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Pittsburgh Business Executive William F. Benter’s $1M Gift Creates Visiting Professorship

UCIS professorship will bring to Pitt renowned scholars on international issues

By Amanda Leff

Pitt has received a $1 million gift from Pittsburgh business executive William F. Benter for The University Center for International Studies (UCIS) Endowed Visiting Professorship in Contemporary International Issues.

The visiting professorship will bring to Pitt renowned scholars with expertise in international issues affecting influential regions of the world. The University initially will seek academics with a special interest in the Middle East to fill the professorship, which will be directed by Pitt’s Global Studies Program.

The University of Pittsburgh has long been committed to enriching scholars in international studies and to an even more fundamental mission—preparing today’s students to deal with tomorrow’s world,” said Pitt Chancellor Mark A. Nordenberg. “This generous gift from Bill Benter, who has a special appreciation for this mission because of his own global involvements, will provide a big boost to those efforts, and we are deeply grateful for his support.”

A Pittsburgh native, Benter is chair and international CEO of Acuis, a Pittsburgh-headquartered medical transcription company through the parental entity founded by his family in the United States. During the past year, Acuis has been honored as a finalist in the Pittsburgh chapter of the Society for Financial Service Professionals’ Annual Great Pitt Business Ethics Awards, as a Medical Translation Industry Association Beacon Award finalist for excellence in billing practices, and in the Pittsburgh Business Times 2006 Pittsburgh 100, which honors the best-growing, privately held companies in the region.

“In an increasingly globalized society, it is essential to explore varied perspectives on critical international issues,” said Albert J. Novak Jr., vice chancellor for Pitt’s Office of Institutional Advancement. “Having this new resource at Pitt will allow us to expose the academic and broader communities to a fuller range of questions and potential answers to pressing international concerns.”

This gift contributes to Pitt’s continued commitment to increase the number of endowed funds for faculty and faculty in their academic and research pursuits. Since 1997, the University has increased its endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed endowed 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Digitizing Darlington

Pitt’s Darlington Memorial Library—a treasure trove of historically important books, photos, maps, letters, pamphlets, and other materials—soon will be accessible online

By Sharon S. Blake

From a ledger of Fort Pitt business transactions during the 1750s to early published accounts of the Lewis and Clark expedition, the treasures that make up Pitt’s Darlington Memorial Library soon will be accessible far beyond the library’s physical location on the Cathedral of Learning’s sixth floor.

Digitizing the Darlington library’s massive collection—comprising some 11,000 books, 3,000 photographs, hundreds of maps, letters, pamphlets, and other materials pertaining to the history of Southwestern Pennsylvania, Colonial America, and more—is the latest undertaking of Pitt’s Digital Research Library (DRL), part of the University Library System.

DRL’s goal is to make the Darlington material accessible and searchable online to scholars, researchers, and history buffs worldwide. The collection, representing the first major library gift to Pitt, was donated in 1918 and 1925 by the daughters of Pittsburgh attorney William McCulloch Darlington and his wife, Mary O’Hara Darlington.

Boxes of rare books, many pertaining to the French and Indian War, are being trucked intermittently to the DRL site in Point Breeze, where DRL staff check them in and carefully place each volume on one of two large scanners. The machines are equipped with cradles to accommodate the spines of books, so they won’t be damaged during the digitization process.

The scanning project began with books because “it’s what we know best,” explains DRL director Ed Galloway, who supervises a staff of six. Books are easiest to handle and move around, Galloway adds, although some areas are fragile, with brittle pages.

After books are scanned, usually two pages at a time (approximately 200 pages an hour), DRL staff members correct and enhance images on some pages to make sure that text is readable. Next, Pitt graduate students collect and insert descriptive metadata—chapters, tables of contents, and the like. They use optical character recognition, computer software designed to translate images of scanned text into machine-searchable text. Then the books are indexed and, finally, mounted.

“It takes more than 50 steps from the time a book comes in the door until it’s actually online, ready for you to use,” Galloway points out. “It’s not just that you scan a book and it becomes available.”

The Darlington collection is full of rare and remarkable items. For example, one day last month Michael Dabrishus, assistant University librarian for archives and special collections, was examining a broadside—a large document printed only on one side, typically with a limited distribution. It was a proclamation, dated 1774, by John Penn, (grandson of William Penn), who was governor and commander-in-chief of the Province of Pennsylvania.

“We have a significant series of these various proclamations. They were printed and distributed throughout the city of Philadelphia and the region,” explains Dabrishus.

Another broadside in the Darlington collection is the text of the farewell address that President-elect Abraham Lincoln delivered to the people of Springfield, Ill., as he was departing for his inauguration in Washington, D.C. It reads, in part, “...I hope you, my friends, will all pray that I may receive that Divine assistance without which I cannot succeed, but with which success is certain. Again, I bid you an affectionate farewell.”

Yet another broadside in the Darlington collection is an announcement of a celebration held in Pittsburgh on Feb. 22, 1832, marking the centennial of George Washington’s birth. Dabrishus points out of Pennsylvania.

“Reading, Writing—And Winning

“I do owe a large debt to this University,” says Pitt grad student Stephanie Lord, recent recipient of an international Don and Gee Nicholl Fellowship in Screenwriting

By Patricia Lomando White

As a child in Panama, Stephanie Lord would crawl between a wall and her parents’ bed, among what she calls the “dust bunnies,” to escape her five siblings. Down there on the floor, with her head resting on a stack of magazines, she would read the short stories in her mother’s McCull’s and Redbook magazines.

Lord, a Pitt graduate student who works for the University of Pittsburgh Medical Center (UPMC), says it was this early reading that led to her current passion for writing.

In November, she was among six new screenwriters selected for the 21st Don and Gee Nicholl Fellowship in Screenwriting for her script Palau Rain. She received the first installment of the $30,000 prize during a gala held by the Academy of Motion Picture Arts and Sciences in Beverly Hills, Calif.

The Nicholl Fellowship program is an international competition open to screenwriters who have not earned more than $5,000 writing for film or television. Scripts must be the original work of a sole author or of a team of two collaborative authors. Up to five $30,000 fellowships are awarded each year.

Born and raised in Panama City, Lord was always reading ahead of her grade. “At nine, I was reading [Maya Angelou’s] I Know Why the Caged Bird Sings,” she recalls. “My older sister took it from me and said that a nine-year old shouldn’t be reading that book.” Three years later, Caged Bird would be the first book that Lord made a point of reading in junior high school.

“Why the Caged Bird Sings” led to her current passion for writing. “I do owe a large debt to this University,” says Pitt grad student Stephanie Lord, recent recipient of an international Don and Gee Nicholl Fellowship in Screenwriting.

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Pitt Rep's Vinegar Tom to Offer Acidic Take on Sexuality, Fear

By Yvonne Hudson


"Vinegar Tom" tells the story of two 17th-century farmwomen accused of being witches by a man they spurned sexually. The connection between fear of female sexuality and witch hysteria is shown to fuel societal problems.

Director Ryan Howe, a Pitt teaching fellow pursuing his Ph.D. in theatre arts and performance studies, says he was attracted to the play's timeliness and theatricality. "Churchill depicts a society where fear is a driving factor, so there is a great deal of relevance to our times," he declares.

The playwright wrote "Vinegar Tom" for a British feminist theatre company that had requested a play about witches. Following the Feb. 7 Pitt Rep performance, director Howe, dramaturge Melissa Porterfield, and City Theatre Artistic Associate Kellee Van Aken will lead a Women's Studies Night panel discussion about "Vinegar Tom" and the issues it raises.

Despite some potentially grim subject matter "Vinegar Tom" also offers a great deal of fun, according to Howe, who took inspiration from karaoke clubs and the popular TV singing competition "American Idol," Churchill's original lyrics will be inserted into familiar pop songs, and audiences will vote on which actors they want to sing the musical numbers.

Howe's concept is consistent with the imaginative style of Churchill, who has been known to employ traditional music hall numbers in exploring gender roles in society. "There are many short, Brecht-like scenes along with musical numbers," Howe says. "The play portrays a dark, twisted, messed-up world, juxtaposed with song and dance."

The artistic staff of the Pitt Rep's "Vinegar Tom" includes Annmarie Duggan as sound designer; Joseph Walker, set designer; Ebru Türker, visiting professor of Korean language, linguistics, and pedagogy in Pitt's Department of East Asian Languages and Literatures. The exhibition also includes South Korean posters for 12 American classics, among them "Gone With the Wind (1939)," "The Sound of Music (1965)," and "Romeo and Juliet (1936)." These films offered South Koreans a glimpse into the land of starving leads and leading men.

Cosponsors of the free public exhibition include Pitt's Asian Studies Center in the University Center for International Studies, Department of East Asian Languages and Literatures, and University Library System's East Asian Library.

The exhibition is running in conjunction with the spring 2007 Pitt course Introduction to Korea, taught by Türker. For additional information about the exhibition, contact the Asian Studies Center at 412-648-7370 or visit www.library.pitt.edu/libraries/hours/hillman.html.

Above: Poster for the movie Hongdoya Ujimara (My Dear Sister Hongdo, Don't Cry). Below: Other posters from the Advertising a Dream: Movie Posters From Post-war South Korea exhibition.

An exhibition titled "Advertising a Dream: Movie Posters From Post-war South Korea" will continue through March 1 in the foyer of Pitt's Hillman Library. It features 23 full-color movie posters from the late 1950s and the 1960s. The posters offer a window into a society that looked to film to help heal the social and psychological scars left by the Korean War, according to the Korea Society (www.koreasociety.org), which organized and curated the traveling exhibition.

The exhibition features posters from 11 Korean films. As South Korea recovered from the war, so did its film industry. Melodramas like Hongdoya Ujimara (My Dear Sister Hongdo, Do Not Cry!) and Chikoekkan (An A-Frame Coilee, 1963) allowed millions of South Koreans to vent their collective feelings and look to the future, according to a statement released by the Korea Society.

Korean films of the period also reflected the tight social control exercised by South Korea's authoritarian government, says Ebru Türker, visiting professor of Korean language, linguistics, and pedagogy in Pitt's Department of East Asian Languages and Literatures.

The life and accomplishments of Pittsburgh native Stephen Foster, the country's first professional songwriter, will be celebrated Jan. 12 with free public events at Pitt's Stephen Foster Memorial and Allegheny Cemetery.

Foster was born in Lawrenceville on July 4, 1826, and became a world-renowned songwriter by composing from mid-19th century America through such legendary compositions as "Old Folks at Home," "Oh! Susannah," "Camptown Races," and "Beautiful Dreamer." Foster died at age 37 and is buried in Allegheny Cemetery.

Foster's music is still widely used in television and films. The CD "Beautiful Dreamer: The Songs of Stephen Foster" (American Roots Publishing, 2004) won the 2005 Grammy Award in the category Best Traditional Folk Album. Pitt's Center for American Music was closely involved in the project, which features 17 performances of Foster songs.

Pitt provided copies of Foster's original sheet music to the producers as well as many images and documents that helped form the basis for the album notes.

The following Stephen Foster Day events are sponsored by Pitt's Center for American Music and Department of Theatre Arts, part of Pitt's School of Arts and Sciences, as well as the Allegheny Cemetery Association.

Continued on Page 11

University to Celebrate Stephen Foster Day Jan. 12

America's first professional songwriter to be remembered with wreath-laying, lectures, sing-a-long, museum tours

By Sharon S. Blake


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Continued on Page 11
January 8

Creative Writing Workshops, Mondays at 7 p.m. and Thursdays at 9:30 a.m., through March 12, Birch Center, 1931 E. Carson St., South Side, 412-381-0116, www.birchcenter.com.


January 9


Late Night Catechism, theatrical performance, 8 p.m., continues through Jan. 28, City Theatre Company, 1300 Bingham St., South Side, 412-431-2490, www.citytheatrecompany.org.

Januar 11
Irish Set Dancing, 7:30 p.m. every Monday, Irish Centre of Pittsburgh, 6886 Forward Ave., Squirrel Hill, 412-243-6856.

Stephen Foster Commemoration, 10 a.m. medley of Foster songs, remarks by Foster experts, and placing of wreaths at the Foster gravesite, Allegheny Cemetery’s Temple of Memories Mausoleum, 4715 Penn Ave., Lawrenceville; noon: musical performances and remarks by music scholars in the Stephen Foster Memorial’s Charity Randall Theatre, followed by tours of the Foster Memorial; Pitt’s Center for American Music and Department of Theatre Arts, 412-624-4100. (For more information, see p. 4.)


January 13
Abbay Simon, pianist, 7:30 p.m., Blaisdell Hall’s Bromeley Family Theater, Pitt-Bradford, UPB’s Spectrum Series, 814-362-5027.

January 14

January 15
The Ninja Variations by Steven Dietz and Family Stories by Biljana Seljazovic, Pitt Repertory Lab Show Double Bill, 7:30 p.m., continues through Jan. 28, Studio Theatre, B-72 Cathedral of Learning, 412-624-7529, www.pitt.edu/~play.


January 19


January 22


January 23

La Culture Dinner, benefits the Pitt-Greensburg Study Abroad Program, 7:30-8:30 p.m., www.pitt.edu/~pgsb.

January 24
Dirty Rotten Scoundrels continues through Jan. 28, Benedum Center, 719 Liberty Ave, downtown, Pittsburgh Cultural Trust.
January 26

Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

Gallery Crawl, 5-9 p.m., Cultural District, downtown, Pittsburgh Cultural Trust Education and Community Engagement, 412-456-6666, pgharts.org.

Cabaret, 8 p.m., continues through Feb. 25, Pittsburgh Public Theater, O'Reilly Theatre, 621 Penn Ave., downtown, 412-316-1600, www.ppt.org.

January 27


Skin of Our Teeth, 8 p.m., through Feb. 18, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Point Park University, 412-621-4445, www.pointpark.edu.

January 31


February 1


February 2

Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

Music for Two Organists, organists Carlo Cury and Christopher Pardini, 7:30 p.m., Shadyside Presbyterian Church, 5121 Westminster Place, Shadyside, 412-731-0266, www.pitop.org.

1944...The Tribute, Beatles concert recreation, 8 p.m., Benedum Center, 719 Liberty Ave., downtown, Pittsburgh Cultural Trust, 412-456-6666, www.pgharts.org.

February 3


February 5


February 6


February 7


Beethoven's Symphony No. 3 ("Eroica"), University of Pittsburgh Symphony Orchestra, conducted by Roger Zahab, 8 p.m., Bellefield Hall Auditorium, Pitt Concert Series, 412-624-4125, www.music.pitt.edu.

February 8

The King’s Singers, a cappella ensemble, 7:30 p.m., Byham Theatre, 101 Sixth St., downtown, Pittsburgh Cultural Trust, 412-456-6666, www.pgharts.org.

February 9

Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

As Plays Brahms, pianist Emanuel Ax performing Brahms’s Piano Concerto No. 1, 8 p.m., Heinz Hall, 600 Penn Ave., downtown, Pittsburgh Symphony, 412-392-4900, www.pittsburghsymphony.org.

February 10

Beowulf, spoke-sung by Ben Bagby, 8 p.m., Synto Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society, 412-628-7262, www.rbsp.org.


February 11


February 12


David 

February 13


February 14


February 15

An Evening with Ivan Lins and Friends, 8 p.m., continues through Feb. 18, Manchester Craftsmen's Guild, 1815 Metropolitan St., North Side, MCG Jazz, www.pitt.edu/~pittarts/tickets/index.html.

Irvin Mayfield, jazz trumpeter, Feb. 14
March 1

March 2
Woman’s Work Art Exhibition, March 2

March 3

March 4

March 5
Doubt, with Cherry Jones, theatrical performance, 7:30 p.m., continues through March 11, Benedum Center, 719 Liberty Ave., downtown, Pittsburgh Cultural Trust, 412-456-6666, www.pgharts.org.

March 6
Life x 3, theatrical performance, 8 p.m., continues through April 8, O’Reilly Theatre, 621 Penn Ave., downtown, Pittsburgh Public Theatre, 412-316-1600, www.ppt.org.

March 7
Mezzolah, 1946, theatrical performance, 8 p.m., through April 1, City Theatre Company, 1300 Bingham St., South Side, 412-431-2489, www.citytheatrecompany.org.

March 8
Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

March 9

March 10
Celtic Women, musical performance, 8 p.m., also March 14, Benedum Center, 719 Liberty Ave., downtown, Pittsburgh Cultural Trust, 412-456-6666, www.pgharts.org.

March 11
Mother Courage, 8 p.m., continues through April 1, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Point Park University, 412-621-4445, www.pointpark.edu.

March 12

March 13
Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

March 14
Theatrical Performance, Murder in the Cathedral by T.S. Eliot, 7 p.m, Calvary United Methodist Church, 971 Beech Ave., North Side, continues through March 31, Poots Corner, 412-512-0589, www.calvary-methodists.org.

March 15
Joe Lovano Quartet/The Bad Plus, jazz performance, 8 p.m., also March 17, Manchester Craftsmen’s Guild, 1815 Metropolitan St., North Side, MCG Jazz, www.pitt.edu/~pittarts/tickets/index.html.

March 16
Rolling in the Isles, Gaelic music performed by Quadriga Consort, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society, 412-628-7262, www.rbsp.org.

March 17

March 18

March 19
The Proposal, The Wedding, and The Bear by Anton Chekhov, 8 p.m., continues through April 1, Stephen Foster Memorial’s Charity Randall Theatre, Pitt Repertory Theatre, 412-624-PLAY (7529), www.pitt.edu/play.

March 20
Relativity by Cassandra Medley, 8 p.m., continues through April 7, Alumni Hall’s 7th-floor Auditorium, Pitt’s Kunta Reper- tiory Theatre, 412-624-7298.

March 21

March 22
Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

March 23
Theatrical Performance, Murder in the Cathedral by T.S. Eliot, 7 p.m, Calvary United Methodist Church, 971 Beech Ave., North Side, continues through March 31, Poots Corner, 412-512-0589, www.calvary-methodists.org.

March 24

February 20

February 21
War With the Newts by Emily Solomon, and The Real Inspector Hound by Tom Stoppard, Pitt Repertory Theatre Lab Show Double Bill, 7:30 p.m., continues through Feb. 25, Studio Theatre, B-72 Cathedral of Learning, www.pitt.edu/~play, 412-624-7520.

February 22

February 23
Good Friday at the Warhol Museum, 5-10 p.m., special late hours and cash bar, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

February 24

February 25
April 1


The Dreamer Examines His Pillow by John Patrick Shanley and The Ghost in the Wire, an ensemble-created project, July 30, 7 p.m., continue through April 15, Studio Theatre (8-72 Cathedral of Learning), Pitt Department of Theatre Arts Laboratory Productions, 412-624-PLAY (7529), www.pitt.edu/play.


April 13

Spring Concert, Pitt Women's Choral Ensemble, conducted by Lorraine Milovac, 7:30 p.m., Heinz Chapel, Pitt Concert Series, 412-624-4125, www.music.pitt.edu.

April 14


April 15
Kids Day in the Cultural District, featuring jugglers, clowns, puppeteers, and face painters, before each Willy Wonka performance, 11:30 a.m. and 2 p.m., Byham Theatre, 101 Sixth St., downtown, Pittsburgh Cultural Trust, 412-456-6666, www.pgharts.org.


Spring Concert, by the Heinz Chapel Choir, conducted by John Goldsmith, 7:30 p.m., Heinz Chapel, Pitt Concert Series, April 12-24, 412-624-4125, www.music.pitt.edu.

April 19

April 20

Balanchine Festival, 8 p.m., continues through April 22, Benedum Center, 719 Liberty Ave, downtown, Pittsburgh Ballet Theatre, 412-281-0360, www.pbt.org.


April 21
The Powerful Hand of George Bellows: Drawings From the Boston Public Library, through June 17, Frick Art and Historical Center, 7227 Reynolds St, Point Breeze, 412-371-0660, www.frickart.org/home.

April 22
Carol Williams, organist, 4 p.m., Heinz Memorial Chapel, Fifth and South Bellefield avenues, Oakland, 412-731-0266, www.ptago.org.


April 26

April 27

April 28
William Darlington’s signature on the bottom of the document and the date Darlington acquired it—1870—Darlington’s signature or personal bookplate on most of the books and broadsides is helpful in identifying the core Darlington materials.

The Darlington Memorial Library includes a number of books from Benjamin Franklin’s print shop and many on travel and expeditions throughout North America and other parts of the world. The Lewis and Clark expedition (1804-1806) is well-represented by the first-ever government publication about it, written at the request of President Thomas Jefferson, and the first published account of the expedition, published in Pittsburgh in 1807 and written by expedition member Patrick Gass, a Western Pennsylvania resident.

Some Darlington library items already are online as the result of earlier DRL projects. For example, scanned Darlington family photos and books about the history of Pittsburgh have been added to the Historic Pittsburgh Collection (http://digital.library.pitt.edu/pittsburgh), as have letters written by George Washington during the French and Indian War and the Whiskey Rebellion (http://pittlibrary.pitt.edu/ggw/letters). ULS is contributing digitized Darlington books to the Open Content Alliance, a collaborative effort by cultural, technology, nonprofit, and governmental organizations to build a permanent archive of multilingual digitized books and multimedia content.

The idea of making the entire Darlington Library available to people worldwide is exciting to Galloway. “Once you digitize books and other materials and put them online, their usage increases tenfold, maybe even higher,” he says.

The Web site for the Darlington library is expected to be launched this spring. By then, the site should hold several hundred books and some maps, images, and manuscripts. The broadsides won’t be digitized until next year.

In the meantime, Dabrishus will continue to pore through items and oversee the project’s progress. “I want to do this right,” he says. “I think the Darlingtons had an altruistic interest in making all of this more widely available beyond themselves,” he says. “It was very thoughtful and considerate, when you think about it.”

“The Feather Cloak” will be per http://digital.library.pitt.edu/pittsburgh.

By Amanda Leff

Pitt’s Asian Studies Center will present a double bill of Noh, the classical theater of Japan, in the Stephen Foster Memorial’s Charity Randall Theatre at 7 p.m. Feb. 23. Don no (The Lady Aoi) and Hago- romo (The Feather Cloak) will be performed by acclaimed Japanese Noh artist Hisa Uzawa and a group of 12 actors and musicians wearing elegant costumes and masks.

Uzawa, an actor of the Tessenukai branch of the Kanze School of Noh, first appeared on stage at age three and made her first performance as a Noh lead actor at 13. She is one of the few women actors in what has been until recently a male-dominated profession.

For tickets to the Feb. 23 performance, call the University of Pittsburgh Repertory Theatre Box Office at 412-624-PLAY (7529) or visit www.play.pitt.edu. Tickets prices are $15 for reserved seats and $10 for students, seniors, children under 12, and Pitt faculty and staff members.

A local exhibition of Japanese woodblock prints, titled The Prints of Tsukiko Kogyo, will complement Pitt’s Noh performance. The exhibition will be open from Feb. 3 to April 7 in the Frick Art and Historical Center, 7227 Reynolds St., Point Breeze. Kogyo (1869-1927) was a master of the Japanese woodblock print at the turn of the 20th century. The exhibition showcases his remarkably colorful images illustrating virtually the entire range of Noh repertory since the Meiji period (1868-1912), creating an elegant record of the genre’s customs and performances. For more information about the exhibition, call 412-371-0600 or visit www.frickart.org.

The University’s Noh performance is cosponsored by Pitt’s Asian Studies Center within the University Center for International Studies: the Japan Iron and Steel Federation; Mitsubishi Motors; and the Toshiba International Foundation.

Just Say Noh: Pitt to Host Japanese Classical Theater Performance on Feb. 23

According to Lord, many fledgling screenwriters dream of winning a Nicholl Fellowship. “I always wanted to enter the competition,” she says. “My rewritten script was very similar to my original idea. I felt my script was strong, but I never really could foresee winning. I knew if just one person read it, though, it might do well.”

Lord’s script was selected from among 4,899 submitted in the 2006 competition. “All you can hope for is that you get a good first reader who takes the time to read the whole thing and get to the end of the story,” she observes.

According to Lord, one nice thing about the Nicholl Fellowship is that judges don’t know anything about the competing writers. Each script is assigned a number, and writers receive progress reports as their scripts proceed through the review process.

Another advantage of winning a Nicholl Fellowship is that recipients are introduced to people in the movie industry. Such contacts can be invaluable in getting a script optioned or sold.

“I was among great writers and producers, rubbing elbows with them,” Lord remembers. “For example, I met Robert Shapiro and told him how much I had liked The Goodbye Girl when I’d seen it, and how it had influenced me. He said he’d produced it.”

Lord partly credits Pitt writing program faculty members for her success. During the Nicholl Awards ceremony, she thanked English Professor Chuck Kindler and Pitt Visiting Professor of Film Studies Carl Kurlander, “I learned so much in Kurlander’s class,” she recalls, “most importantly how to research a story and get the confidence to write the story.”

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“Pitt gave me a really great background in writing, and everyday it helps me to become a better writer. I do owe a large debt to this University.”
Kuntu Repertory Theatre to Stage Sarafina! Cast will include Pitt students from Africa

By Sharon S. Blake

Sarafina!—the musical depicting students involved in the 1976 anti-apartheid riots of Soweto, South Africa—will be performed by Pitt’s Kuntu Repertory Theatre from Jan. 25 to Feb. 10 in the 7th-Hour Auditorium of Alumni Hall. The guest director is Olusegun Ojewuyi, assistant professor of theater at Southern Illinois University at Edwardsville. The play is told from the point of view of an ambitious student activist, Sarafina, who attends Morris Isaacson High School in Soweto. She feels shame at her mother’s acceptance of her role as a domestic servant in a white household and encourages her peers to rise up in protest.

Kuntu has recruited actors, singers, and musicians in Pitt’s African Students Organization and, as a result, a number of cast members hail from South Africa, the Congo, Nigeria, Ghana, Cameroon, and Swaziland.

Sarafina! was written by Mbongeni Ngema, a South African musician, choreographer, and director who began his career as a theater guitarist. His first work, Woca, Albert!, a South African treatment of the New Testament, toured the world in the 1980s. His play Assinamali depicted the rent strikes in Soweto that toppled townshipships near Durban, and Sarafina!, written in 1984, became an international success. The Broadway production was nominated for five Tony awards and the original cast recording was nominated for a Grammy Award. Sarafina! won 11 NAACP Image Awards and was adapted into the 1992 movie starring Leleti Khumalo and Whoopi Goldberg.

Ojewuyi’s directing career spans 20 years and includes projects throughout the United States, Europe, and Africa. His directing credits include King Lear, Waiting for Godot, and Ceremonies in Dark Old Men, among others. He assisted director Marion McClintock in the Pittsburgh Public Theater’s 2002 world premiere of August Wilson’s King Hedley II.

Kuntu’s current season is being presented in partnership with Pitt’s Center for Minority Health, part of the Graduate School of Public Health. At Sarafina!, remaining productions this term will include Cassandra Medley’s Relativity (March 22-April 7) and the world premiere of Healthy Black Family, which was commissioned by Kuntu. For ticket and group sales information, call 412-624-7298 or visit www.kuntu.org.

University to Host Pittsburgh Symphony Chamber Orchestra

PITT ARTS offering Pitt student tickets for $10, faculty and staff tickets for $12.50

By Sharon S. Blake

The Pittsburgh Symphony Chamber Orchestra will perform at 8 p.m. Jan. 19 in Pitt’s Bellefleld Hall Auditorium. The event is cosponsored by PITT ARTS, and tickets are $10 for Pitt students and $12.50 for Pitt faculty and staff. Tickets for the general public are $21.50.

Conducted by Andrés Cárdenes, also the evening’s featured solo violinist, the orchestra will include in its program a new work, Visions and Miracles by Christopher Theofanidis, the Pittsburgh Symphony Orchestra (PSO) Composer of the Year. Also on the program will be Haydn’s Symphony No. 43 in E-flat Major (“Merry”), Mozart’s Adagio in E Major for violin and orchestra, K.488; Mozart’s Rondo in C Major for violin and orchestra, K.373; and Mozart’s Symphony No. 35 in B-flat Major, K.319.

Concertmaster of the PSO since 1989, Cárdenes has garnered international acclaim from critics and audiences alike for his performances as solo violinist and violist, conductor, chamber musician, and Grammy-nominated recording artist. He has served as artistic director and conductor of the Pittsburgh Symphony Chamber Orchestra since its inception in 1999.

PITT ARTS has been connecting Pitt students to Pittsburgh’s cultural life since it was founded in 1997. Funded by the Office of the Provost, it sponsors more than 110 free student outings a year. Concert tickets can be purchased at the PITT ARTS office, 929 William Pitt Union. For more information, call 412-624-4498.

Annual Arts and Sciences Expo Showcases Grad Student Research

Jan. 17 is the deadline for graduate students in Pitt’s School of Arts and Sciences to submit abstracts for the school’s seventh annual Grad Expo, a celebration and showcase of graduate student research.

During the daylong event, scheduled for March 1 in the William Pitt Union, students will present papers and posters to be judged by a panel of faculty members. First-place winners in each category will receive a $500 stipend to attend the professional conference of their choice.

The whole University community may attend the event, which is sponsored by the Office of the Provost, the Arts and Sciences Graduate Studies Office, and the Arts and Sciences Graduate Student Organization (GSO) with the goal of developing the next generation of academics and researchers.

This Grad Expo is an excellent opportunity for graduate students from a variety of Arts and Sciences departments to present their work in a professional but friendly setting,” said Nicole Constable, Arts and Sciences associate dean for graduate studies and research. “This can serve as a practice session before they take part in professional conferences outside of the University. It is also a great opportunity for students to meet and network with colleagues outside of the department.”

GSO President Loyd Durham, a fourth-year M.A./Ph.D. student in the Department of Theatre Arts, said that when he first attended the Grad Expo three years ago, he was amazed by the variety of research presented and immediately recognized the value of the event.

“This is a homegrown opportunity to practice for research and presentation, two key parts of any academician’s job description,” Durham said. “I would consider it an important component of mentor training graduate students to ensure they make a successful transition to the role of faculty and contributor to a field.”

Benjamin Cavallari, a Ph.D. candidate in the Department of Geology and Planetary Sciences, submitted to the poster competition last year. Though he did not receive an award for his work, Cavallari says he benefited from participating.

“I had the opportunity to display my research to the greater school and University proper—including the undergraduate population—in a format and location that is heavily traveled and highly visible,” Cavallari explained. “Furthermore, I was able to interact with and explain to people outside of my department how exciting my research is, what I am working on, and I do so as a graduate student besides [fulfilling] my class and teaching requirements. It shows the other side of graduate life that is not often seen by the undergraduate students.”

Grad Expo submission guidelines and judging criteria for papers and posters are available at the GSO Web site, www.pitt.edu/~gradexp. For more information, contact Jessica Smoker, GSO administrative assistant, at asgso@pitt.edu or 412-624-6698.

Pitt Career Services Office Rampping Up Its Efforts to Help Graduates Land Jobs

By Patricia Lombardo White

As Pitt students’ academic credentials improve, so does the University’s approach case students in their first professional jobs.

Pitt’s Office of Career Services has introduced a new Employer Services Group during an event, “Career Services Partners Observing Group” from 10 a.m. to 1 p.m. Jan. 11 in Pitt’s William Pitt Union Lower Lounge.

Comprising five professionals, the Employer Services Group will take a consultative approach to helping employers meet their recruiting needs. During the event, the group, dedicated to helping employers match Pitt graduates with their jobs, will share its vision for delivering more efficient and effective service to employers.

“Through the integration of academic advising and career services, we have been very successful in encouraging students to think about their career goals and in preparing the systems and resources to support them from the moment they enter the University,” said Kathy Humphrey, Pitt’s career services director and dean of students. “Now, we are strengthening the employer side of the equation in order to maximize our connections, build additional employer relationships, and, ultimately, further increase our effectiveness in placing students.”

“Grad Expo is a great opportunity to meet and exceed the expectations of employers,” said Marvin Roth, director of Pitt’s Career Services office. “We’ve made a commitment to elevate our program to reflect the University’s successes of the last 10 years.”

A key factor in the group’s ability to address companies’ needs is Career Services’ close network with the various schools and academic departments at Pitt. Career consultants and staff liaisons maintain communication links with faculty and administrators in each school.

“Career Services Partners Connect” will include a program to educate both employers and the University about Career Services’ new recruiting approach, designed so Pitt representatives are knowledgeable about an employer’s business, assuring the right candidates are recruited for particular companies. The group’s aim is to be proactive and responsive, down to the last detail. Services include staff introductions and a needs analysis at the business or organization, databases of students’ and graduates’ resumes, internship and job opening postings on Pitt’s interactive career Web site, and on-campus interviewing (OCI) experiences. For additional needs or special requests, the Employer Services Group will post the OCI job, provide a résumé referral, identify a student group or faculty member in a particular field of study, or arrange a lunch with faculty.

In addition, Career Services offers the following systems and programs:

On-campus recruiting in newly refurbished interview rooms;

An online database for posting positions, facilitating student access to on-campus interviews;

Four job fairs (two each in the fall and spring);

Careers with...,” enhanced information sessions between students and employers; and

Employer-presented workshops to help work students identify employers, and

least meet and exceed the expectations of employers,” said Marvin Roth, career services director.

For more information, visit www.careers.pitt.edu.
Women Need to Operate Differently to Gain CEO Status, New Book by Branson Suggests

Women must follow different paths in order to gain CEO status, Pitt law professor concludes.

By Patricia Lomando White

Although women are completing MBA and law degrees in record-high numbers, success in achieving executive positions continues to elude them.


According to a recent Catalyst study, women hold 14.7 percent of all Fortune 500 board seats, and if progress continues at the current rate, it will take approximately 70 years for women to attain equal representation with men on corporate boards, suggesting that neither career counselors nor scholars have paid enough attention to the role that corporate governance plays in maintaining the gender gap in America’s executive quarters.

Branson, the W. Edward Sell Chair in Business Law at Pitt, examined corporate governance models applied at Fortune 500 companies, hundreds of Title VII discrimination cases, and proxy statements, noting that women have been ill-advised by experts, who tend to reinforce the notion that females should act like their male, executive counterparts. Instead, he suggests, women who aspire to the boardroom should focus on the decision-making processes that nominating committees employ when voting on board membership.

Branson concludes that women have to follow different paths than men in order to gain CEO status, and, as such, encourages women to be flexible and make conscious, frequent shifts in their professional behaviors and work ethics as they climb the corporate ladder.

*No Seat at the Table* is the latest volume in New York University Press’ Critical America Series. According to Branson, the criteria—professional, social, cultural, political—that women must meet and exhibit in order to secure executive positions is constantly shifting, whereas it remains static for men. Contrary to popular belief, women still struggle to achieve the same positions that have always eluded them.

Before joining the Pitt faculty, Branson taught for more than 20 years at Seattle University. He also has been a visiting professor at a number of schools, including the University of Alabama as the Charles Tweedy Distinguished Visiting Professor, the University of Hong Kong as the Paul Hastings Distinguished Visiting Professor, Cornell University, Arizona State University, Washington University in St. Louis and universities in Australia, New Zealand, Hong Kong, Belgium, Ireland, France, Germany, Spain, South Africa, and England. He holds a permanent faculty appointment at the University of Melbourne, Australia, in its Masters of Law Program.

In addition to *No Seat at the Table*, Branson has published numerous articles and books, including the treatise *Corporate Governance* (Lexis Pub. Lexis Pub. 1993, with annual supplements), *Corporate Governance Problems* (Lexis Nexis, 1997), *Understanding Corporate Law* (Lexis Nexis, 1999, with A. Pinto), and *Questions and Answers on Business Organizations* (Lexis Nexis, 2003).

As an elected member of the American Law Institute since 1981, Branson was influential in framing the institute’s recommendations for corporate governance and is a leading expert on the corporate law aspects of Alaska Native corporations. Most recently, he has been a USAD consultant to the Ministries of Justice in Indonesia, Ukraine, and Slovakia, advising on corporate law, capital market law, corporate governance, and securitization issues.

Branson received the Bachelor of Arts degree from the University of Notre Dame and the J.D. degree from Northwestern University. He also earned an L.L.M. degree at the University of Virginia, specializing in corporate law and securities regulations.

Deal or No Deal?

Need for immediate rewards linked to move active region of the brain

By Lisa Ross

Deal or No Deal? How people might play this popular game show—whether they would likely accept an offer for quick cash or opt to hold out for the chance to take home $1 million—probably has less to do with what could be inside each briefcase than what’s inside each contestant’s brain, a new Pitt study suggests.

Pitt investigators didn’t study any of the game’s players nor did they offer stakes nearly as high, but their research on 45 normal adult volunteers, who were taunted with the prospect of getting between 10 cents and $1.05 at that very moment or waiting one week to five years for a sure $100, provides new insight about reward-based decision making and may have implications for understanding and treating addiction disorders.

Not only do people differ in their preferences for immediate over delayed rewards of larger value, the researchers wrote in the December *Journal of Neuroscience*, but these individual traits are mirrored by the level of activity in the ventral striatum, a key part of the brain’s circuitry involved in mediating behavioral responses and physiological states associated with reward and pleasure.

Researchers classified as more impulsive decision makers, who tend to seek rewards in the here and now, had significantly more activity in the ventral striatum.

The preference for immediate over delayed rewards of larger value, which researchers term “delay discounting,” has already been linked to impulsive-control problems such as substance abuse, addiction, and pathological gambling. Separate studies have shown that people with addiction disorders have a more active ventral striatum. The current study is the first to look at the relationship between individual differences in discounting behavior and individual ventral striatum activity, could help shed light on the connection between brain and behavior in normal subjects suggests the same neuro-cognitive mechanism could contribute to increased risk for addiction as well.

“The ventral striatum appears to be a nexus where we balance acting impulsively to achieve instant gratification and making prudent choices that may delay rewards. Understanding what drives individual decisions could contribute to increased risk for addiction disorders in those at risk. Since the activity of the ventral striatum is modulated by dopamine, a brain chemical also associated with reward, they plan to explore the role that variations in dopamine-related genes may play in determining differences in ventral striatum reactivity.

“Addiction and problem gambling represent behaviors on the extreme end of the continuum,” Hariri said. “But even in the most common, day-to-day situations, understanding how we behave. For example, individual preferences for immediate versus delayed rewards could explain why some can’t resist the temptation of dessert, an immediate gratification, while others will opt for a five-year plan knowing it will bring more rewards, a delayed gratification. Food, sex, and money are all sources of pleasure, yet individuals differ greatly in the reward aspects that they derive from these pleasures.”

The research was supported by the National Institute of Mental Health and the National Heart, Lung, and Blood Institute and by a NARSAD Young Investigators Award given to Hariri.

Continued from Page 4

University to Celebrate Stephen Foster Day Jan. 12

10 a.m. Temple of Memories Mausoleum, Allegheny Cemetery, 4715 Penn Ave., Lawrenceville.

Remarks by Tom Sturzenegger, superintend of Allegheny Cemetery; Medley of Foster songs performed by the St. John Neumann School Choir, Lawrenceville.

 Remarks by Jacqueline Longmore of the Lawrenceville Historical Society; Remarks by Kathryn Miller Haines, associate director, Pitt’s Center for American Music; and Placing of wreaths at the Foster grave.

Noon Charity Randall Theatre, Stephen Foster Memorial.

Welcome by Deane Root, director of Pitt’s Center for American Music; Music by the Stephen Foster Chorus of Stephen Collins Foster School, Mt. Lebanon.

 Remarks by Marianna Whitmer, project coordinator for the Center for American Music; and Performance and group sing-a-long led by guitarist and Pitt faculty member Joe Negri, with special guest Thomas Douglas, conductor of Carnegie Mellon University’s Vocal Jazz Ensemble and a lecturer in voice in Carnegie Mellon’s music department.

Immediately following the program, at approximately 1 p.m., attendees will be given a tour of the Foster Memorial. The Foster Memorial’s museum, open weekdays from 9 a.m. to 4 p.m., will be open on that day. Its archives contains a wide assortment of the composer’s manuscripts, photographs, first editions of his songs, personal letters and personal possessions, including his flute, a sketchbook, and the change purse he was carrying when he died.

“People all over the world see Foster as epitomizing American music,” says Root. “He lived much of today as popular music, and his influence is still being felt.”

For more information, call 412-624-4100.
January 8


Information Session, Mary K. Brown, associate dean and a professor in Pitt’s School of Information Sciences, 5:30 p.m., 522 Information Sciences Building, Pitt School of Information Sciences, 412-624-2746, www.isis.pitt.edu.


January 9


Art Workshop, “Drink and Draw,” open studio live model drawing session, 6 p.m., Billoon, 4014 Penn Ave., downtown, 412-621-4900.

Chamber Music Performance, Fusions and Miracles, 8 p.m., Katz Performing Arts Center, 5735 Darlington Rd., Squirrel Hill, 412-392-4960.


January 10
Musical Performance, Elliot Roth, 6 and 9 p.m., through Jan. 11, Backstage Bar at Theater Square, 655 Penn Ave., downtown, 412-323-6769, www.pgharts.org.


January 11


Musical Performance, Kamita Whillock Band, 7:30 p.m., Shadow Lounge, 5972 Baum Blvd., East Liberty, 412-363-8277.

January 12
Stephan Foster Commemoration, 10 a.m. events in Allegheny County, noon through the Stephen Foster Memorial. (For details, see p. 4.)


January 15


January 16
Eight-Week Workshops, calligraphy, 10 a.m., wheelthrowing, 6 p.m., Pitt Center for the Arts, Fifth and Shady avenues, downtown, 412-361-0673, www.pgharts.org.


January 18