

# William and Mary NEWS

Volume XV, Number 31  
Wednesday, April 16, 1986

A WEEKLY NEWSPAPER  
PUBLISHED for and about the FACULTY, STUDENTS  
and STAFF of the COLLEGE of WILLIAM and MARY.

Non-Profit Organization  
U.S. Postage PAID at Williamsburg, Va.  
Permit No. 26

## Orchestras and singers fill College's music calendar

The Dresden Chamber Orchestra, on its first tour of North America, will give a concert at 8:15 p.m., Sunday, April 20 as the final event of the current College of William and Mary Concert Series.

Tickets are \$5 and are available at the Campus Center office of the series director or can be reserved by phone by calling 253-4367. If available, tickets will also be on sale at the box office at PBK Hall beginning at 7:30 p.m. the evening of the performance.

The orchestra's program will include Sonata No. 6 in D major by Rossini; Divertimento in B-flat major, K. 137, by Mozart; Chamber Symphony for String Orchestra, Op. 110a by Shostakovich; and Serenade for Strings in E major, Op. 22 by Dvorak.

The Dresden Chamber Orchestra, which made its debut in 1978, is composed of the foremost string players in the German Democratic Republic. Renowned for its virtuosity, brilliance and sensitivity, the orchestra performs a varied repertoire ranging from the baroque to Viennese classics to masterpieces of the 20th century. In addition to its annual Dresden Festival appearances, the orchestra has made guest appearances in Warsaw and in West Berlin where it performed all the Bach Brandenburg concerti. The orchestra has also made a number of recordings and has given concert tours in Europe and, in 1982, in Japan.

The leader of the Dresden Chamber Orchestra, Manfred Scherzer, is one of the most prominent artists of the German Democratic Republic. He is internationally known as a solo violinist. He took his first lessons from his father, a member of the Dresden Staatskapelle. He joined the orchestra at age 17, and three years later he was first concertmaster in the Komische Opera.

### Mendelssohn

Members of the College and Williamsburg communities are invited to a Mendelssohn concert by the Williamsburg String Trio at 7 p.m., Friday, April 25 in the Botetourt Gallery of Swem Library.

The concert follows the annual meeting of the Friends of the Library of the College, and will be given to celebrate the gift of the Mendelssohn-Bartholdys' family library to the College by Ralph H. Wark of St. Augustine, Fla.

### Symphony Pops

The Virginia Symphony Pops Orchestra, under the direction of guest conductor Harold Evans, will give a 50-min-

ute noon concert Saturday, April 19 in the Sunken Gardens at the College.

Funded by the Williamsburg Arts Commission and arranged by the Student Activities Office of the College, the concert is open to the general public. There is no admission charge.

Patrons are encouraged to bring their lunch and a blanket and enjoy a program of popular music and Broadway tunes.

### Choir/chorus

Singers at the College of William and Mary will give three concerts the weekend of April 18-20.

The William and Mary Choir and Chorus under the direction of Frank T. Lendrim, chairman of the music department, will present their annual spring concerts at 8:15 p.m., Friday and Saturday, April 18 and 19 in Phi Beta Kappa Memorial Hall.

Tickets are \$2.50 and may be obtained from the Campus Center desk or the music department office. Tickets will also be available at the PBK box office the evenings of performances.

The Botetourt Chamber Singers, an ensemble from the choir, which entertains many organizations that visit Will-

*Continued on p. 2*

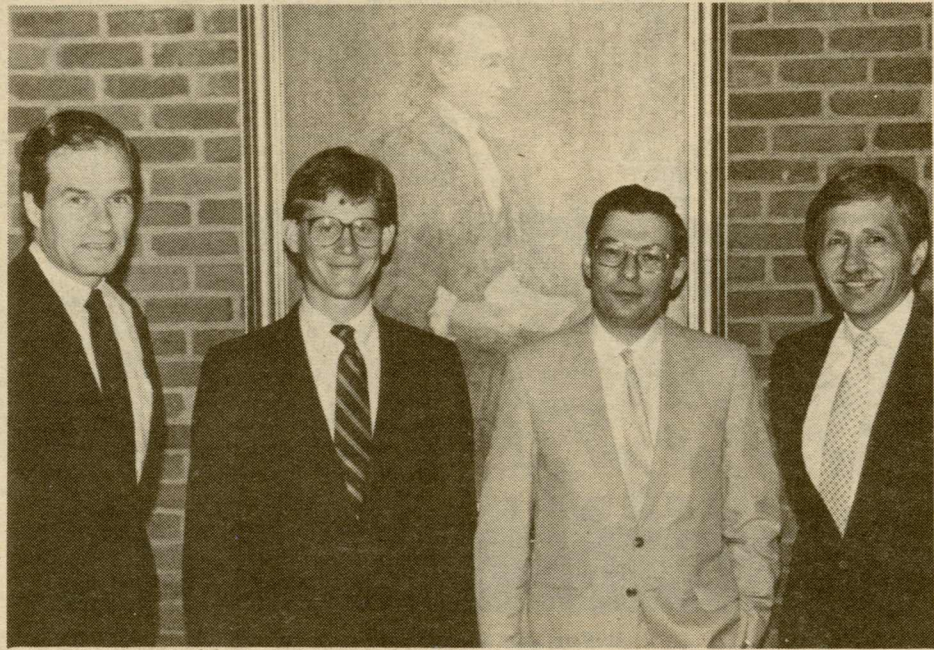
## Lieb lecture in Tucker Friday

Michael Lieb, professor of English at the University of Illinois at Chicago, will lecture on "Children of Ezekiel: Biblical Prophecy, Madness and the Curiosa of Vision," at 3:30 p.m., Friday, April 18 in Tucker Hall 215.

This lecture is open to the public.

Winner of the James Holly Hanford Award in 1981 for his book *Poetics of the Holy: A Reading of Paradise Lost*, Lieb is a leading specialist in the works of John Milton. A former member of the William and Mary faculty, 1967-80, Lieb has written a second book, *The Dialectics of Creation*, co-edited with two other scholars. He has also published numerous scholarly articles.

In his talk, which is sponsored by the English department, Lieb will explore the impact of the prophetic vision of God from the Book of Ezekiel on modern civilization. The modern interpreters of Ezekiel's vision, Lieb claims, are "the prophets of a new age, one in which technology and psychology are paramount. There is the religion of the 'modern.'"



Pictured from left to right: President Paul R. Verkuil; 1986-87 Drapers' Scholar Gregg Lehman; Dean Graham Zellick, faculty of law, Queen Mary College, University of London; and Dean Timothy J. Sullivan, Marshall-Wythe School of Law.

## Drapers' Scholarship won by Marshall-Wythe student

Gregg H. Lehman of Fort Worth, Texas, a student at the Marshall-Wythe School of Law has been selected the 1986-87 Drapers' Scholar.

Lehman's selection reestablishes an international exchange program between the College and the Worshipful Company of Drapers of London, established in 1558 and suspended in 1980.

A third year student, Lehman plans to study law at Queen Mary College of the University of London. A student from England will be selected to study at William and Mary beginning in the fall of 1986.

In announcing Lehman's selection, President Paul R. Verkuil said he is delighted that the scholarship exchange program could be reestablished.

The College's association with the Drapers' Company is a legacy from the administration of Alvin Duke Chandler. It has been administered through the years with the assistance of two advisers, W. Melville Jones, former vice president of the College, and the late Cecil McCulley, professor of English emeritus. Dr. Jones was selected a freemason of the Drapers' Company in 1970, one of the very few outside the United Kingdom to receive this honor.

The first William and Mary student to study in England under the exchange was Richard Prosl, now professor of mathematics and computer science at the College. He studied at University College, Oxford, from 1959 to 1962.

The Drapers' Company has been in existence since the 12th century. It was formally chartered by King Edward III in 1364 and is one of a number of guilds that were organized in London during

the Middle Ages. While limited at first to merchants in the woolen cloth trade, it now exists as trustee of a number of charities.

A graduate of Southern Methodist University, Lehman is a member of the William and Mary appellate moot court team, active in intramurals and is also a volunteer for the Williamsburg Fire Department. He has been a teaching assistant for the past two years and is currently the senior trial advocacy teaching assistant, responsible for administration and support of the trial advocacy program at the law school. He has worked as a summer associate for several Texas law firms including Thompson, Coe, Cousins and Irons, and Berman, Fichtner and Mitchell, both of Dallas; and Hooper and Evans and Robert T. Stites in Fort Worth.

Lehman's goal is to teach law.

## Deadline nears for fund drive

Pledges and cash gifts totalling \$15,400 have been committed to this year's Faculty-Staff Campaign effort.

Although members of the College community have designated their gifts primarily for student financial aid, the chief focus of the drive, those who wish may designate gifts for the school and purpose of their choice.

Faculty and staff are asked to make their gifts by April 30

## William Maddox dies, taught in business school

William J. Maddocks, professor emeritus of business administration, died Saturday in the Medical College of Virginia Hospital in Richmond. He was 66.

Mr. Maddocks had received a heart transplant at MCV on Feb. 10 and remained hospitalized since the operation, except for a three-day stay at his Williamsburg home.

A memorial mass was held Tuesday evening at St. Bede's Catholic Church. Burial in Cedar Grove Cemetery was private. Contributions may be made to a favorite charity.

Mr. Maddocks joined the faculty of the College in 1971 following his retirement from the Navy after 30 years with the rank of captain. He was promoted to the rank of full professor in 1980 and retired in 1985. He taught production

and operation management, procurement management and information systems management at both the undergraduate and graduate levels.

Professor Maddocks was a member of several professional organizations. He served on the York County Wetlands Board and the Yorktown Bicentennial Committee. He was a former director of the Yorktown Maritime Heritage Foundation and director and treasurer of the Williamsburg-Yorktown Navy League. He was also a member of the Crown Colony Club and Rotary International.

Survivors include his wife, Dana S. Maddocks; three children, Michael D. Maddocks of Alexandria, Pamela Maddocks Gurley of Vienna, and Kristina Maddocks Rowan of Newport News; and two brothers.



Dresden Chamber Orchestra



William and Mary Choir

## SCRAM plans weekend session

The Society for the Culture and Religion of the Ancient Mediterranean will hold its semi-annual seminar at the College this weekend.

Speakers and their topics will include Thomas McCullough, Center College, Danville, Ky., who will discuss his work on Theodore's Commentary on Daniel. Thomas Finn, professor of religion and dean of undergraduate studies at the College will lead the discussion on his paper "The Catechumenate, Ritual Process and Christian Survival in Second-Century Rome." Robin Darling, Wesley Theological Seminary, American University in Washington, will lead a discus-

sion on the archeological sites relevant to ancient Syriac Christianity.

SCRAM is a small learned society - 15 members - whose research focuses on the ancient Mediterranean Basin from Spain to the Euphrates and Gaul to Saharan Africa. The participants represent a wide variety of colleges and universities including Catholic University, Center College, Duke University, Emmanuel School of Religion, Mary Washington College, the University of North Carolina, the University of Virginia, Wesley Theological Seminary and William and Mary.

## Composer Joel Suben conducts College/Community Orchestra

Continued from p. 1

Williamsburg throughout the year, will give its annual campus concert at 3 p.m., Sunday, April 20 in the Wren Chapel. There is no admission charge for this concert.

The Chorus will open the spring concerts with "Now I Lay Me Down to Sleep" by Randall Thompson. They will also sing "Missa Brevis" by Michael Hurd, in Latin, and a selection of songs by Vittorio Giannini, Zoltan Kodaly and Claude Debussy.

The Choir will perform Three Motets, Op. 110, by Brahms, in German, and Mass for Five Voices by Lennox Berkeley, in Latin. They will also sing songs by Eric Thiman, Ernest Toch and Stephen Foster.

The Botetourt Chamber Singers and the Men of the Choir will be featured on the Choir program. The Choir and Chorus will combine to sing the final number on the program, Psalm 100 by Charles Ives.

The Botetourt program will include songs by John Blow, William Billings, Thomas Weelkes, Vaughan Williams and John Dowland. The Singers will also perform two songs by members of the ensemble, "A Moment" by Joy Dibble of Williamsburg; and "Of A' the Airts" by Silas McCullough of Bon Air, Va., from a poem by Robert Burns.

The program will also include many popular songs including a medley of Broadway show tunes and the popular "Orchestra Song," arranged by the Botetourt Singers after an Austrian folk song.

Soloists with the choir and chorus will include Martha Giffin, Susan Witmer, Carol Fox, Anja Bergman, Danabeth Baldwin, Brian Dailey, Nathan Lucas, Lynne Bosworth, Nancy Bowman, Elizabeth Johnson, Brent Baxter and Raway Snow.

Members of the Botetourt Chamber Singers are Ann Marie Belair, Joy Dibble, Ann Ross Harrison, Edwin Wright Holt,

Cheryl Keenan, Edward G. Koch III, Lester T. Lain II, Alex L. Martin IV, Silas McCullough III, Robert W. Pontz, Elizabeth Radcliffe Saunders, Ryan C. Vaughan, Robin Warvari, William F. Waters, and Susan L. Witmer.

The William and Mary College/Community Orchestra under the direction of Joel Suben, will give a concert at 8:15 p.m., Tuesday, April 22 in Phi Beta Kappa Memorial Hall.

### Tuesday concert

General admission tickets are \$1.50 and are available in the music department office, in the Campus Center office of the director of the William and Mary Concert Series and at the PBK box office the evening of performance. Tickets may also be reserved by calling the William and Mary Arts Information Line, ext. 4368.

The orchestra will open its program with Handel's *Watermusic, Suite No. 2*. The William and Mary Chamber Orchestra, 25 musicians from the larger orchestra, will play "Siegfried Idyll," by Wagner.

The program will also include "Gesualdo Triptych," three pieces arranged especially for the orchestra by conductor Suben and based on madrigals by the 17th century composer Carlo Gesualdo. This will be the first performance of this work.

Suben has just returned from Poland where he was invited to conduct the Silesian Philharmonic Orchestra in Katowice. He recently won first prize in the annual Washington Square Contemporary Music Series held in conjunction with New York University. "Idylls," a composition he says he composed entirely in Williamsburg, is a work for two pianos and will be included in the series in New York next season. Over 350 composers entered the contest.

"Marche Slav" by Tchaikovsky will

open the second half of the orchestra program. It is a well-known exuberant composition, often played on pops programs. The orchestra will play "Variations on 'America'" as its final number.

## Edgar Toppin to lecture in Chesterfield

Edgar Toppin of Virginia State University, currently Harrison Professor of History at the College, will be one of the

speakers for a four-part lecture series "Origins of a Commonwealth," funded by the Virginia Foundation for the Humanities and Public Policy, which will be held at the Chesterfield County Courthouse 7:30 p.m., April 28

Toppin will speak on "Black History in the Commonwealth," using *Don't Grieve After Me: The Black Experience in Virginia, 1619-1986*, a collection of essays by Philip D. Morgan, Michael E. Hucles and Sarah S. Hughes.

## Student writers win awards

Christine Sparks of Hampton and Brook Johnson from Harrisonburg, both students in Michael Mott's creative writing course, have won prizes in the Irene Leache Memorial Contest, a competition started in 1901 and open to writers in both Virginia and North Carolina.

Ms. Sparks won first prize for free verse in the poetry division. Brook Johnson won second prize for traditional verse. Earlier Johnson had won first prize for a collection of poems while attending Oundle School in Northamptonshire, England. He was winner of the 1985 Tiberius Gracchus Award here.

Ms. Sparks, who is coordinator for the Writers' Conference at Christopher Newport College, has worked as a freelance on-air talent and script writer and as arts host for Newport News Cablevision.

Maryanne Farley, another student in Mott's class, won second prize for fiction in the Writers' Conference literary contest. Winners were announced this past weekend in Newport News.

Michael Mott spoke on writing a novel as part of the conference program April 12.

## Nominees sought for journalism awards

Nominations are being sought for the Rex Smith and Charles McDowell Kays Gary journalism awards. Students are invited to submit three examples of their writing for these two awards. Both carry cash prizes. Entries should be submitted by April 30 to Barbara Ball, Office of University Relations, 310 James Blair. Tapes, pictures, etc., should be included where appropriate.

The Rex Smith Award goes to the student who demonstrates academic achievement, journalistic competence, choice of journalism as a career and participation in the publication activities of the College.

The Charles McDowell-Kays Gary Award honors all-round excellence in journalism at the College.

# The Arts at William & Mary

Michael Mott asks...

## WHY ALL THE ARTS?

BY MICHAEL MOTT

**T**he motto of all artists should be "*Non ratiōne, sed sensu.*" Art awakens our response to our senses and refines this. Then, by extension, through the arts, we live vicariously, enlivened by the response to their senses of others, tested against our own. To talk about the "uses" of art (or of one of the arts) is a sad accommodation to the language of accountants and self-evaluation forms. Almost always art uses us: or at least it has proved capable of remaking us – some of us, over and over.

Artists live the life of art and practice one of the arts. But the life of art has never been the monopoly of any one art. Any – painter, photographer, writer, sculptor, poet, actor, playwright, weaver, potter, dancer, composer – who ignores the other arts – at least of his or her own time – suffers something like the loss of a sense. We have five senses. How easily we forget.

A writer who has no interest in the visual arts is handicapped. He or she may not know it, but the reader will feel something has been left out. It is usually within the writer's power to correct this. But I had a student once in Creative Writing who had been blind from birth. He was a good dancer (most poets are good dancers). He was a good musician. His images that relied on touch, hearing, taste, and smell were sharp. Only his visual images were dead fruit, usually taken from other poets, second-hand. He couldn't test them and make them his. There was no way of helping him here: an image either works or it doesn't work. Short of an operation, nobody could give him eyes that would be his.

Some of the best students I have taught in Creative Writing classes over the years have been biology majors; some fine arts majors; two have been dancers; several have been from drama and music. Most of those who have gone on to publish have been English majors. In any class, we profit from one another: we redress the imbalance in our own view by being awake to the views (or obsessions) of others. Some English majors came "already made." They reminded me, in paraphrase, of a famous line from a play:

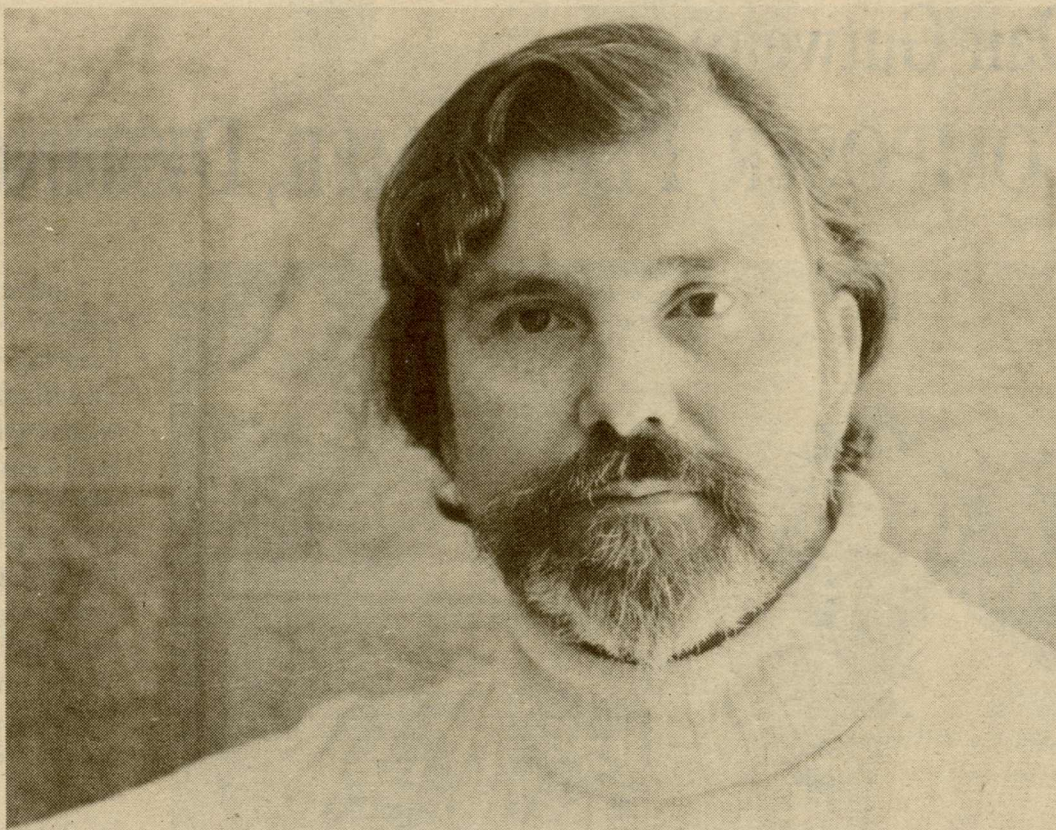


Photo by Ron Himmelfarb

Michael Mott is this year's Writer-in-Residence at William and Mary.

"Live! Why should I live? My library will do that for me. I Think!" In writing, they are thinkers, not artists. In creative, or imaginative, writing – poetry and prose – this doesn't work very well. There is no vitality: there is no authenticity in their witness.

Michelangelo was a sculptor, a painter, an architect, and a superb poet. Varsai, John Constable, Sir Joshua Reynolds, Gwen John, to name only four, were artists and writers of distinction. Blake was a poet and a visual artist. Charles Olson learned from Merce Cunningham, John Cage, and Annie Albers (a dancer, a composer, a weaver respectively). Maurice Utrillo was a painter and a poet. French art criticism was dominated by the writer-critic from Diderot (playwright, novelist, musician) to Baudelaire, to Apollinaire, to André Malraux. Art criticism in England and America was revitalized by Walter Pater, Henry James, Henry Adams, James McNeill Whistler, Bernard Berenson. George Bernard Shaw did much the same revitalizing in music criticism. The poems of the Metaphysical School were "informed by" the great age of lute and keyboard music in England: Donne-Dowland, Crashaw-Tallis. . . and so on. E. E. Cummings and Garcia Lorca were also artists. William Carlos Williams was strongly influenced by the innovators of American photography in the Stieglitz Group. Wallace Stevens collected contemporary art. Without writer-patrons, Modigliani and the sculptor Gaudier-Brzeska would have starved. There is no end to such random list-making.

To live to the full we need the vitality of all the senses. It is the task of the artist to revitalize what is atrophied. Our servants, libraries, teachers, whatever – cannot live for us. What we ignore takes its revenge. We end up with information: not wisdom. Pity the student of the Liberal Arts who has no knowledge or experience of the arts – the artist who knows only one small part of this sensual world. If you would be a thinker, "*Philosophia sensibus demonstrata.*" If you would be an artist, "*Non ratiōne, sed sensu.*"

# The Arts at William & Mary

Dan Gutwein:

## COMPOSER, PERFORMER, DISTINGUISHED TEACHER

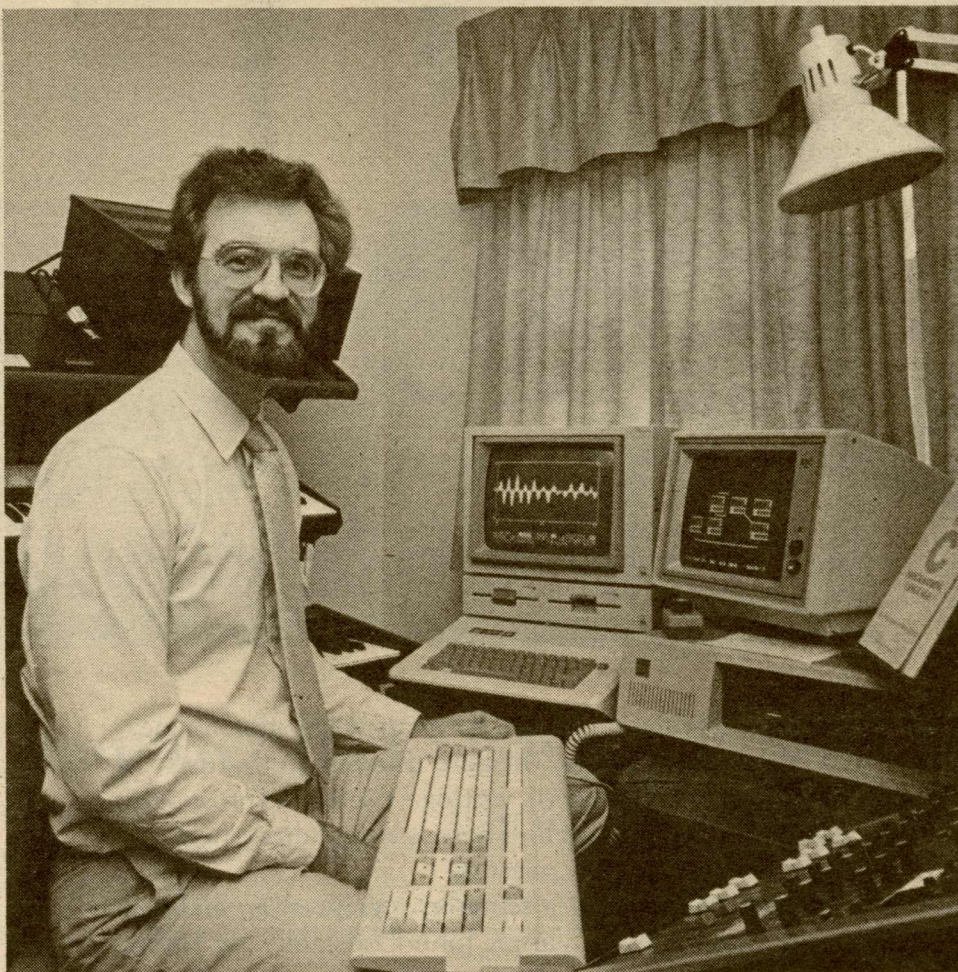


Photo by C. James Gleason

At home, Gutwein composes music on his three microprocessors linked to a digital synthesizer.

BY CHARLES M. HOLLOWAY

**I**t sounds a little like a vintage script from Warner Brothers, circa 1935. Dan, a talented young musician from Dayton, is torn between classical music and the lure of exciting and compelling sounds and ideas reverberating from Liverpool and New Orleans. He plays in the youth philharmonic and sings in the church choir. But twice a week he takes up his sax and joins a group at the local club to play jazz and rock. Later, there's even a love interest--Dan meets Lisa, an aspiring opera singer at the conservatory.

Will he work out the apparent conflicts? How will it all end?

The answers are yes, and happily. He turns out to be Daniel Gutwein, composer, performer, and distinguished teacher of theory, composition and electronic music. He marries Lisa, begins writing an opera, and, in the fall of 1985, joins the faculty at the College of William and Mary.

The road to Williamsburg has taken some strange turns for Dan Gutwein, leading him back and forth across the country as lead alto saxophonist for the Tommy Dorsey orchestra; to the prestigious University of Cincinnati College-Conservatory of Music where he received his Doctor of Musical Arts degree; and on to Williams College where he most recently taught music, directed the Digital/Analog Electronic Music Facility, and led the Jazz Ensemble.

Gutwein's diverse talents have in recent years concentrated more and more on the exciting, complex and fascinating world of electronic music. In the fall of 1986, he will offer a unique course titled Electronic Music 388, which will focus on the fundamentals of computer generated sounds, "the music of a new generation." The course will be open to all students (with a class limit of 25) and will in part survey the mutual influences of history and technology on visionary composers. There will be considerable emphasis, too, on 20th century composers and developments, and a thorough analysis of recent and emerging techniques made possible through electronics.

Gutwein notes that two centuries ago, Mozart experimented with mechanical music boxes that would play elaborate melodies, and Ben Franklin invented some similar devices.

Gutwein believes his courses help students gain a basic understanding of computer generated sounds, enable them to discriminate between good and bad, and to recognize good craftsmanship and skill. "At the College, we are developing students who will be able to think musically, and make judicious decisions on their listening," he says.

The whole process of teaching music in the schools is changing, he notes. "Computer assisted programs have great potential to teach the fundamentals of music--but we need some better programs for computers, more innovation and creativity."

"Teaching music still calls for good content and teaching methods," he points out, "We shouldn't be over-influenced by the purely technological aspects, appealing as they are."

Gutwein says that the study and composition of electronic music is growing rapidly around the country, with leading centers developing where the best equipment is available, presently places like Boston, MIT, Stanford, and the State University of New York at Buffalo. However, he adds, a great many other institutions now have good equipment, and the cost for an excellent electronic studio is not excessive--he estimates \$20,000.

Gutwein has his own personal equipment, which includes three microprocessors linked to a digital synthesizer (see photo) that he uses for recitals and as he continues to work on his opera in progress.

A number of Gutwein's compositions have been performed in the past decade, including excerpts from his opera *With Honor and With Dignity* which is based on the arrests, trial, and imprisonments of Julius and Ethel Rosenberg. Some of Gutwein's other works include "of god and love" (1976) three poems by e. e. cummings; *Intermezzo*, for alto saxophone; *PLANH*: a lament on the deaths of Charlie Parker, Eric Dolphy, and John Coltrane; and *Chamber Concert* (1980) for harpsichord, guitar and two harps. One of his favorite presentations is "Kidsrump Fantasia," a lecture performance which illustrates exciting developments in live interactive computer music by using the Synclavier II Digital Music System.

# Bill Barnes: BRILLIANT CREATIVITY

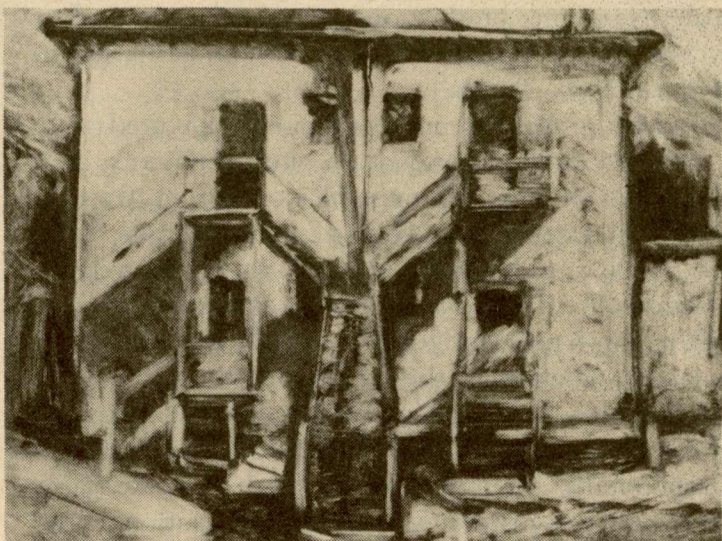
BY CHARLES M. HOLLOWAY

**W**illiam Barnes has been artist and teacher at the College for less than a dozen years, but in that time his skill, style and enthusiasm have made significant contributions to the fine arts program at William and Mary, and his artistic reputation has spread throughout the Middle Atlantic states. His paintings and drawings have been widely exhibited from North Carolina to Pennsylvania, and his works are now represented in public collections ranging from the Montgomery (Alabama) Museum of Fine Arts to the CSX corporate headquarters in Richmond.

Barnes first came to William and Mary in 1975 as an instructor of art in painting and drawing, and was successively promoted to assistant and then associate professor by 1981. Like most superior teachers, Barnes shares his own creativity and discipline with his students, and he strongly believes that an understanding of fine arts is an integral part of any liberal education. "Teaching the visual arts is somewhat like teaching a foreign language to students," he says. "You might say that we teach them the grammar and structure - we try to heighten their dormant visual sensibilities, to tune them up in a sense."

Barnes completed his BFA degree at Drake University in his home state of Iowa and moved to Tucson to study at University of Arizona, where he taught classes in painting and drawing, and received his MFA in 1974. He felt that the brilliant clarity of the desert light, the stark contrasts of the landscape, and the general tone of the atmosphere provided him with new perspectives for his work. Upon coming to Williamsburg, he found a much different, warmer and softer ambiance that in turn shaped and altered his painting in subtle ways.

Recently, Barnes has been working actively in monotypes, a special approach to painting and reproduction that has its origins in the 16th century, and was used over a hundred years ago by Edgar Degas in some of his work. Through a faculty research grant last summer, Barnes was able to explore this medium in some further detail, and to investigate its particular suitability to his own style.



Barnes' artwork has been widely exhibited from North Carolina to Pennsylvania.

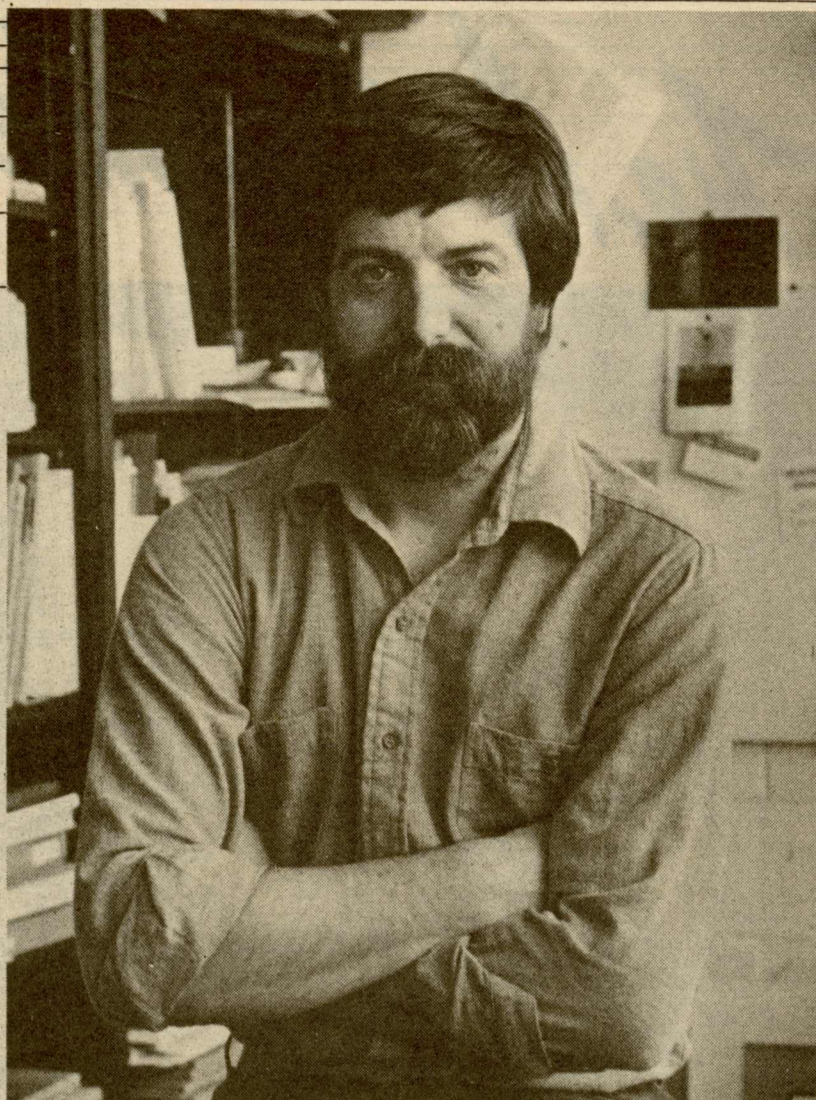


Photo by C. James Gleason

William Barnes has made significant contributions to the fine arts at William and Mary for more than a decade.

In simplest terms, monotypes are unique impressions of ink or oil paint which are painted or drawn on to a non-porous surface and then transferred to paper using a printing press. This direct transfer of fresh painting or drawing yields only one (mono) print (type). Barnes feels the process is closely suited to his own interests in paint handling and allows greater suggestion of the subject through editing of details, and greater directness of execution.

The sample (shown here) illustrates his monotype work in the past year or so. He also sees a certain vitality in the monotype medium that may be denied or restrained in other media, and perceives exciting possibilities because the short drying time of the pigments used in the process allows the transformation of an idea through the grafting of new images upon old. He likens this idea of cognate images in monotype to musical composition, where a theme or motif may be carried as an undercurrent or reappear at intervals throughout a sequence.

In monotype work, as in his painting and drawing, Barnes characterizes himself as a "representational painter-I try to capture and show the sense of things," he says. Barnes has lived and studied in Paris, and in recent years he has also painted in New York City and participated in painting workshops at Mountain Lake, Virginia. He has been the recipient of several research grants at the College, and in 1974 won a National Endowment for the Arts/Arizona Commission of the Arts Visiting Artist grant.

Over the past decade his work has been exhibited in a number of museums and collections, including the 1985 faculty show in the Muscarelle Museum; the Peninsula Fine Arts Center, Newport News; the Realism Invitational at Southeastern Center for Contemporary Art (SECCA), Winston Salem, N.C.; and the Virginia Museum in Richmond. He has won a variety of prizes and awards as an outstanding artist.

William Barnes and his wife Martha and her daughter live in Williamsburg. Martha is a William and Mary graduate (class of 1982) and is now doing graduate work in the School of Education.

# The Arts at William & Mary

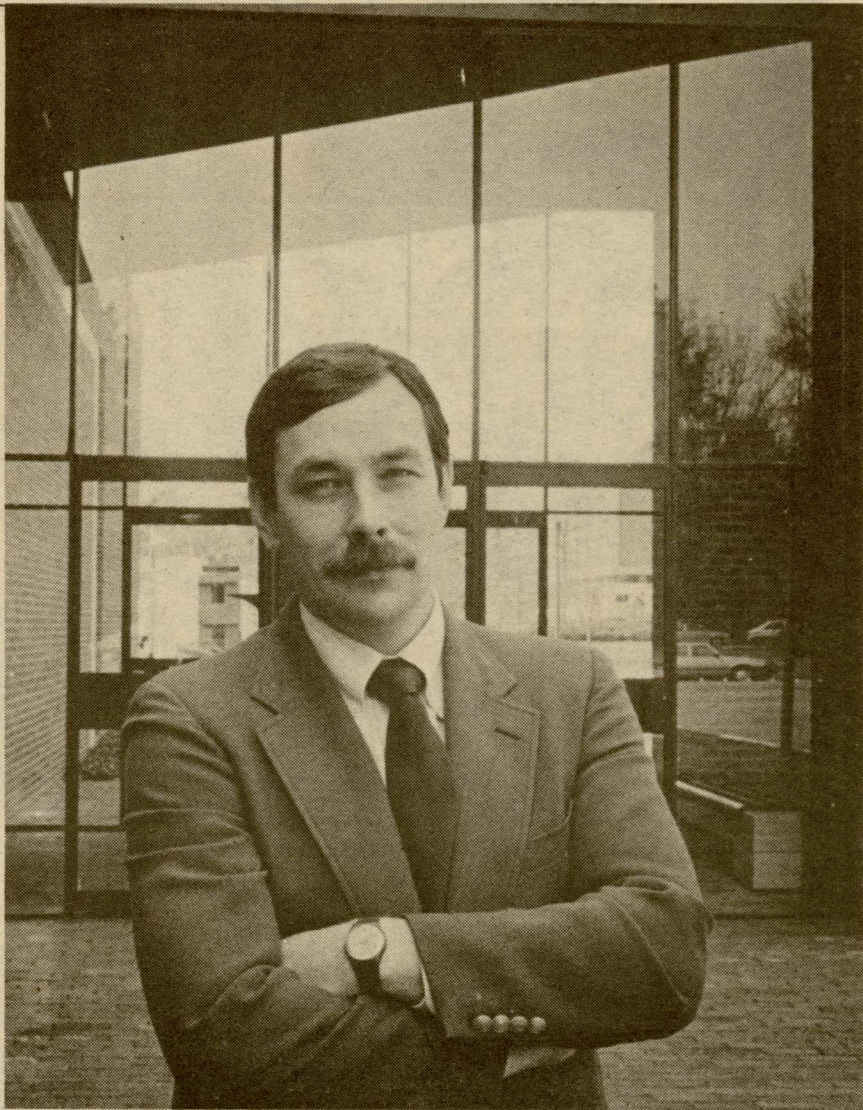


Photo by C. James Gleason

## Mark Johnson: MUSCARELLE'S NEW DIRECTOR

BY CHARLES M. HOLLOWAY

**L**ike the museum he directs, Mark Johnson projects a sense of modernity, enthusiasm, and openness, tempered with a deep respect for the classical traditions of art and the humanities at William and Mary.

Johnson, 35, is just rounding out his first year as director of the Joseph and Margaret Muscarelle Museum of Art. He has already generated a diverse and ambitious program of activities and exhibits at the museum, including tours, chamber music presentations, gallery talks, and trips for museum members to other mid-Atlantic exhibitions.

One highlight of the 1985-86 exhibition schedule was the March 8 to April 13 special show on "The Creative Printmaker," organized by the Yale Center for British Art. This display featured the art and craft of printmaking in England from the 17th century to the early years of the 20th century, including works by such artists as Aubrey Beardsley, William Blake, Thomas Gainsborough, William Hogarth, and others.

In late March, Johnson supervised the start of construction for a \$1.1 million addition to the museum which will provide 10,000 square feet for new galleries and work space. His future plans include "an increase in both the frequency and variety of programs," he says. "We look forward to developing more extensive activities for children and school groups, and, of course, we are already

busy planning for exhibitions three to five years in the future." One slightly more distant but important goal is preparation for the museum's role in the College's 300th anniversary in 1993.

"Instruction in the fine arts is an absolutely essential part of education in the humanities," Johnson says. "And it's also been a part of William and Mary's unique heritage."

"That's why the museum holds students in the highest priority, and why we encourage their active participation in shows, lectures, and related events."

Mark Johnson draws on his own extensive experience during the past decade at the Cleveland Museum of Art, and the Krannert Art Museum at the University of Illinois. He holds a joint appointment in the College's Department of Fine Arts to teach art history and museum studies, and since his graduation from the University of Wisconsin in 1974, he has demonstrated his scholarship and energy by completing his M.A. in art history at the University of Illinois (Champaign), by teaching, lecturing, writing, and planning exhibitions for colleges and for the prestigious Cleveland Museum and the Krannert.

He has also received grants for travel in the U.S. and Europe, and he won a National Endowment for the Arts fellowship in 1976.

Johnson and his wife Amy moved to Williamsburg last June, and their daughter, Rachel, was born here. Amy Johnson has also been active in museum work and was in charge of the children's program at the Cleveland Art Museum.

While Johnson was at the Art Institute of Chicago, he helped manage a special exhibition on "The World of Franklin and Jefferson," and he knows well Mr. Jefferson's pioneering role in establishing fine arts instruction at the College in the 18th century.

The present staff of six at the Muscarelle Museum, including two professionals, seems adequate to Johnson, but small compared to similar museums elsewhere, and he hopes to add a full-time curator as the museum expands its facilities and services in the next year or two. Completion of the addition is scheduled for May, 1987.

As for the museum's once-controversial wall of solar tubes, Johnson senses that the original furor has calmed, and that the modification of tones and brightness has brought a general acceptance of the functional and innovative panels.

As part of the museum's outreach, Johnson hopes to work more closely with the Virginia Shakespeare Festival during its summer productions of stage classics, and to develop some mutually beneficial cultural activities involving the two groups.

The Muscarelle Museum is a privately-supported facility almost entirely dependent on gifts, donations, and grants for its funding. The museum is open from 10 a.m. to 4:45 p.m. weekdays, and from 12 noon to 4 p.m. Saturdays, Sundays, and holidays. Attendance has risen steadily from about 1,000 per month in the early years to over 2,000 a month now, and Johnson is confident of attracting larger audiences in the days to come.

He believes that the Muscarelle's diversifying exhibitions and programs will gain widening recognition throughout the Commonwealth as another manifestation of the College's historic leadership in educational and cultural activities.



Photo by Barbara Ball

## Jim Bennett: A CASCADE OF COMPLIMENTS

BY BARBARA BALL

**B**eing a successful musician has never been an easy career path. Pianist Jim Bennett, however, has found a way. The mention of his name brings an instant cascade of compliments from members of the dance faculty.

Jim Bennett plays for 20 dance classes each week on campus. His contribution gives the program the edge over those that have to rely on records. For students it is music that is fine tuned to their work. Having a pianist like Jim who is alert to the changes of tempo and emphasis that are needed for dance frees the instructor to devote all of her time to the students. She doesn't have to worry about turning a record, adjusting the sound or providing the music herself.

**Amy Ginsburg**, who has worked with records for classes and has had to improvise her own music, says, "I knew it would be different to have live music, but I didn't know just how different it would be until I worked with Jim. He's attuned to movement. He knows when to change the tempo, when a different quality is needed. He is extremely talented, and we are very fortunate to have him."

**Carol Sherman** also appreciates having a pianist for classes. No matter how sophisticated the state of the art becomes in electronic music, she asserts, there is always going to be the record that slips, the speaker that gives back an annoying buzz or the tape that breaks unexpectedly. All these, she adds, are hazards any instructor wants to avoid.

"He's a fine keyboard musician," says **Shirley Roby**. "He can improvise beautifully in a number of styles from the 20th century sound to Baroque to jazz. . . He is very

sensitive to the learning situation and works well with student choreographers."

"He's got such a pleasant personality and demeanor. It is amazing that this much talent comes without eccentricities you might expect," says **Amy Ginsburg**.

"It is so unusual to find such a resource," she adds. "The dance program is so enriched. He makes such an immeasurable difference. His music has a major role in bringing ideas to life. Students are also very appreciative of his work."

Jim, who lives in Middlesex County, hails from Cornwall on Hudson in New York. He studied music at SUNY Binghamton, N.Y. He has done some composing and plays in a band called "Take Five," and is house pianist at the Tides Lodge in Irvington. He also plays guitar and piano at Carlton's Music Shop in Gloucester. Jim met his wife while both were working on a musical production in college. Denise Clegg is a soprano and sings with the Take Five Band.

It is not too surprising that Jim ended up in music. He has a sister who dances, and when he was growing up his mother ran a dance studio in Cornwall and had a particular interest in music and worship. She is now a Methodist minister in Queens N.Y. Jim's father has worked with the McQuade Foundation for juvenile rehabilitation and is currently working with a halfway house for juveniles in the Cornwall area.

Jim started music lessons early and like most youngsters of eight or nine hated practice. He says he's glad that his parents insisted because he really enjoys music now.

# The Arts at William & Mary

## The Senior Recital: A YEAR OF PREPARATION

BY BARBARA BALL



Photo by Rebecca Clark

From left to right are Joy Dibble, Silas McCullough, and Elizabeth Moliter, three of the many students who have given recitals at William and Mary this spring.

**W**hat takes a year to prepare for and a week to recover from? A senior recital.

That's the appraisal of one recitalist, Elizabeth Moliter of Falls Church, Va., a soprano who gave a recital this spring. "I thought it was a good idea when my teacher suggested it, but I had no idea how much was involved," said Elizabeth, a theatre major who plans a career in performance.

"If you are in the choir, have your recital before spring tour," suggests Joy Dibble of Williamsburg, formerly from Sarasota, Fla. She gave a piano recital April 6 in the Williamsburg Regional Library Theatre.

"I've been driving my roommate crazy, humming and suddenly bursting forth with French phrases I'm trying to commit to memory," says Silas McCullough of Bon Air, Va., a computer science major who will give a baritone recital in the Muscarelle Museum later this spring. McCullough is also a member of the choir, and he took along tapes of his music on spring tour so he could shut out the world and concentrate during the bus ride. He studies with **Martha Connolly**.

The first step toward the recital for most performers is to work with their teachers and decide on the music. Elizabeth and her teacher, **Mary Fletcher**, chose 10-15 songs. Elizabeth's music included some cabaret songs and a scene from an opera, which she performed with baritone **Ryan Fletcher**. She wanted the program to reflect her interest in theatre. The style of music also needed to be reflected in the dress she wore. For recitalists there are lots of decisions to be made. Choosing the right apparel is just one of them. The performer must also decide where the recital will be held, when, and at what time.

One of the early decisions that has to be resolved is the choice of a student accompanist. To the recitalist,

accompanists are as precious as rare gems. The pool on campus varies from year to year with the student population. Getting one who is willing to give the time for rehearsals as well as the actual performance is sometimes difficult.

Now the rehearsals are underway, the teacher has probably suggested that it would be a good thing to get the program copy to the printer early so there isn't the last-minute dash to collect it from the College print shop hours before the performance. At this point there are more decisions to be made. What kind of paper stock, what style of type? Are the names of the selections correct? Is the spelling right on all the names? Has everyone who should be acknowledged been included?

A few weeks, usually two or three, before each performance, the artist is required to pass "Permissions": a mini-recital before a board of teachers in the music department who will pass on the artist's competency and preparedness for a recital. This board will also give the student notes — suggestions on changes or improvements that need to be made. Students are not usually denied at "Permissions," but the anxiety is still there.

"I have to talk myself out of a sore throat when I get nervous," says Elizabeth. "I worry about a language block, and when it happens I pray that I'll be able to remember the right word in the next millisecond."

Joy Dibble, who has been a student of Christine Williams for the past three years, worries about memory block, too, also shaky and tangled fingers. While a singer may be able to cover up an incorrect word, Joy thinks pianists have a harder time concealing a wrong note from an audience. "It takes a lot of concentration to play the piano," says Joy. Joy gave a recital her junior year so she says she is more at ease with the process. "I know what to expect, but I am still worried about it."



Silas feels that "Permissions" should be optional, not required. Elizabeth and Joy feel they should be required to be sure a student is prepared for performance.

While women search for just the right dress to wear for a performance, Silas says men also have concerns about what they will wear. "Whether it is a suit or tuxedo, you have to be sure that the collar and tie don't constrict your throat. Women don't have to worry about that."

The night of the performance comes, and a lot of the earlier jitters have disappeared, but sitting backstage alone waiting to go on can be scary says Joy. Although she says she would rather be alone at that time than have to make conversation with someone. "You know this is your shining moment."

"I liked the music, and I enjoyed singing it," says Elizabeth. "I felt relieved after the performance, but it was also a real downer. I wanted to do it again and do it better. I think if I could have done it three times I would have been satisfied." Elizabeth says she kept listening to

the tape over and over again the week after the recital, looking for spots she would like to have changed. "I realized that I probably won't be singing this music again, and it was hard to give it up," she added.

"It is fun to see friends and family at the reception following the performance," says Joy. "You see people you know, and you're glad they came to the performance." All three agree they wish more members of the music faculty had come and had given them feedback.

Silas is still working toward his recital, working out the details with the Muscarelle Museum. His will be the first recital there. He must see that extra chairs are brought in and that a piano is moved into the museum. Rehearsal time must also be arranged so as not to conflict with gallery hours.

Do performers have any advice for those who will follow next year? Yes, start early. A recital means a lot of intense work.

## SENIOR PROJECT COMBINES HISTORY AND ARCHITECTURE

**L**isa Ohler came to William and Mary to study history, and, although she will graduate with a degree in fine arts, her appreciation of history is still very much a part of her life.

For senior honors in architecture, Lisa has designed a unique project that combines history and architecture. On her travels Lisa noted that the ambiance of many southern towns could be enhanced by a careful melding of artistic historic features and useful modern additions.

Lisa's honors project, called "Enhance," is the plan for a company that would provide architectural plans, graphic design work and even landscaping to town councils for the revitalization of southern towns.

Lisa chose West Point, Virginia as the subject for "Enhance." She started out with camera in hand to photograph downtown West Point from every angle. Her actions, she recalls, were immediately suspect. Some townspeople thought a new tax assessment was on the way and they were being measured for their share. Others were just wary of a "spy" of sorts in their midst. When she learned of the town's reaction, Lisa exchanged her camera for a sketch pad and found that this much softer approach achieved even more. People would come up to her on the street as she sketched and ask about her work and volunteer information about the town; everyone seemed less threatened.

Because history has always fascinated Lisa, she eagerly traced the history of West Point. She feels that the lively town on the river, which was once a center for the cotton trade and welcomed parties on the steamboat from Baltimore for the Terminal Hotel and Beach Park, is still an interesting spot today.

As part of the requirements for her honors project, Lisa has written a paper about her work and will take the prin-

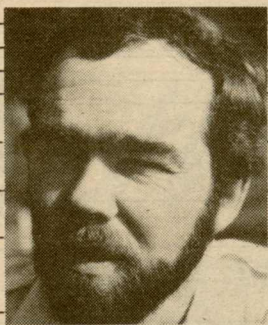
ciples she has worked out for West Point and apply them to Waverly, Va., another small town, to prove their viability. As honors candidates must defend their projects, she will present to her jury a pitch similar to the one she would make to the Waverly Town Council, if she were trying to sell them on "Enhance."

Along with work on her honors project, Lisa has also been boning up on her French. Next year she will study at the Ecole Cantonale des Beaux Arts in the French section of Lausanne, Switzerland as winner of a Rotary Fellowship.

The year abroad, says Lisa, will give her an opportunity to assess whether she wishes to continue with architecture as her career field. She is also boning up on her Italian and plans to visit as many of the art treasures of Italy as she can.

Lisa's interest in architecture began with a course in art history. By the time she graduates, she will have completed 60 hours of fine arts. She took a four-semester museum studies program offered by Miss Muriel Christison, interim director of the Muscarelle Museum of Art. Lisa designed the first exhibit of medieval art at the museum, a collection on loan from the Walters Gallery. She is currently studying the history of graphic arts with Miles Chappell.

Lisa has received special encouragement in the field of art from her mother, a dress designer who now designs for the theatre at Warren Wilson College in the Blue Ridge Mountains of North Carolina. Her father is chairman of the religion and philosophy department there and campus minister. Williamsburg architect Wright B. Hougland, a lecturer in the fine arts department, has been her honors advisor.



Bruce A. McConachie



Goin' Home To Freedom

## Arts Faculty: DOING RATHER THAN OBSERVING

The faculties of the departments of dance, fine arts, music and theatre have been more busy than usual this year with a variety of creative projects, outside the classroom but firmly within the world of the fine and performing arts. These complex and varied achievements characterize the recognition at William and Mary that the essence of the arts is doing rather than observing. Vigorous participation by teachers, in their respective fields, provides their students with enriched sources of knowledge and intensified respect for their respective professions.

**Shirley Roby** and **Carol Sherman**, professors of dance whose careers at the College are comprised of tireless creative activity, were recipients last summer of the first Thomas A. Graves Jr. Award for long-term excellence in teaching at William and Mary. This award was established in honor of the 24th president of the College.

While their best known joint project may be DANCEVENT, a program of faculty choreography presented biennially at Phi Beta Kappa Hall, both Ms. Roby and Mrs. Sherman are professional dancers and choreographers. Both have received summer research grants for choreography and both have worked to focus attention on the arts at William and Mary.

The faculty of the theatre department are, of course, involved in the energetic, ongoing production program of the William and Mary Theatre, as well as the widely respected Virginia Shakespeare Festival, the College's own professional summer classical theatre.

Of special interest this year was the production in February of "Goin' Home to Freedom," an original adaptation of UNCLE TOM'S CABIN, written by **Bruce A. McConachie**, associate professor of theatre and director of the American Studies Program. The well-received performances featured a large company of actors from both the College and the community and was directed by G. Leslie Muchmore, artistic director of the Virginia Shakespeare Festival.

Also in the category of "unusual" events at the theatre was a design retrospective by associate professor **Jerry H. Bledsoe**. A variety of his costumes and scenery for the theatre, over a career of almost 20 years, was shown in a display in the lobbies of Phi Beta Kappa Hall last April and May.

When not occupied with creating theatre, the teachers seem to be busy at their typewriters. A variety of articles has appeared in theatre journals and magazines over the past year. Most recently, **Bruce McConachie** authored a major essay, "Towards a Postpositivist Theatre History," in the December Theatre Journal.

The fine arts faculty continues to be well represented in exhibits and shows throughout the country and abroad. Art historian **Miles Chappell**, who was invited to contribute several entries for the Age of Caravaggio exhibition at the Metropolitan Museum last spring (which later moved to the Capodimonte Museum in Naples), continues to be highly visible in the world of Renaissance and Baroque art. Around a busy schedule of research grant work and speaking dates, he has managed to publish "Jacques Callot and Florentine Baroque Theatre and Art," as an introduction to a Callot exhibition at the Krannert Museum of Art in Illinois, and is at work on a book on the paintings and drawings of Lodovico Cigoli (1559-1613).

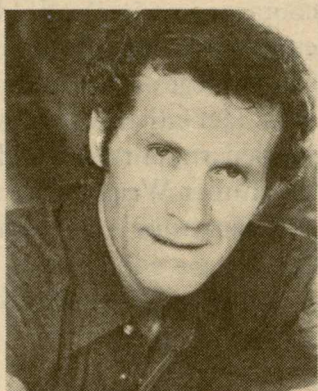
**Barbara Watkinson** has been granted a research leave beginning this summer, which will allow her to compile the results of archeological excavations in France that have occupied her summers almost continuously since the mid-1970s. These discoveries, which originate in several sites in the Loire River region between Angers and Orleans, concern architecture mainly, but to some extent, sculpture, painting, jewelry, and personal ornamentation also.

Professor Watkinson's report, which has already been partially published in French journals, will show the effect of the patronage of powerful royal families, like the counts of Anjou and Loire, during the early Medieval period (450-1200) on the persistence of certain styles.

Spring is one of the busiest times in the lives of the College's music teachers. In addition to numerous senior recitals, which they must direct, many of the faculty schedule their own recitals. The Arts Festival included three recitals by music department faculty members, **Ryan Fletcher**, baritone, March 10; **Judith Zwelling**, piano, April 8; and **Christine Williams**, piano, April 19, all at the Williamsburg Regional Library.

Tenor **David Parks**, having won several levels of competition, represented Virginia in the regionals finals of the 1986 Metropolitan Opera National Council auditions. Dr. Parks, who has been on the music faculty since 1983, and who appeared in the recent Virginia Opera production of Lehar's *The Merry Widow*, was scheduled for his regional audition on April 4, in the East Wing of the National Gallery of Art in Washington.

Parks has sung extensively in the Williamsburg community, as well as with opera companies and symphonies throughout the country. He earned degrees from Westminster Choir College, the University of Michigan, and the University of Arizona, successively.



Leslie Muchmore



Miles Chappell



David Parks

# Calendar

**WEDNESDAY, APRIL 16**  
Men's baseball v. ECU, 3 p.m.  
Honors Program Forum: TBA, Campus Center Little Theatre, 7:30 p.m.

**THURSDAY, APRIL 17**  
Physics Colloquium: "NMR of Flowing Liquids," by Eiichi Fukushima, Lovelace Medical Foundation, Albuquerque, N. M., Small 109, 4 p.m.  
Senior and Junior Recital: Heidi Rheinhansperger, mezzo-soprano, and Michelle Martin, violin, Wmsbg. Regl. Lib. Aud., 8 p.m.  
L.G.U. meeting, Campus Center Little Theatre, 9 p.m.

**FRIDAY, APRIL 18**  
Student Performances: Fridays at 1:00 p.m., Ewell 100  
Physics Colloquium: "Is There a Defense against Nuclear Weapons?" by Aron Bernstein, MIT, Small 109, 4 p.m.  
Exhibitions Opening: "Contemporary Ceramics" and "Maria Herman Lania Print Collection," Muscarelle Museum, 5:30-7:30 p.m.  
\*W&M Choir and Chorus: Spring Concert, PBK, 8:15 p.m. \$2.50.

**SATURDAY, APRIL 19**  
Women's lacrosse: SAC Championships, Barksdale field (through April 20), tba  
Senior Recital: Susan White, soprano, Wmsbg. Regl. Lib. Aud., 3 p.m.  
\*W&M Choir and Chorus: Spring Concert, PBK, 8:15 p.m. \$2.50

**SUNDAY, APRIL 20**  
Gallery Talk: "Contemporary Ceramics," by Marlene Jack, Muscarelle Museum, 1 p.m.  
The Botetourt Chamber Singers, Wren Chapel, 3 p.m.  
\*CONCERT SERIES: The Dresden Chamber Orchestra with Manfred Scherzer, conductor. PBK, 8:15 p.m. \$5.

**MONDAY, APRIL 21**  
Women's Athletic Awards Banquet, Campus Center, 6:30 p.m.

**TUESDAY, APRIL 22**  
Men's baseball v. Virginia Wesleyan College, 3 p.m.

## Public Service Day set for April 19

Citizens and organizations in the greater Williamsburg community are being asked to participate in a renewed civic initiative - Public Service Day II, scheduled for Saturday, April 19.

Childfest, the popular family-oriented festival staged annually at Magruder Elementary School, is the major event already planned for April 19. A volunteer recruitment fair and a recycling collection site are also planned, and students at the College are organizing to provide support for special projects in the community.

A joint appeal for support for the project describes Public Service Day II as "an opportunity to expand traditional service activities and create innovative, imaginative new ways to improve the community for all of our citizens."

Organizers are asking human service agencies to provide "wish lists" of things needing to be done and asking individuals and organizations to provide volunteer labor and material resources. These are being handled by the Volunteer Resource Center, Box 537, Williamsburg, VA 23187.

\*W&M College/Community Orchestra: Concert, PBK, 8:15 p.m. \$1.50

**WEDNESDAY, APRIL 23**  
Classes end  
AT ASH LAWN: Champagne and Candlelight Tour, 7-9 p.m.  
Honors Program Celebration: Campus Center Little Theatre, 7:30 p.m.

**THURSDAY, APRIL 24**  
Spring Honors luncheon  
L.G.U. meeting, Campus Center Little Theatre, 9 p.m.  
Reading period (Through April 27)

**FRIDAY, APRIL 25**  
Board of Visitors Meeting (Through April 26)

**SATURDAY, APRIL 26**  
Wren Chapel organ recital, 11 a.m.  
Senior Recital: Patricia Gerald, soprano, Ewell 100, 8 p.m.

**SUNDAY, APRIL 27**  
Faculty Recital: John Patykula, guitar, Wmsbg. Regl. Lib. Aud., 3 p.m.  
Senior Recital: Elizabeth Fulcher, soprano, Wmsbg. Regl. Lib. Aud., 8 p.m.

## President Verkuil to speak April 19 at Victory Center

President Paul R. Verkuil will give the third annual Concord-Yorktown Commemoration address at the Yorktown Victory Center, Saturday, April 19. His presentation is titled "The College of William and Mary in Revolutionary Times."

The event is sponsored by the Friends of the Yorktown Victory Center, a 150-member group that provides financial support for Victory Center programs and exhibits.

Verkuil's address at 7:30 p.m. will be preceded by a reception at 6:30 p.m. and followed by a cocktail buffet at 7:30 p.m. Music is being provided by pianist Roger Spadafora. Valet parking will be available.

The public is invited to the reception, address and buffet. The cost is \$17.50 per person, and advance reservations should be made by calling 887-1776.

The Concord-Yorktown Commemoration celebrates the anniversary of the skirmishes at Lexington and Concord, Mass., in 1775, when the first shots of the American Revolution were fired.

## Archaeologists set conference in Hampton

The Kicotan and Greater Williamsburg chapters of the Archaeological Society of Virginia will host this year's spring symposium, Saturday, April 19 at the Chamberlin Hotel in Hampton, Va.

The day's events include special tours of excavations on the Hampton waterfront and at the St. John's Church graveyard, a panel discussion, presentations on Virginia archaeological projects, special talks and dinner.

Registration for the day's activities is \$3.

A special tour of the Fort Monroe Casemate Museum will be given at 10 a.m., Sunday, April 20.

For more information about the conference, contact Mrs. Barbara Wood, 804-723-1776. To register, call Paul E. Brown, 804-851-7357.

## Summer festival at Ash Lawn begins with tour April 23

Ash Lawn-Highland, James Monroe's Albemarle County home near Charlottesville operated by the College, will present a variety of special activities in the next few months.

During a Champagne and Candlelight Tour, 7-9 p.m., Wednesday, April 23, luminaria will light the gardens, period music will be performed, and champagne will be served in the Monroe dining room.

The seventh annual Kite Day will be Sunday, May 11, from noon to 5 p.m. (rain date: May 18). Prizes will be awarded for the best design and best flight.

Music will highlight the eight-week Summer Festival, which includes an

Opera Festival, June 28-Aug. 17; a Colonial Crafts Weekend, July 5-6; and a six-week Summer Sundays series at 4 p.m., beginning July 13.

In the Opera Festival, Ash Lawn-Highland's professional opera company will present Rossini's *Barber of Seville*, Mozart's *Abduction from the Seraglio* and Donizetti's *Daughter of the Regiment*. Performances begin in the Boxwood Garden at 7 p.m. A 45-minute intermission affords an opportunity to stroll through the gardens or have a picnic. Box suppers are available by reservation.

For ticket prices and additional information write Ash Lawn-Highland, Route 6, Box 37, Charlottesville, VA 22901, or call 804-293-9539.



**Gift to Ash Lawn**

During the 90th annual conference of the Virginia Daughters of the American Revolution, Mrs. G. E. Honts Jr., state regent, presented the third of three annual gifts to Carolyn C. Holmes, executive director of Ash Lawn-Highland. The three gifts, totalling \$7,261, are for the restoration of the main house, once the home of President James Monroe. Mrs. Honts, state regent from 1983 to 1986, selected Ash Lawn-Highland as her State Regent's Project. Every D.A.R. chapter in Virginia contributed to this project.

## Students present papers in Annapolis

Christopher Bright '87 and Robert Barnes '86 are presenting papers at the 26th annual Naval Academy Foreign Affairs Conference in Annapolis, April 15-18. The papers deal with different regional aspects of low-intensity warfare and its implications for American foreign policy. The conference topic is "Low-Intensity Conflict: The Politics of Coercion."

The two government majors were selected to represent William and Mary at the gathering, which will include several hundred students, scholars and senior experts from government and business.

## Senior wins scholarship for China study

Andrew Glass, a senior majoring in English, has been selected as one of 15 finalists to receive a full scholarship to Taiwan Normal University Mandarin Training Center in the Republic of China. The selection was made from among students nationwide by the American Association of State Colleges and Universities.

The scholarship is offered through the Coordination Council for North American Affairs and is sponsored by the Ministry of Education of the Republic of China. The scholarship will allow him to live and study for the academic year 1986-87 in Taipei, Taiwan. After his year abroad he plans to return to pursue a doctorate in comparative literature in Chinese.

# Classifieds

## SUMMER JOBS

Residence Life seeks to hire 20-30 students to work full time and enjoy a summer in Williamsburg. Positions in the following work areas are available.

1. MAINTENANCE: Assisting the zone maintenance men with room repair. A preference will be given to those applicants with relevant experience.
  2. MOVING: Preparing and cleaning out ORL storage areas and refurbishing rooms, etc.
  3. EVERYTHING ELSE: Cleaning out storage rooms, assisting summer conference positions, some public-area painting, assist housekeepers.
- \*Preference given to those people who can work full time: 7:30 a.m.-4:30 p.m.

**PERIOD OF EMPLOYMENT:**  
Mid-May to mid-August.

**\*REMUNERATION:** \$3.40 per hour plus housing for \$75 for the summer.

**\*For further information call ext. 4150 or 4314.**

## Employment

The following positions at the College are open to all qualified individuals. Call 229-JOBS for further information, or visit the Employee Relations Office in Thiemes on Richmond Road, for information and application forms, Monday-Friday, 8 a.m.-4 p.m. An EE0/AA employer.

**INFORMATION PROCESSOR SPECIALIST** - Salary range \$12,266-16,756. No. 329. Location: Chemistry. Deadline April 18.

**CLERK B** (This position is open to current W&M and VIMS employees only) - Salary range \$9,384-12,828. No. 233. Location: Campus Post Office. Deadline April 18.

**LABORATORY SPECIALIST A** (pending EPA funding) - Salary range \$14,656-20,019. No. 273. Location: VIMS. Deadline April 21.

**COMPUTER OPERATOR** (unclassified) - Salary \$6.44 per hour, approximately 30 hours per week. Location: Computer Center. Deadline April 22.

**TEMPORARY EMPLOYEES**  
- CLERICAL

The College of William and Mary is seeking an applicant pool of individuals available for temporary clerical employment. Individuals hired on a temporary basis will work in a variety of departments on campus and will be paid an hourly rate based on the grade level of the temporary appointment. The length of temporary appointment will vary from one week or less to a maximum of 90 days.

Applicants should have demonstrated clerical ability and strong communication and organizational skills.

### FOR SALE

Yamaha QT 50G2 Moped - Excellent condition. Includes helmet and luggage baskets, \$300. Call Cpt. Koziar at ext. 4366. (4/23)

'81 Chevette: manual transmission, AM/FM radio, AC, 2-door, brown exterior with cloth interior. 66,000 miles. Book value \$2,000. Call ext. 4654 daytime, 229-6491 evenings. (4/23)

18-foot aluminum ladder, elec. mower, elec. trimmer, air conditioner; all excellent cond. Call 220-3353. (4/23)

Household items. 3-drawer chest, \$30; sofa, \$100; end tables, \$25 each; matching lamps, \$8 each; dinette, \$50; cot, \$30; dishes, like new, whole set, \$30; flatware, like new, whole set, \$20. Call Becky, ext. 4331 or 565-0129 after 5. (4/30)

1983 Pontiac J-2000 (Sunbird). 2-door, AM/FM/stereo, rear defogger, luggage rack, AC, tilt steering, sport wheels, power-assist steering, power brakes, 5-speed. Excellent condition. \$4,975. Call J. Crebbs, 253-4654 or 253-2361. (4/30)

Single loft, \$35; refrigerator, \$30; couch \$15. All three for \$75! Call Jeff at ext. 4364 and leave number. (4/30)

Indigo Park, by owner: Excellent condition, 3 bedroom rancher, near W&M. A/C, 2 fireplaces, newly remodeled kitchen/bath. All new appliances. Attached double carport. large bedrooms/living room. \$76,000. Call after 5 p.m. or weekend, 229-6755.4/30.

16 foot camper - Shasta Trailer, excellent condition, sleeps 4, stove, oven, water, icebox, extras. Reasonable. Call 229-1831.4/30.

1975 VW Beetle, green, good condition, #3 inspection, recent tune-up and tires. Leaving the area, must sell. \$950. ext. 4240 or 229-3676. Ask for Susan.4/30.

## Landmarks Center opens in Camm

A new concept in identifying and preserving Virginia's historic landmarks is taking shape at William and Mary with the cooperation of the Colonial Williamsburg Foundation. The Tidewater Cultural Resource Center, located in the basement of Camm dormitory, is a new, computerized listing of significant places and properties in the Historic Triangle.

The idea of having localities identify and preserve their own cultural resources began in the early 1980s with the establishment of a regional office of the Virginia Historic Landmarks Commission in Virginia Beach. When federal arts funding was cut, the regional office of the VHLC was closed.

Marley Brown, a CW archaeologist and a coordinator of the latest effort, says the Tidewater Cultural Resource Center's survival will depend upon support from the three localities in the Historic Triangle, plus auxiliary support from CW and the College, rather than on federal or state money.

The project is considered a pilot venture on which other programs may be modeled throughout the state.

## Job search

On-campus interviewing by employers will be concluding around the middle of April. Students who are still job searching at that time should continue to contact the Office of Placement.

Students who would like to have job opportunities mailed to them after May 1 should ask Pam Garrette in the Placement Office in Morton 140, for an Alumni Qualification Record form.

**THE GROOVELINE IS SELLING OUT!** Complete D. J. system including Yamaha 4115 speakers, Peavey CS400 amp and Numark mixer for sale. Call Ken, 229-6833, or Chris, 253-1448. (4/23)

Sunfish sailboat - Good condition with extras, completely equipped. \$590. Call 229-5009 after 6 p.m., weekdays, and anytime on weekends. (4/23)

Montgomery Ward 3.1-cubic-foot refrigerator with freezer. Like new. \$175. Call 877-6824 after 6 p.m. Available after April 15. (4/23)

1981 Suzuki 650, black, low mileage, with Suzuki faring and bags. Excellent condition. Call 565-0282. (4/16)

1983 Buick Century, 2 door, 4 cyl, PS, PB, 4-wheel drive. Great car, but I want a van! \$5,700. Call Terry, ext. 4774 or 564-0282. (4/16)

By owner, Jamestown 1607 townhome, 3 BR 1-1/2 baths, end unit, with appliances and washer/dryer; VA assumable, \$59,900. Call 253-1437, evenings. (4/16)

**BY OWNER:** Attractive, well-kept starter home/investment. 2 BR, 1 BA, living room with fireplace, eat-in kitchen, utility closet, generous storage space, shed, fenced yard. Two blocks from shopping. Hurry! \$46,500. Call 220-2633 after 6 p.m.

Unbelievable bargain! 1976 242 DL Volvo sedan. Excellent shape, runs well. 128,000 miles; valve job at 92,000. One conscientious, owner. New radial tires, recent major tune-up. A sacrifice at \$1,900; way below wholesale cost. Must sell (bought a new one). Call Dr. Richard Nelson at 220-3251 for information. (4/30)

1979 27' Sportsraft with twin 470 Mercruiser inboard/outboard engines, 170 hp, Lorange, new outriggers. Very good condition, \$18,500. Call 874-7451 or ext. 4685 (days). (4/30)

### FOR RENT

Separate quarters. Graduate or law student. Living room/bedroom/bath. Non-smoker. \$325 per month. Call 253-5775. (4/30)

Modernly furnished 2-BR condo with range, refrigerator, washer/dryer, AC, and dishwasher, carpeted. One mile from campus. \$525 per month. Available June 1. Call 229-2430 after 6 p.m. (4/23)

Jamestown 1607 townhouse, 4 miles from campus, 3-BR, end unit, with dishwasher, range and refrigerator provided. \$500 per month. Call Dr. Charles, ext. 4014 or 229-9350. (4/16)

Large room in house, share living room, dining room, kitchen, 1-1/2 baths with one other person. Only mature, responsible females need call. Graduate student preferred. \$250 per month including utilities. Available May 15. Call 253-0396 and ask for Kirsten. (4/23)

Plan Ahead - Security deposit will reserve 2-BR condo with wall-to-wall carpeting, washer and dryer, dishwasher, air conditioning, for 1986-87 school year. Jamestown Commons, one mile from campus. Available end of August. \$495 per month. Call 229-3438 after 4 p.m. (4/23)

Summer housesitting sublet, June 9-Aug. 19, 3 BR, 2 baths, washer/dryer, AC, large deck, 10 minutes from College, in wooded setting, \$350 per month. Call 565-3064 (evenings); ext. 4719 (days). 4/30.

Apartment in Vienna, Austria. Available from mid-June to mid-August. Fifteen minutes from Staatsoper and center of town. Sleeps four. All the conveniences of home. \$500 per month. Contact Susan Martin Kolhoff; Goeschlasse 12/21; A-1030 Vienna, Austria (dial direct from U.S.: 011-43-222-78-69-243). (4/23)

5-bedroom house on two wooded acres only 3 mins. from College. June 20-Aug 24, \$750 per month. Call 220-1065.

James Square townhome. 1-1/2 miles from main campus. 2-BR, 2 bath, washer/dryer, microwave. Available Sept. 1. \$550. Contact Jim Carter, 804-688-8937 (days), or 804-826-4500, ext. 7522 (evenings). (4/23)

### WANTED

Responsible graduating senior would like to housesit for the summer. Willing to care for a pet. Call Bess at 253-4308. (4/23)

Two retired people desire to rent fairly large, nice, unfurnished home, good condition, central air, established neighborhood, quickly. No pets. Call 253-1249. (4/30)

Incoming W&M professor seeks to rent very quiet 2- or 3-BR, first-floor apt., duplex or house with central air. Would like carport. Can move in June or July. Contact William DeFotis, 2204 North 44th, Waco, TX 76710, or call 817-776-4852. (4/23)

**STUDENTS:** Want a flexible summer job (20-50 hours a week)? Could start immediately, while school is in session, and increase hours in summer. Good pay: \$4-6 per hour. Construction-contracting-painting. Need transportation. Very flexible on scheduling. M/F. Equal opportunity employer. Call 220-3251 for more details. (4/30)

### LOST

Ring setting including diamond and two emeralds, Friday, April 11, between Stadium parking lot and third floor James Blair. Reward offered. If found, please call Gloria Todd, ext. 4304. (4/30)

## Apple review

Landon Arts Productions and the Big Apple are pleased to announce the continuation of "The Big Apple Review," 9:30 p.m., Tuesday nights through May 6. For more information about these evenings of live entertainment, zany antics, great food and fun for everyone call 565-1779.

WILLIAM AND MARY

# NEWS

The WILLIAM AND MARY NEWS is issued weekly during the school year for faculty, staff and students of the College and distributed on campus Wednesday afternoons.

News items and notices for the calendar should be delivered to the News Office, James Blair Hall 310A, no later than 5 p.m. the Friday before publication.

Classified advertisements are carried as a service to members of the College community only. There is a charge of \$3 for an advertisement of 40 words or less in three consecutive issues. Copy changes constitute a new advertisement. Copy and payment should reach the News Office no later than 5 p.m. the Friday preceding the first insertion.

Barbara Ball, editor  
Publications Office, production  
News deadline: Fridays, 5 p.m.