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### Title

Bonnie Wade Interview, Paula Fass and Christina Maslach, "Academic Pioneers: Women at Berkeley in the 1970s and 1980s."

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**Bonnie Wade Interview: Paula Fass and Christina Maslach, "Academic Pioneers: Women at Berkeley in the 1970s and 1980s." Interviews with Berkeley's pioneering women professors, Berkeley, CA. Conducted 2019-2023.**

Christina Maslach:

So we just wanted to start out with a few basic demographics. Your name please. Date of birth, your early education, college, grad school, things like that. Okay?

Bonnie Wade:

Full name Bonnie Claire Wade. I was born in Nashville, Tennessee, in 1941. I lived there for the first 18 years of my life and was determined not to live there any longer. I wanted to leave the Southern region of the United States because, from very early-- about the eighth grade—I knew that I was going to get out. I had already realized that females were not respected. And I resented the racism. The environment in which I grew up was thoroughly segregated. However, I graduated from a very good high school that gave me a very good education, I think, particularly in liberal arts type things--writing, reading, that kind of thing. But I wanted to be out of the context in which a female could only talk about football once she got into high school.

I was musically active. It's the story of so many people in my generation with piano lessons right from age six. I wanted to be a concert pianist and thought that was going to be my out. There's a whole story to that, which you don't need to hear.

So I found a way to leave Nashville in 1959. It was still a segregated place. Without my parents knowing I had applied, I was accepted at Boston University with full tuition funding for four years. That made it possible for me to actually go, and my parents reluctantly consented. There's a whole story to that too, which you don't need to hear. I became a New Englander at heart from that point, from 1959. It was glorious that the first person I happened to sit next to in a classroom at Boston University was a black woman from Little Rock, Arkansas where Governor Faubus was trying to block the blacks from entering a high school, although integration had been ordered by the federal government. Imagine being able to do that!

Bonnie Wade:

It was really heady. Anyhow, I had a very fine education in music as a music history major at Boston University. That meant European music history of course. I became a thoroughly transplanted person, loving Boston and environs, and I am still a New Englander at heart—however much I appreciate California. I graduated from college in 1963, determined to see the world with two friends. We had each gotten jobs and saved money so that we could do that on our own. We spent what became two and a half years traveling around the world.

Christina Maslach:

Wow!

Bonnie Wade:

It was a life changing experience. I hadn't had a liberal arts type of college education. Music had been the focus for a Bachelor of Music degree. I had only one elective course possibility in four

years. Yes. My college education was really about music. So, this travel was my liberal arts education. We traveled by ship--freighter--so we could have books. For every place we were going, we looked for books, history books, literature, whatever we could find. We read our way around the world.

This is how the travel developed. The longest stop was in Japan where each of us pursued something of interest for 11 months, while earning money teaching English. I learned as much about traditional Japanese music as I could. With millions of yen accumulated (that couldn't be traded on the international exchange market yet in 1964), we found we could purchase transportation tickets if not returning to Japan. With ship tickets that took us as far as West Africa and a small amount of cash we had saved, we anticipated stopping at calculated destinations—Pakistan and Lebanon--to work. It was all carefully planned, with international college friends ready to guide us to local jobs in situations such as American-run schools. It was all part of my continuing education. In fact, I think it was the best part and the most important part for who I became.

Christina Maslach:

Right. Oh, that's fascinating.

Bonnie Wade:

While we were still traveling, each of us applied for graduate school back in the States in our chosen field; we were applying in '65 for the next academic year. I was accepted at UCLA, which was the granddaddy program for the field I had decided to pursue--ethnomusicology. At the time, it was a fairly new field in this country. The Society for Ethnomusicology, the scholarly association, had been founded in 1954 by musicologists and anthropologists, independent of the American Musicological Society and the American Anthropological Association. The new field seemed very exciting. I was accepted at UCLA and just went for it. It didn't take me long to get the MA and the PhD because I had already traveled to various places and knew what I wanted to do. I wrote a master's thesis on Japanese music for a zither type instrument in traditional music, which I had studied in Tokyo for 11 months. At the PhD level I wanted to study North Indian music because I had been in India and glimpsed the depth of intellectuality and breadth of diversity in the culture. And the music is so beautiful. To focus on Japanese culture and then Indian culture, so contrasting to each other, was stunningly wonderful. I never made a point of comparing them. I don't like comparative scholarly work unless you've set out from the beginning of research to do just that. But through my career I managed to remain connected with both cultures in some ways.

Christina Maslach:

Wow, that's wonderful.

Bonnie Wade:

I finished my PhD in '71 and was immediately hired at Brown University to start a teaching career. It's another whole story when we get to talking about affirmative action and non-affirmative action hiring. I experienced a non-affirmative action appointment process at

Brown. By the time I came to Berkeley in academic year 1975-76, however, the affirmative action hiring process was fully in place. Shall we agree that it is too much to compare the two, for the purpose of this interview?

Christina Maslach: Yeah.

Bonnie Wade:

Okay. Where were we? Early history. So, I started my career at Brown back in New England, where I wanted to be. And as far as I was concerned, I was going to stay there forever. You know how when you are converted to something, you tend to feel strongly about it.

I had been adopted at college time-- informally adopted--by an ethnically-mixed family with an Italian heritage & German heritage father and mother—very different heritages as I came to understand. In the South, difference was defined racially with very little sense of ethnicities of whites. (I had grown up entirely without a sense of my Irish, English, and Welsh heritages.) I had been able to finish college because that family picked up the living costs for me when my parents said that they wanted me back in Nashville to take care of them.

Christina Maslach:

Oh wow.

Bonnie Wade:

That was the daughter's role.

Christina Maslach:

So they didn't want you to finish college?

Bonnie Wade:

It didn't seem to matter.

Christina Maslach:

Was this early or late?

Bonnie Wade:

It was at the end of my sophomore year. I had been awarded four years of tuition fellowship, but I had been dependent on my parents for actual living costs. By the time they announced to me that they were no longer going to support me, I had joined a sorority, Alpha Phi, a very independent group of young women. There were no sorority houses or anything like that at Boston University, but sororities provided community gathering points for like-minded individuals; philanthropic activities were a strong focus. When my parents made that announcement, I called one of my sorority sisters—the daughter of my New England “family.” She was one of the friends I travelled with later. I said, “What am I going to do? Can you give me any advice about what to do?” She said just “I'm going to talk to my parents. I'll call you back in a few minutes.” She called me back in about 10 minutes and said, “I'm coming to get

you.” She drove down to Tennessee where I was spending the summer break and took me back to her family. That was that. It's an amazing story, isn't it!

Christina Maslach:  
Yes!

Bonnie Wade:  
I was so fortunate. Actually, I have been fortunate like that since, through my whole life.

Christina Maslach:  
Wow. That's amazing.

Bonnie Wade:  
Getting back to my academic career in ethnomusicology: In New England, the white ethnicities are so very diverse. That's where diversity for the most part lay, because there were relatively few African Americans and very few Asian Americans. I just had to open my eyes and mind to see it. Difference that was emphasized in daily life was more about ethnicity than race and also about class. I just loved learning about Irish American culture for instance. but I was astounded to learn of the discriminatory action taken against those immigrants even in New England. I think I became an ethnomusicologist because I became acutely aware of ethnic as well as racial diversity with its many different cultural values and lifeways and practices. Then that awareness got reinforced and expanded when I traveled. So, in a sense I was mindful from very early of a possible trajectory for my life.

Christina Maslach:  
Yeah. It's interesting because you probably don't see these trajectories as you're moving forward, but then ...

Bonnie Wade:  
It only occurred to me in fact about five years ago that that college-age glimpse into white ethnic diversity may have freed me to think about race in broader terms. I did go into Asian music studies after all, and I stopped focusing on American history or white diversity anywhere.

Christina Maslach:  
Wow this is so interesting, this is great.

Bonnie Wade:  
Though my appointment here at Berkeley began in academic year '75-'76, I had leave from Brown in Fall 1975 to fulfill obligations to graduate students. So, I came here in the bicentennial year, in January 1976.

Christina Maslach:  
So you had been at Brown four and a half years or something like that. Was it because there was a new job at Berkeley that you were already interested in, or?

Bonnie Wade:

No. Now I think it's the moment to tell you what the non-affirmative action hire was like for me. That will require a bit of narrative meandering.

Christina Maslach:

Right. Okay.

Bonnie Wade:

Remember that I was ready for an academic appointment in the early 1970s when the field, my Ph.D. field, was so new. There was a growing period from about 1966 or '68 when music programs began to be open to the possibility of hiring someone who didn't specialize in Western classical music. That is what my field took on. We were sought in order to represent diversity, wherever it might be found—in “the West” as in European folk or African American culture, or elsewhere. We were doing research all over the world.

At UCLA Professor Mantle Hood had been recruited with the support of the chancellor for his plan not only to establish ethnomusicology in the undergraduate curriculum in the Music Department there, but at the graduate level with a research institute for Ethnomusicology that could and did attract students from all over the world. His hope was to establish the field as part of music study in general in academic institutions. With a good deal of funding from the John D Rockefeller Foundation in the early years, he assembled an instrument collection par excellence and instructors of performance courses that demonstrated the possibilities for integrating study of music of multiple cultures along with Western classical music. Actually, he could have come here to Berkeley to do that, but he figured out that this Department wasn't yet ready for such a revolutionary change.

So Mantle Hood pursued his ambition at and from UCLA. In the days of non-affirmative action hiring, whenever a music department anywhere in the country decided that they wanted to have an ethnomusicologist, they picked up the phone and called Hood to ask, "Who would you send us?" He was very smart. He recommended people who he really thought would be appropriate and therefore successful in a particular institution.

Christina Maslach:

Okay. Wow.

Bonnie Wade:

He placed Robert Brown at Wesleyan, one of the earliest of programs; Robert Garfias at the University of Washington-Seattle; Lois Anderson at the University of Wisconsin. And so it went around the country until there were graduate programs developed to produce scholars competent to meet the increasing demand for diversified instruction in music curricula.

To bring this saga back to me: Hood had placed a colleague of mine in graduate school at Brown University. Fred Lieberman worked very closely with the chairman there, with the

intention of building ethnomusicology as a graduate field in a tiny music department that didn't have any graduate program. They hired another UCLA graduate, a Balinese specialist who was welcomed by the faculty. In early 1971 as I was finishing my dissertation, I was called by the chairman and offered a position—without any notice having been advertised of an available position or even a visit to the department, let alone an interview. I was told there would be the three of us. Goodness, to have three ethnomusicologists on a music department faculty! That didn't happen anywhere except at UCLA in those days.

Christina Maslach:  
Right.

Bonnie Wade:  
I was overjoyed (as well as inexperienced). Brown University was located only 50 miles from my adopted home in New England, and I readily accepted the position. On the first day I was there I was looking at the card catalog for their small departmental library to see what resources were available for my teaching. A member of the faculty came up to me and said "Welcome! Let me introduce myself. I'm Professor Robert Mollison. I'm the choral professor here. And who might you be?" It was clear that he thought I was a newly arrived student. I looked very young.

Christina Maslach:  
Okay. Right.

Bonnie Wade:  
I replied, "I'm Bonnie Wade. I'm the new ethnomusicology professor." To which he responded: "What?!" That's how I learned that the faculty didn't know anything about me, including that a new ethnomusicologist had been hired.

Christina Maslach:  
Oh really?

Bonnie Wade:  
Really.

Christina Maslach:  
Oh my goodness. Okay.

Bonnie Wade:  
Furthermore, my female successor in the department had been fired and the faculty hadn't been informed about that either. I would, after all, be the other of two ethnomusicologists on staff. So, I came in under "uncertain circumstances," shall I say. Thus, my beginning professional experiences were finding ways to help them work through the shock of that, without resenting me. That -- simultaneous to learning how to be "a professor"—an academic person of changed status.

Christina Maslach:

I know, which has enough challenges right there.

Bonnie Wade:

Right there. Yes. I had to convince them that I had nothing to do with the process of my having been hired. I had to tread very carefully because I didn't want to build resentments against any colleague, including my fellow ethnomusicologist and the chairman. And, let me just say that, once the faculty understood that I could and would be a competent professor, and once they got over the shock, I just eased right into normal patterns of things. I found it easy to communicate with people and it was an essentially congenial department. In addition --I think this is really important for a young person at Brown--it was such a small school, relatively speaking in the Ivy league system, that even an Assistant Professor could have contact with upper administration. Direct contact. When I wanted to do something--and I always wanted to be doing something to strengthen things or whatever--I would just go directly to the Provost. That gave me experience working beyond the department from a very early period of time.

Christina Maslach:

Interesting.

Bonnie Wade:

But to come back to the question you posed earlier: "Did you come to Berkeley after four and a half years at Brown because there was a new job here that you were already interested in?" The answer to that is no. What I really wanted to do was to stay at Brown for those personal and professional reasons. Here is what happened. In the fall of 1973, I received a handwritten letter from a musicologist professor in the Music Department here (hard to imagine now, but this professor never used a computer), saying, "We are considering requesting a position in the field of ethnomusicology and we wonder if you might be interested, should we get one." Because I had become active in the American Musicological Society chapter in New England for reasons of collegiality with specialists in Western classical music, I thought, "Oh, they must realize that I might be a congenial colleague in what were becoming competitive fields." I felt that maintaining bridges was really an important thing to do right from the get-go. And, in those graduate days at UCLA, one couldn't just be an ethnomusicologist. You had to be a musicologist first, and then add ethnomusicology to it. We had to take all the exams, we had to fulfill all the requirements for both specializations. It was nearly impossible, but we did it.

Further, Professor H wrote: "We're investigating the field of ethnomusicology and having conversations with various people to learn about the field and what we would need to think about if we were going to have an ethnomusicologist. Would you be going to the American Musicological Association meeting in the fall? And if so, could we have a conversation?" My, my, this was not what I expected to hear! You have to understand that at UCLA we ethno graduate students were uppity. We were very sure of ourselves on moral grounds, and we had an attitude problem about Berkeley--the granddaddy UC institution--which we thought had rejected Mantle Hood and ethnomusicology. It actually wasn't that way. Mantle Hood had not rejected an actual offer from Berkeley, but that information had not trickled down to graduate



students. Reality was that he/ethnomusicology hadn't been made sufficiently welcome *on his terms*, so he negotiated with another campus.

Bonnie Wade:

So here was this letter from the offending Berkeley. I looked at it and thought, "Berkeley... "I wouldn't do that." Since I wasn't going to the AMS meeting (as it happened), I decided to ignore the letter. Actually, I threw the letter in a wastebasket. I was visiting my adopted sister, with whom I remain close to this day. When she returned from work several hours later, I told her with disdain in my voice that I had received a letter from Berkeley. She said with great curiosity, "I'd like to read that letter." To which I replied, "Oh, I threw it away." To which she replied vociferously, "You go get it out of the waste basket! You could at least have the manners to respond to it!"

Christina Maslach:

Oh my gosh.

Bonnie Wade:

But that's how knee-jerk my reaction to Berkeley was. It was so immature. Anyway, I wrote to Professor H to say, "I'm sorry, but I'm not going to the conference this year." Then, the Society for Ethnomusicology was scheduled to meet in San Francisco in fall of '74. Six or seven months after the initial letter, I got a telephone call. Professor H asked: "Are you coming to the meeting in San Francisco? And if so, would you be willing to come talk with the faculty while you're here?" They still did not have a position in ethnomusicology, but they were being very systematic in their deliberations about adding a new field to their curriculum. I was very impressed by how seriously they were taking it. If it happened, it would not be a token appointment in the now federally mandated insistence on diversity and equal opportunity. The entire faculty wanted to know what the department would need in the way of resources to support the quality of instruction they achieved for Western classical music. And how it might fit effectively into the existing curriculum. And whether instruction had to cover music "everywhere" because that's what UCLA was modelling. But I had decided during my experience at Brown that it didn't have to follow that model. Anyway, I wrote back to say "Yes, I am going to the SEM meeting. I'm very involved in the society and must attend a whole lot of meetings, but I'll see if there's a time when I might come over." I was so arrogant.

Christina Maslach:

So did you go?

Bonnie Wade:

I called him when I got to San Francisco to say that Friday afternoon - late or middle afternoon - was the only time I could possibly get away from the conference. He said, "Okay, come over on BART and I'll meet you at the downtown BART station." The real reason that I suggested then was because we had a Bay boat trip scheduled as part of the conference, and I didn't want to miss it. So, I dressed in the outfit I had brought for the gala Bay boat trip and would go from Berkeley to the Bay. I wore heels--stack heels, tightly fitting slacks, and a midriff-style of blouse

that showed skin. And I went over to Berkeley where I was met at BART, according to plan. After the telephone call at 11:00, by three o'clock in the afternoon, the entire faculty— Professors and Lecturers-- had been alerted and everyone came.

Christina Maslach:

Wow.

Bonnie Wade:

When I walked into the lounge in Morrison Hall.... you know how in those days men stood up when a woman entered the room?

Christina Maslach:

Yeah. I do.

Bonnie Wade:

The entire faculty, all male with the exception of two female Lecturers, completely elevated themselves to welcome me in my tight garb. Then we had about an hour and a half of very detailed and thought-provoking discussion about what it would require of the Department to hire an ethnomusicologist, what I was doing at Brown, and what I would do if I were in a position at Berkeley.

Christina Maslach:

Okay. Yes.

Bonnie Wade:

Suddenly I realized that I had better get back to San Francisco or I would miss that boat trip. So, I said, "Well, gentlemen, it's really been interesting, but I must go" and abruptly stood up. And they...

Christina Maslach:

And the whole group stood up?

Bonnie Wade:

The whole group stood up! And off I went. Well, shortly after that, they actually did get a position. They had apparently debated this for quite a number of years. It was a big decision. Imagine, in the field of psychology, going off in a whole other direction and having to prepare proper facilities and so many other considerations. It was a big deal. Our Morrison Hall facility is very small and encompasses a variety of types of instruction.

So, then the job got announced and the same gentleman wrote to me and asked me if I would apply and I said, "Oh, okay." Brown did not want to lose me. They immediately took an informal vote in favor of early tenure, but it was too soon to do a formal case. The new provost, who was a woman, offered me an unusual two-year leave because the faculty wanted me not to go.

I came out here for an interview in February of '75 although I didn't want the job. I was hosted royally, and beyond the Department of Music. It was wonderful. Everyone was so congenial and truly engaged because one of the things I said I would need to do would be to connect with the area studies programs all around campus. I would be doing a lot beyond the Music Department because ethnomusicology is multidisciplinary, and also because area studies would be very important for graduate students if there were to be a graduate program. Because there was an India specialist, I was hosted by the South Asianists. It was really quite a time.

But I was still not interested in the job--until the third day, that is, the third and last day right before I was to give my research lecture. I awoke very early, and it was one of those beautiful days on campus when the sun comes through the trees, making the campus a slightly foggy, woody kind of place. I took a walk, and it just suddenly hit me that this was the place I needed to be. This was one of three institutions in the United States that had strengths, multi-disciplinarily, in both South Asian studies and East Asian studies—so Japan and ...

Christina Maslach:  
India. So, you have, okay...

Bonnie Wade:  
I had already turned down Yale because I was not interested in that system of non-promotion of junior faculty. Chicago wasn't showing any inclination to hire an ethnomusicologist. Berkeley was not only the remaining institution that could offer me more than Brown did but was by far the most attractive of the three intellectually and professionally. I suddenly realized that, for a future in my intellectual field for graduate students and for the opportunities that it would afford me, I really needed to be at Berkeley.

Christina Maslach:  
Wow.

Bonnie Wade:  
Then I got sick to my stomach, sick as a dog. As soon as buildings opened, I rushed into the Music Department office and said, "Hello, I'm Bonnie Wade. I'm here for a job interview. Could you please give me paper and scotch tape?" "And a pen" because I was going to work on my talk, do something different.

Christina Maslach:  
Oh, at that last moment. Oh my gosh. Wow.

Bonnie Wade:  
Yes. Well, fortunately I didn't have much time to tinker because the talk was fine as it was, but I was in a panic. I don't know how I got through the talk because I was so sick to my stomach.

Christina Maslach:  
Oh, no.

Bonnie Wade:

Anyway, the whole process of hiring me adhered to affirmative action regulations, and I could clearly see the difference between that and the way I had been hired at Brown. Whether or not my appointment was made in the spirit and explicitly with the goal of affirmative action, I never did learn for sure. If it were an affirmative action appointment, the department was really smart. They put both the major lacuna of the Department into one box—diversification of the curriculum and gender representation in the professorial status—and successfully tended to both in one stroke.

Christina Maslach:

Interesting story. Yeah.

Bonnie Wade:

You've asked about the reaction of colleagues. There was one member of the faculty who was dead set against ethnomusicology. I don't know if gender was part of it or not. I never found out. But he had a good reason. This department had built itself up into one of the best programs in music history -- Western music history--in the country. He was sitting high with very distinguished colleagues, and he didn't want to have that diluted. But he'd gone off to Oxford for two years, with the intention of remaining as The Professor of Music forever. He was absent until all of this was a done deal. Unexpectedly, he returned to Berkeley.

Christina Maslach:

Oh, is this when that happened? Interesting strategy.

Bonnie Wade:

Yes. I learned about all that and had been warned about him by the Music Editor at Norton Publishing when she came to Brown on her annual round to universities, as editors did in those days. When I got here, however, this man was the first one to ask me to lunch. Civilized act if there ever was one. This is a story I really want to have preserved. I told it to students in every beginning graduate seminar through the years because I am proud of myself. But I don't know where what I did at that lunch came from. We were sitting at Thai House on the deck, you know, in the sun. It was a beautiful day, we had just been seated, and had menus in front of us when I suddenly heard myself saying, "Professor..." "There's just one thing that I think we... that I need to know before we get started." Everything stopped and he looked at me like.... "What?" You know, like "This an assistant professor person!?" I said, "I have heard that you were dead set against having anyone in my field. Now that I am here, what do you intend to do about it?" I don't know where it came from! He had a habit of taking his glasses off and on. He did that with his glasses a few times and then said in a ponderous tone, "I want you to integrate what you do at every level of the department." I proceeded to do just that, and we became best friends in the department.

Christina Maslach:

Wow.

Bonnie Wade:

He cared about quality and he cared about this Department's program. He wanted it to be right. And he liked gutsiness. He liked it when a graduate student would speak up, you know, speak up and say, "no, I don't agree with you" or something akin to that. It would establish a good relationship with him. Otherwise, he tended to walk all over people. So, from that first moment, although I didn't realize it yet, it was going to be okay with him.

Christina Maslach:

Yeah. Oh, my goodness.

Bonnie Wade:

Even in the interview process, I had found these potential colleagues in music to be utterly welcoming and supportive of certain deals I said I would expect from them if I were offered the position. Which deals I could know how to propose because I had the Brown experience. I think my experience here would have been very different if I hadn't already gotten my sea legs and a sense of professional self-confidence.

Christina Maslach:

Interesting point.

Bonnie Wade:

You have to come with a certain degree of experience and knowledge when the context is so much bigger than what you're used to. Ultimately, I did make several deals with the faculty. None of it was personal. It was all professional, concerning how I could integrate my field in the department. I made a deal with them that I could work toward instituting a graduate program as specialized to ethnomusicology as the Ph.D. program in musicology was specialized to that field. Also, a deal that I would never have to teach a course called "Music Cultures of the World," which course had been instituted at UCLA and had become a model followed at other institutions, including Brown. Although I had had to learn about multiple musical cultures as an ethnomusicologist, I never felt like a dilettante in the classroom except when I had to teach that introductory course at Brown. I did not like the feeling of being a dilettante and I did not approve of the course. They said, "That's fine with us, you may teach what you wish." Of course, they knew that I had a clear sense of programmatic goals and substance, along with determination to maintain connections with the other fields of instruction in the Department. Indeed, I could and did teach anything I wanted to teach.

There were several other deals. I felt it was very important for every lecture class that I taught, that there'd be a performance lab with it, so that every student could experience the making of that music that I was introducing to them. In my course on Indian classical music, every student learned to sing; in my class on Japanese music, every student learned to play koto, etc. Students would immediately hear more in recordings, therefore improve their listening and analytic skills, therefore understand better and learn more. But performance labs require funding. You have to find an artist; certainly, there are any number of people in the Bay area

for whatever you want to have taught. And you need space in which to teach, and if required, instruments on which students can practice. It's that way now in ethnomusicology. That was a precious heritage established at UCLA. And it is a hallmark of this program to this day.

Christina Maslach:

That's an Important legacy of yours.

Bonnie Wade:

Yes, there is a legacy which I have been quite proud of and happy to maintain.

Christina Maslach:

Oh, I was going to ask about your tenure review.

Bonnie Wade:

The faculty agreed to do a tenure review within the two-year leave period of time. I started here in spring of '76 and I had to tell Brown by Spring of '77 whether or not I would return. That meant doing the tenure case in Fall of '76. That's just the way the calendar fell.

Christina Maslach:

Okay. So you came in as assistant, whatever step, but you went for tenure...

Bonnie Wade:

Early. Quite soon.

Christina Maslach:

So was there anything unusual about the tenure review?

Bonnie Wade:

Not really. There was some uncertainty about the tenure book on the part of particularly that one colleague. In the field of ethnomusicology, it was very hard to get books published because it was a very young field in the country. The book that I had published was, in effect, my master's thesis on Japanese music that I had studied in Japan, and it was published by Greenwood Press, not by, you know, University of Chicago or Oxford or one of those publishers greatly respected for musicology publications. It was an entirely original work at the time and remains so even to the present, but it wasn't the elegant, auspicious package that Berkeley expected. But it was judged worthy scholarly work for tenure, and also, I was so active in professional societies. I was giving papers all over the place—very busily building a reputation.

Christina Maslach:

So you had, you would be able to call on people, or they could get letters?

Bonnie Wade:

Oh yes. They could get letters. The mention of letters reminds me of another story I wanted to be sure to record. It has to do with a grand gentleman by the name of Charles Seeger in

musicology and ethnomusicology. As a young composer he had been on the Berkeley faculty, but never returned to academic life after a sabbatical leave in 1918. By that time, he had established the curriculum in Western music history here (and in the country). In his eighties he came to UCLA as a Distinguished Professor at the invitation of Mantle Hood to be a kind of a grand in-residence person. He was a widely published philosopher of music. He was also the father of all the Seeger folk singers--Peter, Peggy, and Michael Seeger. During my graduate school days at UCLA, that very distinguished man become sort of a grandfather to me. When Berkeley was considering hiring me, a letter was requested from Seeger.

Christina Maslach:  
Oh my God.

Bonnie Wade:  
I tell you, there's a history that goes back here that's unbelievable. Seeger did write a letter for me, which my adopted sister found in the Library of Congress among his papers when she was working on his biography. He had asked her to write a biography of him because she was a Ph.D. historian of rising note, with mutual interests in Latin America. He wanted it to be an American scholar, but not an -ologist of music. I'm rambling. But anyway, putting all the pieces together, what he said in his letter of recommendation was very respectful, assuring that I wouldn't make any waves and I would be a good teacher. He was very definitely Victorian about women—all women. I intended to make waves, but not in tidal wave fashion. The upshot is that as far as I know, there was no wrinkle in my tenure review here. It went through very, very rapidly.

Christina Maslach:  
Okay. That's really good.

Bonnie Wade:  
Very good indeed. That faculty was really very supportive of me. They realized that I was taking certain steps to be sure that they didn't have to worry about me as a colleague on any grounds, gender or otherwise including ethnomusicology. I think ethno was the big challenge, not gender. I was the first woman appointed in the Department of Music at the professorial level in a tenure-track position. I was the first woman and the first ethnomusicologist. There had been (and were) women Lecturers teaching Western classical music.

Christina Maslach:  
Oh. Prior to that. Okay. But there wasn't a tenure track faculty. [Bonnie shakes head.] Wow.

Bonnie Wade:  
I was the first ever.

Christina Maslach:  
Wow.

Bonnie Wade:

The faculty continued to be more concerned about how the field was going to fit than they were about my gender. Only a couple of times did I feel there might be something gender-related that held me back. I was nominated for the campus Distinguished Teaching Award three times by students and other colleagues, but the chairperson never forwarded the nomination.

Christina Maslach:

Oh dear. Okay. This is a little...

Bonnie Wade:

The first time that happened, the chairman said to me, "You were nominated, you need to know that, but I decided that I would nominate instead Professor X. He hasn't had any awards recently."

Christina Maslach:

Oh my God. So it's not about the merit, it's actually...

Bonnie Wade:

Here's one example of a step I took to make them feel okay about me. I've always loved to sing in choruses. I don't have a particularly good voice, but my musicianship skills are good, and I love it. So as soon as I took up my faculty position, I asked the choral conductor if I could sing in the University Chorus whose repertoire has always been Western classical. "Of course," he said. Subsequently-- for the next four years at least-- anyone who introduced me to anyone outside the Department made a point of saying: "And she sings in the University Chorus."

Christina Maslach:

Yeah. You like it and you actually have some talent to go with that.

Bonnie Wade:

It was more the skills and less about talent. That is, after all, what I had been educated in— Western classical music. In addition, as a result of my first experience at Brown of having to convince people to trust me, I knew I had to be strategic. It worked beautifully and I loved it. For many years, I sang in the chorus. It was only much later when I became a Dean and couldn't get to chorus rehearsals on time that I stopped. Ironically, I was actually kicked out by the second woman who had been hired in a tenure-track professorship—a lowly Assistant Professor! -- because I was setting a bad example for the students. I understood, but....

Christina Maslach:

Oh my goodness.

Bonnie Wade:

Yes. It was part of my quality of life too.

I'll give you one more example of the two-way collegiality that I enjoyed in the Department. I made the strategic decision to frequently attend concerts presented by the Department,



particularly by students in order to show support for the whole program. As you know, the Music Department has through its history offered a noon concert series. A free noon concert series that offers the campus a pleasant work break. The music historians on the faculty had a long-established custom of attending the noon concert together and then coming to the Faculty Club for lunch together. It was a very community-building kind of thing to do. Lo and behold, they invited me to join them! That I could not have assumed would happen in some faculties, I think because I was not a music historian. However, I had been going to all the American Musicological Society meetings, as I mentioned earlier, so we had mutual friends around the country. I knew much of the gossip about the musicologists, could even contribute gossip! I could also keep tabs on what they as scholars were interested in following and what I found interesting in current musicology. Every once in a while, I slipped in something about a part of the world other than Europe. In those ways I became part of their community and they a part of mine. It was really important.

Christina Maslach:

That was great. So what happened after you came -- how have the hires gone, or the development of ethnomusicology in the department?

Bonnie Wade:

I was what we ethnomusicologists call the "lonely only." For 14 years.

Christina Maslach:

14? Wow, okay.

Bonnie Wade:

So many potential students wanted to pursue the PhD in such an obvious place. And the enrollment in undergraduate courses kept growing—to the point that I felt I couldn't handle it well anymore under the same circumstances. So, I went out and got another job offer that I brought back to the faculty and said, "You know, I can't do this anymore." Just about overnight it seemed, a position suddenly materialized from on high. "The faculty" had gone to the administration. By then there was so much going on in the field. And I had made so many contacts around the campus through the area studies sectors. That's when we did the search for help for me, resulting in the hiring of Ben Brinner. Perhaps you've met him. He was actually my graduate student.

Christina Maslach:

Really?

Bonnie Wade:

We tried not to hire a graduate student of our own, but in the end he was the most qualified. And he'd been teaching elsewhere for several years.

Christina Maslach:

Okay.

Bonnie Wade:

Very, very gradually through the years, we became a team of four professors of ethnomusicology. At this point, only one is untenured. Together we developed what is known as--if I don't hesitate to say it--one of the best and recognized as best graduate programs in the field in the country. I'm very proud of it. It's my legacy.

Christina Maslach:

You should be, my God, you've been such a central figure in all of this.

Bonnie Wade:

Through forty-two years. But I tried to be there and not be there, you know?

Christina Maslach:

Yeah.

Bonnie Wade:

It's been a wonderful experience here at Berkeley. I've been supported by the department, by my colleagues individually, by the administration...

Christina Maslach:

And colleagues in the area studies programs that you mentioned.

Bonnie Wade:

Yes. And they continue to keep me informed about events and developments. I go when I'm in town. They want me to be a continuing member of the community and I appreciate that. A lot.

Christina Maslach:

That's great. That's really great. I'm just trying to think about topics we haven't covered. Is there anything you want to say about your personal family life?

Bonnie Wade:

Personal family life. I never married as it turned out, although I certainly could have. It was a choice I made. Actually, multiple choices. The first was whether to take that long trip around the world or not. I decided that I really wanted to do that, and it was impossible to tell how long an adventure it would be. If he could wait, that was fine, I said. But he didn't want to wait in such indeterminate circumstances. So that was that. I never regretted that decision. Then there was graduate school. I could have married at that point too, but by that time I was on a different trajectory. And quite determined and enjoying myself. And succeeding. It just never came up again. I stopped being interested at a certain point, you know. I've always said that if a thunderbolt hit me, yes I would marry and shift things around in my life. But you know, we get stuck in our ways and...

Christina Maslach:

You don't have to...

Bonnie Wade:

You don't have to marry.

Christina Maslach:

I'm learning from so many of these stories that everybody faces different kinds of options and choices, and they make choices, and compromises, if you will, rather than say, "Oh yeah, I've got to do it all." They make choices about what they're going to be doing and why and the extent to which it's really true to what they've got in terms of deep feelings and passions and interests.

Bonnie Wade:

I do think you need a support system -- whatever form that takes. And I had that support system. It's mostly been from this adopted family and of course an accumulation of friends.

Christina Maslach:

Yeah. I would say that is such a great story.

Bonnie Wade:

It's wonderful. There are kids still being born into that family, of course. As I get older, it seems like they're being born every 10 minutes! But no one makes a thing about my not being blood family, and I hardly think about it anymore. I have a nephew in the adopted family who's in California; it is like having a son here.

However, it is also important that I have reconciled with the younger generation in my birth families. Once my parents passed away, I learned from various family members that there had been a lot of tensions around them. But in the past decade, the Wade, Lynch, etc. families and I have become part of each other's support systems. Now there's just a whole lot of family, so fine.

Bonnie Wade:

One other thing that I consider to be important I would like to talk about before we head into the story of my administrative work on the campus.

Christina Maslach:

What do you want to add first?

Bonnie Wade:

That I went up the ranks quite rapidly. Because I was on a tear. But also I've done three major research projects through my academic career - each one taking 14, 15 years.

Christina Maslach:

Wow. Okay.

Bonnie Wade:

And then I don't like to do little things off the big project forever. I have completely started all over again twice. When I started the third one, which I did in my advanced forties, it was a total reversal because I had been doing Indian music studies for most of my career. Then, in the 1980s I had cancer. And survived but had the experience of asking myself, "What do I really want to do with the rest of my life?"

I decided I wanted to turn to Japan as a full-time researcher. Which meant taking language classes at eight o'clock in the morning with the undergraduates. It was a total shift. It was like going back to graduate school again. To end up with anything that was at all acceptable to myself or field. My research and my flourishing publication record halted---well, slowed down. There are always things remaining to see completely to publication aren't there! And of course, merit increase deadlines keep coming.

I would also become involved in a major ethnomusicology textbook publishing project with Oxford University Press. I was the co-general editor (and originator) of what is called the Global Music Series. Producing textbooks for the young field that didn't yet have textbooks for any course other than the ubiquitous introductory "world music cultures" course. Each ethnomusicologist had to gather or create their own teaching materials for any course at a more advanced level.

In the early nineties, Oxford asked me what I was interested in doing and I said, "a series of college-level textbooks that could help increase, deepen, and diversify the types of courses that could easily be offered by an ethnomusicologist or other interested instructor." OUP (worldwide) bought it. In 2019 the last book in the series appeared, bringing us to the agreed-upon maximum of 25 geographically focused volumes, each created by a specialist. Plus, two framing volumes that were among the first to come out.

Christina Maslach:

Wow. Okay.

Bonnie Wade:

I wrote two of the 27 textbooks. One of them is the framing textbook titled *Thinking Musically: Experiencing Music, Expressing Culture* (now in third edition). It is possibly the most important thing I ever did because it ignored the assumption of the superiority of European elite music culture, asserting instead that musics around the globe could be introduced on a level playing field, not from the perspective of repertoire, but of concepts and practices that have emerged from the creative imaginations of people all over the globe as they make music meaningful and useful in their lives. *Thinking Musically* and my volume, *Music in Japan*, in the Global Music Series were what I submitted for a merit increase around 2006. Textbooks. And of course, the Budget Committee said, "No merit increase because textbooks don't count."

I understood the initial response because I knew what textbooks usually are. For University

students, they're secondary materials summarized in as un-dumbed down a way as possible.

But neither of mine was that sort of textbook. Through *Thinking Musically*, I wanted people to think about music and culture in a selection of different ways found on the globe. *Music in Japan* was largely based on my own research that, almost uniquely among Japanologists in music, considered not only Japanese traditional musics, but the reception of the Japanese to Western music theory, practice, and repertoire as their music of choice during the modernization process in the late 19<sup>th</sup> century. I couldn't have done that textbook on Japan in that way unless I had done the research. It was conceived according to my research.

The Chair of Music supported my appealing the BC decision, so I did a page-by-page analysis of the *Music of Japan* text--for all hundred whatever pages long it was and submitted the analysis. I got my merit increase but learned later that it took the intercession of Associate Vice Provost Angelica Stacy (Office of Faculty Equity) for the appeal to succeed. Vice Provost Stacy understood that the whole Global Music Series was changing the field of ethnomusicology in terms of teaching materials.

That's why I got my merit increase. You see, again, my success or relative lack of it at Berkeley wasn't about gender (at least primarily). It had more to do with my field and my position within it.

Christina Maslach:

Yes, I see what you're saying.

Bonnie Wade:

So I came to appreciate the fact that the campus had an appeals process. It had to have made a difference for merit increases in the years that followed until I completed the monograph on Japan titled *Composing Japanese Musical Modernity* (Chicago, 2014). That took me a long time. By the time I finally did publish it, I was at Above Scale, but I got a nice, nice jump in salary. Yes! So I've appreciated the structure of Berkeley's academic support.

Christina Maslach:

Okay. That's a good story to hear. Because most of them are around major promotions, you know. This one in terms of a merit increase was just great.

Bonnie Wade:

I would like to return to the point about my being the first and only woman in the Music Department for a long time. I was very aware of that deficiency and kept reminding my colleagues who made certain that I served on every search committee.

Christina Maslach:

Oh, you are not the only one.

Bonnie Wade:

I'm very happy to be able to say that quite a number of years ago we reached parity, gender-wise. And not just two genders. We hired one superbly qualified woman after another. It could work out that way because of recruitments to the pool. We even have a woman composer, which is unfortunately still rare. Cindy Cox, currently the Chair of the Department.

Christina Maslach:

Oh my gosh.

Bonnie Wade:

She was the third woman hired. The choral conductor had been the second, then scholars both music historians and ethnomusicologists.

Christina Maslach:

That's really wonderful to hear.

Bonnie Wade:

It is wonderful; I couldn't agree more. But hiring the best...

That has to be the bottom line. We've seen so many appointments in so many places where it was just done on the basis of something other than being the best. And that's not good.

Christina Maslach:

Okay. So now...

Bonnie Wade:

Change of subject: You asked about graduate students. In a recent departmental count of the number of Ph.D. dissertation committees chaired by each member of the faculty in the last decade, I had supervised the second-most. That was largely testimony to the growth of the graduate program in my field and my being the senior professor in it.

Christina Maslach:

That's impressive.

Bonnie Wade:

You also included in your list of potential discussion topics the matter of social relations with colleagues and their families. Perhaps because of my experience at Brown University, I made a point of being social and collegial--lots of invitations to dinner and things like that. They were the only people who made any remarks that suggested that women were not welcomed in the department before.

Christina Maslach:

Really? Oh my God.

Bonnie Wade:

Yeah. Because they would say, "I kept telling my husband, we all need to have women on -- a woman, at least--on the faculty." That was the only hint I had, isn't that something?

Christina Maslach:

That is really interesting.

Bonnie Wade:

And, they were very supportive of the whole idea. When I became Chair (which brings us to the next topic), I made a point of sending invitations to the spouses. Even to widows. Sending them invitations to the beginning of year party to keep them in the swim, for instance. They had been totally dropped from the scene by male chairs. People who thought about things like that. It's a very female thing to think about.

Bonnie Wade:

Okay. To the topic of leadership. One of the signs that I was accepted by the faculty in the Music Department was that in 1983 I was selected as chair. So I arrived really in '76 in January and already by '83, they wanted me to be the Chair. I served as chair for five years.

Christina Maslach:

Oh wow. At that time, you did a really full term.

Bonnie Wade:

A really full term. I'm very pleased that a colleague of mine that I had dinner with last night-- also emeritus -- we were talking about I don't know what, all of a sudden said, "You know, you were the only person on the faculty that everyone trusted."

Christina Maslach:

Wow. Bonnie, that's nice to have that!

Bonnie Wade:

Nice is one way of putting it. I was so gratified. It was just an overwhelming, important thing to hear and to have happened. Because this Music Department, like every Music Department, has multiple branches of endeavor. There's performance and they think they are the world. And there were the composers and the historians and then the ethnomusicologists. It's very difficult to communicate fully and care about all of them. I did.

Christina Maslach:

Yeah. But to have gotten that trust in less than 10 years. That's very impressive, I mean it's a tribute to what you were doing, you know?

Bonnie Wade:

I'm very proud of that. I was really grateful for that comment last night out of the blue. I was still the only woman, remember? There would be five years of chairmanship. They were crucial five years because we were hiring women but also the department was kind of in the doldrums.

And I decided to do something they'd never done. I announced with no discussion that we were going to go on a retreat. I called it Avanti—we were going forward. I took them to Pebble Beach. There's a conference center. The crustiest people who hadn't communicated in years were walking on the beach under a full moon, talking to each other.

Christina Maslach:

Oh my gosh. Yeah, there's something critical about getting out of the standard environment.

Bonnie Wade:

We didn't have much money to spend on a thing like that, but I thought, you know, we have faculty meetings always in the same room. Everybody's tenured. Everybody knows exactly what everybody is going to say before they say it.

Christina Maslach:

Okay. And that was a brilliant move by the way. I'm a big believer in getting people out of their usual habitat, so to speak, and out of their usual process.

Bonnie Wade:

Yes.

Christina Maslach:

So anyway, go ahead on the next topic.

Bonnie Wade:

I was serving on Senate committees because we women all did, and I enjoyed it because I met people from all over campus which was just the way I lived. During that service there was one moment that nobody seems to remember, so I want to include it in his interview. From '91 to '92. I was the Chair of the Committee on Academic Planning. It was supposed to be a really important committee, parallel to the Budget Committee, but it was essentially inactive. It was moribund; no one put any energy into it. I decided, however, that this should be a really important consultative representative committee for the faculty, and it needed to be different. It is now called CAPRA – for Academic Planning and Resource Allocation. CAPRA was an acronym suggested by the graduate student representative on the committee.

Christina Maslach:

Really?

Bonnie Wade:

Yes. We sat there in a meeting, making a list of the things faculty should have input on, but didn't.

Christina Maslach:

Yeah. Wow.



Bonnie Wade:

After agreeing on a purpose and a name, I got in touch with the Committee on Committees chair and said, "You have to help me here. We need really "heavy hitter" people on this reimagined committee. It was very clear to us that appointment to the existing committee was a sort of end of career assignment--what you go sit on, but don't feel an obligation to do a thing for.

Bob Middlekauff was ultimately asked to be the chair of CAPRA, the "new" committee. He was the Provost of L & S for a period of time. He was in the swim. A few other people who were also "heavy hitters" were appointed.

Christina Maslach:

Oh my God.

Bonnie Wade:

Nobody seems to remember that. But I certainly do, because I consider it an accomplishment for the campus.

Christina Maslach:

Yes, that's an important story because that's such a huge turning point.

Bonnie Wade:

I thought so.

Christina Maslach:

You know? And, and to, to make that happen.

Bonnie Wade:

'91 to '92 --that was when we were having a severe budget crunch. We thought the budget couldn't be worse, right? Those were the days! It was very clear that the administration needed to budget things across the board more than was the practice, and that faculty needed to see the whole picture.

Christina Maslach:

Right. Wow. Oh, Bonnie, you did that in your way.

Bonnie Wade:

In my quiet way.

Christina Maslach:

Behind the scenes so to speak. And, yes, it's considered one of the major committees now. So, you go girl, this is good.

Bonnie Wade:

And then I was very happy to leave administrative matters to others and go back to teaching. When Tony Newcomb was our chair (appointed for 2003 to '05), he had a bad spell, like a faux heart attack. He just passed out in the office one day and was immediately taken to Alta Bates.

Christina Maslach:  
I didn't realize that.

Bonnie Wade:  
Yeah. It turned out to be nothing more than something gastric, but he decided: "I'm not going to be Chair anymore. Perhaps my stress level is too high." This was after he had been Dean of Humanities, you know, and he had been Dean without ever having been a department Chair. It had indeed been stressful. Anyway, the only person who could step into an incomplete term like that was me—a former Chair. And so I was asked to be the Chair again. I was chair from 2005 to 2009.

Bonnie Wade:  
During that time the department was under review for the first time in fourteen years, and it was a major task.

Then, the year after I was the CAPRA chair, Carol Christ, who had become the Provost of L&S, asked me if I would be the Dean of Undergraduate Services. The advising services for the then-17,000 L&S undergraduate students, basically that's what that is. I was that Dean from 1992 to '98. I really enjoyed supervising the large staff of professional advisers, collaborating with Professors who served as Assistant Deans to settle difficult student appeals and analyzing with the entire staff the whole system of student appeals in the interest of simplifying and clarifying them. (I understand from a more recent Dean that that has had to be done all over again, because the number of bureaucratic steps crept up again. Human nature, perhaps.) Oh sorry, I put the order of my administrative appointments incorrectly. The first stint as Chair of the Department of Music was '83-'88, then came the Deanship from 1992 to '98 and then I was Chair of Music again 2005 to 2009.

Christina Maslach:  
Okay. Got it.

Bonnie Wade:  
In the meantime, I took up the faculty leadership of what is known as the Group in Asian Studies, which was an interdisciplinary MA program. And became also an interdisciplinary undergraduate major as a result of student demand. That was a wonderful responsibility that created a venue for me to collaborate with Asia specialists literally all over campus. I served in that capacity for 17 years, until my retirement in 2016.

Christina Maslach:  
Wow.

Bonnie Wade:

But about the Deanship... In 1994 or '93, when Chang-Lin Tien was the Chancellor, and Carol Christ was the Provost of L&S, Tien decided that he was going to abolish the two Provost system. For many years, there had been one Provost for the professional schools and one for L&S. Do you remember that?

Christina Maslach:

Yes, I do remember that, now that you have mentioned it.

Bonnie Wade:

Henceforth there would be a Council of Deans that would meet together monthly, each reporting separately to The Executive Vice Chancellor and Provost. Carol was selected for that position, and I think that's when Provost of the Professional Schools Judd moved to a position in the Office of the President. In L & S, there were six Divisional Deans, each of whom had previously reported to the Provost. The College administration had to become something different. I was asked to take on an additional position. It was first referred to informally as "the Dean of Deans." I heard that there was a very great joke up in the Chancellor's Office, with people singing "Dean of Deans, Hallelujah! Hallelujah!" after Handel's "King of Kings" in The Messiah chorus. Neither they nor we knew what to call it. Eventually the person in that position became Executive Dean—I think in the period of my successor, Paul Licht.

What would the job consist of? Certainly, of overseeing the Dean's Office and general coordination. That was a challenge, because Carol's chief of staff moved to the Chancellor's Office with her. And the Provost's Office was at a crucial stage in figuring out how to manage technology support (computers primarily) for the academic departments—an initiative begun by Carol. What else? It was my responsibility to figure that out at a very serious time. State funding was decreasing, even as the academic reputation of Berkeley was rising. The Annual Fund was the biggest campus project with the purpose of reaching out to alumni to ask for support, and the Berkeley Foundation was the key player in that effort. Chancellor Ira Michael Heyman had taken the first step to mount an actual campaign with professional staff on behalf of support for the most serious immediate needs. Now the campus was beginning a second capital campaign under the leadership of Chancellor Tien.

In L&S the Provost had always been in charge of fundraising—such as it was. No Divisional Dean had anything other to do with it than to work with a particular donor when called upon by the Provost. But there hadn't been much fundraising. Carol's predecessor as Provost had decided to put L&S into the business of fundraising for the College, an effort that few academic units were undertaking independently. As I understood it, however, Carol had had to put most of her fundraising effort into somehow getting out from under an enormous debt when her predecessor had spent over a million dollars to follow through on his decision—hiring a Director, renting a house, buying furniture--really unrealistic, unfunded plans for a full-blown enterprise.

Christina Maslach:  
Wow. Oh my God.

Bonnie Wade:

Yes. But Carol had figured a way out and thankfully, I did not have to deal with that. What I did have to deal with was that the campus was coming to another capital campaign with no one in L&S Administration experienced in fundraising. It was my responsibility to make a fresh start. If you can imagine it: The first step was to convince the Deans that they were going to have to be more proactive about fundraising, despite the fact that it was nowhere specified in their position descriptions or had ever been expected. “Fundraising,” however, was just the rubric for what we really had to do: the Deans needed to become a cohesive group, to think not only about the goals for their own Division (that, in human terms, could become quite competitive), but also to think as a College, for a College, for the whole College, which the Deans had never had to do. The Provost had been the spokesperson for the College of Letters and Sciences.

Christina Maslach:  
That's right. Okay.

Bonnie Wade:

It was a very exhilarating time. For help, I turned to the woman who had brought fundraising for the College of Engineering to the highest level of any single academic unit on campus—Marilyn Howekamp. She was happy to offer advice. She met with us Deans, explained how we needed to create a list of fundraising goals for the College that represented the shared needs of all the divisions—or at least multiple divisions. We Deans agreed to designate funding for a professional fundraiser and set about the business of identifying potential donors and of organizing events to introduce ourselves to them. Remembering that modest beginning, it is astounding to see now how the number of staff specifically for development has grown, including an Assistant Dean for Development for each Division of the College. For a total of six years then, from 1992 to 1998, I served as Dean of Undergraduate Services (50% time), and in four of those years also Dean of the College of Letters and Science (50%).

Christina Maslach:  
Right. Wow. And you came out on the other side of that. That's huge. Thank you, Bonnie, for such a great interview!

**END.**