so embarrassed by having him come to her house all the time for business. Well, he was the one who had got after her to do something about this Chinese collection because he obviously was trying to fix her estate up and the idea was with all these objects going into an estate and having the evaluation of the estate go astronomical and so forth, it would be a big inheritance tax. And he felt that it was much better for her to give everything away and to get rid of the collection, and to keep it in her possession until she died because that's what she wanted. It didn't matter afterwards, anyway. So, she went to Harvard, and they said, "Well, we'll take this, this, this, but not that," and Mr. Pickford said, "No. I don't advise you to do that. There selecting. You're left with all the rest of it." The Boston Museum was willing to take some objects, but not all of it. By the time they got to us, you see, they realized the only way they were going to get rid of the collection was to give it away completely and without any strings, which we finally did arrange. But Dr. Dozier was the one who got us into it, and of course, he arranged for her to come down here with her husband, Mr. and Mrs. Pickford came. And they went over and saw where we had planned to put the collection over in Barrett Hall. We were going to re-design the room and cases and so forth and fix it all up. Here again, I got involved with the color of the walls and everything else and all this colorful Oriental stuff we designed the room and toned down all the architectural features by
painting everything tones of gray, and then we took a rug that had been given to the college by one of the Blow family and distributed it all around the room. It's a rug that had been made on one of the Mediterranean islands and it was goat hair -- horrible thing but very colorful -- and we put it in there. Miss Wynne Roberts -- well, it didn't fit. It needed about that much cut off each side, and so what else to do? We couldn't use it anywhere else, so this tremendous rug was cut all along the edge, and it's presumably up in the top of Barrett's. The other pieces of it. Anyway, the rug is now disintegrated. It's goat hair, and it was made on the island of

Major. Welk. Mrs. Chatfield Taylor was the one who gave it to us, and like all of these people who give things like that, they don't realize what they're giving, and I think there've been at various times repercussions as to where that poor rug ended up. It was in the Braggerton for a long time. So we took Mrs. Pickford back to the president's house and said good night, and then she went back to Boston. She lived in an apartment in Brookline. President Pomfret called on her once and said that when he walked through her apartment, it was a matter of finding his way between objects all over the floor, all over the place. And so when she died, the whole collection came down here in a fifty-foot van, completely filled with barrels and boxes and so forth, and we put them in the president's office. I suppose it's the office right next to the
president's house, a larger building -- and that filled that entire room. The collection did so then we had to find out what we had. Andrew Haig, a professor of music, he had a friend who he'd gone to school with in Michigan who was the director of the Freer Gallery in Washington. The Freer Gallery by and large is the only real Oriental gallery in this country; you know, completely Oriental gallery in this country except for what they've got from some of the other Freer collections such as the Peacock Room at Whistler, but their specialty is Chinese and Japanese things. And so we got in touch with him and he came down and went through the whole thing with us, and he told us what to keep and what we could do anything we wanted to with. And we made some mistakes. There's no doubt about it. We didn't have any place to store it. We should have stored the stuff and really been more careful, but we didn't. We had to get rid of it; we had to clean out that room. So we turned over probably 60 percent of the collection to Billy Bozarth, the auctioneer, who began selling it and he began selling it for practically nothing, and all over town, I imagine, are pieces in that collection. I've got a couple of pieces of it I bought -- a little statue for five dollars, you know, some of these things, and so that's where it went. The selected pieces were taken over and put in the room that was designed in Barrett. We had college architect, Mr. Major, drew up the plans for the cases. The
cases were made in Richmond, and so forth, and at the end of the room on a special pedestal was the Huan Yin, the Hard of which took an awful beating from the students because they very soon found out they could stick pennies into the cracks, and they began to damage the poor thing. It's terrible what they did. Good-luck pennies and that sort of thing. We stored a lot of things, and then some of the deans—well, for instance, the dean of women or the assistant dean of women, they had an office over there and some of the things ended up in their office and things began to move around and so forth. Then finally the girls themselves demanded that the whole damn thing be taken out for they wanted that room for entertaining and study, and I don't blame them. It was a rather dark and dingy room.

We got a special sort of Chinese lamps, and the tables were painted black to go with Chinese things—they could have been bright red or black but they were old college tables that were simply painted, that's all. And then we had runners on them and so forth but anyway we had moved into the new building when this flat came down, "Move," and so everything was taken over to the fine arts building and chucked into our storage room except for a few pieces that were hither and yon. The big screen was in the president's house, and a few pieces like that were all over the place, but that's the way we got the Chinese collection. When Mrs. Pickford died, you see, the whole collection came down here without any evaluation or any—
thing. He had all ready been given, you see, and she had just kept it in her apartment, so to speak, for her lifetime—
which was evidently legal. And now it's over in the art department with certain selective items taken over to the
president's house. The most expensive items, such as the two pink quartz are over in his house. Now one of those was valued at the time that Mrs. Pickford bought it years ago for some $6,000 so I don't know what the valuation of
that is. Actually, the other which doesn't have as high a valuation, most experts say it's actually a better piece, so that may mean it's more valuable. The costumes that she bought--and she had nearly 100 costumes--we finally
in desperation turned over to the theater and the theater, I don't know what they've done with it. We--
They want the room, and they're not too keen on keeping them. So, here you are, you see,--room and storage space and
so forth and these things. Last year we had a brief exhi-
bition of some of the objects over in the college library.

Williams: This--you may feel free to say you'd rather not speak about--but I know that you were good friends with the
Pomfrets, and I wondered what Dr. Pomfret's feeling was--he has not spoken about the problems that led to his resigna-
tion--what his feelings toward the college were afterwards?

Thorne: I don't know what his feelings toward the college are, but I can tell you this--I don't think you see, it's pretty
hard to say. We had a coach called Barney Wilson, who was
c Coach of basketball. Barney was a very smart character,
intelligent, and then we had a coach who was also director of
athletics, Rube McCray. Rube was not smart. He was a good
coach; he got along with the boys very well by and large,
and he didn't smoke; he didn't drink; he'd swear at the
boys once a while, something like that. But, I don't
think the reason that Pomfret left here, you see, is a
very peculiar situation. I think what happened was that
Barney Wilson figured out a way to get at these things and
I don't know whether the regulation was in operation then or
not, but there are some very peculiar things about this busi-
ness. Now in the first place the athletic department got
hold of the transcripts from the high schools? Usually, the
transcripts is sent direct to the dean of admissions. Now
the dean of admissions, as you know, at that time was Dean
Lambert. Now, I don't think (this is just a personal thing)
that one might Dean Lambert excepting these records
from the physical ed. department. Now there's another thing. He was

You have not only dean of admissions, but I think he was also
registrar then, you see. It's all balled up. And he had
taken over because Miss Alsop had suddenly been taken to the
hospital (she'd just gone off her rocker) and I think there's
a lot of balled up mess here, you see. Then you had a dean [Nelson Marshall]
who was riding a moral white horse and didn't have too much
common sense. You have poor old Rube, who isn't too bright, and
then you get Vandeweghe in the picture, you see. I think Barney suggested that since he had fired Vandeweghe -- Vandeweghe was really a skunk. He treated his wife terrible; he was running off with other women and that sort of thing. But Vandeweghe really didn't have anything to do with this. Vandeweghe was down at Fort Eustis as special officer in charge of some athletic programs, and they tried to put the blame on him. Well, it didn't work. It backfired and the next thing you know, Barney Wilson is fired, and Rube McCray gets into a hassle with Vandeweghe -- calls him all sorts of names and Vandeweghe calls him all sorts of names. And then Vandeweghe goes to the press. So this whole thing was above and beyond Pomfret's control. I think the minute he found out anything was crooked he would have fired the men and so forth. (Also, you must remember, that he had already resigned so to speak. He hadn't announced his resignation, he'd already accepted the job out in California because he had been mistreated by the board. He said he would never go back to that board again and he told his wife, he told all of us, he said, 'I shouldn't have to stand that' and he said, 'I'm not going to be here and so he was ready and once this mess was created he sent his resignation to them saying, "I'll withdraw if you wish me to" and they said, "No, we're going to investigate." And they came and investigated and they investigated what he had done in all this mess and they said, 'You're clean as far as we're concerned. Come on out.'
So that's how he left. So it was a very unfortunate thing. Also, the last night they were here we all were over at his house and there was Johnny Hocutt and Jimmy Fowler and some others, Vernon Geddy, and they were telling Jack all about this manipulation and all these scandals about the building of the lodges and so forth -- other scandals, I don't whether it was the building of the lodges or something else but anyway he said, "Now look, not one of you ever told me a thing about this. You seem to know a lot about this. I can't fire people or I can't get rid of people or I can't do a thing without facts. You assume that I know; I don't." This upset him a great deal because here were these people that assumed he was letting these things slide, but he didn't know. Of course, Charlie Duke was involved with a lot of this stuff, and Charlie was -- he had sold Pomfret on backing the athletic program. I can hear him now, "Boss, let's go up and see the boys play." And Pomfret said, "I don't want to go out there." So it was a very peculiar thing. So I think he felt hurt (and I think rightly so) because some of his best friends here -- I got into an argument one night down in a private house (and I don't want to mention the names) but I got so mad I almost hit someone because the way they were sniping at him behind his back and yet some of these very people who were sniping at him later were the ones that went over there and drooled about him when he was leaving. It was terrible
He didn't do things the way they would have done it, or because they knew things he didn't know but on the other hand you couldn't get at him. So I don't think Pomfret ever really left here with a very nice taste in his mouth. You see, the board more-or-less didn't tell him the truth in the first place. The Board of Visitors had elected him, yes. When he asked whether he had been elected unanimously, they said yes. Well, that wasn't quite true. There had been a complete split on the board, and I can't remember. I think it was seven and seven and Lancaster was the odd man out. Superintendent of public instruction, he had an ex-officio vote, and he was the one that threw it. They evidently fought a long time before this situation developed, and it was actually deadlocked, and they realized that neither man could really win, so that was how that happened. And then, of course, they told the person on the telephone -- the rector, I think Gordon Bohannon was the rector -- to say, "You've been elected unanimously," which you know, I suppose legally is correct, but it meant that he came into office in 1942 with a split board, and he didn't know it.

Williams: He didn't know it until

Thorne: I don't think anything really happened until Gordon Bohannon had died. You see, the minute after Gordon Bohannon died then you began to run up against a board that had a rector that was of the opposite faction. It was terrible. The lies that were
committed in all this, too, was terrible. Now, the election of Pomfret -- there was a committee of the board which met with the faculty and Dr. Morton was one of the older members of the faculty. He met with Channing Hall who was mayor of the town who was also on the Board of Visitors. Later, when they elected Chandler I went to Channing and I said, "Channing, isn't it true that there was a faculty committee that worked with you?" He said, "Yes." And I said, "Why do you keep quiet? Why do you let things go on like this?" Well, it's all water under the bridge. When Admiral Chandler was made the chancellor there was again politicking going on. Virginia politics is really a peculiar operation. I was in Richmond and had a meeting with Colonel Fitzroy of the Richmond Area University Center, and afterwards we were talking on the sidewalk as I left and he said, "What's going on down at William and Mary?" And I said, "I don't know. What do you mean?" He said, "They've just made Admiral Chandler the chancellor. I think the Virginia politicians are like the Chinese -- they're setting him up for a kill." And this is our trouble; this has been our trouble. All of the boards up until recently have been more or less dominated by Virginians and a great many of them are not even alumni of the college, and so you get into all sorts of schizophrenia. For instance, Shewmake was rector of the board. You never quite figured whether Shewmake was a friend of the college or whether he was an enemy of the college; you couldn't quite make it out. And going back, you have
to remember that he was more or less embarrassed here when he was on the law faculty. He and his wife divorced, and it was quite a little scandal then and you can't tell quite what's happening with these people. And why should a rector of a board send for instance, Lockert Bemias down here as sort of a spy without going through the proper channel of the president? you see? And so you have a lot of these peculiar things going on. Some members of the board have operated very closely sometimes with the athletic program without going through channels. And, of course, now this is changing slowly for the good. We now have members of our board who are not Virginians or not living in Virginia. You've broadened the base of the board which I think is all to the good and I think so-called Virginia politics is still there, but not quite as rampant as it was. What else?

Williams: How would you assess Charlie Duke's role? He's an enigmatic character to me. He's spanned several administrations and yet --

Thorne: Charlie was a dreamer -- a dreamer, a congenital liar. I mean he would lie -- and I don't think he believed he was lying. For instance, he looked off into space when I was chairman of the dance committee and we were figuring up for the June ball, he looked off into space and he said, "It costs the college $5,000 to put on the June ball." And I went into see Vernon Nunn, who was the auditor and I said, "Vernon, is this true?"
And Vernon smiled, "No, I didn't expect the money to be used for a tool house at all. Charlie was figuring all the things out and he decided to build a small tool house on the property. The tool house, let's say, was probably worth about $25. But Charlie insisted on having it built, so he made a deal with the contractor and got it built for that amount. Then, Charlie moved in and made the tool house his own. I don't think any money actually changed hands, but you never know. The next thing we knew, it was down as a bathhouse at his beach house, you see. That was during Mr. Bryan's administration. Mr. Bryan had allowed Charlie to be there and Virginia was in the president's house for a while until they brought in the nephew, Tom Pinckney, and the nephew of Mr. Bryan and Charlotte came down and they began running the house for him, you see. Because Mr. Bryan's wife was in the hospital and she was cured the minute he died, which you can make out of it. Anyway, it was very strange -- the whole thing. But Charlie thought nothing of it and of course, everybody saw it. He told them what it was. But then, when Pomfret became president and the fraternity lodges were under construction, they were out there making these colored cement blocks for their patios and the next thing we knew, Saturday morning here was a college truck with Jack Saunders and a whole bunch of these cement blocks down
at Charlie Duke's beach house. They arrived Saturday morning, and the Pomfrets had arrived Friday night and saw them. Pomfret made him pay three hundred and some odd dollars for those things, but here again he had college labor down there, and he had the college truck, and he had these college blocks. So it's awfully hard to say just what — I can't believe that Charlie really was a bigtime crook; he wasn't. So now he got onto the Board of Visitors to take his father's place, you see. Somewhere along the line he became very friendly with Governor Tuck. Governor Tuck pulled him away from the college and took him up to Richmond to let him sort of reorganize the state business arrangements and so forth, which I guess he did a good job on. One reason he became a member of the Board of Visitors was when Mr. Bryan became president (temporarily as he suggested), he said "I can't do it without — let me have..."

Williams: Temporarily was Charlie Duke's suggestion or Mr. Bryan's?

Thorne: No, Mr. Bryan. No, no, Mr. Bryan would be temporary president until they could find somebody, and Charlie had to be there to assist him. Well, of course, it meant when Mr. Bryan was away Charlie ran all the physical arrangements of the college and all of the educational benefits and so forth of the college were controlled by these — Jim Miller, Charles Harrison, Murray Borish — I can't remember all the other names involved. Jimmy Fowler was on the fringe. They ran the college — the physical plant by Charlie, the mental branch by these boys — and
some people even said, "Who's the head of the English depart-
ment; Charles Harrison or Jess Jackson?" Charles was a won-
derful character, very set in his opinions, very high
standards, tremendously high standards. He got involved with
Pomfret in regard to the athletic program and in a tremen-
dous huff he resigned and went down and got himself a job
at Sewanee because he felt that Pomfret was becoming soft on
athletics and so forth. I think that the whole Pomfret story
is quite baffling. There are so many things. I think his
embarrassment is shown in a way. He's a very private person
and he didn't even like to have his portrait painted, but they
insisted and Mrs. Guy was the one who raised the money for
that. She went around getting all of us to give money for it
and then had it done out there on the west coast. But it's
very difficult to realize that Pomfret's office and Charlie's
office were right next to each other. They saw each other
ey every day and often times Charlie would talk to Pomfret and
as I say, take him out to the playing fields, introduce him
to some of the boys, and then slowly pressure him, you see.
Always a little bit of pressure there to do things the way
Charlie wanted him to do. I was involved in one of these
damn things and it was really funny. I don't know whose idea
it was but old Yel Kent had been running the dining hall un-
der a very peculiar setup which I think is still peculiar
because this is the way the state runs today. At the end
of every biennium you have to balance your books. Anything,
that's left over goes to Richmond, goes back into the general
fund. Well, the result is that in the last three months of a
biennium everything is wacky, just as wacky as it can be.
Well, imagine what would happen if you were trying to run a
food operation where your biennium came up every year. Well,
this is what they did with Kent. Kent, first of all (remember,
didn't ever want to get into the food business; he wanted
to be an aviator, and he 'd been helping with a little aviation
school out here at the college airport, and then President [J. A. C.]
Chandler needed somebody to run the dining hall, and he called
in [El], who had done all these different nice things for
him (both his family and himself, and [El] lived in the
president's house). So [El] couldn't refuse. Here again, the
pressure put on [El] -- he is not the sort of person that says
no and backs away from something like that. He's inclined to
go along with somebody rather than oppose them, so he threw his
own ambitions out the window and became a manager of an eating
establishment. Well, he had good cooks, and he had, presumably,
not too big an operation going and so when I came here in 1940
he was running what I would consider, I suppose, a fairly good
dining hall. Certainly when we had Homecoming in the fall --
we'd go out in the woods, and he would serve oysters on big
grills and all of Brunswick stew -- well, he had chicken in it,
beautiful, it was delicious -- and it was just wonderful out
there in the woods and all this nice food, and what he would do
he would try to balance things out and of course, at the end of
the year/ if he made money/ it went into the general fund. But if he didn't make money/ they gave him the devil. Finally/ somebody thought up the idea/ the best way to do this operation was to take the big room in Trinkle Hall and put in a cafeteria and I think that was the first operation. Well, here were these big bon-hunks, husky, male students with an appetite that would chew off an arm or an leg/ They would come down the line and they'd begin eating all this stuff, and when it was punched out on the register it was $2.75. Well, they'd been eating in the old setup, you see/ a lot of filler in it and so forth, and the cost was about $1.00 for the meal. Well, the parents/ you can imagine the parents writing in and saying, "All our kids are running out of money; this damned cafeteria must go." Well, I was called in, and here was Pomfret tearing his hair with all these letters about the food operation, and here was Charlie Duke saying, "Boss [he called him Boss], let me handle it. I know the answer to all this." Here he was, dreaming up in his grandiose assistance. So/ one of the reasons the kids were running into difficulty/ there was no menu and you had no idea of the cost, say, of a fried chicken or half a fried chicken and the cost of your vegetables and so forth, and your dessert:/ So/ they had no menu boards. I don't know who thought this whole operation up. Did you find that out in your things, whether Charlie Duke thought it up or what?

Williams: I know that he was working with the dining hall problems, yes.
Thorne: Well, evidently he thought this would solve some of the dining hall problems but anyway, the next thing that happened, of course, is I said, "I can make some menu boards, but it'll have to be on plywood." It was wartime and I said, "Over at the department I have one piece of 4' by 8' 3/4" inch plywood that belongs to William and Mary theater, but you'll have to replace it. I know where there's some quarter-inch plywood out there under the stadium." Charlie said: "Okay, we'll do it; we'll do it." So I went down to the hardware store and bought the special black paint with grit in it for blackboards and I gave a couple coats to two 4' by 4' sections, painted the menu up on top with some white lines, you know, for everything, and then they were able to chalk on there, you see, their menus.

Well, of course, I forgot the operation then because that was Yel's problem over there, but then my problem was in getting the quarter-inch plywood. So I went out to get it to see where it was, and I went out there, and sure enough, there it was, so I came back in and asked Charlie Duke, "I want three sheets of that quarter-inch plywood to make up for my one big sheet of three-quarter inch plywood." (Actually, the college quarter-inch plywood should have been four sheets.) I wanted that for the theater. He said, "You'll have to see Jack Saunders." I saw Jack Saunders about a day afterwards, "Oh," he said, "that plywood. Somebody stole the plywood." So I began checking around and I finally got a man on the force but
he wouldn't stick his neck out because he knew he'd lose his
job because he was under Charlie Duke. He said, "Jack
Saunders has just panelled his basement with plywood." We
never saw the plywood. Here again, what could I do? How
could I prove it? To prove what was happening I would have
to get this poor man down in the plant department to go with
me to the president, and here was Charlie Duke protecting
Jack Saunders. Jack Saunders was letting it be known that if he
Charlie Duke went down the drain, he would go down the drain,
too. I mean that if Saunders went down the drain, he'd
pull Charlie Duke with him -- which he did, incidentally.

Williams: Yes, that was what I was going to ask because they all got
balled up together.

Thorne: So when Lockert Bemiss came I went to him and said to
"Look, I know about these things about Jack Saunders and the
fraternity lodges, and I know about this quarter-inch plywood. I
know about a lot of these. What are you going to do?" "Oh,
we don't want Jack Saunders; we want Charlie Duke." I said,
"Who are 'we'?" He said, "the board." So it became obvious because then a press reporter, Lloyd Williams, got on
after the lodges and began asking very pertinent questions:
How come the same A-frames and the same size buildings and
the same bricks and all this sort of thing were down on
Washington Street? Well then, Lockert had to do something,
so he called in Jack Saunders and began to ask him questions,
and Jack said, "Well, I got the property from my mother" and
etcetera and etcetera. Meantime, some college pigs out in the college woods -- one of them died and Miss Blank was out in the college woods looking for plant material and Miss Blank from the biology department saw a dead pig out there and they took a culture and the pig had cholera. Well, then it's a very peculiar thing. Jack Saunders had some pigs running with the college pigs; all his pigs survived but they had to burn and kill all the college pigs. You see, at those times you have to remember, we still had a small farm out in what would be the college woods. They were growing vegetables for the college and all sorts of funny things went on and so Jack Saunders told Bemiss this whole story about his property. Well, then, Lloyd Williams went down to the club house and proved that neither his mother or his father had any estate when they died, that he had bought these pieces himself. So Lockhart brought in Jack Saunders and fired him for lying. Very funny thing. So Saunders pulled out and went up to Fredericksburg and put $75,000 or $85,000 down on a motor court. Is a real weird story. Stories were going around that trucks were backed up to the college warehouses and things were put on the truck and carted away. All sorts of stories. I think Saunders for instance, when they were building the college lodges -- this is one thing I saw -- here was a load of material being landed and Mr. Tyson, the foreman was there, and I said to Mr. Tyson, "Gee, where are they going to put that
handsome cabinet, that mahogany cabinet that's coming off?"

"Oh, that's not for the college; that's for Mr. Saunders.

And I said, "Gee, that's a pretty nice cabinet. How did that come along with this order?"

"Oh," he said, "Mr. Saunders ordered it." So I saw Jack Saunders the same day, and I said, "Jack, that cabinet you ordered, that gun cabinet, that beautiful mahogany cabinet, why in the devil did you put black rat-tailed hinges on it? It should have nice brass hinges with mahogany." "Oh," he said, "I can't look a gift horse in the face. That's a gift."

Well, he was getting kickbacks from the lumber company evidently. We don't know. It's all so hazy, but I did see that cabinet and it was delivered on a lumber truck to the college property. Later I asked about the band saw, the circular saw — these were machines that were on the lookout for — I understand they ended up on the Rapshannock. You see, I was interested in it for the fine arts department to replace our old, useless old band saw and so forth that Al Haak was using for theater stuff.

Williams: And then when Lloyd Williams' articles -- I've read Lloyd Williams' articles -- when they started coming out, there was a big investigation.

Thorne: There was a big investigation which more or less washed everything but obviously something was wrong. The same design was used at the University of Richmond and the cost up there
at the University of Richmond was between $18,000 and $19,000) and everyone of them at William and Mary cost $24,000 or $25,000. There was something wrong. It's awfully hard to say.

Williams: Well, one of things I wondered as you were talking, I was going to ask why Dr. Pomfret didn't get rid of Charlie Duke? Was it that he didn't think he could have the support of the board? But from what you said about Lockert Bemiss -- that doesn't hold water.

Thorne: Wait a minute. I think the board was more interested in getting rid of Pomfret first and then Charlie. I think they were out for both of them.

Williams: Because I have heard it said the board maneuvered Pomfret out.

Thorne: Yes, they did. They tried to. You see, he went to a December meeting and he was forced to resign and resigned anyway the next spring. He came back from that meeting and he told several people -- and I was one of them -- he said, "I will never go before that board again." And, you know, as I say, this Rube McCray, it's like a psychologist examining thoroughly a person and saying "well, this person is incapable of doing this, just won't do a thing like that." And that's the way all of us felt about Rube. Some of the things that were done he just couldn't have figured out. And remember, there were board members involved around this time, too, you know. We got into rather big-time football then. And of course, the college didn't have a lot of money. How do you do things like
this? I don't know.

Williams: And these board members are all gone, too.

Thorne: Well, yes. It's awfully hard to figure out. The main problem was that you had these -- the chairman of the Compensation Commission in Richmond, Coombs, his brother was president of Mary Washington. He wanted to be president of William and Mary. Now Coombs had charge of all the outlays of money, you see, and he was a big wheel in Virginia politics, without actually ever being up front; he was behind the scenes. Coombs came down here, and his wife measured the president's house for new draperies. This was after Bryan's resignation.

Williams: I was going to say this was before Pomfret came in.

Thorne: So they evidently felt they had enough backing to do all these things, you see. Well, when word got out that Coombs was one of the people being considered, evidently a great opposition to him developed, not only among the faculty here, but the faculty here heard about it, and they were very much upset because Coombs was evidently considered not the type of person that would bring any sort of good reputation to William and Mary. He was an operator, again. He had manipulated and had taken an old house up in Fredericksburg and made it into a mansion and as president again there was a fear among the faculty that it would be entirely political; everything was political, not educational but political, so there were a whole lot of things happening and evidently to go so far as to come and measure -- you see, there must have been the possibility that he would be elected. Then
you see, the hardcore resistance developed and that centered around Gordon Bohannon of Petersburg.

Williams: Was he particularly in favor of Pomfret or just anti-Coombs?

Thorne: Well, it's hard to say. I don't know but anyway he became a close friend of Pomfret, and as long as he was there none of this opposition dared to raise their head or to make themselves too objectionable. But after he died then evidently the whole thing went \\

Williams: Knowing this behind-the-scenes helps to explain a great deal about what did go on and well, in this situation for one.

Thorne: Well, you see, Pomfret of course knew nothing of these shenanigans that were going on up here, and unfortunately when the board got in touch with him, none of this could be conveyed to him. His brother-in-law, Wise, who was the managing editor of the Richmond papers, told him to keep out of it. He said it's a red-hot political potato and he said I would advise you not to accept. He was warned by his brother-in-law and Wise evidently, again didn't want to put himself in the position of naming names.

Williams: Why then do you think he did go on into it?

Thorne: It was a challenge, of course. Here he was -- he had graduated from Pennsylvania, he became an instructor over at Princeton, became I think he was the dean of freshman or something like that for awhile, some sort of thing like that, and then eventually he ends out at Vanderbilt with his responsible job and Carr-michael who was the chancellor of Vanderbilt -- see, down there
they don't have a president, I think they have a chancellor -- and Carmichael, who was a great friend of Pomfret's, said, "Well, this is a bigger challenge and so forth. Go ahead and take it." Evidently -- because Carmichael probably didn't know what -- well, I still think, for Jack Pomfret, I would say, for about seven years did a damn good job and then the last two, evidently for him was hell because of the board.

Williams: It's really amazing that he was able to work with them as long as he was.

Thorne: Well, as I say, I don't have the actual dates in front of me so I can't tell you exactly but evidently, I don't know when Gordon Bohannon died, but it seems to me Gordon Bohannon died just about at the end of the war.

Williams: I'm inclined to say about '45.

Thorne: '45, '46 and you see, the opposition then kept their stumps stirring, but they really didn't get after him -- there was nothing to get after him with, you see, at first, but then they began to get after him and then they made the decision to try to get rid of him. He had again, I think that you see on the board there may have been some good people that more or less helped him out there; and again, there may have been another change in the board around '48 or '49, you see, when the board really became dominated by Shewmake. None of us can figure out why they said Chandler was good for us, you see. Did that mean that Chandler was to be a whipping master? We couldn't figure it out.

Now Chandler didn't do a bad job. He had very sensitive skin
about the business, and I don't blame him. I wouldn't want to be in a position like his where a lot of people were saying things that weren't too complimentary, but he tried his best. He was a little bit like a bull in a china closet with the legislature, which you couldn't do. He got Al Haak to put together a movie showing how bad the buildings were at William and Mary and how much we needed all this backing, and it went over like a lead balloon; it just didn't work. It wasn't until he began to work with some of the legislative members alone that he began to get backing and he had a hard time even getting backing for replacing Phi Beta Kappa when it burned. But one of the things that put that across was the fact that John D. Rockefeller came up with a quarter of a million dollars as something to sweeten the kitty, and the state politicians, whatever their thinking, do not like to see $250,000 go down the drain and so that's one reason Phi Beta Kappa was built. There again, I have to give Chandler more credit than any of the other presidents or bursars in the administration, he did not feel that he could design Phi Beta Kappa so he at least let us have Roger Sherman get in touch with Burris Meyers, the sound expert, Ed Coles, the theater expert, and I think several others and all these experts were involved in the design of that theater, and the result is that we still have a very good working small theater with an adequate scene shop, with arrangements so that scenes can go in and off very rapidly, a perfectly rea-
sonable and wonderful stage house. If you have any crit-
icism of Phi Beta Kappa, it's perhaps not large enough. On
the other hand, you have to make some sort of a compromise.
You either have a large hall which is unwieldy -- like
William and Mary Hall can be unwieldy -- or you have an
intimate theater and just run your plays an extra night or
two, and the result is that every seat in the theater is
good. So I still think he's to be complimented highly
on the fact that he did that. We had Donald Owenslager
down (the scene designer, who's taught at Yale and also
had a lot of stuff on Broadway.) They went over the plans
very thoroughly, including all of the things such as the
costume area -- everything about the theater. Now the
thing that was least well designed, perhaps -- again I
don't think the college had much to say about it -- and
that was where do you put the theater and speech rooms and
how do you get the air conditioning to them. They've had
trouble with their heating and air conditioning ever since
the building was built; somehow the relays or something don't
work properly. But I blame this on the engineering com-
pany or firm -- I think by the name of Brown -- who works
for the architects. You see, the architects have their
engineers, this company work for them and they're terrible.
They just don't engineer things properly. Now Phi Bet-- you
can air condition most of the building fairly decently excepting
up there in those speech rooms and the radio area.
Williams: You were talking about the selection of Admiral Chandler and why Shewmake said he would be good for the college. Do you think that the board had had in mind selecting this man?

Thorne: Well, some of the board — certainly Shewmake — remembered the Admiral's father and the Admiral's father had a reputation of running a very tight ship. He had complete control of the faculty. Half the faculty walked around on campus with their resignations in their pockets. Any two members of the faculty getting together were a conspiracy. This was the attitude that had developed and was still apparent when I came here in 1940. The AAUP was a secret society. The first Chandler said any one who was a member of that and he knew about it was automatically fired. I think that Shewmake had visions that Pomfret had been too casual and letting everybody (students, faculty) go on. You see, one of the things that got going — I never could feel guilty — was that some of the faculty had these meetings and we'd beat our breasts and say we were all guilty of not watching out for this athletic situation.

Well, that was all ridiculous. Actually none of us could have stepped in and done a thing about it. The athletic committee at that time was a laugh; it didn't do anything. It seldom made a report. The whole athletic program was operated out of Charlie Duke's office and with the athletic department. Extramurals were shifted from funds and everything else to do all sorts of things. And how could we find out about that and prove any of it? So the thing was the faculty got up in arms, you
know, and said this whole athletic program must go and I can remember a whole series of meetings over in Rogers, and frankly, I think it was all a bunch of hokum, but I think the faculty began to make demands of the board and the board felt that they needed somebody to turn the screws. A lot of this is guesswork, but there's certainly some of that involved.

Williams: Well, I'm asking your opinion.

Thorne: I have a feeling that whether Shewmake realized it or not, since he left the faculty here in disgrace so to speak under the heel and toe of the old Mr. Chandler, that he was going to put the young Mr. Chandler on our necks and get two things done: get back at the faculty and also get back at the college. You see, because I don't think that Admiral Chandler had the background or anything to prepare him, really, for doing the job. He had to work into the job, I would say, three or four years. He had the faculty laughing at him which is a horrible thing to do his first faculty meeting in which he'd said he'd done his homework. You know, you can't do that. They couldn't help it. It sounded like a little boy who had been careless and suddenly awakened to the fact that he should do some work.

That was really pathetic. Of course, the reason for this was that he was coming in from a naval career—and here he was ending up in a career and his only—and again he made the mistake of saying, "I have taught [a class in math or something up at the naval academy], therefore, he is qualified as a teacher.
and so that was sort of peculiar. The other thing was when they decided to break up the colleges or to change the administration and have the chancellor of the Colleges of William and Mary and bring in Paschall. There again there was tremendous friction in the administrative section, you see, and I've seen Paschall in tears and this generated a tremendous antagonism between the two men. I think, then, Paschall who had built up a tremendous backlog of good will all over the state—he went to work and (this is what we were talking about in that 'Chinese election' and he just simply—it was just an undercutting operation. But now he and Chandler are good friends which is very interesting because at one time there—well, Chandler could feel but couldn't put his finger on what was happening, and he felt like somebody had a sword in his back, but he couldn't find out who was pushing it or what was happening and of course, Paschall was not at that time (at first) really involved with it, I guess, but then, of course, Chandler turned on Paschall and then was as nasty as all get-out. I don't know—It's all so involved. And of course you knew that a lot of things were wrong because poor Mrs. Chandler was simply going nearly crazy with all this in-fighting going on—and some of her friends seemed to look twice at her, and some of her friends weren't as friendly as they should be and all that sort of thing and then of course, the next thing that happened was Agnes Paschall comes into the picture and she has the problem of her husband not wanting to delegate any authori-
ty, delegate anything. He was the type of guy that really worked himself into a dither. He would work all day in the office and make some trips or something, and then at night he would sit in his bed and make up longhand letters that were to be brought into his office the next morning to be typed. And then his secretaries could have answered a lot of the letters with almost a simple acknowledgment of these parents—he sat and wrote long letters to these parents. And of course, business often got bogged down, but he worked like a dog and of course, here again, his family were the ones that suffered, so he was the one that took the beating because he was working all the time—weekends he was in his office all the time. Now he more or less works under doctor's orders. He's a consultant. I saw her at the shopping center and he's working only three days a week, sometimes four days a week. (Discussion about Paschall's present employment.) He's up in Richmond as a consultant with the—I guess, board of higher education and so forth. Well, I guess the most interesting thing that he can tell you is how he became full president of the college, and I doubt if he'll—he's too politic. You'll have to get it from an angle. It'll be angled in because I don't think he's going to. I think that he feels that all of those old peculiar building antagonisms that were in the nature of the beast—having a chancellor with his office at one end of the campus and the president with his office at
the other and overlapping jurisdictions --

It was an impossible situation because no one had defined 

you know. If they had defined that the chancellor was to take charge of Christopher Newport, the Norfolk division, R.P.I. and so forth and Richard Bland and run those and leave his subordinate more or less in control here would have been one thing and if he'd have had a Newport News office would have helped and all that sort of things. They didn't do it.

*Williams:* Your comment about the Chinese was an interesting one.

*Thorne:* Well, I didn't say that it was Colonel Fitzroy and Colonel Fitzroy was a jolly guy and he sort of chuckled and carried on but every now and then he'd make a very pointed remark. You see, he came here as the director of the St. Helena extension which was a short-lived thing or temporary and he had been a friend of Pomfret's and I think Pomfret knew him at Princeton and he was a real vital person, very much of a go-getter. He set the Richmond Area University Center on its feet or on its way.