

ORAL HISTORY INTERVIEW  
WITH  
LANE BOUTWELL

30 AUGUST 1995

MURFREESBORO, TENNESSEE

INTERVIEWED BY REGINA FORSYTHE  
FOR THE Q. M. SMITH ORAL HISTORY PROJECT  
INTERVIEW #QMS.080

A handwritten signature in black ink that reads "Albert Gore". The signature is written in a cursive, flowing style.

ALBERT GORE RESEARCH CENTER

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MIDDLE TENNESSEE STATE UNIVERSITY

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# ABSTRACT



**ORAL HISTORY INTERVIEW WITH  
LANE BOUTWELL**

**Q. M. SMITH ORAL HISTORY PROJECT**

**INTERVIEW #QMS.080**

FORSYTHE: This tape is part of the Q. M. Smith collection, designated as QMS.1995.80. This is Regina Forsythe. I am interviewing Mr. Lane Boutwell. Today is Wednesday, August 30, 1995. The interview is being conducted in the home of Mr. Boutwell, located at 618 Fairview in Murfreesboro, Tennessee. The tape of this interview, along with a transcription of the interview, will become a part of the Quinton Miller Smith collection and will be available to the public. Future researchers may include portions of this interview in their publications. Is that all right with you Mr. Lane?

BOUTWELL: Yes.

FORSYTHE: Let me get your full name.

BOUTWELL: Lane Boutwell.

FORSYTHE: Your birthdate?

BOUTWELL: April 4, 1912.

FORSYTHE: Your birthplace . . .

BOUTWELL: Near La Mesa, that's l, a, m, e, s, a, La Mesa, Texas.

FORSYTHE: Your father's name?

BOUTWELL: Father's name was Luther Lane Boutwell.

FORSYTHE: His occupation?

BOUTWELL: Dad was a master of many jobs. He spent most of his career as field representative of Conoco Chemical Company out of Dallas. That company had cleaning goods that you would use I maintaining floors in schools, and hospitals, and courthouses and other public buildings. He had a regular route that h followed in the western part of Texas. He would go out o Monday morning and would be home Friday afternoon, calling o these customers. So that was his primary job, and prior t that, he was depot master of the union depot in El Paso, Texas That was back in the early 1930s.

FORSYTHE: What was your mother's name?

BOUTWELL: Aury, a, u, r, y, Aury Rebecca Boutwell.

FORSYTHE: Her maiden name?

BOUTWELL: Aury Rebecca Williams.

FORSYTHE: What was her occupation?

BOUTWELL: Housewife, but before she married, she was the only one of the Williams' and of my dad's family, the Boutwells, who ever went to college. She got a two year teacher's certificate at the school that later became North Texas State University at Deton. So she was primarily a school teacher, and she did much of her teaching as a governess on the ranches in west Texas, in and around Colorado City where she grew up. If a rancher had a family of three or four children, they had a governess to come in and teach them because it was thirty miles, maybe, to the next neighbor. And, they didn't have private schools because of the transportation problem. So she would go and spend the full year teaching those children. And the next year, maybe, somebody would have her come to their ranch, and she would teach that way.

FORSYTHE: That's interesting. I've never even thought about education out there.

BOUTWELL: I hadn't either.

FORSYTHE: That's great. Do you have any brothers and sisters?

BOUTWELL: No brothers and sisters. I'm the only child.

FORSYTHE: What is your wife's name?

BOUTWELL: Marguerite Jacobson, her maiden name, Boutwell. m, a, r, g, u, e, r, i, t, e.

FORSYTHE: Do you have any children?

BOUTWELL: We have two children, yes. A daughter, Gillette.

FORSYTHE: Can you spell that?

BOUTWELL: g, i, l, l, e, t, t, e. Gillette Boutwell. She didn't have another name. And of course her nickname forever was Jill. And son, Richard, who was eighteen months younger than her, Richard Miller Boutwell.

FORSYTHE: I forgot to ask you you're wife's occupation.

BOUTWELL: She was a teacher.

FORSYTHE: Where did she teach?

BOUTWELL: She graduated from National College of Education in Evanston, Illinois, which is about five blocks from Northwestern University. She has been in education all of her life, at the lower levels. We came to Murfreesboro in 1947 and within a year's time she went to work at Quitclow school, which is down on North Maple Street. It's not a school anymore, it's where the county or city education offices are now. And then, she eventually came to the campus school and taught first grade. She was one of the people who initiated the kindergarten program in the state of Tennessee.

FORSYTHE: Did anyone else in your family go to MTSU or work there?

BOUTWELL: No.

FORSYTHE: Why did you come to work at MTSU?

BOUTWELL: Ahh, . . .everything you ask has a long history, I'll try to put it into a capsule.

FORSYTHE: Don't shorten it too much now!

BOUTWELL: I was stationed at [Serd?] Air Base. I was in the Air Corp during World War II. And while I was stationed there, I worked in what was called the instrument landing system. I had a crew of about fifteen or twenty men under me, and we set up the mobile field equipment which enabled us to land planes in blind landings, All the the pilots had to do was look at the dial on their instrument panel which was receiving its signal by radio. They would line up the level of the plane with a needle on the dial, then line up with the middle of the runway which brought them into blind landings at night without lights or in foggy weather. I was stationed there for about three years and knew I would be permanent, so I had my wife, and baby daughter come down from Nebraska, where Margie was born and raised. We found a little apartment, and we lived here in Murfreesboro, just two houses away from Dean N. C. Beasley at Middle Tennessee State College. So we became good neighbors. I got out in 1945, went back to Northwestern on the G.I. Bill, started my doctoral program, was there for two years, and finished all my doctoral course work. I got a call from Dean Beasley and he said "there's an opening, our one speech person is going, would you like to come down and teach speech?" So I came down, and we moved down here in 1947. MTSC had a student body of eight hundred, and a faculty of about thirty-four, thirty-five people.

FORSYTHE: Why did you start teaching?

BOUTWELL: Started in September of forty-seven.

FORSYTHE: And when did you retire?

BOUTWELL: In seventy-four. Just reverse the numbers, interesting huh?

FORSYTHE: Yes it is. What degrees do you have?

BOUTWELL: I have my master's degree from Northwestern University, and then as I told you, after service, I went back and started my doctoral program. I finished all the course work, and I finished my four days of written exams, but I still had the dissertation to do. But when I got done I had to go to work. And I had started teaching. Then my time was about to run out on the dissertation. It was a policy at Northwestern that you could not do your dissertation except on the campus at Northwestern. That meant my being away from a job and leaving my family to go there and spend nine months writing a dissertation. I went in and saw Q. M. Smith and the dean and I asked, "Does my job depend on having this doctorate?" And they said, "No. We'll call you an 'all but,' you finished everything but the dissertation." So that was the way I finished. I actually never got the [doctoral] degree.

FORSYTHE: Where did you get your bachelor's degree?

BOUTWELL: My bachelor's was from Doane College in Crete, Nebraska. A little private school, originally a church school, and I got to go to that college on a track scholarship. So, I ran my way through four years of college on the track team, and majored in speech and theater, with a minor in history.

FORSYTHE: How do you spell Doane?

BOUTWELL: d, o, a, n, e. Doane College. And that's Crete, c, r, e, t, e, Crete, Nebraska. That's about twenty-five miles from Lincoln.

FORSYTHE: Is that where you met your wife?

BOUTWELL: Yes, that's right. We were in a play together, and that's how we became acquainted.

FORSYTHE: Where was your office?

BOUTWELL: Oh, in two or three places. The first office I had was in the basement of Kirksey Hall, in a room about half again as long as this, and that was a classroom, office, scenery shop, and rehearsal hall.

FORSYTHE: Didn't it get a little noisy in there?

BOUTWELL: Well, in as much as I was director of plays, if I wasn't teaching class, at night I could have rehearsal in this room.

FORSYTHE: Was there anything separating your office from the classroom portion of the room?

BOUTWELL: No. The desk was just in the back of the room.

FORSYTHE: What were your job duties, when you came here?

BOUTWELL: I came in to teach speech, and I looked in the catalog, and as I remember there were three courses in speech and drama listed. One of them was fundamentals of speech, and the other one was in, I think, in play production, and perhaps in backstage scenery, that sort of thing. And it was my delight and good fortune to start building a speech and theater program. We became associated with the English department. And then in 1964, we became a full department. And that was when we moved in to what is now the Boutwell speech and theater building.

FORSYTHE: You said you joined the English department? What were you under before that?

BOUTWELL: I wasn't attached to any group, I came under Dr. Peck, who was the head of the English department. So speech was just a part of the English department, it wasn't a department in itself. A division, I think they called it, the speech division of the English department.

FORSYTHE: How did the speech department change while you were there, from 1947 to 1974?

BOUTWELL: Well, there were only three or four courses, and we didn't offer a minor nor major in speech. So when we moved into the new building and became a department, we offered three majors. A major in speech or public address, a major in theater, and a major in speech correction. And we had thirteen staff members, . . .that was the way we started. So we grew from three courses to a department, offering three majors.

FORSYTHE: That's great. Did you have masters? doctorates?

BOUTWELL: No, no. We offered just the bachelor's degree.

FORSYTHE: Tell me about the auditorium.

BOUTWELL: The auditorium was in the administration building, and if you're on the outside, by the side of the building, and you look at Kirksey Hall, there is the big building, the original building, and if you're there on the side looking, you can see there it's connected with a building in between, and on the back was then the gymnasium, where the business department used to be. And so, what is now the building in

between the administration building and the old business building, used to be the auditorium.

FORSYTHE: How was the sound in there?

BOUTWELL: Uhmmm . . . pretty, pretty bad.

FORSYTHE: Please explain.

BOUTWELL: The stage was about fifteen feet deep and about twenty feet wide and that was it. And we had no scene shops, we had no dressing rooms, we had no make-up room, we did all that in classrooms when it came time for opening night.

FORSYTHE: How many people would that auditorium seat?

BOUTWELL: About, I would guess about six or seven hundred.

FORSYTHE: How often would you hold plays?

BOUTWELL: At one time we were under a quarter system, and I did a play each quarter. And then we continued to do that even when we switched to the semesters. We did three plays during the school year, that is the September to the end of June. We didn't do a show in the summertime. because it was too hot. Remember, we didn't have air conditioning in those days.

FORSYTHE: Tell me what that was like without the air conditioning.

BOUTWELL: Terrible! I can remember. . . shortly after I got out of the service, when the war had ended, there was a shortage of teachers; and we had people who had been former teachers getting their teaching certificate renewed, and these were people who already had families, or some of them old enough that their families were grown, and they came back. I can remember teaching a course in children's speech and drama. Because a lot of them wanted that in their background from working with children. And I remember being in the basement there, or the ground floor of the administration building, and having forty people in class, and no air conditioner. This was in the summer. And we would have a big twenty-five inch fan in the window, pulling in hot air. And you would just sit there, and perspiration just drip off of you.

FORSYTHE: That's terrible.

BOUTWELL: Yeah, but we lived through it.

FORSYTHE: Who else did you have to share that auditorium with?

BOUTWELL: With the music department. They did all of their concerts there, their chorus, and symphonies, and anybody else that needed a stage or needed the auditorium, because that was the only large meeting room where people could get together.

FORSYTHE: So they used it for faculty meetings?

BOUTWELL: Faculty meetings, yes. The faculty was small enough to meet up on the third floor of the administration building, the Kirksey building, in a double size classroom. That was it.

FORSYTHE: Tell me about this bible you gave me.

BOUTWELL: Oh, yes. Well as I mentioned before, when I started at MTSU they had a chapel every Tuesday morning between eleven and twelve. And incidentally, it was required chapel. They had monitors to check the names off of the students when they came in. The only thing that was really a chapel about it, that had carried over from older times, was that we had one reading from the scripture, and a prayer that followed. And then after that, we had a variety of programs every Tuesday throughout the year. An interesting person in town for example, we would invite out to talk for forty minutes before the student body of the college, and also touring people, pianists, quartets, string ensembles. We had the Fisk singers down to do programs for us. Just a variety of things. And incidentally, that was one of my jobs, to line up all of those programs for the year.

FORSYTHE: That must have been hard. Somebody new every week.

BOUTWELL: That's right, somebody new every week.

FORSYTHE: Finish telling me about the bible.

BOUTWELL: Oh, the bible. Yes. And that bible I found when I came and started using the stage. It was on the windowsill, or sometimes on the organ, or on a piano; it just floated around the auditorium. And that was the bible that we used to open each meeting on Tuesday morning. And then when they stopped having required chapel, I knew that bible would get lost, so I just picked it up and it was on my office shelves at the university, for many years. Then when I retired in 1974, I brought it home and its been on my shelf ever since. I'm so glad you came along, because I know that if I give it to you then it will find a happy place at the university.

FORSYTHE: The Gore Center will be a good place for it.

BOUTWELL: Good.

FORSYTHE: Thank you. I would like to ask you about some of the faculty and staff of the speech department. Tell me what you remember about John Scott?

BOUTWELL: I hired John Scott. He was in the English department, and Dr. Peck, chairman of the English department said, "John has some experience in theater, can you use him?" And I said "sure." So John worked with me in theater and this was later now, quite a bit later after I came. We would alternate doing plays-I would direct one play and he would work on the scenery, or vice versa. So we were pretty close that way. I don't recall that he ever did a section of speech.

FORSYTHE: Clayton Halls?

BOUTWELL: Clayton Halls was a delight, one of the delights of my life. When we opened the speech and theater building, we had no stage person, backstage. So, he was the first one we hired, and he was here only about two years. And then I put out an ad in the catalog of the Speech Association of America, advertising for a theater person. He was finishing up at Kansas State University with a major in theater with an emphasis in backstage work. And I talked to him over the phone, and he came down for an interview, and I hired him, and worked very closely with him. He was just such a nice person, and so easy to get along with. And the students adored him, because he was just one of them, in the shop. He was an excellent technician in building and creating scenery; and excellent in design. So, he worked with us, until I retired. And then shortly after I retired, he was killed in an auto accident in Nashville. He had been someplace and coming back about five o'clock in the afternoon. No one really knew what happened, but he hit one of the abutments that you find underneath the overpasses, and was instantly killed.

FORSYTHE: Dorothy Tucker?

BOUTWELL: Mrs. Tucker was the second speech person. She came on as a speech person. She was the one that started designing courses, and teaching them, and took over doing the plays. I can't give you the date when she came in, but an old university catalog will have it. That was sometime in the mid fifties that she directed all the plays. So I was happy to turn over to her the production of all the college plays.

FORSYTHE: Larry Lowe?

BOUTWELL: Yes, Larry Lowe . . .it was my pleasure to hire him, through some teachers' agency, I think. He got his doctorate in speech, at the University of Michigan I believe. He came down for an interview, and I hired him. He was about the third person that I hired. I believe he's still teaching and he may be pretty close to retirement now.

FORSYTHE: David Walker?

BOUTWELL: David Walker I also hired. I got to know David because in addition to the theater program I also directed the forensic program, the debaters, the after dinner speakers, the orators, the oratory. He was attending David Libscomb College

then, now David Libscomb University. I used to run across his partner on a debate team in the different debate tournaments we'd go to, here in the South. I got to know him as a debater, and judged him on quite a few debates. When we got into the new building, we had enough people to support another instructor. He was one of them that I asked to come join us at MTSU, and so I've known him ever since he became a member of the faculty until the present time.

FORSYTHE: Joseph O'Shea?

BOUTWELL: Yes, he was here for about a year, and I can't give you his dates, but he took my place for a year when I took off a year to finish my written examinations at Northwestern. I didn't tell you when you asked me that before. I taught a year before I went back and took my four day written exams. So I had to take a year off to get ready for that. And so he was in the speech department, and did the plays and taught speech sections for one or two years.

FORSYTHE: Theora England?

BOUTWELL: Who?

FORSYTHE: Last name is England, first name t, h, e, o, r, a.

BOUTWELL: I'm sorry, I don't remember her.

FORSYTHE: What about David Arnold?

BOUTWELL: Yes, David Arnold. When we got into the speech building, I helped the architect design a certain area of that second floor to provide space for a little speech therapy. I also designed a room where he could do his hearing testing. I became acquainted with him just about the time he was finishing his master's degree in speech correction in New Orleans. Louisiana. I don't remember which school it was.

FORSYTHE: Was it Tulane?

BOUTWELL: No, it wasn't Tulane. I can't remember the school. He and his delightful wife came up for the interview. They accepted my offer, and that was the beginning of . . . the speech correction and the language section of the department.

FORSYTHE: Ralph Hillman?

BOUTWELL: Ralph Hillman replaced me. When I retired in 1974, they asked Ralph to come and take my place. I didn't really know him as a teacher, didn't work with him, but have been very close to him and very fond of him and his wife through the years. On the few occasions that I get back over to the campus and prow through the speech building halls, I always drop in and chat with him.

That's the end of this side.

This is a continuation of the interview with Mr. Lane Boutwell  
by Regina Forsythe on Wednesday, August 30, 1995.

FORSYTHE: Helen Finley.

BOUTWELL: I don't remember her. I don't recall her being a part of the speech and theater.

FORSYTHE: Can you tell me about the different parts of the speech and theater department?

BOUTWELL: Yes, David Arnold came on to develop speech correction or speech therapy. The theater department was run by Dorothy Tucke. The speech section was my area. So that was how it started; with public speaking, theater, and speech correction.

FORSYTHE: Dean Beasley?

BOUTWELL: Dean Beasley was a lovable person. He was one of those individuals who never forgot a face, and never forgot a name. A person could graduate, be gone fifteen years and walk in the old administration building and pass Dean Beasley's office, which was on the right as you come in, and Dean Beasley would spot him and wave and say, "Hello George! How are you?" and chat with them. Yes, I remember him. When I was stationed here at Murfreesboro, we had rented a little duplex house, and it was just two doors from Dean Beasley's house, so we got to know him before I started at the college.

FORSYTHE: What about Dean James?

BOUTWELL: I always even went out of my way to try to pass his office or his classroom, or to find him having a cup of coffee in the faculty lounge, to talk to him. And he was a very, very interesting person. And anyone who had a course under him, that I ever knew, became a devotee of Dr. James. Clayton James was such a nice person. The one big impression that he made on me was that he had a photographic mind and was a high speed reader. At one of the registration periods, when we met all together in one room, all day, to register everybody, he read a book between registering students in one afternoon. I took something to him that I wanted him to proofread, a paper or something that I was doing, I don't remember what it was, and it had about twenty pages to it, and I said, "Dean, I want your to read this and critique it for me, and see what you think about it." And I went on talking, and he was turning that paper that I handed him, like that, and commenting to me, and by the time I finished talking, he said, "That's a good paper, I would change only one thing, and that's on page three, I would put something else, I would reword that section there." And he read that paper while he was carrying on a conversation with me in just a few minutes. He could do that! He would read books and know everything that you wanted to know about that book. He'd have it in his mind.

And telling you the letter that I got from this former student, she said, "I also remember vividly in my mind Dr. Clayton James and the work that I had with him." So he made that impression on students.

FORSYTHE: Richard Peck.

BOUTWELL: Dr. Peck? Wonderful person. Good mind. Knew his literature, and could teach it. He wasn't a teacher that stood at the podium and gave orations. He lived it and talked it to his students. And all the people who majored in English, worshipped him. And when I came, I was part of the English department. Incidentally, I taught two sections of fundamentals of freshman English, in addition to the speech work. So I got to know him very closely. Every student that was in his class fell in love with him. He would say to me, "Lane, if you think it's all right, go ahead and do it." And then keep in touch with me. And he never looked over my shoulder. I respected him for that. But I also felt that I wanted to share with him what I was doing and what I had questions about. And I felt free at anytime to go in and sit down and talk with him. And I think he made a close contact with all members of his staff. He was not Dr. Peck, he was Dick Peck, when you walked in his office and sat down and talked to him. Wonderful teacher.

FORSYTHE: What about Virginia Peck?

BOUTWELL: Virginia, the very quiet one. Um, a good mind, but she wasn't the extrovert that Dick Peck was. And I knew her just only in the shadow of Dick Peck. And of course I talked to her, and we were friends, and we use to go out to the farm where she raised day lilies, hundreds and hundreds of them. She'd share her experimenting and cross-breeding of the day lilies. She was the quiet teacher. She would sit at her desk and discuss things with students, but she wasn't the salesman by nature that her husband Dick was.

FORSYTHE: What about Mr. Judd?

BOUTWELL: Yes. Dr. Judd, I'm going to back track now. When I was still at Northwestern, and I told you Dean Beasley called me and said, "Will you come down and teach," and I said "yes." He said, "Well I'm going to send somebody besides me, to interview you and talk to you." And he called a few days later and said, "Dr. Judd will be on Northwestern campus. Where would you like to meet him on such-and-such a day? He's going to be in Chicago." And we set up the time. So I put on my only suit of clothes, and my tie, and met Dr. Judd in the Anna Mae Swift original speech building on Northwestern's campus. And he interviewed me, and we chatted, for an hour there. And then when he went back, of course, he said, "I agree with Dean Beasley." He was another one that the students loved.; they loved to sit in his class. He was a very frank, outspoken, and direct person. What he said or wanted to say, he said, and wherever the chips fell, so what. He made a wonderful contribution in those early days of Middle Tennessee State

College. And he had been on the faculty quite a while, I think, before I came in forty-seven.

FORSYTHE: What did he teach?

BOUTWELL: I believe he taught history or social sciences, but I can't remember.

FORSYTHE: What about Mr. Woodmore?

BOUTWELL: Mr. Woodmore was the bursar. The administration at that time consented to Dean Beasley, the president, the bursar, and that was about all. I had a budget that I had to stick close to for the plays and for our forensic travel. When I was getting ready to do a play, I would have to go and see Mr. Woodmore and he would say, "Well now, how much money do you want? And what are you going to spend it for? How are you going to spend it?" And we'd make arrangements that the tickets we sold, the students sold, we took it in a cigar box and gave it to the bursar the next morning after the play had been done. He was a very, very strict business man, and knew exactly where every penny was. When we made a speech trip, we would check with him to reserve a car, and then check with him when we brought it back. That was my, that was my contact with him. It was not as close a contact as I had with Dick Peck, just on a business basis.

FORSYTHE: Bonnie McHenry?

BOUTWELL: Miss Bonnie was the president's secretary. When we needed to see him, we would go in and see Miss Bonnie and she was a very efficient person who knew all that was going on, on the campus, because of her close association with Mr. Q.M. It was not something she broadcast, but we knew that she had all the answers. Anytime we couldn't talk to the president, we could check with her on some matter that she could answer. She had all the information. My only contact with her was through Mr. Q.M.

FORSYTHE: Let's talk about Q. M. Smith. What do you remember?

BOUTWELL: At Northwestern, I had a minor in speech, and my minor in the speech area was speech correction. And I had a minor outside of the speech department in history. So, I took speech correction and had a minor. That included voice problems, articulation, phonetics, and hearing, to give me a general background. Now I was not a trained technician, but I was interested in speech. And when I came to MTSC and met him, I was naturally fascinated with his speech. He had a, I don't know the technical name for it, but he had an intermittent break. Have you ever had this mentioned to you before about him?

FORSYTHE: That's a speech impediment.

BOUTWELL: Yes. And it was a kind of halting speech. And after I got to know him on a very personal basis, I talked to him about it, and said, "I would like to work with you on your voice, but not with the idea that quote 'I'm going to cure you,' but I would like to talk to you to get a background of what you think maybe might have caused it. And if I could be of any help to you," because I worked with stutters in those days, "If I can be of help to you, I would like to." And he said to the effect, "Well, I've had this a long time, and I've gotten along all right with it, and I appreciate your suggestion and your offer, but, I won't take you up on it." So that ended that. And you always felt in going to see Mr. Q.M. that he would look at all the facts that you presented to him about some problem. And you knew that he would weigh all of those facts. And he might not agree with you, and he may deny you what you were requesting, but you never had any hard feelings against him. A very independent man, to my notion. He was his own man, if you know what I mean. He made his decisions and he explained them to you. And if you accepted them, fine, and if you didn't accept them, it was still all right with him. So you had the feeling that he was a very, very fair person. In those days they, as far as committees and staff and that sort of thing, it was between the bursar, the president, and Dean Beasley. I had to go to him many times because as the speech program was developing, and being in theater I had problems with students sometimes that I could go to him and talk to about. How do you think I ought to handle this, with this particular student who has this background, but is having a personality conflict or conflict with me or with the other students. And you felt free to talk to him, and he would offer his advice. Anytime he said "go ahead," you knew that you had his backing. And he made many decisions that affected the college, but you never felt that anybody ever second-guessed him. I never felt that anybody felt that, if he had done such-and-such one way it would have turned out better. When he presented his ideas, that was it. And we knew that he had a good mind, and he researched everything mentally, talked to people about his decision, and that was it. He was a very straight forward person

FORSYTHE: Did you know Mrs. Smith?

BOUTWELL: Just socially. We entertained in his home. She was a very friendly and outgoing person. You never thought of her as being wife of the president. She was always just herself. Margie knew her more intimately, more closely than I did. She can tell you something about her. But she was always a very, very enjoyable person. I never had any problems of feeling comfortable in being with her at any time.

FORSYTHE: What about the other presidents you worked under? Dr. Cope?

BOUTWELL: Dr. Cope was the Commissioner of Education in the state of Tennessee. And then I think he stepped down from that office and became president here. Dr. Cope and I became very close people. He was one of those people that you could walk into his office, and you were never talking to the president, you were talking to Quill Cope. I could sit down and talk to him as I'm talking to you. I remember when we came to the fiftieth anniversary of the founding of the college, he asked

me to come over, and he said, "Lane, would you, could you find time with your teaching load and other jobs to head up the committee for this celebration?" And it was a year-long celebration, and I said, "Yes, I'll be glad to." And I worked very closely with him on the various programs and the dinners, and the programs we tried to bring to the university as a big celebration. One of the outstanding programs I contracted with the National Ballet of Canada. We brought the Canadian ballet troop into what is the old gym now -- the alumni gym. On the basketball floor, we set up the chairs, and on that stage, the Canadian ballet did a full evening of program. Of course we invited all the dignitaries of the government down for that. It was preceded by a dinner in the James building. I did that sort of thing for a year celebration. I don't remember all the details. And by that time, 1959-1960, we were growing as a division in the English department. The speech and theater program was beginning to get started. And that was also in the time when there was a big building boom across the state in colleges and universities because all of these G.I.s had come back and were going to school. We had a big influx and tremendous growth. There was money available, and we started building. Dr. Cope called me in and, one day and said, "Lane, we've got to build a building. We've got to have an auditorium. We've got the language department and foreign language department we've got to find a home for. We've got to find office space for history. I'm ready to build a speech and theater building to be occupied by these other departments." And he said, tongue in cheek, "What do you want in the building?" And so it was my pleasure to work with him as they built the building which is now the Boutwell Dramatic Arts Building. I was able to work closely with the architect and help him design the theater itself, the dimensions of the theater and the aspects of it that you must have for good sound and the space you need for stages, the scenery, and that sort of thing. I also helped on the classrooms for speech, and the rooms for what I hoped could be the speech correction division. I worked with Cope up until the time he called a meeting and said that he was going to resign and left the university. So I was very close, very close to him, and very close to Mrs. Cope. And I remember we got in a state car, and we drove to Austin Peay and looked at the theater that they had just built. He wanted to go over that with me and we spent an afternoon, well, a day, up there. I felt very close to him and very comfortable with him. He was such a genuine, down to earth person, you never thought of him as being the president, he was just always Quill Cope. I was very close to him in his tenure here at MTSU. And of course I was there when it became a university under his presidency. From a college to a university status. Fine man.

FORSYTHE: What about Mrs. Cope?

BOUTWELL: We keep in touch. I didn't have much of a relationship with her except socially. I always enjoyed talking to her. But, I can't give you much information about her as a person.

FORSYTHE: Dr. Scarlet, what do you remember about him?

BOUTWELL: I don't think I was ever in his office but maybe once or twice, and the only close contact I had with him was when he came to the university and we wanted to have his inauguration. He asked me if I would help with that. And so I did, I took care of all the correspondence with all of the colleges in the South and in the Midwest, of inviting representatives to be here for it. When we found out who was coming, I worked to see that the seating was appropriate, that we had enough seating. Let's say if there's a man from Northwestern University who came to represent the university here, I saw that his name and the colors of his school were on the back of the chair that he was to sit in after they all marched in. We had it outside.

FORSYTHE: That was a nice touch.

BOUTWELL: Yes, in back of the Cope building, outside. So I had fun lining up all those men in their gowns and regalia, and hoods, and what have you. But I didn't have much close contact with him. I'm sure there are other people that can give you more information about him.

FORSYTHE: Charles Phillips?

BOUTWELL: Charles Phillips had just graduated from the college and he started the book store. I can't remember where the first book store was. I remember when we built the James Union Building, it was in the basement there -- just a couple of rooms. And "Witcher" was his nickname, Witcher Phillips.

FORSYTHE: Do you know how he got that nickname?

BOUTWELL: No, I don't. I knew him only as manager of the bookstore, and the originator of the bookstore. I didn't work with him closely in any respect, but he was always very helpful if you wanted to change texts, or contact him on how many texts you had and whether you should order more, and that sort of thing. But, I didn't know him closely.

FORSYTHE: How about Joe Little?

BOUTWELL: I knew him just in passing, at a staff meeting or faculty meeting. And to drink a cup of coffee with, but I wasn't very close to him.

FORSYTHE: Emily Calcut

BOUTWELL: Emily Calcut was a very quiet one. She was in the English department, and I really didn't know her except as Dr. Calcut. And then since I was also part of the English department, I knew her there but, I didn't have any work with her, never served on any committees with her, and our paths didn't cross at anytime. So I can't help you on that.

FORSYTHE: What about Neal Wright?

BOUTWELL: Neal and Margaret came to work at the college the year before I did. No, I believe they came the same year, 1946 or 1947. I believe they came in 1947. I got to know them very closely, and where I really got to know Neal and Margaret was when Neal wanted very much to try opera. Over a cup of coffee one morning he said, "Lane, I would like to try opera. Since you know the staging part of it, will you help me?" And I said, "Sure." He decided on two short operas for one evening's performance. *Cavalleria Rusticana* was one of them, and I've forgotten what the other one was. And he said, "Will you design the set?" And I says, "Yup. I'll do it." So I designed the set, very simple.