

# **Oral History: Michael Gnarowski**

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## An Oral History with Michael Gnarowski

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### **Abstract**

Michael Gnarowski is a Canadian poet and Professor of modern Canadian poetry, teaching at Carleton University, the University of Ottawa, Lakehead, and Sir George Williams University. Beginning in 1972, Gnarowski served as the editor of the Carleton Library Series which published important works of Canadian literature.

Gnarowski had a long career which also included the publishing and co-editing of various literary magazines including, *Yes*, *Le Chien d'or/The Golden Dog*, and *Tecumseh Press*. This session covers Gnarowski's years at Carleton University and his involvement with the Carleton University Press.

**Patti Harper: Hi this is Patti Harper with Carleton University Archives and Research Collections. I'm here today with Michael Gnarowski on November 19, 2014 and today we're going to be talking a little bit about Michael's years at Carleton University, starting around 1971. So welcome Michael.**

Michael Gnarowski: Thank you very much, I'm glad to be here of course. The issue today is Carleton Library Series, because I came to Carleton University largely because of the Carleton Library Series. I was happy in the English department at Sir George Williams in Montreal and I was happy – always loved Montreal – so I was happy to live in Montreal and had to give it some thought about moving to Ottawa. Although as I said in the previous discussion I had been somewhat disturbed, quite a bit disturbed I think by the political situation, crisis with the FLQ [Federation Liberation Quebec], the kidnappings and in general sort of the unrest with Quebec nationalism simply turned me off and turned me away. And I think it made it easier for me to think about moving to Carleton, but the offer that I received via Rob MacDougall to come to the English department at Carleton, and to become the general editor of the Carleton Library Series was extremely attractive and not something that I would have been reluctant to consider, even. I was quite keen on the whole idea.

I went through the process of, I think again, I mentioned earlier on of the rather pleasant informality of those days when you talked to people and they kind of decided whether they wanted to have you or not. And then the thing just moved ahead and lo and behold, you had effected the transfer, as it were. I mentioned the fact that I, after I had met Rob on the street in Montreal, and he had put the question to me, "What about considering to come to Carleton?" And I said, "Sure, I'll think about it." It sort of crystallized out of that and the next thing that I knew I got a letter or a note from Rob saying "We'd like you to come for an interview."

So I travelled to Ottawa from Montreal and I sat down with Munro-Beattie, the chairman of the department, and with Rob. We chatted informally and Munro seemed to be interested in having me join the department, and I think he was being guided by Rob, who was the moving force here. I owe a great deal to Rob over the years because he was in that sense, interested in me, my career, and very supportive of it. And then of course after my little meeting with Munro-Beattie, the chairman of the department, I was trotted out to meet the president Davidson Dunton, an interesting man, very fascinating character as a matter of fact.

I had this very... curious kind of interview because Davidson, or Dave as he was called, we chatted about things... I never had the sense of being interviewed. We chatted about Montreal, we chatted about other people we knew, who he had known, like Frank Scott and so on... Hugh MacLennan, and so kind of to and fro, nothing very formal. I didn't have a sense at all that I would be interviewed

for a job, or a position, I shouldn't call it a job, it was a position... you didn't have jobs, that's kind of the tragedy of academic life... they're not jobs, they should be vocations and careers – that's an aside. In any case, so then lo and behold I got a letter from Davidson Dunton saying here was an offer to come to Carleton for X dollars, and to assume Carleton Library Series editorship, and join the English department.

**Patti: “What year was that?”**

Michael: “71.”

**Patti: “1971.”**

Michael: “1971, yeah. And I realized to my horror, and I mentioned this again in an earlier discussion, that I had graduate students working with me at Sir George and I couldn't just walk away. So I assembled them, and... is that recording?”

**Patti: “Yes, it is.”**

Michael: “Okay good. So I got them together in my office, and I said to them lightly that I was going to be leaving Sir George and that they should get their thesis finished pronto, pronto... and they all did! And all four did their work, and defended them, passed exams, and that was fine but I had to write Carleton and say that I couldn't come in 1971.

See I had met Rob, I think it was in the summer of '71 on the street of Montreal, on Simpson Street, I remember to this day how it was, because I was going up the street and he was coming down the street, it's one that goes up the hill. And so it was the summer of '71, I think the assumption had been that I would disengage from Sir George and join the English department at Carleton in the fall. Well, I couldn't do that. So I wrote and said that I would be very happy to come to Carleton, but it would have to be in 1972. So they wrote back and said that's fine, you'll come in '72. And I believe that David Farr took over the general editorship of the Carleton Library Series in the interim. Because Rob had stepped aside from it, and so I think it was David Farr... I'm quite sure it was David Farr, because David Farr handed over to me, the editorship of the Carleton Library Series.

So in 1972, in the fall, I moved to Ottawa, bought a house within walking distance of the university, not like this. It's really crazy, I was just across the street from Brewer Park and boom, I was at the university. I moved fifty kilometers away... anyway, so the whole process... David Farr, again was very kind. He came to the first meetings of the editorial board of the Carleton Library Series. My assignment at the university was to teach one course in the English department which was Canadian modernism, or modernist Canadian poetry, and to do the Carleton Library Series. So the English department was in a way, supporting the effort of the university to publish the Carleton

Library Series. The Carleton Library Series was in the social sciences, you know, geography, history, sociology, etc. and not in the humanities. Which disappointed me somewhat. Again, I said earlier on I had hoped that we could expand the Carleton Library Series to take in literary criticism and literature. Well I discovered very quickly, because I had met Jack McClelland, who was the publisher of the Carleton Library Series, McClelland and Stewart was our publisher and Jack McClelland was the key figure there. He and Rob had been good friends and that had helped to start the Carleton Library Series, I think... or he had helped Rob place the Library Series because Jack McClelland was respondent to Rob, they were both veterans of the Second World War, and so the thing was, again, the informality of those days, you know.”

**Patti: “Is that how you met Rob MacDougall? Through McClelland and Stewart?”**

Michael: “No, no. Not at all. I knew him... how did I get to know Rob? He... I met him sometime around 1965, and I'm not sure what the circumstances were, but I met him in '65, just before he was leaving for Australia, taking a sabbatical and he was leaving for Australia and we chatted. When he came back from Australia, he came back to run the Institute of Canadian Studies, now called the School of Canadian Studies, and he thought that he would like me to come and do a visiting lectureship at the Institute. And I agreed to do that gladly, I think the topic that I had to cover was modern Canadian poetry. And so this would have been about '66, '67, it would be just about then. Because in '67 Rob came to Montreal on a visit and stayed with us, so by then we already had a bit of a friendship, a connection going on. I was completing my PhD, which is maybe also a link here.

I was completing my PhD at the University of Ottawa and the University of Ottawa asked him to be one of the examiners to watch me defend the thesis. I think what happened here is that Rob became more and more aware of my interest in Canadian studies, Canadian literature, and all the other sort of ancillary areas in which I was involved. And so for two or three years I continued to... I came back for another year of lecturing the Institute, and at that point, this is a bit of a digression here because it takes us away from the Carleton Library Series... but at that point the University of Ottawa English department came to me with first of all a kind of tentative offer of a job, which I wasn't looking for at that point. Then they said why don't you come help set up the Canadian literature program? They already had a bit of a program, three or four courses. And so I said sure, I began to travel from Montreal to Ottawa on a weekly basis, to teach a course at Ottawa U and helped them plan a program in Canadian literature for the department. And of course I had to disconnect from Carleton when I was doing that at Ottawa U. So there's a hiatus of about two or three years, and then lo and behold, '71 rolls around, I meet Rob, and again I shift gears as it were, and go back to Carleton.

Because I think it was actually pointed out to me rather delicately and gently that I could not be having lunch at two tables, I couldn't be doing stuff at Carleton and at Ottawa U, and Sir George of

course, obviously. So I said, well that's fine I can do the Carleton thing, the Ottawa U business had already become a growing concern, they didn't need me anymore. So the whole business was not only shifting gears, but arranged to come to Carleton. And the first meetings I had with the editorial board, that was very interesting because in those days McClelland and Stewart used to send one of their senior editors to sit in on our board meetings to make sure that we were on the right track and that we were developing books that would be saleable and attractive and interesting. So the person that they began to send interestingly enough was Anna Porter, and Anna Porter then went on to be the publisher of Key Porter Books. Well she was a kind of understudy for Jack McClelland and then eventually became the editorial director of McClelland and Stewart.

So she would come to our meetings, and we had a meeting about every month or every six weeks I think, about the Carleton Library Series. It was a fairly intense kind of process because I think there were six areas in which we worked and the subject editors were all people who had been seconded by their departments, which is to say that the geography department sent someone, sociology department sent someone, history sent Carmen Bickerton, sociology was Denis Forsee, and... what were the other areas we were working in... at least six disciplines that we... anthropology, and so on. So the first meetings of the Carleton Library Series, I was guided through them by David Farr, who sort of chaired them and I sat in and listened as a prospective general editor. But once... I think it took about four, five, six months before I really felt comfortable, at which point I thanked David Farr and I said he didn't have to babysit me anymore, I thought I could manage on my own. [Laughter] Anna Porter was really, really helpful and they were all good souls, and all very dedicated.

It was a great time, and the Carleton Library Series... when I took over as general editor I think we had published – the Carleton Library Series – had published about 40, 45 titles at that point. Some really very important seminal works like George Grant's *Lament for a Nation*, and other really very important books. Which will later on point to the importance of the Carleton Library Series to Canadian Studies in this country. Because I remember going overseas to a conference once in Europe, I think it was perhaps in Italy and one of the academics there said to me, "You know I want to thank you for the Carleton Library Series because you couldn't do courses on Canada without the Carleton Library Series, and another person, again, a Canadian scholar told me at a conference, he said, "You know Michael, you cannot do Canadian studies without the Carleton Library Series on your shelf. Which I thought was a really wonderful compliment to Rob MacDougall who had started it, and Jack McClelland as well. That this was in a way the building, the foundation, and the most important kind of building blocks of Canadian studies that Carleton had put down.

Later on of course I and Louis used to sell ten thousand copies of certain books and when finally the years wore on and I sat down and looked at our list, I realized that we had published over a million

books. Not titles, but books that we had put out into the world, which for a Canadian publishing venture was very important. So working with the board and working with Jack McClelland, and it was always... how should I say... it was always a special kind of relationship because we did have – and I should mention him because he was very important – we did have Jim Marsh, who went on to do the Canadian Encyclopedia. Well Jim was seconded, or was placed at Carleton by McClelland and Stewart, he was an employee of McClelland and Stewart, he lived in the Dunton Tower, in Canadian Studies, they gave him an office actually, two offices, they were in a way the informal offices of the Carleton Library Series because Jim was the – how should I say – the resident editor of the Carleton Library Series. Well we developed a book and brought it forward and it was acceptable, and it was accepted, we'd send it out to readers, referees, and when we were ready to go the manuscript went into the hands of Jim Marsh who prepared it for publication. So he was the in between, and a very important kind of in between. And I found him extremely useful because he knew the ropes of the Carleton Library Series and he again helped make that first year relatively painless, you know. Once I got to know things of course it was easier, but at first it was very important to have people like Jim and David Farr, Jack McClelland of course as well to help guide and point me in the right direction.”

**Patti: “When you first came on as the Chair of the Carleton Library Series, what were the goals of the Carleton Library Series as they were explained to you, the real sort of mandate of the series and then, did at any point your goals for the series change from what the original intent was? How do you work with that?”**

Michael: “The unexpressed objectives of the Carleton Library Series had been to bring out in a reasonably inexpensive format important works that related to Canada, and Canadian studies obviously, to make Canadian studies possible. Because the Carleton Library Series made Canadian studies possible. A lot of these books that we publish were not available, they were sitting in libraries or in rare books departments or collections, and therefore your students, you didn't have copies from them to take home to mark up, to do whatever they wanted to do. So that objective always remained with us I think, an unexpressed a fundamental objective of the Carleton Library Series. And when I took over the editorship I would not even dream, would not have even dreamt or thought about deviating from that objective. To me it was sound, and essential, and necessary and again it plugs into my interest in Canadian studies, ultimately. Which was always there as a kind of sidebar, as it were.

So I didn't have to define, redefine anything, all I had to do was continue on the path that we had. The only development that began to I think trouble me, and I suppose it eventually troubled the Carleton Library Series was that the books that we had wanted to publish, had been published. The real classics of Canadian Studies we had brought out, or others perhaps had brought out. And more

and more there was a certain kind of competition out there with other publishers top bring out what remained unpublished in the realm of Canadian Studies. And so it became serious hunting earlier on, which is not to say it was easy, but earlier on we spotted things quickly that needed to be done. By the time we were doing half a dozen books a year. So two, three years elapsed and we were into sixty, seventy books we had published already and where were the new classics going to come from? Were there new classics available? Or were there classics that we could reissue that had not been covered by us or by someone else, and that became harder and harder.

Because of course we were not interested in doing original work so an original manuscript did not come to us, what came to us were proposals that we reissued something. And what we did was, we didn't reshape the classic, we simply repackaged it, in the sense that we normally provided it with a solid scholarly introduction and we also provided it with a solid bibliographical essay, which covered the territory, as it were, to which the book applied. So it was essentially a kind of repackaging of the important works of Canadian Studies. And it went well, I think it was an enjoyable process.

Of course we were also to a certain extent overshadowed by the fact that Canadian publishing... you know after the centennial year when there had been a lot of funding available and so on, and Canada was making a major effort to sort of express itself as the '70s began to wear on, the economy began to change, money was less available and Jack McClelland became restless, you know I remember him summoning me to Toronto to talk about the Carleton Library Series because he was concerned that we were beginning to publish works that were rather arcane, and maybe a little bit to special, and how saleable were they? And Jack worried about that, understandably. Because of course he had a big publishing firm, and it was having some financial difficulties.

I remember that in the press frequently you know there were articles about was Canadian publishing going to survive? How was it going to survive? How to support it... because you know the Canada Council [for the Arts], there were various councils, but the needs were beginning to become quite pricey, and the money was not coming from the government to the same extent. So that was a worrisome consideration, and one had to escape from that, or work ones way through that."

**Patti: "You mentioned before that the Carleton Library Series was mainly social sciences based and the humanities hadn't been a part, and you wish it had in the beginning. Did it ever become part of the Carleton Library Series?"**

Michael: "You mean the humanities component? No, no... because Jack McClelland told me that the literary side, the humanities literary side was the domain of the New Canadian Library, which he was also publishing. It was a separate series differently run from the Carleton Library Series but he pointed out to me, and I think to Rob, as a matter of fact. I was told, as a bit of disappointment to me.

Because when I arrived in 1971 I began to plan what I would do with the Carleton Library Series, and I said the only new thing I could bring to it would be a humanities component, because the social sciences were covered. I mean I had to think about that, and I mentioned in an earlier conversation we had, I said equally seminal works in Canadian literature let's say, and we can bring out the Carleton Library Series and E.K. Brown's *On Canadian Poetry* came up immediately, and W.W.E. Collins [Inaudible], again as I mentioned earlier on, and then *New Provinces*, that very important key anthology on modern Canadian poetry. And so I began in 1971, I began to negotiate for rights, etc. hoping to come to Carleton and feed three initial titles, into the Carleton Library Series. Well that was all, as I just explained, that was not going to happen and could not happen.

And it was at that point that I was rather disappointed that I turned my gaze back upon Ottawa U, because at Ottawa U I had come to know two persons very well, Frank Tierney, and Glenn Clever, and who were also part of that contingent of people who had crossed over from their PhD interests into Canadian literature, so they were sort of newly arrived scholars in Canadian Studies and I said, "Oh, I want to talk to them." And I went to talk to them and I said, "Let's... I want these three titles, which are kind of orphaned now, let's do something about it, and let's start a press."

Well Glenn Clever and Frank Tierney had a press, *Borealis*, which I had helped them start. Indirectly I told them what to do and connected them with printers and so on. And they said, "Well we'll do it as a Borealis press thing," and I said, "No, I don't want to do it with the Borealis Press, I already have the *Golden Dog*, and I don't want to put it in the *Golden Dog*, I don't want it to go in the Borealis, I want it to be a special series. Not unlike the Carleton Library Series, but in Canadian literature, Canadian literary critical scholarship and so they said okay. And we established *Tecumseh Press*, and we called it *Tecumseh* because Tecumseh had resisted the Americans... I talked about it earlier on, and we brought out *On Canadian Poetry*, E.K. Brown's very important wartime study of Canadian poetry it attempted to connect tradition with the modern emerging writers of the 1940's. And as far as *The White Savannah* is concerned, I was approached by Germain Worthington who asked to do it for the U of T, the University of Toronto press had started a series called the Literature of Canada, and they wanted to use that in that series, so I said to Germaine, "Go ahead and do it" and at the same time Douglas Lougheed who was the general editor of that series, did about twenty book in all said, "Okay why don't you *New Provinces* for us in our series. So I said sure, I was going to do it for the University of Toronto Press, I'll do it at *Tecumseh*, we started with E.K. Brown, E.K. Brown's *On Canadian Poetry*. So from that standpoint I was kind of, you know, calmed I suppose, the three books that I had wanted to see done, they were important books. They were all being published so they didn't need to have the Carleton Library Series. So that's how *Tecumseh Press* started.

**Patti: “Let’s go back to the Carleton Library Series a little bit, what in your opinion do you think were the most significant publications of the Carleton Library Series?”**

Michael: “Well... first of all the founding block, book, was of course *The Lord Durham Report*, and I think that over the years sold... I wouldn’t be surprised if it sold less than fifty or sixty thousand copies. The Durham Report, that was one of our prizes. The other one would have been George Grant’s *Lament for a Nation*, again sold thousands of copies. There were about ten titles in that grouping of about forty or fifty titles, about ten titles had a steady sale of about a thousand copies a year, and that contributed greatly to the million copies eventually that I was very proud of. There was an economic history of Canada, which Mel Watkins had put together, or he eventually took over. And that was a very important book as well. It was a staple in Canadian Studies. I think if I sit down and look at the list it will jump out at me, but those were the kinds of books that we were doing which were, which were sort of fundamental in each discipline, you know.

**Patti: “Do you have a favourite book, a personal favourite?”**

Michael: “Well I think that George Grant’s *Lament for a Nation*, although I fundamentally disagree with George Grant, I still think it was a book I really liked.”

**Patti: “Have you read most of the books that you published at the time?”**

Michael: “No, no. What would happen is someone would bring a title forward and it would be discussed by the editorial board meeting, and we would decide and if we wanted to look at, because the sponsoring editor who would be bringing it forward... okay because the sponsoring editor would come forward and say, “Okay I would like to propose that we consider this or that title, and he would then – I say he because I don’t think we had... we had women editors who came on later on, but in that first initial stage, I don’t think there were any women.

Anyways, he would say... he would be expected to do a presentation as to why he thought we should bring this out as a Carleton Library Series book, and so we tossed the idea around and if we agreed... we didn’t have any formal voting, although from time to time we would say, “all in favour” kind of thing. If we agreed that we wanted to see the book developed, we would give the person the go ahead, and what we would do normally then is we would ask that person, and this is something about the procedure, we would ask that person to go and get a couple of referees letters to write, a couple of people in the discipline, and ask for their opinion and their advice, and that would be brought back to the board. And if that came back positively, and the editor was still keen on doing the book, then we would say okay we’re going to put this into our list.

And then of course the subject editor who had brought the title forward would be given the responsibility of making sure there was a good introduction and a good bibliographical essay. They

were like bookends for the book, and it would be his responsibility to find a good introducer, and work with the introducer to make sure that it was expected of him or her, whichever the case may be within the context of the Carleton Library Series. So that's how the books happened, essentially. And then once the introduction was in, acceptable, etcetera, etcetera, the person would report to the board and bring it forward as a project that could go on to Jim Marsh for editing, and ultimately for publication."

**Patti: "Were the books for the Carleton Library Series intended for undergraduate students at that time, or graduate students?"**

Michael: "Across the board. I think across the board, I think at that stage of what Canadian Studies intended to be, maybe third, fourth year, I don't know that there was too much being done at a freshman level, or second year level in terms of Canadian Studies... there may have been. But I think when people began to get serious with Canadian Studies they would start using our books, and of course in graduate school as well."

**Patti: "How long were you with the Carleton Library Series?"**

Michael: "Well, from '71, '72, because I also should have mentioned that in '71, even though I couldn't shift to Ottawa, I started to attend editorial board meetings, I would travel to Ottawa to sit in, to see how things were going, so I didn't come in in '72 as a fresh faced kid, I already had some experience of how the board operated, who the personalities were, and so on, so I would think that... you could say that I was there from '71 onwards, '71 until... when did I retire? '93... something like that. Twenty years. Because of course eventually the Carleton Library Series became the backbone of Carleton University Press."

**Patti: "Right I wanted to ask you about that, so what was... how did that come to be and what was your role in the incorporation of the Carleton Library Series under the Carleton University Press?"**

Michael: "Well the Carleton Library Series did not incorporate under the Carleton University Press, you could probably turn around and say the Carleton University Press came out of the Carleton Library Series. Because of course the Carleton Library Series preexisted Carleton University Press and by the time that we started to think... if my memory serves me, we went, the Carleton Library Series went for about ten years with me as the general editor of the Carleton Library Series. And around '81, '82, I already have mentioned there were some financial titans, and it was present in all of the universities in general, you know they started off appointing faculty, and they were letting people go as a matter of fact, in some cases so that money was not available.

And Jack McClelland was publishing the Carleton Library Series but I think that we were already beginning to feel pressure from him to help with the Carleton Library Series, I'm quite sure that was happening and around '81, so ten years about I received an urgent summons from Jack McClelland to come to Toronto, and I came to Toronto and he said to me that he was having a hard time publishing the Carleton Library Series out of his own resources and that the university would have to contribute something. So I said oh, you know this is a development I certainly had not been looking forward to, so I said, "Well, what do you want from us?" And I think he said something like, "Well I'll need an annual contribution of \$50,000 from Carleton." So I said, okay I'll take it back to the university. And I should mention that while I had been kind of on loan from the English department to the university to do the Carleton Library Series, I did not report about the Carleton Library Series to the English department, I reported to the Vice President Academic who was Tom Ryan.

So I went back and I asked for a meeting with Tom Ryan and I said... and by the way it was normal for me, although I didn't run to Tom Ryan on a regular basis, I would every couple of months, two or three months have a brief meeting with him and tell him more or less what was happening so that he was aware of what we were doing, although he never asked anything, he wasn't interested in interfering in any way, but I always felt comfortable that he had been briefed on where we stood at that particular time. So this time I had to go with a very serious problem, and the serious problem was you know that Jack McClelland had in effect served notice that unless the money was forthcoming, he didn't think he'd be able to carry on with the Carleton Library Series. And by the way the university was very proud of the Carleton Library Series, as a matter of fact when I retired and so on I had a letter from the president Bill [William] Beckels was the president then, in the earlier days. But at the end of my sort of stint, or my career there [Robin] Farquhar was made president. And I have a letter from Farquhar saying that they considered the Carleton Library Series a jewel in Carleton's crown, which was important. Because it was the only thing by which Carleton was really known, you know. It was all over the place, and as I said every academic in Canada had the Carleton Library Series books on their shelves. So it was the most widespread sort of publicity that we could get.

So when I went to see Tom Ryan feeling very badly about this, because I said, "We can't let this thing go." And I knew that times were tough financially, so I told him and he said well, you know we'll have to think about it. And he says, "What do you think? Would you recommend that we give Jack McClelland this money or not?" And I said I thought it was... I didn't say this out loud, but I know that I thought once we give him fifty thousand it's going to grow, he'll need more and more. Might as well bite the bullet now, and I said, "You know I think we could publish the Carleton Library Series on our own if you give me that money, and if you support me." And I think that Tom Ryan at this point called in David Brown, who was... he wasn't vice president but he had an important role in the

administration and the financial administration of the university, and I think then they summoned the Deans, Naomi Griffiths and Syd [Sydney] Wise, and there was kind of an [inaudible] of what to do and I attended this meeting, and I said that I thought we could do the Carleton Library Series on our own without having to... because you see, we weren't getting any royalties, well we weren't getting much in the way of royalties from McClelland and Stewart, which is why I was kind of dubious about why does he want money from us? After all he was getting, and ongoing. Once the book had been published, once the book was in print, had been printed and reprinted, it generated revenue. It didn't have to be paid for again and again, except for reprinting it, which was you know really nominal.

So they agreed, they said, "Okay we'll publish it ourselves, how do we do it?" Well I said, "We'll have to create Carleton University Press, to give it an imprint." And they said fine, they sent me to see the university lawyer, and I talked to the university lawyer and drew up the articles of incorporation, and went through all the legal routine, and lo and behold an entity called the Carleton University Press was established and I was appointed vice president of the corporation, Carleton University Press incorporated. It was a wholly owned corporation of Carleton University and so I was made vice president of it, and reporting still to the vice president of the university, and the president indirectly because I remember very vividly, Bill Beckel called me in, the president of the university called me in, and he told me the incorporation had been completed and so on and so on. And he said, here we are, you've got the responsibility of carrying this forward and so I felt that I had the mandate from the university, and that was how the Carleton University Press was created."

**Patti: "So the Carleton University Press is no longer, but the Carleton Library Series continues underneath the..."**

Michael: "Well it becomes the founding block of Carleton University Press."

**Patti: "Right."**

Michael: "Because at the beginning the Carleton University Press, its objectives, its stated objectives at the beginning were that it would be the publisher of the Carleton Library Series. But as the University Press we had to open our doors and our minds to other disciplines. So that's how we, you know..."

**Patti: "Well the Carleton Library Series is still being published through McGill-Queens University Press, and do you have any thoughts on sort of the current editions that are currently being produced under the Carleton Library Series, or the future of the Carleton Library Series, where that lies?"**

Michael: "I have no idea."

**Patti: “No?”**

Michael: “I’m not asked for my opinion, I don’t know what they’re publishing. I don’t know anything about what’s going on. I know that they are publishing something through McGill-Queens and I hear very indirectly because I’m working with McGill-Queens on another series, anyway. So I have my spies there, but I don’t meddle and I know nothing about Carleton’s relationship with McGill-Queens and how they’re handling the Carleton Library Series.”

**Patti: “So in your opinion, what are you most proud of from the Carleton Library Series, and what do you think the series as a whole should be most proud of?”**

Michael: “Well how can you be anything but proud about a series that should help to establish Canadian Studies in Canada? It’s fundamental. So I was happy, I am happy, of all the things we did because when I left the University Press in ’93 I guess it was or so, because I think I left the university in ’95... in ’93 I stood down. I think we published about 150 titles in the Carleton Library Series, you know.”

**Patti: “Significant.”**

Michael: “Yeah, it was a respectful performance.”

**Patti: “Is there anything else that you would like to add to the Carleton Library Series information that we talked about today, or this early time at Carleton for you?”**

Michael: “I think what’ll happen is, this is what’s happening today, things will kind of bounce back to things. Next time when we’re talking about Carleton University Press, I want to think about it too a little bit about how we’ve branched out into other areas, you know. And what the thinking was on our part, about what we were going to do.”

**Patti: “So stay tuned...”**

Michael: “So we had to define a much wider set of objectives for ourselves, what is the University Press about, and I remember reading up on the history of the Oxford University Press, and other major university presses to get a sense of how they discovered their own identity. But for us, for me, so long as I was with Carleton University Press and the CLS [Carleton Library Series], to me the CLS was, you know the driving force there. Otherwise, books that came to us, interesting books that came to us, because people were now freer to submit, who were less hidebound by the disciplines, the six disciplines. Our territory was wide open. We’ll talk about that next time.”

**Patti: “Perfect. Well I look forward to talking about that next time, the Carleton University Press years. Thanks very much.”**

Michael: "Great."

[End of transcript.]