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University of California
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Peter Dale Scott
Free Speech Movement Oral History Project

Interviews conducted by
Lisa Rubens
in 2000

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Interview with Peter Dale Scott

Interview 1: May 4, 2000

[Tape 1]

Rubens: It's May 4, 2000. I'm interviewing Professor Scott in his home, which is quite lovely. Was this built by a known architect?

Scott: This was built right after the war, for the mother of a doctor whom we knew who lived across the street and who died about three years ago.

Rubens: We're ready to go, but I should add that this is also the home of Ronna Kabatznick.

Scott: That's right.

[Rubens and Scott discuss a mutual friend and Kabatznick's book, *The Zen of Eating*.]

You reviewed the book, for the [*San Francisco*] *Chronicle*, and then the next day, Ronna's book shot on Amazon.com, up to twenty-second best sale for that time.

Rubens: Do you figure people said, "Okay. Let's give it a try." We've tried everything else.

Scott: Well, I mean, it's the only real review she got in a major publication and it's the only day that there was a spike like that.

Rubens: That was good. Ronna and I fought to get that review.

Scott: Oh, I know you did. I heard David Kipin [*Chronicle Book Review* editor] say to me, "We don't review cookbooks." [laughter]

Rubens: Hopefully I'll be able to review her sequel if she goes ahead. She told me she has other business.

Scott: Yes.

[Rubens and Scott discuss a time in the sixties when the Soviet poet Yevtushenko visited Berkeley.]

Rubens: I hadn't read your poetry, nor did I know what a fine poet you are! I've read several of your domestic and foreign policy political works--

Scott: I have two different readerships, they don't overlap very much.

- Rubens: All right, Peter, I'm actually going to jump in and ask you about your experience with the Free Speech Movement. There is a video recording made by two students with you in 1977 and it is really quite nice. We're looking still for one you mentioned being done in 1994, at the thirtieth reunion. Apparently you began teaching at Berkeley in 1961; what was your status?
- Scott: A lecturer in speech.
- Rubens: You had come, I believe, directly--
- Scott: --from Warsaw.
- Rubens: As part of your work with the Foreign Service in Canada?
- Scott: Canadian Foreign Service, right. But they hired me in Warsaw.
- Rubens: Berkeley hired you?
- Scott: Yes. I actually quit the Foreign Service when I was in Warsaw. It was not a very provident action, and I suddenly had to go job hunting. And if you want-- should I go on and on about this?
- Rubens: Well, perhaps not too much on and on, but why did you quit?
- Scott: Oh, it was just a spat with personnel.
- Rubens: Okay.
- Scott: An assistant secretary had said I could get a cross-posting to London because I wanted to write a book, and personnel--by the time I applied for the cross-posting, everybody had changed, and they just laughed at me. It is, perhaps, relevant that before I went into the Canadian Foreign Service, I taught political science for one year and that's my actual degree--in political science, not in English.
- Rubens: Let's fill in your background. Where did you get your undergraduate degree and how far did you go in graduate studies?
- Scott: I did a B.A. at McGill in Montreal, and then I studied overseas at Paris and at Oxford. I failed the exam in politics at Oxford and started to teach primary school, which I thought I would do for the rest of my life.
- Rubens: In England?
- Scott: No, I came back to Canada and I taught a year in Canada. I was then persuaded to come back and do a Ph.D. in political science and I think the only reason I did was just to erase this failure which was a big sort of dent in

my psyche at that time, although I don't feel so ashamed to be it now. But I really wasn't a political scientist.

However, I did have an active interest in politics. When I came to Berkeley, I thought I would never again do anything political. And then there was the Cuban Missile Crisis in 1962, and I don't know how, but Professor Carl Schorske in the history department, he convened a group of academics--oh yes, the man who had brought me here, Tony [Ostroff] in speech, told me there was going to be this meeting. And he said, "Why don't you write a draft resolution for the faculty to sign?" And so my first post-foreign affair-ist political act was to draft that resolution. And it really--there was an explosive division in the faculty, and it's interesting, because nearly all those people were in the Committee of 200 later. But there were differences and some people said this is a very anti-American document, and Carl Schorske actually liked it.

Rubens: Would there be a copy of that somewhere?

Scott: No. I doubt it very much. But it brought me back in and then it also brought me into the milieu of the group who drafted the resolution for the December 8th [Academic] Senate Meeting.

Rubens: So that must have also been your first year as a lecturer in speech.

Scott: I taught one full year and I think this was in the fall of '62 which was my second year. And then we skip now to the fall of '64.

Rubens: I'm not letting you skip yet. You're a lecturer in speech.

Scott: Yes, and I was converted to assistant professor--

Rubens: Because, in fact, you did have a Ph.D.--

Scott: Yes, right.

Rubens: --from Oxford.

Scott: Right.

Rubens: And--

Scott: No, not from Oxford, from McGill.

Rubens: Oh, from McGill. Oh, you went back there to erase your "failure" at Oxford.

Scott: Right. Yes.

Rubens: Who is Tony Ostroff?

Scott: He was a poet, I don't think he ever was chair. The chair who hired me was Jacobus ten Broek, the blind political scientist. He hired me on June 28th, and he stepped down on June 30th and I arrived under a new chair, which was also the beginning of a whole new direction for the speech department. They started developing a graduate program in speech of which I was quite critical. I got myself fired from the speech department, also, but that happened in spring of '65, after the FSM.

Rubens: Should we continue that story just for one minute? Because I think there are several threads to pursue which overlap and bear on each other.

Scott: Yes.

Rubens: Who was the next chair?

Scott: His name was Donald, Don--he died. He was a sweet guy, but he developed M.S.

Rubens: Under his watch, the development of a graduate program in speech began?

Scott: Yes. It was because they got the message from the Master Plan of Clark Kerr that Berkeley was going to become campus of graduate programs. And speech didn't have a graduate program and the department divided between those people who said, "We're doing something that's very good for undergraduates and we should continue it," and the other people who said that we better get a graduate program. Now I was not on one side or the other, but I thought some of the aspects of the first program they came up with were pretty clunky and I said so.

And, anyway, they told me they didn't need my--I did a fourth year review, we all do, and they said they would keep me for four more years but they would not put me up for tenure. So I then went out and scurried around for another job and actually got myself hired at the University of Toronto, but the dossier I prepared to teach there, which would have been Canadian Studies, got me a job in the English department here much to my surprise.

Rubens: At Berkeley?

Scott: Yes.

Rubens: You remained in the English department until--

Scott: '94, yes.

Rubens: You went to the English department in '66, is that--

- Scott: In '66.
- Rubens: In terms of your being let go from the speech department, or they used to call that something when you hit a dead end--
- Scott: Terminated--
- Rubens: --they wouldn't let you advance--
- Scott: Right. Yes.
- Rubens: Was it particularly because you have become involved in politics in '62?
- Scott: No, I doubt it.
- Rubens: It has to do with--
- Scott: Maybe academic politics, but not--
- Rubens: Yes. Yes. Your position on the Cuban Missile Crisis.
- Scott: Not the FSM, no. I mean later on when I was so antiwar, I waited eight years for a merit increase. That definitely was related to my political work, but you know, I ended up full professor so I'm not complaining.
- Rubens: Do you remember the 1977 video interview?
- Scott: No, I don't remember anything.
- Rubens: It was done by two students, who are not introduced but whose voices we hear off camera: F. Bench, and F. Ede, I think they're both women.
- Scott: Well, Felicity Bench rings a bell with me.
- Rubens: It was filmed in black and white out in front of what was then the Terrace Café on campus.
- And I am impressed at how articulate you are. You seemed to have such a grasp on the events and context. At that point it was thirteen years after FSM, and so much came afterward--as you said: "It never let up." People never had time to--
- Scott: Right. And of course shortly after that interview, it did let up. It went through a very apolitical stage, although there had been some--quite a beautiful reactivation of the campus was over the--what did they call it, dis-investment from South Africa.
- Rubens: Yes. That the University would remove all investments in South Africa.

Scott: And that was a successful campaign there, and I think actually had an impact on events in South Africa. And there's a real relationship to the FSM because Mario Savio had just come back to the campus for the twentieth anniversary in 1984, and he said, "People say that there's no activism left on campus, but I'm sure that when the right issue presents itself, the activists will be there again." And I think it was a year later--no, you see that was the fall of '84 and in the spring of '85, the very next semester--we had the great sleep-in on the same Sproul Hall steps which are now the Mario Savio steps.

Rubens: Did you sleep in?

Scott: No, but I monitored. I got up every morning at five and went because they were certain that the police would come and bust them at daybreak. So, I was always there and in the end there was some kind of bust-up. I remember a woman cop knocked me to the ground, I was amazed.

Rubens: You talked about things going in cycles; you did say that it was the FSM that got you involved in local issues, but earlier you had been involved with the missile crisis via a faculty letter.

Scott: Yes, that was the germ of how I was connected with the people who became involved in FSM. And then later on, I still was, you know, pretty faceless in that group of faculty, but there was a meeting of the faculty in the spring of '65, and I was sort of aware, now. Again, it was Tony Ostroff who put me up to this, and I may have even had another resolution, I'm not sure, I did. I did have another resolution--that the FSM had grown out of severe inadequacies in the undergraduate education and that the campus should address these issues.

I'm a very quiet guy but every now and then, I have a way dividing people--because I remembered somebody who I had always thought of as a friend. Bill Kornhauser, [from the sociology department] one of the main authors of the December 8th resolution. He jumped up and said, "That's not the purpose of this meeting! We have no business talking about this now," and somebody else jumped up and said, "Of course we should be talking about it; it's the most important thing." Well, nothing came out of the meeting, but shortly after that, both the acting chancellor, Martin Meyerson, and also the Senate created special committees to deal with the educational crisis, and I was put on both of them, I guess because of this speech.

Rubens: Do you remember what that '65 meeting was? Just a meeting?

Scott: Oh, it was a meeting of the Committee of 200.

Rubens: Oh, so they continued to meet--

- Scott: Well, I think this was their last--you know, I think they were precisely deciding what they should now do.
- Rubens: I have not interviewed Larry Levine [head of the Committee of 200]. I'll be sure to ask him about that meeting.
- Scott: And at the Select Committee of Education, we produced a report and you know, off the record the result for me was that the Chair of the Committee, Charles Muscatine was a medievalist who read my manuscript (I had some medieval publication) and he put me up for the professorship in the English department. So everything's connected.
- Scott: Did you look at my web site?
- Rubens: I didn't know you had a web site.
- Scott: Well, I'll give you my card. And there is a--under my bibliography, it's broken down into various headings, one of which is literature and criticism. It's not a very extensive bibliography, but I actually had a book manuscript which was initially accepted for publication and then they wrote back and said, "I would love to publish it. The second reader's report was negative," and so they sent it back.
- I had published on medieval Latin poetry and that's what I was hired to teach but I never taught it because they didn't have the money to fund those courses. They listed it the first year I came, I mean, it's all a kind of fate. I went over--it was to be held in Earth Sciences--I went over there, the door was locked. There were no students there, never found any students, so I never taught this thing I was hired to teach. Medieval Latin. Although I did write a whole manuscript book about it.
- Rubens: I want to go in so many directions. I want to ask you a little bit more about people you remember in the Committee of 200 in the spring of '65. They're deciding what to do, you're interested in undergraduate education--
- Scott: Yes.
- Rubens: My perception of the FSM is that the majority of the leaders, the people that were really cognizant of what was going on, and who even split amongst themselves at various times, were graduate students, the undergraduates--and I was an undergraduate at the time--were completely naive--
- Scott: Well, so was Mario. Wasn't he?
- Rubens: I don't think so--it was his second year in graduate school.

- Scott: Well, I had Art Goldberg, who was one of the leaders, in my class in the fall of 1964--while it was happening. And not only that, it was a class on Modern Spokesmen. Or I had two classes, one was Modern Spokesmen and one was Argumentation, but I mean the FSM was a natural for both, so the FSM got into my class.
- Rubens: You taught undergraduates in the speech department?
- Scott: That's all there was then. I taught Argumentation courses and I taught the introductory writing courses and I taught--my signature course was a course on Modern Spokesmen. In that I taught Mao Tze Dong and T. S. Eliot and four more people like that: Lenin, Clark Kerr--
- Rubens: You taught his book on the multiversity?
- Scott: Yes. Uses of the University--
- Rubens: I was wondering if people ever really read that. How large were those classes?
- Scott: Well, my last year I had two hundred and fifty students and that, I believe, was the largest speech class there was, which is why they were very disappointed when I said I was leaving. They said, "Oh, we don't want you to leave, we're just not going to promote you."
- Rubens: Was there any issue of FTE [full time equivalency, a hiring category]?
- Scott: I don't know how it works out but it did, and it was pleasant.
- Rubens: But it was great to have two hundred fifty--
- Scott: Yes. Right.
- Rubens: And one other question just regarding speech, was speech a long lived program? It became the rhetoric department and now houses film studies.
- Scott: I'm sure the department is very old, but that specific program was worked out by the people who were leaving as I came in, ten Broek, Leo Lowenthal--whom I taught with--humanists, you know? And they devised a very humanist kind of Renaissance program. But it was hard to visualize how you could do it on the graduate level. And that's why they decided to have a sharper focus on rhetoric as a discipline which I saw was essentially being quite reactionary, going back to what they did in the nineteenth century.
- Rubens: Was the English department also taking a certain turn toward literary criticism? Many departments--for instance Political Science--seemed to have reconfigured, divided, specialized. Maybe this is not important to the FSM, but it is a part of the background--the climate of education so to speak.

- Scott: Well, I think I would just like to put on the record that the rhetoric department that actually--
- Rubens: --developed later--
- Scott: --yes, still retains some of the kind of universal features of the program that hired me. And they still--they get quite interesting graduate students and faculty as a result.
- Rubens: Was anyone particularly upset that you were teaching these revolutionaries? They were balanced with Clark Kerr, I suppose, but-
- Scott: The thing that upset people most was that I was so appalled at the writing standards of the university that in my writing courses I was giving out a lot of C-minuses and C's. And I remember the executive assistant of the department saying, "Professor Scott, we are going to hear from Sacramento if you don't start giving better grades." That was the main thing.
- Rubens: And did you? Or--?
- Scott: Well, I began to loosen up. I mean, I think I got more used to the state of writing on the West Coast, which was improving anyway.
- Rubens: I don't think it was ever quite as high as the writing of students from the East Coast.
- Another interviewee has mentioned that after the FSM, there was quite a bit of grade inflation.
- Scott: I don't know. It's possible. I taught in an experimental program again with two of the people that had been on this education committee, and both of who had been on the Committee of 200 before that--
- Rubens: Was that the Tussman program?
- Scott: No, it was the successor, the next one, Strawberry Creek College. And we were not reviewed and the charge was made that we were guilty of grade inflation. There was no--I felt it was a totally hearsay thing, you know; they looked at the grades and they were high, and assumed it must be grade inflation.
- Rubens: To reign in our discussion: You are a young faculty member, you've only been here two years when Free Speech--
- Scott: Two and a half--
- Rubens: Yes, you're into your third year when the FSM breaks out.

- Scott: That's right. It's two and a half, '61-'62, '62-'63, '63-'64.
- Rubens: You probably hadn't been told yet, but the writings on the wall are there's a ceiling in the speech department; you know that change--
- Scott: Right. That hadn't begun to come up yet because we hadn't had the arguments that led to the--
- Rubens: You know that your career is on the line. It seems to me that it took a lot of courage on the part of people such as yourself--particularly of the Committee of 200--to identify themselves with this position and to join in--
- Scott: I think in my case, I was really thinking that I would go back to Canada. And in fact, all those years, Canadian universities were expanding at an enormous rate. And all through the sixties, I was getting phone calls, people asking, "Would I like to apply here?" I even got an offer to create an English department in the new university that they were founding somewhere. So, you know--and this was a little bit true of all of us. The American universities were also expanding so the fear of being dumped was not as frightening then as it would be now. It definitely would be frightening now.
- Now, there were some quite radical faculty who did lose jobs I think because of their involvement in FSM. Because Paul Ivory [an economist] and one other person, they were non-tenured, and they were inside Sproul Hall when the police came in and they were dropped by the university; but they got jobs in Canada, they went to Simon Fraser.
- Rubens: How does it come about that you joined the 200? Do you remember being solicited? Or did Ostroff again say this--
- Scott: Well, essentially it went like this. Like a great many faculty, I kept saying to Art Goldberg and sometimes through him to others--you know, because of Art I was out there, I heard the speeches, I saw some of the dramatic developments. And I said, "You know, you are very cynical about your expectations of what the administration will do. I doubt that they are as bad as you say they are." Specifically there had been some students whose cases were pending, waiting for settlement. You'll remember this history better than I do at this point. And I was just saying, "I'm sure if you can work out a settlement, they'll drop the charges." And the university, in fact--ultimately the administration dropped the charges but it re-entered new charges under another heading or something.
- Rubens: But as you may recall--as you said in the '77 interview--you were shocked when they added more students to the expulsion list, after the Thanksgiving Break

Scott: Right. I was shocked. I was shocked and I was educated. I mean it was at a time when some students were beginning to think more critically about America because of their involvement in civil rights, going to the South and so on. And some people were involved in local issues, the Lucky stores and so on. My little private thing was Vietnam, because I had had just enough exposure to these problems when I worked with the UN and so on, but it didn't affect my ability to think critically about the way in which the administration was behaving. And suddenly it was frankly a new experience for me. It was an education.

Rubens: To locate wrong doing and/or ill will in the University rather than the State Department?

Scott: And, of course, part of the sense of invigoration at that time was -it was almost like Columbus discovering America, you know, that there was this whole new way of looking at things that had to be done. And I became very curious in looking at foreign policy, so ironically, as soon as I had left political science as a discipline, I suddenly had a great appetite to write books about politics, which I did.

Rubens: Oh, yes. I want to get to that in just a minute. But you were telling me about how you got involved with the 200--

Scott: Yes. So, Art Goldberg made me very alert to the issues, and I think, again, it was my friend, my mentor, Tony Ostroff who had brought me there, and he knew these people and he was always bringing me to meetings. I think, that he said, "There's going to be a meeting of the 200--"

[tape interruption]

Scott: There wasn't much discussion from the floor but there was some. And on some very minor point, they said, "We should do this." and I put up my hand and I said, "And we should also do that." Whatever it was, it was a minuscule point, but I had actually spoken. And at the end of the meeting, a drafting committee went off to finalize the resolution. And whatever it was that I said-- it was something to do with the content of the resolutions--Charles Muscatine, who was one of the drafters, he didn't know me, but he pointed at me and said, "It would be useful to have you and so you come along and join." And I don't think I said another word that night, but that's how I met Charles Muscatine, who was the chair of the Academic Senate Committee on Education and the medievalist who--

Rubens: Fortuitously sponsored you for an English Department professorship.

Scott: --that's right. And also the person who founded Strawberry Creek College. So, I continued to have a lot of dealings with him.

- Rubens: Now, you had already met Schorske through the--
- Scott: that other meeting, through Anti-Missile Crisis meeting.
- Rubens: And ten Broek, I assumed you--
- Scott: I hardly knew ten Broek, because remember, he had left the department before I arrived. He hired me. We had our one only conversation, I think, when I was in Warsaw he was in Berkeley.
- Rubens: So I should know this, but I don't. He was such a figure in the Academic Senate on December 8th--
- Scott: Yes, he was. He had gone to the political science department. As I said there were splits in other departments--for instance Leo Lowenthal had been split in sociology and went back to sociology--
- Rubens: Yes. Yes. I see. Did that committee have an effect in terms of who you were associated with on campus--?
- Scott: Well, yes it did. When I was first here, we had two small children and eventually a third. I was very family bound. It was a hard to get to the campus. But after FSM I was just on campus a great deal more. It was quite frankly, quite hard on my marriage, and eventually in 1993, I divorced--out of the tension from that--the time when I was involved in the antiwar stuff.
- Rubens: That many years later, is that right?
- Scott: Yes.
- Rubens: You ultimately had three children?
- Scott: Yes.
- Rubens: When you thought you were might go back to Canada, did having children bear on that?
- Scott: No, they were all Canadian. They were bi-nationals.
- Rubens: Bi-nationalism became so important to young men who opposed the war in Vietnam and sought a legal way to avoid the draft.
- Would you comment on what became so compelling about being on campus?
- Scott: It was most compelling because you had the illusion that you could do something. You know, in the FSM, they actually did do something, even in the educational sphere to some extent--though a lot less than what one might

have hoped. On Vietnam, one began to realize it's a bit like drugs today--you know, the policy is clearly insane, the drug policy but you think, maybe you could just do something about it. Although no one would say this now, but in the sixties, you would say, well if you had a better idea maybe someone will listen to it. Well, a lot of people listened to it--just no one in Washington. That's all.

But my goal was not to create a revolution. It was simply to get a better Asia policy out of Washington.

Rubens: During FSM, is that how you met Reggie Zelnik?

Scott: Yes. That's where I met him. I met him in the 200, yes.

Rubens: Later you wrote a book with Zelnik and Franz Schurmann--

Scott: Right. But Franz Schurmann, I think, was not in the 200. He was an Asian scholar and I think I personally recruited him to come and make an antiwar speech. And then the two of us--I remember we were the first ever to go to Fresno and criticize the war. It was a debate with the Fresno people who were saying, "We've never heard this sort of thing before." Well, they certainly heard a great deal more of it in the years to come after.

Rubens: Why Fresno? The state college in Fresno?

Scott: The state college, yes. In the spring of '65.

Rubens: And Larry Levine, did you become particularly--?

Scott: I met him in there too--

Rubens: Anyone else from speech who were in the 200?

Scott: Lowenthal was very averse to my getting involved in these things. He had a very European idea of the university and he said, "Your job is to get tenured and you should not be thinking about anything else." I think, like all Europeans, they were all a bit frightened about student activism, because they remembered Nazism in Germany.

Rubens: It is about that time that you also joined a faculty union. In fact, you were somewhat instrumental in it. Do you recall that? That was all you said in the video interview--

Scott: I've forgotten this--. I think the real moving force there, ironically, was John Searle. There was a union but it was not very powerful, it was a local--1474 local AFT--and I guess there was a group of people led by John Searle who said we should go into that local and make a kind of a ginger group and give

the faculty some more solidarity. And it was definitely John who--I had forgotten this--he put me charge of doing an educational brief for the union. So that's another reason, perhaps, why I got put on these committees.

And when there was, the word Ateach-in was invented in the spring of '65. The very first one was at Michigan State; the next one, the next night, was in Berkeley. And the union organized it, and John phoned me up and said, "You have to speak at this teach- in tomorrow night." And I was at a dinner party somewhere--

Rubens: --as an antiwar person, representing the union, or--?

Scott: Yes. Well, the union wasn't going to be named as such, but he was doing the organizing.

Rubens: Representing faculty?

Scott: Yes. It's not so much representing, it was just to call, you know, a meeting of concerned people, faculty, students, anybody, against the war. I had already spoken out and been in debates against the war but not at a mass meeting of this kind. And I said, "You should get an American to do this." And he said, "There are no Americans who know anything about Vietnam."

I had actually taught Vietnam in my Argumentation course. I had let people read the *New York Times* and I translated *Le Monde* for them and gave them the *London Times* and FBIS [Foreign Broadcast Information System, which would give Russian, Chinese, and Vietnamese statements] transcripts of broadcast. And I said, "Look, here are a lot of different points of view, make some sense out of this." Well, one of the things that was happening was because I was teaching it I was also reading it. And I had circulated in the summer of '63 and the summer of '64, I had circulated somebody else's petition on Vietnam, saying for America to stay out. But I never thought I would be a spokesperson because I thought it should be an American.

Rubens: Searle called you because you were active in the union and knew a great deal about Vietnam?

Scott: And about a year later, after he had been assistant chancellor for a year, he was so burned out on student activism that his politics went in a quite different direction.

Rubens: And what happened to the faculty union, I haven't followed that?

Scott: It's still there, I think, but it's still--

Rubens: Had Searle already published his book *Speech Acts*, is that right? Was it right about that time?

- Scott: No, he was writing it. I think that came out about '67. But you know his position was already articulated. He was publishing papers and maybe some of the chapters in the book had already been published.
- Rubens: His work was really a critical development, wasn't it? Didn't it kind of catapult him into some kind of--
- Scott: Oh yes, it made him--
- Rubens: --famous not only for his administrative position but particularly for his intellectual and academic position. I've never had a good fix on what his philosophical and academic argument was. Is there a way to summarize that very briefly?
- Scott: Well, I was better at this sort of thing ten, fifteen years ago, but I've always had trouble with that book myself.
- Rubens: Did it come out of a philosophical tradition?
- Scott: Yes. He was trained at Oxford, and at Oxford philosophy. My problem is that my great call when I was young, was Hegel. And I read Hegel and found it very interesting. Oxford had once been the home of the kind of polite idealist Hegelianism at the end of the nineteenth century. And the Oxford philosophy, when I was there, was in very violent reaction against all this and trying to deconstruct all metaphysical systems--all idealistic systems and replace it with the analysis of language. And Searle was an example of that on a political level. We were force-fed a man called Karl Popper who wrote a book called *The Open Society and Its Enemies* [1945]. Well, I'm all for an open society, but I would like an open society in which we were allowed to read its enemies. But the enemies for Popper were not who you might think, you know Stalin or somebody. The enemies were Plato and Hegel. And my whole feeling about this century is that we could use more Plato and Hegel, not less. But my Oxford dons were really in effect saying, "We don't need to read Hegel at all." And even when they taught a course on Hegel, I felt very much that they were trivializing Hegel. And it was over Hegel that I failed at Oxford.
- Rubens: Could we say that Searle in his intellectual development is foreshadowing his politics. In your mind, it's a kind of--
- Scott: I don't know if there's an ontological inevitability about that, but--
- Rubens: --I don't mean inevitable but that--
- Scott: It was easy, I think, to reduce things to a kind of common sense discourse not too distant from where we actually are. I think that is the drift of all Oxford philosophy, and is also the drift of *Speech Acts*. And this is against prodigious

intellectual efforts to create a kind of platform from which you can then look back on reality from a different point of view--such as Marxism, or I suppose for that matter, fascism. All of these things are viewed very skeptically by the Oxford philosophers.

Rubens: But what is the platform? What was it that you were saying that makes--what does something like *Speech Acts* depend on?

Scott: Well, from my point of view, it was ahistorical. To me, a radical reading of Hegel was that he sees that the evolution of mind and thinking and language is conditioned by the historical development. So you really have that Hegelian notion of civil society as a place where you can have freedom. I actually believe that it's quite possible to read Hegel as a defense of freedom, though its more fashionable to read it the other way around. But whatever it is, there is an interesting historical evolution to get to where we are, and that's what made me a medievalist you see.

I was interested in precisely that pattern of evolution. And in the October of this year, you can buy my book, *Minding the Darkness*, and you will see that it's full of intellectual genealogies of how we got to where we are.

Rubens: Earlier I was asking if a kind of parallel development, for instance in the English department, where a formal kind of literary criticism was ahistorical as well.

Scott: Right, but then of course--and now we have the new historicism which is supposed to correct for that. And I have some things in common with it, I mean you certainly can't teach Spenser's *Fairie Queene* without looking at Spenser in Ireland and his fear of the Catholic masses taking back what he had in fact stolen from them. But, well I'm going to give you a book. You haven't read my poetry yet. I'll give you a book where, in poetry, I take some issue with Steven Greenblatt because he, in a sense, I think is reducing people like Spenser to ideology and that's not my view of literature.

I mean, I really was so grateful to get out of political science--which was totally ideological, as far as I was concerned--to an area of English literature where there are whatever the ideological contaminations, there are human utterances there, and as humans we should be able to enjoy this. And I felt that the danger of new historicism as well as all the post-modernist strategies, all of them, the risk is that you are not interested in the text--only in either deconstructing it, establishing it, you know, seeing it as a kind of a Foucauldian power utterance something like that.

Rubens: Well, to me, this is a transition--you may not follow my transition--but Noam Chomsky, he was on the campus at this point--

Scott: Yes. It was '67.

- Rubens: It was that late? Not earlier?
- Scott: Yes. It was after the FSM.
- Rubens: He spent a semester here then, but didn't he come earlier to give a lecture or two?
- Scott: Maybe I'm wrong in saying that it was '67, but I was not aware of his presence until the anti-war movement was well on its way. Because I remember as soon as he came there was a big speech that he gave and I was on the platform with him and also spoke.
- Rubens: I'm raising him because I'm wondering if he represented a kind of intellectual stimulus or sort of new thought that was in the background at the time. I ask because of his belief--as a linguist--in the innate ability of people to develop language.
- Scott: He was always stimulating but he didn't have to convert Berkeley. Berkeley was quite ready to receive it.
- Rubens: He didn't figure in your Argumentation classes is really what I'm asking.
- Scott: No, I was not aware of him when I was in the speech department.
- Rubens: He had not come--
- Scott: I know he came to the Berkeley campus to teach after I was in the English department. And I joined the English department in '66. I think I'd been there a full year before he came.
- Rubens: Okay. And he became, of course, so politically active around the war in Vietnam as well.
- Scott: Yes.
- Rubens: So, I didn't know he had had a presence or an impact earlier and I was going to ask you--
- Scott: I'd already written, *The Politics of Escalation*, the book that we did--that initially appeared in '66--was fully written before I met Chomsky.
- Rubens: Okay. And I wanted to ask you about one other intellectual or thinker who may have had an influence on you or "the Movement," and that's Paul Goodman. I didn't know if you taught him or--
- Scott: Yes. I met him--no he did come; he just turned up one day in the midst of the FSM, I think it was the FSM--

- Rubens: I think you're right because you wrote an essay--
- Scott: --and I did meet him but it was more or less just to shake his hand and say that--he's also a poet, you know?
- Rubens: No. I didn't.
- Scott: One of his poems I think is quite an amazing American poem. "It is the goodly Hudson, tall and free"--something like that.
- Rubens: That's the opening line?
- Scott: Something like that.
- Rubens: Okay.
- Scott: I'm a bad quoter, but I had read a couple of his books and I put Paul Goodman in my Modern Spokesmen class. The Argumentation course was more just process. Modern Spokesmen was more content.
- Rubens: Any other thinkers, people who were talking about ideas, that you remember in those years before and during the FSM?
- Scott: A big influence for me, quite an accidental one, is when Kennedy came to speak in the Stadium and said--
- Rubens: The brother, Robert Kennedy?
- Scott: No, the president--
- Rubens: The president!
- Scott: John, and not only did he speak but he announces the resumption of nuclear testing. And the next day, there was a protest march against the resumption of testing. Now, you have to remember this is the spring of 1962, it's a pre-almost everything that we're talking about. But for some reason, I and my two children and my wife, we had somehow become involved with CNVA, Committee for Non-Violent Action, and we took part in that march. And we were a total of about fifty-five people. We marched all the way, I mean marching was not very fashionable yet--although it soon became so. We marched, I think from College and Bancroft, down to Shattuck Avenue, and maybe there was a couple of speeches in the green strip in the middle of Shattuck--
- Rubens: Do you remember any other faculty who were?

Scott: No, I didn't recognize any faculty on that march at all. But through that I subscribed to their journal and to something called *The Minority of One* and was vaguely aware of this man, Muste, A. J. Muste, who I think is one of the sponsors; he'll be more famous a century from now than he is now, I think.

Rubens: Were people reading him then?

Scott: Not so much reading him as being influenced by him. He's not primarily a writer although he did write. But I'm somehow blocking how I got in touch with them because that's--I said that I hadn't done anything political until I went to that missile crisis meeting, but I'm sure that I had marched--but I hadn't spoken if you see the difference.

Rubens: Sure.

Scott: I hadn't written anything. I didn't expect to write anything, but I remember going to the trials of people who were--I was very very upset about the nuclear issues. And I think again it was having been in the Canadian Foreign Service, and my first year I carried briefcases for--. See in those days, Canada was a nuclear power when there were only about four in the world. And so Canada sat in at the UN on the big power discussions. And, I even--I'm amazed at myself because I'm essentially a fairly timid guy but I was in a room with Henry Cabot Lodge. And Henry Cabot Lodge was dealing with the French and he translated something from French into English and he hadn't got it right. [laughs] And so I corrected the American ambassador to the United Nations, it was a small meeting; we were only about ten people in the room. But--

Rubens: You were in the Canadian--

Scott: I was carrying a briefcase, it wasn't my job to say anything. But I probably spoke better French than Henry Cabot Lodge did, and the person whose briefcase I was carrying, because I'm from Québec.

Rubens: It must have been significant, the correction, or you wouldn't have said it, don't you think?

Scott: Yes. Well, it was on a substantive issue and no it wasn't--

Rubens: Do you remember what--

Scott: No, I don't, bit was substantial.

Rubens: It wasn't plurals or--

Scott: The problem was that the French were worse than Henry Cabot Lodge so it wasn't like I was putting myself on the good side. No, the Canadians being the

one power in there that had no earthly sense of ever going to use the bomb, we were a little more honest than the other powers.

Rubens: Would you please place A. J. Muste in the pantheon of thinkers.

Scott: Yes. He was--

Rubens: How was he influential in terms of--?

Scott: He was a Gandhian he sort of developed Gandhi practices in American. And if you look at any history of nonviolence, he'll be in it. I don't know very much of him either. It's not that I read books by him--I read journals in which he was continuously cited.

Rubens: Sure. People talked about him and his ideas.

Scott: He went to North Vietnam. He was a very old man at this time. He was one of the first people who went to North Vietnam and he came back and died either immediately after or something like that.

Rubens: I just think that it's very important to establish the intellectual-social climate to the background of the FSM because there were a lot of strands--

Scott: Well, Dwight McDonald was another influence on me--

Rubens: Yes. Yes.

Scott: --and I had met Dwight McDonald in England and I had a crush on his daughter who's now married to Richard Wollheim in the philosophy department.

Rubens: Oh, really?

Scott: I had met him in the fall of 1956 just before I went into the Foreign Service.

Rubens: Oh, really early!

Scott: Yes. Yes.

Rubens: He was even an influence on me. I mean he was still quite vibrant--

Scott: And he had a journal that I subscribed to.

Rubens: Didn't he end up at the Center for Democratic Studies?

Scott: Center for the Study of Democratic Institutions?

Rubens: I think he ended up there. I'm not sure.

- Scott: I don't know if he did or not.
- I was also--it's funny. By accident, in my days when I was teaching school, I met a man called Scott Buchanan, who also was at the Center. And he drove me from this school in western Massachusetts, Stockbridge, it was called-- want to change the tape?
- Rubens: Not yet, no.
- Scott: From Stockbridge to Boston. It was like a two and a half hour drive and that was probably one of the most influential two and a half hours in my life because that's when I decided, for sure, I wasn't just going to teach school.
- Rubens: Scott Buchanan.
- Scott: Scott Buchanan. It was the exchange of ideas, it wasn't so much that he taught me something in particular. It was just I felt suddenly very alive talking with him, a real intellectual, and that I hadn't done that for a year--
- Rubens: This was during your elementary school teaching--?
- Scott: And by the way, I was the butt of the school. I've been so fortunate all the times I've been fired from jobs. I lost the job at the school I was at, and I was feeling very down and that's why I was down at Stockbridge to see if I could get another school teaching job and I was all set to go to Stockbridge. But Scott Buchanan really electrified me and shortly after that, a professor at McGill said, "Come back and get a Ph.D. and we'll make it easy for you. We'll count the Oxford years and--"
- Rubens: Had you known of Scott Buchanan before?
- Scott: No. Never heard of him.
- Rubens: That's why--
- Scott: --or the Center. I mean, all of that I heard about for the first time.
- Rubens: Yes.
- Scott: And I guess they had some kind of publication I subscribed to.
- Rubens: Yes, they did.
- Scott: And you know, that kind of belief, "If we just put our shoulder to the wheel, the institutions that rotate slowly will rotate," you know, as opposed to the Mario Savio statement, "We've got to stop the wheels from rotating put our

bodies on the line to prevent them from rotating.” I shifted from the sort of center style of progressive--

Rubens: --and rational--

Scott: --belief and institutions to having to now be critical, reread spokesmen and be critical of institutions, even critical of the center. Though at some point, I guess it was after I was in the anti-war movement, I met and very much liked--
-

Rubens: Hutchins?

Scott: Not Hutchins, I never met him. Stanley Sheinbaum. He was an L.A. County supervisor for a long time, he married a Warner and he brought Warner, of Warner Brothers. And so he was responsible--

Rubens: That's the money to keep the center going---

Scott: Stanley Sheibaum--

Rubens: Oh, he did marry a Warner, I didn't know that. His name often comes up. Apparently he helped raise money for the FSM. And--

Scott: I think he raised money for the Ellsberg Defense Fund--

Rubens: Daniel Ellsberg--over the Vietnam Papers?

Scott: I saw him then because I was strategizing in, they used to have meetings down in L.A. for the trial and I would go to it--

Rubens: You know, Peter, if you don't mind us going just a little bit longer I can't help but be overwhelmed by the range of causes--cause is a pale word, I mean in the battles, struggles you've been involved with. It's quite extraordinary and that as well you have such a range of expertise, experience teaching and publications--you're a poet too! Have you been approached at all by the history of the university people?

Scott: No. No.

Rubens: There's an oral history project--I think also the Center for Higher Education is involved-- that's doing the history of the university. So far they've primarily focused on the history department, scientists. the Loyalty Oath, the Disabled Person's Movement, now the FSM--although that's a separate grant--and I'm thinking--

Scott: Well you know, my poem, "Coming to Jakarta," is quite critical of the university?

Rubens: Is it? Okay.

[Tape 2]

Scott: And you see, well, I met an English friend, Malcolm Caldwell, through the anti-war movement. And he initially said in 1973 or '74--we were coming up on ten years after the great massacre of '65--and he said, "We want you to write about the massacre in a book we're doing." And so I wrote an essay and I dealt with an essay that had come out in *Ramparts* which blamed the University of California in its involvement in the Ford-Indonesia project as being a part of the cadre that encouraged the Indonesian army to turn around and massacre not only the Communist party, but many many other people: half a million people or maybe far more. And the first article I wrote in '75 more or less said [that] it's right to criticize what the United States did, but you cannot lump in the University of California with the people who were teaching how to kill. That the university was teaching economics and things like that.

And then for about four or five years later, I did a great double take on this and I decided that in fact, the Ford project had been a vital part of the preparation for Suharto to come to power in Indonesia. And that the university, by backing up a faculty of economics at the University of Jakarta, had been part of the problem. And in fact, the head of the UC-Ford project wrote a letter back to the university saying--

Rubens: That head of Ford project?

Scott: The University of California professor, an economist, and not a radical by the way. Just a straight arrow decent guy--Leonard Doyle, he's probably dead now. He might not be, but I interviewed him many times. He wrote a letter back and it's in the archives of the campus saying we should not be involved in a plot against the government of this country. And they removed him, saying in effect that he didn't fit in, he wasn't a team player. And I read this archive eventually and was appalled. I've never fully written about it because I feel very grateful to the University of California, you know, they've housed me, they've fed me--I have a nice pension, so I'm corrupted. I don't speak with a shrill angry voice and I think that--you know, my whole theory about the Cold War is that there's plenty of wrong on both sides and a lot of the mistakes that were made were made in the absence of a clear idea of what was, in fact, the right thing to do. But it was outrageous that this man lost his job for saying what in effect should have been said. And that's what my second article is about--which is on the Web.

If you go to my web site, you'll find this article--

Rubens: Both of them or the second one?

- Scott: Just the second one. The first one was pre-electronic. It's one called, *The United States and the Overthrow of Sukarno, 1965-67*--and it's probably the most important article I ever wrote.
- Rubens: Okay. And number one? Where was number one published?
- Scott: In--well, that's what the poem was all about. In my poem I said, "It was an article I could not publish except in Nottingham, England, with an editor who has since been murdered."
- Rubens: Oh my.
- Scott: Malcolm Caldwell got murdered in Cambodia. Very much a political assassination.
- Rubens: Are you assuming by an American or?
- Scott: Or by the Khmer Serei.
- Rubens: American sponsored?
- Scott: I'm not saying that the Americans ordered to kill him. I could only say that in poetry, you see, that's the beauty of poetry.
- Rubens: 1988, "Coming to Jakarta"--
- Scott: Yes, that's what that's all about.
- Rubens: A poem about terror, in addition to your two written pieces.
- Scott: That's what it's all about.
- Rubens: Ah, I see. So you can blow the whistle basically through poetry.
- Scott: But the order--this is the order--
- Rubens: Okay.
- Scott: First, is article number one. Then there are my guilt feelings about it that I exonerated the university and I shouldn't have. Then I write the poem, but I'm writing poetry because of the frustration that I cannot write anything, I cannot publish anything in America, in prose, about anything at this stage. And then Noam Chomsky, bless him, was on campus and I told him a couple of the things that I had discovered researching the poem, and he said, "That's very interesting, would you do me a memo on that?" And I did a--it became a hundred and ten page manuscript, never published but seen by many people.

And eventually I was invited to debate William Colby, who was head of the Asia desk of the CIA at the time of the massacre. And I, being slightly nervous about debating the head, the former head of the CIA, I wrote out my remarks and that is my second prose piece, which you'll see on the web site. It's been everywhere, it's been published in England, Canada first, then England, then France, then translated in Germany, into Bahasa, Indonesia, and smuggled into Indonesia under Suharto. And then now that Suharto's gone, it's been issued as a book in Surabaya in Indonesia. But the best of all was it was banned by the attorney general of Indonesia in 1990, and I got front page coverage in every single newspaper in Jakarta, which was politically significant because I was, in effect, saying that Suharto murdered his fellow generals and then blamed it on the Communists, which is the core of the great reaction. And that was the only time that I had ever been accurately and in detail summarized on the front page of the paper, and I think it was part of the whole thing going on there. And if I look myself up on the web through Yahoo or something, the most interesting citations are all in Indonesia. I'm on the web site of the woman who thought she would be the next president of Indonesia and so on. In fact, it's a very important article for them.

Rubens: Oh, I could imagine.

Scott: For them it was.

Rubens: Well, I actually just wanted to get clear that you wrote the poetry because you couldn't--because you--when you said you couldn't get published, did you try to--

Scott: Right. That's almost like the quote from the poem practically.

Rubens: Okay, and it's true that the American journals wouldn't publish this.

Scott: Are you kidding? Yes. Of course it's true. It's amazing that I even got it in to a Canadian--it's all changed now and now there's a lot more interest.

I just--was it last month, I guess--was given an offprint of an anthropological article about Indonesia, in a scholarly U.S. journal, that cites my article quite liberally; and I believe that that might be the first time that's ever happened--that this article was quoted in a scholarly journal.

Rubens: When you ask me are you kidding, are you addressing my naivete--as if the U.S. would not suppress a monograph--

Scott: Well, at that time--

Rubens: And when are we talking about now? This is--?

- Scott: Well, that's interesting because you know my remark was really addressed to the seventies and early eighties, but now that so much has happened on the campus--
- Rubens: Oh, yes. Exactly.
- Scott: You have whole new journals and--
- Rubens: But you're speaking of that in a certain sense it's coming full circle--that period of quiescence on the campus and a little bit more conservative turn in general. If you're saying the late seventies was the quiet time--
- Scott: Well, I think there was what initially happened in the sixties and seventies [is that] you had an establishment thinking and then counter-cultural thinking. A very simple dialectic. And since then it's become much more complicated because the counter cultural have all grown up and many of them are now tenured and have their own journals. But in becoming tenured, from my point of view, a great many, if not most of them, have developed styles of protest which are completely tolerable to the establishment. Because they're so beset with jargon and quirky assumptions, they have no leadership whatsoever outside of the special literary markets that they have created for themselves. And I'm really--in my poetry, I'm quite down on this.
- I don't like the style of Marxism which is, you know, safely delivered from academic pulpits. For one thing, I think it hard on most--most students if they come to take a class on Chaucer or whatever, they're not expecting Marxism at all. And they resent it, so it doesn't, radicalize students, in fact, if anything, it has the opposite effect. But it's also, I think, taken the university--well the university, you know, I mean, like any institution in our society, it's partly good and partly bad. I mean, that's my kind of position. I'm not an anti-institutionalist, and I'm not an institutionalist.
- Rubens: Well, to bring it back again to our main subject, I think Mario Savio's position was that the University was more bad--as a parlance of young people today might say. I mean he loved the debate--
- Scott: Yes, he loved it, exactly.
- Rubens: He loved the debate. He loved the intellectual arguments and the ideal of what he thought the concept of university stood for--open inquiry and the like.
- Scott: And it was always--when he would come back and speak it was such a rejuvenation of goodwill in the place of a kind of empty hostility that some rhetoric would get into.
- Rubens: And the cynicism that came to dominate.

- Scott: Yes.
- Rubens: You used the word cynical but I would imagine it was hedged a bit when you said the students expected that, back in '64, that the administration really would not act on its threat to expel students.
- Scott: Well, I wouldn't say they were; they were cynical about the administration, but they weren't cynical about life--
- Rubens: Excellent. Excellent.
- Scott: They did believe that they could make a difference. And they did make a difference.
- Rubens: Exactly. And so that's what--
- Scott: Or should I say you made a difference, were you one of them--
- Rubens: I was a foot soldier.
- Scott: Were you inside or outside on December 3rd?
- Rubens: I was outside. You left. You were sick you said.
- Scott: I had a fever of 103. Yes.
- Rubens: Well, I left. I mean Art Goldberg--I just recently interviewed him and he said, "You know I got tired, and at ten-thirty I had to go home." I left. I didn't think anything was going to happen then we got a phone call--
- Scott: Well, you know, having been through a few all night meetings in the anti-war movement I would say that decent people were the ones who go home first. [laughter] One of the institutional problems with fundamental democracy--you know that votes are taken at four thirty in the morning--
- Rubens: When it's barely--
- Scott: But not only--but it's a certain style of person who stays.
- Rubens: Oh, I see. There is so much here to come back to and explore more in depth.
- I want to return to your comment about the low standard of writing among students in the early sixties. And at the same time, today, people look back at the leaflets that were handed out during the FSM and marvel at the way in which the arguments unfold. And that people really paid attention to both what the administration said and responded to it, and taking apart each--

- Scott: Oh, I totally agree. Yes. Remember we had then of course in effect two different kinds of student population. We had--I mean this was Reagan's analysis of the FSM, and there was some merit to it, that you know, the FSM was being powered by brilliant students from all over the country, particularly the East Coast and New York.
- Rubens: The graduate students--
- Scott: Who had come because Berkeley had a reputation. And as opposed to the run of the mill students who were coming in from the Central Valley. Now I was teaching mostly the second kind, very few of the first. But yes, I think great history makes great writing. You know, there was a lot of incredibly great prose, not only in the FSM itself, but immediately thereafter the *San Francisco Express Times*. Even the *Barb* had some pretty good articles, but the *Express Times*, Marvin Garson and what was her name--
- Rubens: Well, Barbara was--
- Scott: Barbara, yes. Frank Bardacke. These people wrote excellent stuff. It was ephemeral; I mean, it was for these newspapers that didn't even get into many libraries at the time. Although I hope they are collecting them now.
- Rubens: That's interesting. Great history makes for great writers, sort of the Lincolnesque notion of the angels of our better selves. The rising to the--
- Scott: As a person who believes--who's really committed my most serious writing to the long poem, all the great long poems I can think of have all happened at revolutionary moments. You know, Virgil's writing at the end of the Republic, and Milton is writing in the wake of the English Commonwealth, I mean an experiment in Republicanism in England and Wordsworth is explicitly writing about his reaction to the French Revolution and so on--
- Rubens: How fascinating. You're going to introduce me to poetry.
- Scott: I'm going to give you a book.
- Rubens: I think that I've imposed on you long enough, I think this is just fascinating, and I think we should quit here--
- Scott: Okay.
- Rubens: There's quite a few other things, I mean, especially to your publishing list, which I gather now is not really complete.
- Scott: Where did you get it?
- Rubens: I got it off of Melvyl.

- Scott: Oh, that's just the books that the library has. That's not even all my books.
- Rubens: Yes. Obviously. Obviously. But the first would be the *Escalation of the--*
- Scott: *Politics of Escalation*. Did you see, *The War Conspiracy*?
- Rubens: Yes.
- Scott: It's there.
- Rubens: Yes.
- Scott: They still have a copy in Moffitt [Library]. All the copies of my books seem to disappear out of the Main Stack.
- Rubens: Oh, no, I don't know if they're still there but--
- Scott: It's not in the Main Stack and I actually gave them a book--I can get \$150 for one of my books hardbound which is over there. I gave it to them I said, "You can have this for free if you catalogue it." They accepted it, but they didn't catalogue it.
- Rubens: The *War Conspiracy* '72--
- Scott: Yes. I have a complete bibliography--
- Rubens: The *Fantasy Poets*?
- Scott: That's a very rare item. It's only about eight pages.
- Rubens: But that's '52 that is really early.
- Scott: Well, that was a great series, I mean, the first Fantasy poet was Tom Gunn he was quite famous now and that was his first publication.
- Rubens: Wasn't he here?
- Scott: And Geoffrey Hill is now very famous and there were a lot of these people who became famous.
- Rubens: What does that mean, Fantasy poet?
- Scott: Well I was secretary of the Oxford University Poetry Society and we did a kind of chapbook magazine. But somebody said, "Let's do actual poets." Donald Hall, have you heard of him?
- Rubens: Sure. He's one of the few I knew.

Scott: He was number three, I think. I was number six.

Rubens: Gunn was--

Scott: Well, Gunn was not in that series; his was a full book.

Rubens: Okay.

Scott: But it was the Fantasy Press. It was a man called--well it was a man, Oscar Mellor who lived out on the, do you know Oxford? He lived out on the Isis, he lived right by the river on the canal bank.

Rubens: Oh, there is so much more to pursue with you. I hope we get the chance.

[End of Interview]