

ORAL HISTORY INTERVIEW
WITH
LANE BOUTWELL

8 SEPTEMBER 1995
MURFREESBORO, TENNESSEE

INTERVIEWED BY REGINA FORSYTHE
FOR THE Q. M. SMITH ORAL HISTORY PROJECT
INTERVIEW #QMS.089

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

ALBERT GORE RESEARCH CENTER

MIDDLE TENNESSEE STATE UNIVERSITY

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ABSTRACT



**ORAL HISTORY INTERVIEW WITH
LANE BOUTWELL**

Q. M. SMITH ORAL HISTORY PROJECT

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FORSYTHE: Earlier we were talking about chapel. Were the student's attentive in chapel?

BOUTWELL: Yes. Do you want me to repeat that?

FORSYTHE: Yes.

BOUTWELL: I think told you the chapel seated about 700-800 at the most. It was required, and of course everybody grumbled when they had to go to chapel every Tuesday morning. As I was saying earlier, I'm afraid, they spent more times reading the sidelines while somebody was speaking or playing the piano or talking to the group. I guess students don't change much down through the years.

FORSYTHE: You mentioned earlier other people who used the auditorium besides yourself.

BOUTWELL: It was the only assembled hall. In those growing years everyone developed programs, and we all had to use that one stage and that one auditorium. So, the music department with all its quartets and ... I'm trying to think of the name of the singing group that Barbara Wright started, the Sacred Heart Singers?

FORSYTHE: Yes.

BOUTWELL: They had to give their programs. Then, the seniors had to give their recitals. The theatre would give their plays. Furthermore, you had to sandwich times when we would have our scenery up for the play coming up that week. We would have to drop the cyclorama down in front of our scenery for whatever program was to be on Tuesday morning chapel. So, it was used by everybody on the campus. It was a full time job just to schedule the things. To get them on and off.

FORSYTHE: So, the scenery in the chapel was just a curtain in the background.

BOUTWELL: Yes, it just had a cyclorama. A very dark, heavy velour cycle. We could pull it around all the way and then close the whole thing. They had another curtain that half way through the stage, you could pull across this way and make it a shorter stage. So sometimes we could set up programs in front of that mid line curtain. The stage itself was only about 12-15 feet deep. So, there wasn't much depth to the stage. This reminds me that we did a play. I don't know which play. The set had taken so much of the stage that I didn't have any back room. There wasn't any place to store. There wasn't any place for the cast not on the stage for them to be until their time. So, I had a 16 foot ladder. We put that back there, and they

would go off stage. Three or four of them would climb up. Some would be towards the top and right below them on another actor and on down another actor. For a 15 minute wait they would stand on that ladder because that was the only room they could find where to stand until their entry time came.

FORSYTHE: You said you scheduled the chapel every week. Did you schedule faculty members, also, to speak at chapel?

BOUTWELL: Yes. For example, Dr. Stark came (I've forgotten the year he joined the faculty), but somebody like that. We did it for two reasons to let the students get acquainted with a new faculty member. The other part was that they all had interesting backgrounds and were authorities in their field. So, it was a chance for them to talk to the school so to speak and outline the work they did and their research they did, and the type of courses they were designing and were looking forward to teaching on the campus. It was kind of introduction to the students of a new faculty member coming on. But I do remember that specifically, Dr. Stark. We had other faculty members from time to time. Some specialty that they were doing would be the speaker for the day.

FORSYTHE: What about the staff members? Did they ever give any kind of speech?

BOUTWELL: Who?

FORSYTHE: The staff members

BOUTWELL: I can't recall. No, I can't help you on that.

FORSYTHE: I think that's the end of the chapel thing unless you think of something else to say.

BOUTWELL: Ok. This might be of interest to some of the athletic department and people with majors in that area. I can't give you the year. I think I told last time that I went to Done College on a track scholarship. Did I tell you that?

FORSYTHE: Yes.

BOUTWELL: Ok. I ran four years at Done, and prior to that my senior year in high school I was on the track squad. After I got down and Joe Black Hayes was here coaching football (one of the coaches), he had a background in track. He wanted to start a track program and start it out like all track programs with no more than 4 or 5 people coming out for track. Within a year or two, we got up to having meets coming here. Track teams meeting MTSC. He cornered me at coffee one morning and said, "Lane, you were on track team in college. Would you be our starter? I can't find anybody to start the races." I said, "Sure. I'll be glad to." So, for about a period of 3 or 4 years until that track program took hold and got started, I started all of the track meets that they had at MTSC. That was fun to do.

FORSYTHE: You were talking earlier about Mrs. Buchanan. Can you tell me about her?

BOUTWELL: Rebecca Buchanan. Somewhere I have some notes on her. I can't put my hand on them right away. You might find this interesting. At the end of this Fairview street at the next street on the same side of the street, there's a gray two story sort of a square house on that corner of Eaton and Fairview. She lived in that house when she came early in the early years of the college. She taught courses in (being eloquent) Elocution and that sort of thing. I don't remember seeing a catalog of that period to know exactly what courses. She started the Drama Club and it became the Buchanan Drama Club. It was later changed to the Buchanan Players, I believe. She lived on that corner right on Fairview here. I didn't have any contact. She wasn't here when I came. She had retired or stopped teaching when I came. As I said before she was in the area or in the neighborhood. [doorbell rang.] She had retired or not teaching, but still lived in the area. The students in the drama club knew her by word of mouth. They said, "Oh, Mrs. Buchanan is still in the Murfreesboro area." We made a point of every play we did to mail it. Often, we hand delivered as many tickets as she wanted for herself and family to come to all of our plays. She was always so gracious and nice after the play was over to talk to them. Of course being theatre people we had fun chatting over the problems of directing and the fun we had in directing plays. I got to know her that way.

FORSYTHE: Last time I was here you told me off tape that you directed "Harvey." Can you tell me about that?

BOUTWELL: Yes. This was in '51 or '52. "Harvey" had already been on Broadway. I think they were doing then the road shows that they always did at that time after a hit had been in New York. They would cast it with a new cast and tour the country. I went up to see it at Ryman Auditorium which was at one before the renovation of it. They did plays and ballet and opera in that one building. I went up to see "Harvey." I've forgotten who played in it. I had read the play, but I fell in love with it all over again seeing it. It was on my list. Theatre people often will do this. You have a play that you want to do, but you don't have a cast that you know can do it. Maybe they aren't the type. Maybe they don't have the voice. Maybe they don't have that indefinable theatrical air about them. Do you know what I mean?

FORSYTHE: Yes.

BOUTWELL: So, I would hold a play. I would file it in my desk someplace until I got somebody who came into the dramatic club. I'd say, "Ah ha! That student can play that part of the play I want to do." So, this is with "Harvey." Bob Fey was a transfer student. His aunt, Ms. Schardt, was the language-French and German and Spanish, I guess. She was it. I guess through that he decided to transfer here or start here. He did 2 years. He was a major in Finance, or a major in Business. Maybe that was the major. I saw him in the hall, and he had a class with me. I

said to myself, "There is my lead in 'Harvey.' That's my Elwood P. Dowry." So I asked him, "Bob, I'd like for you to help me with a play if you would. Have you had any theatre experience?" "No." "Well, that doesn't matter you've got what I've been looking for." So, he was the first one that I cast. Then, I cast the rest of it. For that play I designed, and the students built the first "rolling stage" on that little auditorium stage. In other words, we had about a 4 foot section and about 8 feet long that we put on rollers. It stood about this high. We built the set on this with all the scenery set up. Then, we could push it to the back wall and put the other set in when we change scenes. So, that was the first time we had a "rolling stage." It was fun. I had a stage manager. We discussed this in the drama club. I said, "Since this is the first time we've had a wagon stage, at the end of Act 1 let's open the curtains and tell the audience why we are doing. So, that they'll have a chance to see the action that goes on between Act 1 and Act 2 and Act 2 and Act 3." Usually people go out front and have a coke and talk. When they opened the curtain and announced what it was, the stage manager came on, and he called the signals to everybody. This piece of set went this way and another piece of set this way. Here came the wagon stage rolling in this way. We put this piece of set back and this piece of set back all within a 10 minute intermission. That was fun. Now, to get back to the play itself. A week before the play, Bob Fey came up with this idea himself. He had some business cards printed with Elwood P. Dowry. Also, some information about the play, the date, and the time it started. He had a hat. The type that he wore they called a snap brims, then. They snap down. He would shift into this character of Elwood P. Dowry. For a week before, he passed out hundreds of those cards. He would intercept between classes. He would say in his Elwood P. Dowry voice, "My dear, you don't know me. I'm Elwood P. Dowry . Would you be a dear and have one of my cards. I'd like you to have this card. I'm so glad to have met you." Etc. You know he'd just ad lib. He'd go to the cafeteria or anyplace he'd find a group of people and pass out this card being the character of Elwood P. Dowry . It was one of the two or three top plays that I did. In other words, every play will have its good points. Every play will, also, have its weak points. This was the first play that every character was ideal for the role that he played. So, it's been a warm spot in my heart. Now, to follow up on that. That was in '52. About in the '80's, one Sunday afternoon I had a phone call. This nice rich voice says, "You won't remember me. I'm Bob Fey ." I said, "Yes, I do, Bob Fey . You had the lead in 'Harvey.'" He said, "Yes." That was the first time that we had communicated. He said, "I haven't been back to the campus in 40 years." I think that was the year. I'll have to look back. He said, "I think it's time for me to come back and I'd like to walk on the campus." This was Easter weekend. I believe it was or the week before. Anyway, he came down and spent all day with us here and the next day he came back. We went over on the campus and walked all the grounds all the way. He especially wanted to see Ms. Schardt's building. You know they have a section of a dormitory called Schardt Hall. Is that the name?

FORSYTHE: Yes.

BOUTWELL: He wanted to see that. We went through the building. It was so interesting. We wound up the tour with being at the west end of the administration building is. What is now the Alumni Center was the cafeteria when he was here. Rutledge was that dormitory there. Behind the cafeteria was the beginning of the Industrial Arts building. There were a lot of other buildings. Anyway, when we got back to that part, Bob stopped and looked around and had a big sigh. He said, "Well, at last, I can look at this and imagine I'm back on the campus as I remember it." I thought that was great. Anyway, the 'Harvey' was an excellent experience for me just wonderful. It was one of those highlights that you remember when you go back in your memory to a period of several years, but only two or three things stand out. That and one or two other plays, I remember vividly.

FORSYTHE: Tell me about those other two plays.

BOUTWELL: One of them was "Euripedes Medea" . It was a modern version and a much shorter version than the original Greek Medea. It was done in New York first. I believe a playwright by the name of Anderson condensed that long tragedy into a two act play that we could do in an hour and one half at the most. There again that was one of those plays that I had the script and I held it for a couple or three years before the right one. Eleanor Shed who was a voice major in the music department with the right stuff . I cast her in the part of Medea. Bob Fey was still on the campus. He hadn't graduated. He took the part of Jason, her husband. Our two little children, Ricky and Jill, played Medea's two children in the play. I have the picture of the set somewhere. If you're interested I'll see if I can find it.

FORSYTHE: Yes.

BOUTWELL: It was a very simple set done on that stage. Margaret Wright , bless her heart and helpful she always was. She heard part of it in a practice. I said, "Margaret, would it be appropriate for you to add a musical touch to it on the organ." The organ was right down beside the stage. She said, "I would love to do it." She selected the music that went with key dramatic parts in the play and sat there many a cold night and played while we were in rehearsal. That was another one of the plays that I long remember. It was done so well. Part of the reason for doing that play was I wanted to introduce them, the student body, to Greek drama, Greek theatre. I felt that was the one to do it because Anderson, the playwright, had reduced the original down to the short version. That was one of the reasons we wanted to do it. That was Medea.

FORSYTHE: Is there another play?

BOUTWELL: Those are the two outstanding ones. Did I tell you about the first play?

FORSYTHE: No.

BOUTWELL: The first play that we did. This was in the fall of '47. I did "Mr. and Mrs. North." "Mr. and Mrs. North" was a mystery detective type play, a very light touch play. I didn't have the cast for that. I knew the play had to be ready in five weeks. We got busy. I announced to the drama club. Mrs. North was Billie Odom who became Billie Odom Smith. Joe Smith was a student getting his major in Music at that time. Billie Odom had the lead in that. Billie was here yesterday bringing some material for Margie to use in her Burb newsletter. That was a fun one to see them graduate and later marry and finally came back to the place where they started. That was all I wanted to mention about that.

FORSYTHE: You talked about John Scott earlier. Can you tell me again on tape this time?

BOUTWELL: John had done a lot of theatre work as a student. Somewhere where he had taught before he came here, he was in the English department teaching some lower level courses. I got to know him, and knew that he was interested. It was a great relief to me. He would direct one play. I would do all of the committees and keep them going. Then, we would switch off. I would do the directing, and he would do the various crews. So, John directed several plays. Moliere was one he did. Maybe the Moliere one was "The Doctor in Spite of Himself." Somebody will remind me on that I'm sure. That's the main one that I remember. I can't remember the others. We were still in the old auditorium then. John and I just had that relationship. Of course, we knew each other on campus. Our paths didn't cross too much after that. That's about all I can tell you.

FORSYTHE: Ok. You were talking about the GI's in the classrooms in '47. I want to get that on tape.

BOUTWELL: When I came, that was the beginning of the mushrooming of Middle Tennessee State College because they came back in waves. There was floods of them coming. I well recall my first time that I came into my first class, Fundamentals of Speech. I didn't know what to expect. Of course none of them knew what to expect of who the "new" Speech teacher is going to be. I walked into that class, and there were half a dozen GI's still in their battle fatigues. We called them saddle bag trousers because the pockets were so big that they could carry so many things in those saddle bag pockets. With their laced boots on, and some of them were as old as I was then or older. When you walked into the room, I got a look at these fellows spotted around. It was quite a start for me and quite a challenge. Normally, the freshman or the sophomore has an air about them that you know they're freshman or sophomore students. But here, sprinkled among them were these GIS. These GI's were sitting there mixed with the other students. I quickly contacted each face, and there was the same expression on each one. It was a silent message to me. That message was I don't want any Tom Foolery. I'm here for an education. Let's cut out the minor stuff, and let's get on with this course. It was so vivid that silent communication that existed between us. I had many of them as all teachers did at that time coming back. Some of them I kept in contact with for years. One of those GIs in that class had a very severe limp. He had

been through enough. He looked older than the others because he was in one of the waves that hit Iwo Jima shore. He was seriously injured in this leg and had come back to school. I had got to know him and got him interested in theatre. For the years that he was here, he was my student scene shop supervisor getting flats out for them to paint and flats to build and repair and what have you and setting up the scenery and taking it down when the play was over. He had this very severe limp. Then I realized that he was under pain. I doubt if many knew it. I realized that alcohol perhaps was the one thing that kept him going. It never came up between us because he never bothered anybody. He went about his business a very quiet person. I will always remember the contribution that he made to the beginning of my work in the theatre. I, also, felt he made a contribution to these youngsters, so to speak, coming in his working with them and directing them in the scene shop. I think he was in one of those first classes that I saw the GI's sitting in the classroom. That has always been very vivid in my memory.

FORSYTHE: What was his name?

BOUTWELL: I can't tell you. I'd have to go back to my yearbook in '47 or '48. I can't remember. He made a very vivid impact on me, and I've remembered him down through the years. He came back to homecoming years later. He went to work for the State department. What division of it, I don't know. He was there until retirement. I've forgotten his name.

FORSYTHE: I'm going to ask you about more people. Will you clear up the misunderstanding about Mr. Judd and Dr. Simms ?

BOUTWELL: Previously when you were recording you asked me about Dr. Judd . When I answered what little I had to say about him, I answered in my mind was Dr. Simms . Who was what Social Sciences department?

FORSYTHE: History

BOUTWELL: So I wanted to correct that. It came to mind after the interview last time. Mr. Judd was one of three or four administrators. He was the registrar. There was the Burser . Then, the Dean of Students was Mr. Beazley and the president. That was the extent of the administrative staff. He was getting pretty close to retirement age at that time and wasn't in good health. Years later even then, it was a big change from what it was when I first started. We used the gymnasium to register everybody. In those early stages, just one big room would hold everybody and all the students came. We hand registered all of them. That was the only contact I had with him. He was a very quiet soft-spoken person and very efficient. Our paths did not cross. I keep saying that phrase. We didn't come to well acquainted other than just in passing. When I had some question that touched his area, I would go chat with him. Dr. Simms was the one who Dean Beazley asked to come to Northwestern and interview me when I was finishing up my

doctoral program. He was the one that came up and interviewed me. I can't give much more about him. Mr. Judd was very much like my students. They would get to class early so they could all chat a while before the class began. I can't give you any more about him.

FORSYTHE: Ok. What about Neil Wright?

BOUTWELL: Neil and Margaret came maybe the same fall of '47 or one year before. Coach Murphy was one year before. He came in '46, I believe. Neil and Margaret were fairly new staff members. they had the joy and work that I had in developing a program. They started and began to open up all of these various avenues of music and offering courses, and building the faculty to teach it. Neil was the one that directed the marching band and really got the marching band started in a big way for that period. He got a lot of people in the mid state area interested in music and in band work. Our paths crossed frequently. Sometimes they crossed and we had more fun than we had in the times when we were all vying for that one stage and one auditorium trying to get their various programs on. I've forgotten the date when their first child was born, Neil Jr., I guess. I walked into a choir rehearsal one night and the grand piano was open and playing it was Margaret. Lying in a basket was Neil Jr. lying on top of the grand piano while Margaret played. If he gurgled or whimpered or cried, she stopped playing and go around to him and talk to the little baby. He would quiet down, and she would go back to the piano to play. I thought that was family life for real in the faculty. Take the baby to choir rehearsal.

FORSYTHE: Before I forget, tell me about the Danforth Program?

BOUTWELL: I had forgotten about that. I think Danforth is still in operation. As I remember it was related in some way to the Danforth Quaker Oats?

FORSYTHE: Purina

BOUTWELL: Purina. Maybe Purina Foods. I don't know too many details of it because it started before I became active. They would ask one faculty member to get to know students on the campus. The thrust of it was to have meeting times when the students could come to your house and establish more report between faculty and students. It was, also, an outlet for students to get away from the routine of college work and college life. We were active in that for just a couple of years. One summer they invited and paid the cost for our coming to a summer week long session of people from campuses all over the United States. This was somewhere in Wisconsin, I believe. It was a conference type ground. We had all these various speakers, inspirational speakers, and speakers talking about problems of students and how the Danforth representative could help meet those problems. These are general things. I remember in a general way. That was a nice experience to us. They gave us two, three, or four volume set of reference books that had to do with church work and about Christianity. Those books were made

available to them when we would have coffee and dessert meeting time in our home. We had them in this room, I believe. They didn't make any big demands. It was just an end road. Another facet the students could be exposed to and meet as a group interested in that sort of thing in church work and Christian work. That was an interesting spot in our tenure.

FORSYTHE: What about Horace Beazley?

BOUTWELL: Horace Beazley came on shortly after the Wrights were here. Well, I guess it was several years. Horace took over the marching band, and Neil stepped down from it. I believe that's the timing of it as I remember. I knew him only in passing. His wife was my speech division secretary. She was my secretary. She was my secretary when we got into the new building. I believe that was in '61 or '60. She was a great secretary. One to whom you could say, "I'm in a hurry. Can you finish this all for me?" She would finish off something we were working on. She was so friendly and a nice influence on the students that were beginning to come into the new department. She was the one person who had the answers to many things we couldn't remember because she was the key person. We all used her as our secretary. She would come in and take notes and then type up those notes, lecture notes sometimes, and run off of a Dictaphone machine. You don't even know what a Dictaphone machine is.

FORSYTHE: Yes, I do. I've used one.

BOUTWELL: Often times it would leak and you would have purple ink all over your clothes and hands. You couldn't get it off. She was the first secretary in the speech department. We keep in touch. She was one of those people that attended everything on the campus. So did Horace. Even now when we get over to the campus (which we don't get over to very frequently because we don't like to go out at night) we always have a chat and a mini reunion talking about old times. He took over from Neil Wright and made a lot of contribution to the Band of Blue. Is that the name now?

FORSYTHE: Yes.

BOUTWELL: I believe it had its roots with Neil and with Horace.

FORSYTHE: I want to ask you about the presidents you worked under. What do you remember about Q. M. Smith?

BOUTWELL: I think we talked about that in the other interview. My being interested in speech and our having a nice quiet unofficial chat about his speech problem, and my offering to help if I could. And him saying that he had come this far and that he didn't want to try any programs. There wasn't anything extensive I could do except just explore it a little bit. That opens up another point about a student. I'll think of his name in a minute as I talk about him. He lived in Smyrna and came

to register. And in those early years all the freshmen had to wear the beanie cap that said, "I'm a freshman." They put them through all sorts of stupid things that upper classmen do with freshmen. Somebody came with him and introduced him because he wanted to talk to me about his stuttering. He was a stutterer. He stuttered so badly that with a stranger he couldn't get anything out. He couldn't say what he wanted to give them information to register for courses. So, this friend came with him during the registration period and helped him register. I said to him, "I'm not an expert, and I'm not authorized. I don't have the credentials to be called a speech correctionist. But, I did minor in it in my doctoral program. Maybe I can help you." He came, and as we got acquainted he could communicate, but with a great deal of blockage and stuttering. I worked with him for about a year. He got gradually better. John Scott directed a play, and the play was called "Outward Bound." I won't go into the play. In that play there was a scene that opened the first act when the curtain went up. This was a little drinking bar, and there was a waiter standing behind it who mixed alcoholic drinks. One of the leads in the play was sitting at the bar. There was a little conversation that went on between this customer and the bartender. I said to my stutterer, "How would you like to be in a play?" He said, "I can't." I said, "Yes you can. We are going to set it up like this. You are going to be on stage when the curtain goes up. The man sitting at the bar is going to ask you a question. You have just one speech that has about 4 or 5 sentences in it. That's the only answer you give. Then, someone else comes on stage and the man drinking at the bar all the dialogue is with other people. And you stay on the stage for that scene just being bartender." He said, "Alright. If you think I can then I will." I got the actor that was going to be at the bar and order the drink. We got the two of them together, and we had a little session. I said to the actor, "If he blocks and doesn't get anything except his stutter, then I want you to get in a line and say, 'Hey, you stutter. I got a kid brother who stutters. Go right ahead and talk. Go right and stutter if you want to. It won't make a bit of difference to me.' and then give the rest of your speech." So, when he had his cue, he stuttered. So, this actor gave this speech. Then, he went on with a little bit of stuttering and got his speech in. I thought that was the highlight of the play to me. I can't recall his name. I knew him for all four years. We stayed very close. He went to work when he got out of college. He went to work in one of the main tractor companies in Nashville. Believe it or not. He was on their sales force still stuttered which stutterers often do. He had control of it. So, he could stutter and block, but he could get control of it and still carry on his conversation. I mark that as one of my major achievements.

FORSYTHE: When you think of his name, call me and let me know and I'll put it in there.

BOUTWELL: Ok. I'll think of it in the middle of the night, but I won't call you 'til the next morning.

FORSYTHE: What about Dr. Cope?

BOUTWELL: I talked to you about Dr. Cope. He was the one that said to me, "We've got to have another building on campus, and we're going to have a stage in it. What do you want in it?" I worked with the architect in designing it and worked with him in the stages of it being built and developed. When there was a problem that came up, we would work it out with the architect. I told you about him. I told you about the president that followed him.

FORSYTHE: Scarlett.

BOUTWELL: Yes.

FORSYTHE: What have you done since you retired?

BOUTWELL: You want me to review 21 years.

FORSYTHE: Sure.

BOUTWELL: I've been retired for 21 years.

FORSYTHE: You've got half a tape.

BOUTWELL: I won't do it. I retired in the spring of '74. I taught that spring and finished that term. Margie said, "we aren't retired yet." She retired at the same time. I said, "No we're not. When would be the best time to say we're retired?" She said, "Let's wait until school starts in September." Then, we kept in mind that we had to get back to school when it started coming up. When school started and they had the first day of school. Then we said, "We're retired." That meant we didn't have to face that recharging that every teacher has to go through in getting ready for a new term. Margie is an avid gardener. So, we do a lot of work in the yard. We were putting in some pebbled river rock walks in it. We wanted to line some bricks, but we didn't have any bricks. Mr. Arnhart was the chief administrator of what was then the Rutherford County hospital which is the beginning of the one here now. They had started buying some property. On the opposite diagonal end of the original hospital is now. The diagonal street across was the Fairchild Home. That was her maiden name. She had become the wife of General MacArthur. Well, when they sold that property, that property was on the hospital owned land. They had to remove it. I was talking to him after church. We were members of the same church. I said, "I'm building a pea gravel walk. I wish I had some bricks." He said, "Would you like some bricks. I've got a whole stack of bricks taken from the chimney and the walks of their Fairchild house. Would you like them." So I loaded up the back of our car until it was dragging on its springs in the back and brought those bricks over. I made a couple of trips. So our little path in the back is lined with the bricks from that house. Wasn't that a nice memory?

FORSYTHE: That's great.

BOUTWELL: Oh, yes. We're talking about what else I did. I got interested in some wood work that I hadn't ever done, wood carving. Not show type stuff, just whittling.

FORSYTHE: Did you do that bird behind you?

BOUTWELL: No. I did not do that one. The little ones that I did just this sort of thing. I didn't get much beyond that. That was something I enjoyed doing very much and still do. Then I got interested in the Japanese lanterns, landscape lanterns that you're familiar with seeing. I went to the MTSU library and the local library. I don't know if I ever went to Nashville or not. All the books on Japanese gardens, photo books, and also reference books. I found out all I could about Japanese lanterns. When you're retired you don't have to hurry. You can take as much time as you want and at odd times. I researched until I found three or four that appealed to me. They were small enough that I could do. If you know anything about these lanterns, they are all the way from this size to ones that are 6, 8, or 10 feet high. The samples of these are scattered all over Japan and all over the world of the types. They all have their classification and have their names. I found the ones that I liked. Sometimes I had sketch out the shape and the form of it and then make my own dimensions as to how large I could make it. I kept them all to where if I broke them down into the five Japanese parts I could carry one part at a time and set it up in the yard. I had found doing that. It was fun when people came in and said, "Oh, I love these Japanese lanterns. I wish I could find one like this." Then, if they were good friends, sometime during the next year, I would make one for them. So that was fun. I'm getting to the point where I can't make them anymore because it requires the mixing. I made my own forms for them, and mixed my own cement and poured them. You'd be surprised at how many I ruined because you never know if you can get the lantern out of the form when it dries. I wasted a lot of cement doing that. We've got at least two out in the yard that I did. I'm getting to the point that I can't handle the cement. That was fun. One of things in retirement that we did that was very enjoyable to us and we look back on it with fond memories. St. Paul's Episcopal Church here in Murfreesboro and their Episcopal churches in Nashville. Word came from the bishop in Knoxville and said, "We want to build a mission church in what is the beginning of Hickory Hollow Mall. That is one way Nashville is going to grow from Nashville toward LaVergne and towards Smyrna. We want to get on the outskirts of Nashville in that area. We are going to start a mission church in this area in the Antioch area. St. Paul's and St. Mathias in Nashville