

Conversations with Theodore C.  
 (“Ted”) DeLaney, Jr.

V: “Building an Africana Studies  
Program”

With Marc C. Conner, Interviewer

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**Conner:** Hi, I'm Marc Conner. I'm the Provost and Ballengee Professor of English here at Washington and Lee University. I'm honored today, on October 2, 2018, to be here in the Mason Taylor New Room with my good friend, Professor Ted DeLaney. We're going to be talking about Ted's role in the creation of the African-American Studies Program at Washington and Lee. Ted, it was in 2005 that you spearheaded the creation of African-American Studies at Washington and Lee. Tell me a bit about that. What prompted the creation of that program?

**DeLaney:** As I remember, there were about four African-American women students who came to see me and they were very interested in having an African-American Studies program. At the time, we didn't have the ability to talk about anything like an African-American major and, at the time, Washington and Lee did not have minors. There were a few interdisciplinary programs, as I recall, that were already in existence. So I had a conversation with students, and my memory about this is pretty vague, but I thought the students also talked to you.

**Conner:** Yes.

**DeLaney:** The one thing that I recall is that we were both partners in this and so I don't really feel like I spearheaded this. You were teaching African-American literature and I had been hired, at least my appointment letter said, to develop a two-semester course in African-American history. And so we were two components of what would later be this program. It was almost like a natural thing for us both to be involved, so I think you have as much of a story to tell in this chat as I do. It seems to me that I also recall that we were both very receptive to the students' idea. You and I, together, took it to the Committee on Courses and Degrees, but you did a lion's share of that writing of the proposal. We went from there.

**Conner:** I recall that Pam Simpson, of course, was one of the founding figures with us, teaching her courses in African-American visual art. What do you remember about Pam's role in the program and her contributions?

**DeLaney:** Pam's role in the program was just absolutely vital and was exciting to me. It was exciting to me for two different reasons. One is that I'd taken a lot of art classes when I was a student here and, had I gone to college when I was eighteen, I would have been an art major and not a history major. So the art part just seemed to be an important component.

But one of the things that had also happened to me with my journey between graduate school and the job that I had before I came back here was that there was a telephone call from an attorney in Knoxville, Tennessee, who was tracing the heirs of an African-American artist who I really didn't know. As it turned out, this African-American artist, whose star had risen way high in the art world and who had died in 1978, was my grandfather's brother that I'd never met.<sup>1</sup> One of the things that was very, very interesting was my connection with Pam Simpson. I said, "Have you ever heard of him?" and she said, "I've been teaching him for years." She knew more about him than I did!

That was one of the affinities that we had and we used to share in each other's classes. She would speak in my classes; I would speak in her classes. I would go and give an African-American overview in her African-American art history classes and she would come to my classes to do artistic figures, et cetera, to give a broader tapestry to what we were doing in African-American history. Yes, indeed, she was a very important component of the creation of this program.

**Conner:** I know we've always talked with pride that the program emerged from students coming to us and seeking this program. When you think about the genesis of the program, what does that mean to you, that it emerged from student interest?

**DeLaney:** Well, it seems to me that, number one, it is typical Washington and Lee. because there are unusual students here and there are students who oftentimes have great ideas. But sometimes those great ideas that they put forward unfortunately don't come to reality. I can think just a few years ago when we were probably all listening to the same few students who wanted a diversity requirement in the curriculum, which I thought was a really good idea. I don't know whatever became of that, but these students had done a lot of work on it. The students who came to us with regard to this African-American Studies program seemed to me to be very typical of the school. They also seemed to be—because I don't recall any of them ever taking any of the courses—it seemed to me that they were pretty forward thinking. As Professor Julie Woodzicka once told me,<sup>2</sup> when she was applying to colleges, even though she wasn't interested in women's studies, she wasn't going to apply to any that didn't have it. When you are recruiting students, diverse students, I think that it's important for the university, especially given our past history, to have something like an African-American Studies program out

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<sup>1</sup> Beauford DeLaney (1901-79).

<sup>2</sup> Abigail Grigsby Urquhart Professor of Cognitive and Behavioral Science.

there that says “See, we're not really as conservative as you think we are. We have at least inserted something like this in our curriculum so [for] those students who are interested in it, here it is. You can take advantage of it.”

**Conner:** Ted, that was going to be my next question. What do you think is the importance of Washington and Lee, of this university, having an African-American Studies program?

**DeLaney:** I think that it is of major importance with regard to lots of things. One is recruitment of students. The admissions office is taking full advantage of the fact that it's there on the books, and they certainly let people know about it. I think that it is also very important for the students who are curious about something like African-American Studies, no matter what the student's international or racial background is.

I've been amused by some of the students that we've had in the program that have never declared it,<sup>3</sup> including some of the students who have declared it. One of the things that I think that is very unique to the program is that of the people who have declared it, especially after it became a minor, we've probably had as many white minors as we've had people who are black who have minored in Africana Studies or the African-American program. One of the things that's amused me about it is that there are some of these students that will take all of the courses except one. Then I'll say, “You know, all you need is one course and you've got it complete.” I didn't understand what was going on for a while. I was a little bit suspicious but I think it was pressure from home. Do you really want to have that on your transcript? Do you really want to have something that seems to be that, maybe the word is liberal, I don't know, on your transcript?

I had one student tell me something absolutely amusing. Well, maybe not absolutely amusing because it was also sad. It was a student from a very conservative Southern family who had had a real traumatic experience by coming out sexually to his parents. This student had been an Africana Studies minor. I went to the student's wedding and at one point he told me that the first time he came out to his parents was about being an Africana Studies minor. [Laughter] I thought, “gee, that's a very strange way of putting it!” Thus the idea that there might be family pressure or other kinds of social pressures for some students maybe not to declare it. Nonetheless, they've taken advantage of it. Another student I

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<sup>3</sup> I.e. as a major or minor.

was thinking about who took all but one course, he seemed to just be absolutely in love with the classes that he took in the program, but I could never get him to sign the dotted line. That was sort of a frustration.

**Conner:** What would you say have been some of the changes in the program? It's now been well over ten years that we've been running it. What are some of the things that you've seen develop?

**DeLaney:** I think the most important change was getting rid of the word "program". I mean, what the hell is a program? Now it's a minor and it has a different name. The African-American Studies Program morphs into the Africana Studies minor, which makes more sense. But as we both know, W&L did not have minors until recently. With the creation of minor fields at Washington and Lee, Africana Studies seemed just to be a natural to be a minor. I think that was an important change. If there's any ambiguity about what a program is on a transcript, that's gone. It's a minor.

The other thing that was an important change with regard to the program is that when we started it we didn't have an African historian. We started it as an African-American Studies focus to the chagrin of some of the people who were on the Courses and Degrees Committee to approve it, who pointed out to us, correctly, that that was no longer in vogue. A lot of schools had changed it to Africana Studies, which meant a focus on diaspora as well as Africa and not just African American. The inclusion of an African historian in the Department of History enabled us to become Africana Studies and to have a portion of the minor that focused on African history. I think that was very important and very necessary.

The other thing is that when we changed the focus it seems like we had a lot of searches for a Latin Americanist. Since there were far more Africans imported to Latin America and the Caribbean than to continental North America, putting a Latin Americanist in place as a part of the interdisciplinary program was vital. My minor field in graduate school had been colonial Latin America and had focused on slavery in Brazil, so I knew some of the dynamics of the history of blacks in Latin America. Having Matt Gildner now on the Africana Studies Committee and his course offerings as part of the minor I think is absolutely essential. So we have a much more broad-based minor that lets students focus on different aspects of the black experience in the New World.

I think the component that is lacking that needs to be developed at some point is also a focus on the

diaspora in Europe, and the fact that there is a very sizable and very noticeable African diaspora in places like France and England and other European countries. That component of the black experience in the Africana Studies is something that's missing in our program right now. But certainly, given the small size, not only of the faculty interdisciplinary committee, but the small size of our enrollments in the program, I think we're doing probably as good a job as we possibly could. As I think about leaving here in April, it's fun to think that we have this program, this minor in place, and this minor is one that I hope is self-sustaining.

**Conner:** For sure. How has having the program influenced your own teaching and your own work?

**DeLaney:** First of all, it's brought me into a community with an interdisciplinary group of scholars who are also working in various aspects of the same things that I'm interested in. One of the things that I've certainly done is in large part because of the Africana Studies minor, but also in conjunction with the History Department that was very forgiving with regard to the direction I was going in. I was able to introduce some courses that were not courses that would ordinarily have been offered in the History Department, and courses that I think were going to be fun and attractive to students who were doing Africana Studies.

For instance, before I expanded much beyond the two-semester course in African-American history, I started teaching a seminar in the Civil Rights movement that was a campus-based seminar. It was in our old six-week spring term and I was attracting a great many students. I was getting over twenty people in a class. One of the things that amazed me about the students that were taking the classes is that they knew far less about the Civil Rights movement than I could have imagined. The power of documentary film is just incredible and so I was using the *Eyes on the Prize* series, which is incredible, which is all made from news tapes. That series was produced in the late 1980s and it had never bothered me watching the tapes until I showed parts of them in class. I would watch the students usher out with tears streaming down their faces and I would think, what is going on? Then some of the students told me that they had never had any idea from reading how brutal it was and how violent it was and how ugly people treated one another. Then I understood, probably for the very first time, how superior documentary film could be over reading. Reading did not evoke those kinds of emotions, but to see people do nasty things to other people on tape, and this was news tape, really stirred these kids up.

Taking it further and taking it into other areas, I ended up teaching once or twice—I can't remember

how many times—a course that I called “The Jim Crow Era” that really looked at the pre-Civil Rights era. I really shouldn't call it the pre-Civil Rights era because Civil Rights scholars now look at a long view of Civil Rights from 1890 to 1960. They think that it's a bad idea to just look at 1950 to 1960 because then it's like this came out of nowhere in 1950 when it didn't. The NAACP was founded in 1910, for instance, but there were older civil rights organizations. I did the Jim Crow era but I also then started thinking about other things.

With the help of my former colleague, Courtney Penn,<sup>4</sup> we started thinking about this traveling course that seemed to be more perfect for the four-week spring term than anything and, for want of a better name for the course, calling it “The Freedom Ride.” This course I do know that the admissions office was particularly proud of. This course got linked to the university web page in the first two spring terms that we did it, and they wanted student blogs. Blogs were the easiest kind of writing assignments to put out there with the travel course. We traveled through the South to all of the hot spots of the Civil Rights movement. That was pretty special too because one of the things that you cannot help but learn as you do that kind of travel is how close white and black spaces are in the South. One of the things that struck me the first time that we went to Montgomery, Alabama, for instance, you come out of the Dexter Avenue Baptist Church and you turn your head to the right and you're looking into the front door of the Alabama state capital building. You think, I never knew these two structures were so close together, almost spitting distance. The close proximity of white and black spaces in some of the most segregated parts of the American South were really fascinating things to observe. And traveling with W&L students was just great. It was just a wonderful experience. Now, that is not to say that there weren't some moments that you wondered whether you were traveling with your ten-year-old, but 90 percent of the time it was just fantastic. [Laughter]

The other one and probably the most successful one that I developed—and these have been under topics rubrics in the History Department rather than things that appeared permanently in a catalog—the other one was “The Harlem Renaissance in the Jazz Age,” which seemed to me to be more closely aligned to what we do in Africana Studies because, by its nature, it was interdisciplinary. I plan on it being my swan song next term. I need to start talking to Michael Hill<sup>5</sup> about it because even though I had Terry Vosbein to come in and lecture on jazz in the previous attempts with this class, I had not had

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<sup>4</sup> Associate Dean of Students, 1997-2001.

<sup>5</sup> Professor of Africana Studies.

anybody from the English department to come in and provide lectures. The student response to the Harlem Renaissance in the Jazz Age was just incredible. It was a lot of reading. It was a whole lot of reading and writing as well. I had four adult auditors in the class who were veteran auditors and they said they'd never audited classes and seen students respond so enthusiastically. I kept all term thinking they're going to stop doing all of this reading and I'm going to come in and be disappointed. There I was at the last class meeting telling them this and I said, "You never disappointed me." It was just a wonderful, wonderful class. I've been able to have a great deal of fun doing those kinds of things. With research projects, then, it also began to be of great more interest for me to look at things that were African-American related than some of the things that I might have otherwise looked at.

**Conner:** Terrific. The "Freedom Ride" course is just sort of a classic of the spring term now. Do you have some particular memories of those experiences with your students on some of those trips?

**DeLaney:** I do. Some of the memories are not academic which are really pleasant, but some of the memories that are academic are also pleasant. I can remember the first year and largely because of a colleague who taught in Mississippi, a colleague named Louis Kyriakoudes who taught at the University of Southern Mississippi. He said, "You know, you need to take them to Money."<sup>6</sup> I had not felt as comfortable traveling in Mississippi as I had in Alabama. Alabama has capitalized off of the Civil Rights history. All of the highway markers and everything, it's out there in your face. Not so in Mississippi. I was kind of nervous and reluctant although we were traveling through Mississippi. The first time that we went to Money, that was probably a unique experience altogether and probably one of the most memorable experiences because it also pointed out to me that my suspicions about Mississippi were not far off. I had said to students, "You know, we would have been in great danger traveling as a group like this forty-five years ago. Now we can travel through Alabama and Mississippi without any great danger at all."

Money is just sort of a stop on a road. I think the town of Money has pretty much disappeared. The closest town is Greenwood, Mississippi, and I had reservations for seven hotel rooms at a Holiday Inn Express. The Holiday Inn Express was the only hotel name that seemed familiar to me, and so I get out there. I've got one black student and this was my biggest group. I've got ten white students and, that

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<sup>6</sup> Site of Bryant's Grocery Store and Meat Market where in 1955 fourteen year old Emmett Till supposedly offended a white woman, leading to his famously brutal lynching. See Conv. I, p. 7.

year, Tammy Futrell<sup>7</sup> had joined us for the second half of the trip, so I've got Tammy Futrell as well. There are three of us who are black and there are ten preppy-looking white students. Something in my gut said go in and get the rooms and tell the kids to wait outside. And so I went in and everything was going fine at the check-in desk. All of a sudden, the kids come into the lobby. Then things begin to change.

The young woman who was waiting on me says, "Why are you-all here?" The question just put me completely off guard. I'd never been asked checking in at any hotel why I was there. I decided to state the answer as generically as I possibly could. I said, "I teach a course in Southern history and we're traveling through the South studying history," only to have an older woman who was behind the desk ask, "Well, why do you-all need to come here to study us?" I thought, this is really weird. This is really weird. And so I got the keys, the kids went off to their rooms, and that night we went out in Greenwood to dinner.

But earlier we went to Money. We went in a Subway and all of the people who were making sandwiches in Subway were black. They told us how to get there and they told us you'll need to look for a highway marker. We looked for a highway marker. We get out there and there is a highway marker that had been erected six years before in commemoration of the Freedom Rides, but it was commemorating the Emmett Till story and the Bryant's Grocery Store that was standing in ruins. We had a car and a van that year because the university wouldn't let twelve people be in, well, I don't even remember what the requirements were for a van. We pull up in front of the place and I open the door and nobody's moving. Just as we had pulled up, my one black student had started reciting the Abel Meeropol poem that Billie Holiday made famous, *Strange Fruit*. He's just reciting that and I'm thinking "why are you doing this"? Finally I had to pretty much order them to get out. They were not anxious to get out. Tammy Futrell had just gotten off the phone with her mother and said, "Guess where I am?" I think she said her mother said she was going to pray for her or something, so Tammy was not comfortable either.

So we get out. The store is standing in ruins but a beautiful highway sign. It was two-sided. If you've ever been in the Mississippi Delta, the landscape is as flat as this floor for as far as you can see. Now and then you see some cotton plants that are left over from the previous harvest that still have cotton on

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<sup>7</sup> Tamara Futrell, Dean of Diversity, Inclusion and Engagement.

them. There was a white farmer across the street on a very large tractor. The kids saw him talking on his cell phone and it spooked them. I don't know whether they thought he was calling the Klan or what he was doing, but we had no problem out there. There was no problem at all but the students were extremely quiet. The students were incredibly uncomfortable. Taking them to Money, Mississippi, in successive years was also amazing.

I had a student named Sam Swatski<sup>8</sup> who I just loved and Sam told me she would help with the driving because she was a good driver. She was a good driver and she drove 80 percent of the trip. She said when we were pulling into the Delta that when she came to W&L she thought she was coming to the middle of nowhere, and she said "I didn't know what the middle of nowhere was." [Laughter] The middle of nowhere had a completely new meaning to her when we were going into the Mississippi Delta.

Being there with these students was extraordinary. The other thing that was extraordinary is that when you have travel courses the culture is a large part of a travel course and, of course, I heard students say the students from last year said the food is just extraordinary on this trip. Well, the food is extraordinary on a trip but then the students who were saying that, when I get down South with them, I find out they're finicky eaters and they don't want to try the food. [Laughter] So you never know what's going to come up.

On the other hand, there's a student that probably is one of the most pleasant memories to talk about, although almost all of them are pleasant memories to talk about. There's a student who's here now; he's a senior named Riley Ries, an Iowa farm boy. He was really curious and really wanted to take this course and he did. He would always comment on the meat, "I don't think I've ever had meat this well prepared." We were in Rendezvous Ribs, which is a fairly famous place in Memphis, Tennessee, eating dinner. He was on cloud nine he was so happy about what he was eating. I can remember in Selma, Alabama, he ordered a piece of pecan pie and his response was his mother's pecan pie would never, ever equal that. [Laughter] So there was this dynamic of the food. Particularly when we would go to New Orleans, they would just go absolutely crazy about the food. It also was a pretty mesmerizing experience for them in a lot of places, to watch them in the Ebenezer Baptist Church where Martin Luther King and his grandfather and his father had been pastors. It's a national historic landmark that is

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<sup>8</sup> Samantha Swatski, '15.

controlled by the Park Service and they would just sit there quietly.

There's probably one story maybe I ought not to tell but I can't help but tell it because it's so funny. It also illustrates the need for a liberal arts education. We were sitting in the church and this boy slides over next to me. The kid's from New Jersey and he's a C-school major, probably had not taken nearly enough history classes and certainly no religious history, He slides over next to me and he says, "They still have Mass here?" I said, "They never had Mass here." "Well, what did they do on Sunday?" Then there was the ultimate reality that I'm talking to a New Jersey Catholic kid who knows nothing about the Protestant Reformation. It becomes a teaching moment on religious history that you would hope that a junior in college already knew. Then I thought we need to figure out somehow that students don't reach this point in their education where they don't know something as basic as that. I don't know what the answer is, especially when the school is as prestigious as Washington and Lee. But to imagine the question in a historically black Baptist church: "do you still have Mass here?", It just completely threw me. Nonetheless, that's what our job is, to teach people and so you have moments like that.

The other part that was extremely pleasant is, the first year the course was offered, the very first person to inquire about enrolling in the class and to do it electronically was a black VMI cadet, which totally blew my mind. I didn't know that cadets could take classes here and I didn't know how to respond to him. I hadn't had any inquiries from Washington and Lee students at that point about taking the class. Then I recall that I would see cadets in Lenna Ojure's office [of Education Studies] and so there were cadets, obviously, who were taking education courses. I went down the hall and learned from her that all they had to do was go to the registrar's office at VMI and they could sign up for the course, which really was shocking to me.

The tragedy of the course, the real tragedy of the course, was my paranoia about safety. I did the trip five times. I enjoyed it thoroughly five times. But the traffic around cities like Memphis and New Orleans and other cities was so bad that I had this great fear that I was pushing my luck with regard to not being a part of a horrible traffic accident. When I decided that 2015 was the last time, it was not because I'd had a bad experience with the class but that I was just so fearful that there was going to be this horrible disaster. The trip was 2,600 miles. It's a lot of highway to cover.

**Conner:** This would just be you and the students in a van, right? That would be the model. Off you would go on the road.

**DeLaney:** Right. Student drivers were extremely helpful. Some of them were better than others. We saw accidents too, and that's what the other reality of it is, you know. Except for the grace of God, that could have been us. I just got to the point where every morning on those trips I would get up and the first thought would be, "is this the day?". Then I thought, "well, somebody younger needs to be doing this because, right now, I am paranoid about it." Even though there was a great deal of student interest I just couldn't do it anymore. I was just terrified out of my mind that something disastrous was going to happen. And even though they're young adults, they're still somebody's children. That sense of responsibility is there. I would do that trip in a heartbeat with a group of adults, especially if I wasn't driving [laughter], but with students the responsibility is too great.

**Conner:** Yes, and it's such an intensive kind of teaching. You're with the students so many hours, all the time.

**DeLaney:** Around the clock.

**Conner:** Of course, you get to know your students so well with that kind of travel.

**DeLaney:** You get to know them too well! The one thing that I probably hated the most with the trips was cell phones, because establishing cell phone limitations in the van was not easy. What I would try to tell students, the student driver cannot be using his cell phone so we should be in solidarity with the student driver. I had a student one year who just said to me, "Well, professor, I can't do without my cell phone." I said, "Well, you need to do without your cell phone." And even though the other students would comply, this student would not. Then the other students were beginning to get annoyed because they were listening to her conversations and they didn't want to listen to them. One time I'm riding shotgun and she hands me her cell phone to charge up front and I said, "Not going to do it. Your cell phone can be charged at night in your room, but it's not going to get recharged in the van." The cell phone technology was a real annoyance on a trip like that. When you're riding in a van with other people, why do you want to be on a cell phone having a conversation with your mother or whomever? None of the other students were doing that. That was a part of the modern technology that drives us crazy on campus sometimes that can also drive you crazy on a trip. But it is what it is and it's hard to fight it.

**Conner:** You came here as a W&L professor for the permanent stretch in 1995, just a year before I

arrived. With all of these intensive teaching experiences here, what are some of the changes you've observed with W&L and the students over that time?

**DeLaney:** I think one of the important changes that I still haven't figured out yet is they've become more polite. The last two years as they exit the classroom at the end of a class they all say "thank you." I keep saying, "when did this happen? Why are they saying thank you?" It's nice. I mean, it's great that they all stop and say thank you on the way out of the class, but gee, I never thanked anybody when I was leaving a classroom. I see that they're more polite.

I think that to some extent, although I'm not really sure of this, I think they're more tolerant. I can remember having a student come to my office once after we developed this program, a white male student, telling me how much he resented the fact that we were doing this; that there was absolutely no reason that we should be having such an offering. Today I cannot imagine a student doing that. I just simply could not imagine a student having the audacity to come. I had no relationship with this kid at all and he comes in my office to tell me this. So I sense that there's a greater degree of tolerance. I don't know. I hope there is.

I think that the students who may have had enough history courses or enough courses in, say, American literature might understand that when you are teaching a course more generally that you don't have the time to focus in on what's going on in African-American literature from 1890 to the year 2000. There is something to be said for segregating out an area like that so you can focus more intensely on it. It's not necessary that we have the whole student body flocking to courses like that, but to certainly have courses like that that are available. The same is true for the Women's Studies minor or whatever minor that we have that is in a specific area; the Latin American Studies minor, those kinds of things, we need to be able to emphasize those areas. I think the students that are here now are certainly more understanding and are more tolerant of that, or at least I hope they are.

On the other hand, it's good for a university that is as prestigious as this one, that is ranked as highly as this one is, to have these offerings. I think that it would probably count against us if we didn't have these offerings. I'm happy to see the diversity of offerings that are sort of things that have come about. I think even the neuroscience minor was a student idea. I think we need lots of those kinds of initiatives by students or faculty. It just makes the curriculum richer.

**Conner:** Yes, indeed. Let me ask you, in addition to your formal teaching, you're famous for all the informal teaching, advising, mentoring, coaching, and relationships you've had with students over the years. As you think about that part of your work, where does that fit in the whole arc of your career at W&L?

**DeLaney:** Number one, the twenty years that I had as a member of the nonprofessional staff, this is what I watched W&L professors do. This was sort of learning to be who I am now. The one thing that W&L professors have historically done is given their time to students, and given their time to students in extraordinary ways, and oftentimes in ways that were totally surprising to me. I'll give you an example of this.

There was a very conservative professor who was from Alabama who taught in the Biology Department whose name was Jim Starling. One day he was going down to the circuit court to testify on behalf of a student. The student had been caught up in a drug bust. This is back in the '70s. It just shocked me that Starling was going down to testify on the student's behalf. It just seemed to be against the grain. I asked him, "Why are you doing this?" He said, "We all make stupid mistakes when we're young." And he's right. We all make stupid mistakes when we're young, but not only was there that going to the defense of a student who had made a mistake, and clearly a mistake that he should not have made, but there were also the teaching moments that came with it, the counseling of students, and students who were dependent upon his recommendation for medical school. He was the premedical adviser. There were students who looked up to him for a lot of things.

Over and over and over there are a lot of really famous professors on W&L's campus who students either loved or hated. Keith Shillington comes to mind who was a good friend of mine.<sup>9</sup> Keith spent an exorbitant amount of time helping students, and there was a clear divide between students who liked him and students who didn't like him. It seemed to me Washington and Lee was always that way. When I was working here from a nineteen-year-old to a forty-year-old, that was what I saw. When I came back and had had the boarding school experience where you're never free from student attention, it just seemed to be a natural.

**Conner:** Well, Ted, it's been a rich conversation. I think this is probably a good place for us to wrap it

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<sup>9</sup> Professor of Chemistry, d. 1992.

up and bring this to an end. I want to thank you for such a great talk.

**DeLaney:** Thank you.

**Conner:** Thank you all for listening. It's been my honor to talk with Ted DeLaney on this day. Thank you.

**[End of interview]**

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