecticut, through the Berkshires into the Hudson River Valley at Ghent near Chatham. We went over one spring day and found the village of Ghent, which was really a Quaker settlement, and Orchard Farm, where my father had been born and raised. And after some trouble we found the little Quaker burying ground, which lies on a hillside two miles east of Ghent. There we found a number of Powells and Townsends and Macys. On my father's side: his parents and their parents--Aaron Powell, who'd been a great abolitionist, and Elizabeth Powell Bond, who'd been dean of Swarthmore, and my father, who was buried there in 1922.

It was a beautiful hillside with maybe a hundred graves, no longer used but maintained, and each generation a member of the Friends has kept the graveyard. My first cousin, Mason Powell, who lives in Massachusetts, is in charge this generation of coming over once a year and repairing any damage and setting up any fallen stones. So it was a real return to origins. In 1954, I visited my mother's birthplace down river at Cornwall, so this was a rounding out.

One more thing we did, Jim, was to go up to Williamstown and visit Archer. Here again was someone that we'd not been alienated from, but certainly our trails had diverged.

But we had a fine visit with Margot and Archer and saw the Chapin and the main library and attended music, and they had a faculty reception for us, faculty and librarians at their home. These are things you can do in New England; everything is so comparatively near. I visited the various New England colleges, Amherst and Trinity and Connecticut at Storrs, and the various public libraries I came to know around Middletown.

The town librarian in Middletown, whose name was Van Bynum, probably related to Lindley Bynum, if they ran it back. He was a great friend to me, because I found things in the public library that the college didn't have, notably on Jack London.

Well, the semester came to an end and we took two weeks before I was due to teach at Simmons and drove up into Maine. It was the first time either of us had ever been in the state of Maine. We loved it. We went up the coast to Boothbay Harbor and Bar Harbour. Just drifted up that wonderful, rainy, rock-bound coast for a week or so, and then we struck through the mountains, stopping first to visit my student Larry Gross and his parents at their summer camp on a pond in Maine. Then we made a rendezvous with people that you'll remember, Jim, this was Kay and Richard Hocking. Remember, he'd been professor of philosophy, or assistant professor, and had

never been promoted, and then let go here.

MINK: I took classes from him.

POWELL: Did you? One of the best persons here--I don't know how good a teacher he was. . .

MINK: He was the son of the elder Hocking.

POWELL: Father Hocking, William Ernest. Well, they'd been at Emory all these years in Georgia, but they summered every year on Father Hocking's farm in New Hampshire. And, of course, Father and Mother Hocking had died in their nineties, and Richard and Kay and some of the rest of the family were up there on a 200-acre farm. We found them, then, deep in the woods, very remote, not primitive, but a pastoral place. And I think I helped Richard on a decision as to what to do with his father's papers.

It was a tremendous collection of manuscripts, letters, and archives on Father Hocking's ninety-three years of life in a stone house that he'd built. There the archives were, in filing cabinets and boxes and every other thing, overflowing this great wooden house, and Richard didn't know what to do with them. The Library of Congress wanted them and Harvard wanted them. He wanted them to go to Harvard, but Harvard's problem was there was no room for them at present, and wouldn't be until they had some enlargement. So I think we worked out an intermediate

arrangement whereby the Episcopal Seminary in Cambridge would have them on deposit for X years until Harvard could accommodate them. And I believe that's where they've gone.

Then we drove down to Boston, and Fay flew home and I stayed for an intensive three weeks' summer course in the Simmons Library School. I've long known Ken Shaffer, its director, and he'd been after me to come back, and this seemed to me to be the logical time, when we were in New England, and Fay naturally didn't want to stay in Boston in early summer. It was heating up. I'd be busy teaching every morning, so she flew home and I stayed and had a resident's head suite in one of the dormitories on a beautiful quad there on the Simmons campus.

I taught a course that was listed in their catalog, but I turned it into my own kind of course, called "Resources in the Research Library," how to collect, to organize, to use the staff for research materials in libraries such as Huntington, Morgan, Bancroft.

And it was a great experience, Jim. Here again, I found the need of linking up with students. I will never lose this. I must have this, I guess, as long as I live; and I had it there in a very rich sense.

It was a course that met four mornings a week from nine o'clock to twelve o'clock. It was three hours, four

mornings a week, for three weeks. It was the equivalent of a full course. They could take no other course. So they were mine in the morning and then their afternoons were free for their reading.

I found Simmons a very live school in its own quarters, the whole floor of the college library. It's the only library school in New England, the only accredited school. Southern Connecticut has an unaccredited school, but it draws them from the Ivy League. The summer courses are coed. In fact, the library school is coed, although Simmons at large is a women's college. And I happened to have all women students, eighteen of them. That was great. Powell's harem. They were drawn from Ivy League schools. They were working librarians, most of them, finishing their degrees. They were from Smith and Vassar and Mount Holyoke, from Vermont and New Hampshire state universities, from MIT. And we had a helluva good time, Jim, just hammering it out there. I prepared a reading list, a course outline that had been mimeographed, and they had the supporting library materials. It was a very good way to teach, everything there under one roof. I lunched every day in the. . .

MINK: I hope you didn't neglect oral history.

POWELL: Oral history? No, I was interviewed in an oral history project.

MINK: No, when teaching, about organizing the resources for the research library.

POWELL: Jim, that's a course in itself, and you know it. That deserves a full semester. I was interviewed in an oral history project by the editor of the Bay State Librarian, the Massachusetts quarterly, Ken Kister, who teaches in the library school. And he did a hell of an interesting interview. Did you see it, with all the candid camera shots of me all the way through--Powell in action. It was based on my autobiography that had been published that spring. I think it's one of the best things of its kind I've ever participated in. The reviewer was--well, like you, Jim--he knew something about me; so he was able to ask appropriately embarrassing questions as you do, trying to uncover my tracks.

All right, we came home from that, and I drove across, stopped in Aspen and had a week with my friend Dr. Bieler, heard music day and night. I went down on through New Mexico to opera at Santa Fe, to opera in Flagstaff. I visited in Phoenix at the public library and in Tucson at the university library. I came on home for the rest of '68. I guess I was working on the California book.

Then we took off once again in the spring of '69, last year, and flew to Italy, came up to Switzerland, picked up a Karmann Ghia, back to London, and were in residence

again at Dolphin Square for three months. And once again I taught a course, a lecture series on research libraries in America, which I gave at Loughborough, at Roy Stokes's school.

And here again was a totally different experience, certainly, from Wesleyan, from Simmons, from UCLA--commuting once a week 115 miles up the motorway to Leicestershire, lunching with the staff on Tuesday noon. And Beatrice Warde, the typographer, who was lecturing that same day in the same school, came up from London. We had these great luncheon sessions, then I lectured from two o'clock to four o'clock, then I had tea with the staff and then got in my Karmann Ghia and zeroed back to London for a late dinner with Fay.

It was great. I had thirty students, I think. They weren't as live as the Welsh students, but I did recruit one to work in the book trade for a year. He is now working with Tony Rota in London. He's a Lancashire boy that I interested in the idea that bookstore experience can be meaningful in research librarianship. So that was one scalp out of that experience.

Well, Fay and I traveled, of course. We drove all over England. We saw a lot of my niece and nephew, the Lawrences. We were back in France once. And what else did we do, Jim? We did something unusual that spring, but

it's blurred now. I can't think of what it was.

Well, we came home; certainly, that was the high point. And we've been home, good Lord, ever since, for a year now, with trips to Arizona and New Mexico, to northern California.

MINK: You said that you had at the time of your retirement four definite writing projects in mind. Now, you talked about the California literature and landscape project. Could you mention briefly the other three?

POWELL: Well, the other was the autobiography.

MINK: Which, of course, you did.

POWELL: That I wrote in London.

MINK: And that was done mainly in London.

POWELL: Yes, altogether.

MINK: And then the printing of it was done in Amsterdam.

POWELL: No, it was at home, by Bowker.

MINK: Oh, that's right, Bowker did it.

POWELL: Yes. It was printed in New York. Well, the other two are more creative projects that haven't been published; so I'll wait on publication, Jim, and let my work speak for itself. One relates to the struggle for the water.

MINK: Chapters of which you were reading to your students at Wesleyan.

POWELL: Yes. So let's wait on those. But they're done

in a sense.

MINK: They're fiction, or more essay-type or non-fiction?

POWELL: Just creative masterpieces.

MINK: Creative masterpieces. Now, one more thing that you have been involved in lately for the city--the selection of the librarian. Would you like to speak a little bit about that? Because I think it's something that professional people do become involved in, and we don't choose a librarian very often in Los Angeles. How much of it can you talk about?

POWELL: Well, I don't know if they've made the selection yet, but certainly we recommended the top three out of fifty-three applications that we evaluated, and we interviewed twelve. It was a very interesting experience, based there again on my Occidental background.

MINK: The experience which gave you bronchitis, I think.

POWELL: Yes, I cracked up afterwards; I was tired out. Interviewing is hard work. It was an Occidental experience because two members of the Civil Service Commission of the city of Los Angeles are Oxy graduates--Guy Wadsworth and Herb Sutton of the Gas Company and Pacific Mutual. And Herb Sutton had read my autobiography and said to the civil service manager, Mrs. Morris, "We ought to get Powell in to help us examine." So I responded on

that basis. And Ed Castagna came out from Baltimore and Bill Geller, the county librarian, and three leading businessmen, one of whom I'd gone to high school with, Steven Bilheimer of Silverwoods. We did the examining, and it was meaningful to me, because here was the library that I'd first worked in, the Los Angeles Public Library, thirty-five years after, or whatever it was, and I was helping pick the successor in that great tradition that goes back to Mary Foy up through Perry and Warren and Hamill. I think we creamed this great group of applicants and gave them three to choose from.

MINK: Who were you looking for, mainly?

POWELL: We were looking for. . .well, what I was looking for--and I think Castagna and I hammered home on this--was a cultural sophistication in addition to technical competence. We felt that the city librarian should be a person going clear back to the [Charles F.] Lummis tradition of a widely cultured person who is also a good manager and a good technician. And, of course, this is a kind of paragon, and damn few of the candidates would pass this. The fact that we eliminated out of fifty-three all but twelve, just on their paper applications, shows the standards that we were applying, and the twelve we examined, we really put through the ringer. We gave an hour to each. And in one hour, six people questioning you, one can really take

you apart.

MINK: What kind of questions were you asking? Just a couple for instances.

POWELL: Oh, I'd ask people what they did in their free time. "What do you do when you aren't working eighteen hours a day? Or what means most to you in the opportunity? What do you think is the greatest thing you can do if you become city librarian? What's going to be your direction?" And Castagna would always ask them, "What was the most interesting thing you've ever done in librarianship? What do you think was the high point of your career?" We got some very interesting answers. And the businessmen would ask them, "What do you want this job for? What does it mean to you?" And somebody would say, "Well, aren't you afraid to come to Los Angeles? Don't the problems here frighten you?" And we hit them from all sides this way. They were very sophisticated men--McDonald and Duggan--Dan Duggan from UCLA was one. He's from Coldwell Banker, the vice-president. And Steve Bilheimer, the Silverwoods man, is a very interesting character that I'd known fifty years ago.

MINK: I don't suppose you can say at this point who the three candidates are because they haven't chosen one.

POWELL: Well, but it has been published who they are.

MINK: Well, would you talk about the three candidates.

POWELL: Well, I think Walter Curley from Boston, library consultant with Arthur D. Little, former business manager of the Providence Public Library, represented stability and sophistication in a very dignified and strong sense and a rich background of library experience in New England, very strong managerial qualities, and a very cool and dignified and strong personal presence that we all liked. The second, and probably my favorite choice, was Wyman Jones, Fort Worth Public Library, who's an Oklahoman or Texan and had most of his experience there. He'd been assistant librarian of Dallas. He'd grown up in merchandising. His father was a Woolworth manager, and Wyman Jones had been an assistant manager in a Woolworth's store as a young man and had good preparation there. But in Fort Worth he had had a lot of interesting community experience in taking the library into the community, and he was a very swinging kind of guy, very aggressive and alert and imaginative, I felt--the kind of person Los Angeles needs.

MINK: Something like Skip Graham at Louisville.

POWELL: But Jones even had a better background than Skip. It was not quite as eccentric, and a little smoother, a little more sophisticated and polished than Skip was. Well, I liked Jones; I thought Los Angeles needed this kind of person if you're going to bring the community together.

And then the third choice was Ernie Segal.

MINK: Who is the present. . .

POWELL: Head of the main, central library. He automatically came on as number three because of the promotional exam feature--that is, anyone on the promotional exam who passes it has to come on and be part of the final panel. So he was the third. So it's between those three.

MINK: I personally like Ernie Siegel **very** much and feel that he does a very good job.

POWELL: He made a fine appearance, cool and honest, simple and straightforward, and a very appealing kind of guy. I think he would have the staff with him in a very strong sense. Well, it happened, Jim, that I came down with bronchitis after that, because I put a helluva lot into it, really, these two days of just probing and hammering away at these cookies. It's hard work, and it's an emotional drain. Castagna was our house guest; we had great visits with Ed. He came out alone and we commuted every day, and he's, I think, one of my closest friends and colleagues, of course, in the profession. He was a very strong factor in getting our school established here originally, you remember.

Well, I'd had an invitation about that time to go down to San Diego and speak at the retirement luncheon for Clara Breed, the city librarian. The mayor of the

community gave her a great luncheon, at the U. S. Grant Hotel. Five hundred came. Fay and I flew down. And everyone was there--the mayor, the city council, the library, a lot of commissioners, and all her friends in the community, and a great many surrounding librarians.

MINK: Well, she's made a great reputation in California.

POWELL: Yes, she was in a great tradition, you see--Cornelia Plaister, Althea Warren, and Clara Breed. And I said, "This tradition must be continued; you must have a great successor." The city manager was present and he heard me say this. He called me the next day and said, "Well, we're going to be examining for the successor to Miss Breed. Will you come down and assist me examining?" It's not a civil service job; it's an appointment by the city manager entirely. But he asks help, and the city personnel officer took part. The city manager and I, the three of us, then, examined the three candidates--Marco Thorne, the assistant librarian, and Ernie Siegel, who came down because he'd been ten years in San Diego before he'd come to Los Angeles, and John Perkins from Inglewood.

MINK: There was no examination promotional connected with this?

POWELL: No exam. But I can't comment on this, because I don't think they've made a selection. I simply spent an afternoon with them, with the city manager and the

personnel officer. I did have this compliment, Jim, by the city personnel officer who does all the interviewing for their key city jobs. He said afterwards, "Powell, you've given me a lesson in good interviewing. You really took them apart." I said, "Well, Goddammit, I've been doing this long enough in my own staff and then in all the library school applicants--I interviewed them all for six years, every goddam one of them that was local." And I said, "I had experience in getting at people and finding out who they are."

I do this with pleasure. Part of the great joy I had, I think, was working with people in librarianship, not just these bloody books that we're always talking about, but the people themselves, the human material of which I am a piece. Not only that, Jim, but I got paid for it in San Diego. Los Angeles didn't pay me a cent; that was a labor of love. And I don't live in the city, mind you; I live in the county. I think they ought to have given me gas money. We did have lunch in the Music Center, though; that was nice. But San Diego paid me very well, indeed.

Now we're on the eve of another experience next spring. We've just been to Tucson and made arrangements with the president of the university to be a professor in residence next spring attached to him, to President Harvill, and to

give a seminar in their new library school. Fay and I have just been over there and been entertained by everyone, and we're both very eager to be there next spring.

MINK: What will the subject of the seminar be?

POWELL: It will be something in academic libraries, research and academic libraries. We haven't really finalized it. It depends on the students that are enrolled, what their interests are. It's a new graduate school that is just getting going; so it will be open until this spring and we decide who's there and what we shall give them. I like their new dean, Don Dickinson, very much, and the faculty that he's gathered. And, of course, I love Tucson and the whole atmosphere and our many friends there--Don Powell and Pat Paylore and Dorothy McNamee (we all worked together). Pat took Fay out to the Desert Museum to spend the day, and George Harvill, the president's wife, took Fay to Nogales for the day, and Dorothy McNamee gave us a dinner; the president gave us a reception.

Well, Jim, this is the life of Riley, really. Retirement has been full of these rich and wonderful middle-aged rewards.

MINK: Not only rewards, but also a chance to really contribute in another way.

POWELL: In another way, that's right; and I hope to go on doing this speaking, writing, and traveling and writing.

The California book is nearly done. Two more chapters to write and then Ward will publish it next spring. It's the best thing I've done by far, and I think even better work lies ahead, because I'm free. I have no administration, no committees, and I've not accepted any assignments that weren't close to my heart.

MINK: Like the Oral History Colloquium assignment.

POWELL: That's right. That was not central to what I can do. The best thing in oral history I can do is this, this kind of a talk, and I don't know what you'll make of it. Do I get to see it?

MINK: We won't make anything of it. We'll simply transcribe it, edit it, and send it to you for review.

POWELL: Oh, good, and I'll burn it.

And now I've decided not to! It goes into history, God help us all and keep us from burning. Let me say again how wonderful Jim is as an interviewer. He really knew how to turn me on, blast his black heart. Herewith my corrections, made June 11-12-13, 1971. Nothing to suppress. Nothing to add. It is not to be read until after my death, except if and when I give written permission to anyone undertaking an authorized (by me!) biography. Certainly not by students or staff.

Lawrence Clark Powell

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