

would be here for a week ~~and that they would be around~~ Do you remember? It seems to me that they were housed over in Braffer-ton and I forget whether they arrived on Sunday and left Wednesday, or something like that. I know that after a while the funds ran out, and it was not carried on. Then ^{later} ~~while~~ we tried to revive it, and a person would be here for two days ~~(Monday and Tuesday)~~. But I'm trying to think now whether a person stayed here a whole week or not. We taped all of those speeches. Let's see: Walter Kerr was here; John Raitt ^{Reich} was here; Bob Banner of television was here. Oh, dear, I've forgotten his name; he worked ^{out of the Cleveland} ~~over~~ Theater. . . .

Williams: And also you had children's theatre.

Scammon: Yes, well, we had children's theater. Isabel Berger was down from Baltimore and working with children and showing how people would work with children, you know. Myra Kinch certainly had a program when she was here as a choreography ^{er} and a great demonstration. I've really forgotten the names of the people, but I know that it was really very, very exciting ~~the~~ the fact that we were just looking at these people who had done all of these things, and ^{there} ~~it~~ they would be right up there. You could ask them questions and find out about everything. Certainly it was a great experience for the students at the time. Donald Oenslager was here; he was a designer. I really hadn't thought about that in some time. When we did try to revive that, ^{of} we had Henry Hughes here who was Saturday Review, and we had Jacques Levy, who had gained a name ~~and made his fame~~ with the

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Shaken Theater, sort of a open type of theater. Ted Mann was producer for theater in the round in New York, Circle in the Square. Numbers of people who were just coming in would be here for Monday and Tuesday, give lectures, and see the Glory, -- make comments and share their own experiences with people. I know that as far as starting that institute of the theater and having some kind of a program where either high school teachers could come and take classes in theater or high school students, juniors and seniors, who were interested in theater. They had an apprentice program which was really quite a good program, I think. They'd meet in the morning, and then there'd be lectures, and then in the afternoon there would be an acting class, all toward working for an production of their own. then in the evening they'd go down to The Common Glory, and they'd work all various facets of The Common Glory -- the lights, the sound, taking up tickets, selling of tickets, being on stage. Eventually we'd get them all costumed, and they'd all appear on stage as members of the crowd scenes, plus the fact that they were also taking a dance class. then they would have their own performances that they would put on, and that was all within the brief time of five weeks. They really worked while they were here, and they managed to keep in good health. We even had some of those people who were apprentices come back and regularly enroll in the college and have contributed in the field of theater, also in dance. I hear from several of those quite frequently -- what

they're doing. They're still interested in theater and some of them are really working in theater and some of them have applied here but either the standards have been too high and so they've gone other places and still in theater.

Williams: It seems to me as I have read about the period in which ^{the} William and Mary theater was begun, (1926) this was hard times at William and Mary. It seems rather amazing that something that might have been seen as a frill was begun. Do you know why this was started?

Scammon: Well, I think ~~it was the beginnings and if you look~~ there are probably a lot of theaters by now who are starting celebrating their fiftieth anniversaries, like William and Mary celebrates ~~it's~~ the fiftieth season. (I'm not sure it's the fiftieth year. By December (1976), we will be fifty years old, and we will be entering in our fifty-first season, however that works out.) And I think you'll find ^{that} there are other schools who are either celebrating or close to or possibly in some instances ^{have} ~~all~~ ready passed and I think it's largely the fact that theater was making a lot of stir at that time ~~and that the colleges~~ and there was an "introduction to" and I think certainly there's a great credit ^[due] to Dr. J.A.C. Chandler that he would consider the idea of having theater offered and that it was not really a frill, you know, although it was snuck in (as it was done in many schools) through the English department, ~~that finally regular departments were installed.~~ But I think that the installation, say, as a department of theater came really

much later than other schools -- but then that ^{just} seem ^s to be characteristically William and Mary, doesn't it? I mean, we are conservative to the point that [#] what seems to be a modern play [#] by the time the William and Mary theater gets around to doing it, it's old hat, really ~~unless you were really going to get new plays that's just right off.~~ I think of some of the avant garde things being done -- I don't think that we've really done any kind of absurd plays around here. ~~I don't know~~ I don't know whether anyone is vibrating to do an absurd play. I can't stand the philosophy that man's a **NERD** nurd, therefore step on him. I think man's got more to offer than that, you know. So ^{it} never excited ~~me~~ about the thing. Nudity--I mean, there's no point in doing nudity. Everyone's probably seen it by this time, but there again ~~//~~ William and Mary, if it's going to do it, is running true to form. It's going to be a little late in introducing ^{it} to, but I really don't see much point in doing it. The shock value, I guess, is long since past. Why [#] admit you're so far behind the times, I guess?

Williams: One final question: For a school that does not emphasize the performing ~~and~~ arts William and Mary seems to be able to boast a fairly sizeable number of graduates who have done well in various areas of the theater. To what would you attribute this?

Scammon: It's going to depend on the person himself ^{quite} ~~as far as fields are concerned, I'm not sure what everyone is doing but I know~~ that some people have gone into ministry although they were very,

very much interested in theater before there was even a theater department where you could get your degree. They've certainly gone into teaching. They've certainly have gone out of the field completely. I mean, they've gone into dentistry or they've gone into law, but I think they've all felt that they've got either good by-products of being in a play. It's given them poise; it's given them confidence; it's given them ability to understand a line--how to deliver a line, the timing of a line, the fact that you can be heard. Well, I think the law today -- some of those people you never know what they're muttering that some of those people realizing that if you want to sell your case, you've got to be understood and heard in putting that across. Same thing with the ministry. There's a bit of ham in every minister, I'm sure, and he's got to know his audience. Some of them go on too long. Their sense of timing is very, very bad but I think that if a person's been in theater he can almost sense when a person's getting restless, you know. You've got to do something to grasp them and then there certainly have been people who've gone into theater per se. I can think of one person who was here. He said, "No, I'm not the least bit interested in anything except being in theater. I am going to be in theater." I said, "It's a waste of time. Don't go into professional theater." And I don't think anyone here at the college has ever told a person, "Go into professional theater." If that person is going to go into professional theater he will go. And I can certainly think of a number of people who

are doing quite, quite well, I suppose, in terms of theater. That's the make of the person. That's the way in which that person is cut. He wants to do that theater; He can put up with all the other ⁱⁿ conveniences knowing that he is going to appear on stage. And many of them -- some get a chance to have minor roles or supporting role on Broadway. During the summer people will pick them up and say, "Will you come up and do the lead here", you know, in regional theaters or even going up to Cleveland lakes -- I don't even know what it's called. It's out around Cleveland where they have summer theaters there and I know of some people who have gone up there and done leading roles for the group. Also, television, movies, doing absolute just plain theater itself, Some on Broadway, some off-Broadway. But it's their way of life, and that's what they're exactly going to do anyway. They're just bound to do it. That's what they feel. And some of them, it seems to me, really should recognize by this time, "Gosh, I guess I'm not going to do much in the way of theater. I should get out and find myself a job." But jobs are as hard to come by outside now as they are in the theater. So that person ^{will} probably say, "Well, I'll stay in the theater and hope for a role that's going to come along." ~~And there have been. They've been doing very, very well.~~

Williams: Is there anything ⁱⁿ particular that William and Mary could have offered them, or did offer them?

Scammon: Well, I think that as far as the training is concerned that it's not all just one field. And we do try to hit from, say, the classics

up to ^{the} modern. The way the whole set²up is right now as far
 as the theater is concerned ~~that~~ people are interested ~~are~~
~~interested~~ in various facets of dramatic history, and they
 like to see plays done that are going to represent those dif-
 ferent things, and as a result the student has to realize that
 you can't do The Alchemist, say, the same way that you would
 do The Seagull or the same way that you would do a Neil Simon
 show. You've got to have different techniques. Your body's
 got to respond differently; your voice has got to. And the
 fact that they've got this opportunity to do a variety of
 roles, I think, gives them that opportunity to ^{experiment} ~~experience~~ with
 they can try the stuff and they can work. If you can
 tell a person, "Work on your voice," and some of them,
 if they are really interested, they start working and others, you
 give them the advice, "Oh yes, tomorrow." Okay, They've had the
 opportunity. They've been told and it's up to them, really, you
 know. There's not much you can do. You can say, "You should
 know how to use your body." "How do use your body?" "There's
 not point in my telling you. You work with your own body. You
 know, you work with your own voice. Sure, I know I've got a
 range. Now you get a range." So I think that all of the
 facilities are here that are going to make a person aware of
 whatever it is he has to have, ~~you know~~, in order to develop.
 If he's going to do anything in theater -- whether it's technical
 theater, whether it's ^{management} of theater, whether it's in
 acting or it's in directing -- it's up to them to take advantage

of all the opportunities that are given¹ ^{them} Now, if they're going to slough off -- they're not going to do it. Well, I don't think it's the department's fault because I think it's all here for them. That's why it's here, but when you have to brow-beat and whip and cajole ^{for} and herd ¹ to all these things, it's not much fun trying to get a person to do it because you have the feeling that he's only doing it because I'm trying to make him do it; it's not that he wants to do it. They love the glory, you know, all the aura -- whatever that expression is, it's ~~one~~ ¹ percent inspiration and ~~ninety-nine~~ ⁹⁹ percent sweat, you know, perspiration. And I'm sure there are people right now that probably audiences can say, "I saw that person at ^{the} William and Mary theater" either in design, costumes, something. ~~No~~ ¹ know, students today have much more opportunity, I think, to do something in terms of theater. They have a chance to have their work displayed for ² William and Mary theater productions, ~~and~~ ¹ more so than in the past, with the exception of the time when I was here. ~~It just seemed to me -- well, we didn't have anything~~ ~~We had to do. Everyone had to do, I mean, so that it wasn't~~ ~~strange if you were going to dye something, why, you would learn how to dye,~~ ~~and if you had to make a chaplet of flowers, why,~~ ~~you learned how to do the blooming thing. If you had to paint scenery, why, you~~ ~~to paint a log cabin, why this is the way the logs are going to look so you really~~ ~~get your hands~~ dirty in everything. And yet you took a great deal of pride in it. And I think that the students now have a great deal of

pride, but I don't think that overall that it involves all the people in that one particular production. In other words, the person who's doing costumes for this show has nothing to do with acting, nothing to do with building the set, nothing to do with that. He doesn't have to do the sound; someone else is going to do the sound. Now that person working sound is probably gun^g-ho about what that sound effect is going to be; he worked for it. The person who's doing the setting, ~~it may not come out;~~ he may learn something from it. But there again, they've got a marvelous shop with storage space -- not enough, but there's some storage space. They have costume racks. They have costumes, here, that, and the other. They have a whole lot of advantages over I think we had when I was here, not that I want to go back to those days. no; heaven forbid.

(Discussions about the tapes of the Institute of Theater.)