

THE UNIVERSITY OF PITTSBURGH FILM STUDIES PROGRAM NEWSLETTER



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FROM THE DIRECTOR'S CHAIR BY LUCY FISCHER

This fall has been a sad time for students and faculty in the Film Studies Program following the tragic and untimely death of Dr. Keiko McDonald (please see "In Memoriam" column below). Keiko was a respected and beloved colleague in the Program who worked hard over the years to create a curriculum in Japanese and Asian cinema at the University. She also was tremendously active in organizing highly successful Japanese film series around the city. Aside from being a renowned scholar and author of numerous books, Keiko was an avid runner and fly fisherman and someone who always had a smile on her face and a gift for someone in her hand. She also managed once to appear with Nick Nolte in a film scene when *Lorenzo's Oil* was being shot in Pittsburgh (something for which many of us envied her). But, perhaps, the most incredible memory of Keiko that I have is when we both attended a Pitt ceremony to honor staff members who had served numerous years at the University. While most individuals who supervised an employee gave a verbal tribute to the individual, Keiko, bearing a bouquet of balloons, sang to her administrative assistant and surprised and delighted us all. She will be sorely missed and we all think of her every day.



Dr. Lucy Fischer

On a brighter note, the fall has seen a series of interesting lectures. David Desser (University of Illinois) visited and spoke on the topic "The Japanese Connection: Globalizing Hong Kong Cinema." Lee Grieveson (University College London) spoke on the topic "Visualizing Industrial Citizenship; or, Henry Ford Makes Movies." Former graduate student Michael Aronson (University of Oregon) visited for a lecture and book-signing around the publication of his monograph *Nickelodeon City: Pittsburgh at the Movies, 1905-1929*. Finally, we would also like to congratulate our colleague, Carl Kurlander (English) for the completion of his film *My Tale of Two Cities* (on which numerous Pitt Film Studies students worked) and Neepa Majumdar for promotion to Associate Professor of English. ♦

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IN MEMORIAM: DR. KEIKO MCDONALD



Dr. Keiko McDonald

A memorial service [was] held at 3 p.m. Oct. 1 in Heinz Memorial Chapel for long-time faculty member Keiko I. McDonald, who died Sept. 14, 2008, at the Indiana Regional Medical Center, following an accident. She was 68.

An avid angler, McDonald apparently slipped into a stream while fishing and was knocked unconscious. The cause of death was ruled accidental by Indiana County coroner Michael A. Baker.

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PITTSBURGH FILMMAKERS GRANT RECIPIENTS

Students **Andrew Batista**, **Brenden Gallagher** and **Todd Schachter** were recipients of the 2008 First Works Grants, awarded and distributed by Pittsburgh Filmmakers. For the last twenty years, Pittsburgh Filmmakers has given cash grants to students and artists who demonstrate significant potential. The grants are designed to aid beginning filmmakers in creating a polished first work, which could then be used to secure further funding. In total, eight grants were awarded in 2008 totaling \$3400.

Andrew Batista plans to use the majority of his funds to pay his cast and crew for his 1950s-style short about a man and his piano. The

film will be shot in high definition featuring Pittsburgh locations such as the North Side, South Side and portions of Oakland. Once the project is complete, Andrew hopes to distribute it to film festivals in Pittsburgh and around the country, as he



will explore the possibility of attending graduate school.

Brenden Gallagher is using about a third of his grant to fund his film *What if You and I Were the Last Two People On Earth*. The funding covers the film's equipment rental, costumes, props, locations and craft services. Brenden hopes to submit the finished product to festivals, as well as use it for his video thesis from Pittsburgh Filmmakers and as part of his degree from the Honors College.

Visit Pittsburgh Filmmaker's website, <http://www.pghfilmmakers.org/>, to learn about other film-related events and contests. ♦

IN MEMORIAM (CONT. FROM PAGE 1)

McDonald, a professor in the Department of East Asian Languages and Literatures, taught Japanese cinema, literature, culture and language courses at Pitt for more than 30 years. She was a popular teacher and a renowned scholar in her field, lecturing extensively both here and abroad.

McDonald published several books, including *Reading a Japanese Film*, which was selected by Choice magazine as an Outstanding Academic Title in 2006, as well as scores of scholarly articles and book chapters. Most recently, she had been working on a book on Japanese women directors.

Friends and colleagues remember McDonald as one of Pitt's most accomplished scholars, a central force in the Japanese studies program and a dedicated teacher who loved her life.

L. Keith Brown, professor of anthropology and research professor at the University Center for Interna-

tional Studies (UCIS), said he was devastated at learning of McDonald's death. "On a personal level, I enjoyed her energy and her positive approach to life. Her accident is a huge loss to me personally and to the institution. Keiko and I liked many of the same things, including Pitt football, the Steelers, running and Japanese food."

As [an] academician, Brown said, McDonald was respected, passionate about her work and her students, thorough, considerate, generous, interesting and fun. "She was balanced in her personal and professional life," he said. "In the last decade, she emerged as the world's leading scholar in Japanese film studies. Her breadth, depth, rigor of analysis and insights are unmatched in the field today. She also was a true mentor in the finest sense of the word. Even in large classes she personalized the professor-student relationship."

Lucy Fischer, Distinguished Professor of Film Studies and English and direc-

tor of the film studies program, said, "Keiko was one of the major international scholars of Japanese film. She was one of the few scholars of Japanese film in the U.S.A. who grew up in Japan and was fluent in the language. That gave her special expertise in the field. She was a lively and beloved teacher who introduced many American students to the pleasures and wonders of Japanese cinema."

Fischer added that McDonald was dedicated and generous. "She always greeted others with a smile and a laugh, and was incredibly gracious about thanking people whenever they had collaborated with her," Fischer said.

Hiroshi Nara, professor and chair of the Department of East Asian Languages and Literatures, described McDonald as a dynamo who loved life.

"She was the most disciplined person I'd met, whether it is work, play, exercise, research, anything. She did not

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THE GRADUATE INTERVIEW: LINDA MIZEJEWSKI

Linda Mizejewski graduated with a PhD from the Department of English (with a focus in Film Studies) in 1989. She is now a Professor of Women's Studies at Ohio State University.

Katherine Field is a second year graduate student at the University of Pittsburgh pursuing an MFA in Creative Non-Fiction.

Katherine Field: As a professor in the Women's Studies department at Ohio State, how do you incorporate your research interests in film and cultural studies into your courses?

Linda Mizejewski: In my department, Visual and Narrative Culture is a field of specialization for both graduates and undergraduates, so we regularly offer film courses on both levels. Right now I'm teaching our big section of the undergraduate course "Women and Film" and also an advanced course, "Women in *Film Noir*." I also developed "Gender, Race, and Sexuality in Popular Culture" as an undergraduate course that's been very successful. In addition to our graduate course on feminist film theory, I also teach a graduate core course on theories of gender and representation, which covers a lot of cultural studies issues.

KF: I learned from your bio on Ohio State's website that your current research project involves women and comedy. Could you explain this project?

LM: I started to get interested in comedy while I was still a graduate student because of Lucy Fischer's early work on this topic.¹ I've been teaching Kathleen Rowe's book² on "the unruly woman" for quite a while, and it's clear that her theories need to be updated with regard to issues of sexuality, race, nationality, and the body. Kathleen is a friend,

so it's been wonderful to be in conversations with her about this. I published an article on Queen Latifah and the bodies of romantic comedy last year, and I'm very excited about expanding this into a book on the various female subversive bodies in the field of comedy these days.



Dr. Linda Mizejewski

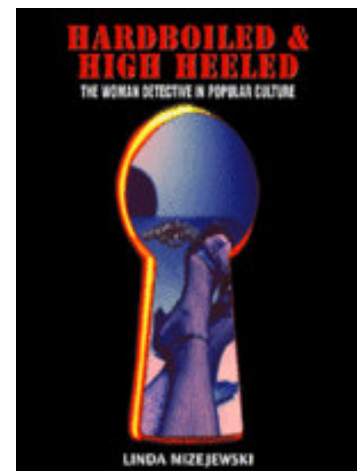
KF: Upon completing your PhD from Pitt in 1989 you became a Visiting Lecturer here, an Assistant Professor of English at Marquette University and have since earned the title of Professor of English and Professor of Women's Studies at Ohio State. What advice do you have for students interested in pursuing a career in academia (both film and otherwise)?

LM: Start thinking professionally as soon as possible, which means thinking of course papers as drafts for conference papers and articles in journals. It means you have to love research and writing—love it and look forward to working on it. I'm on a search committee right now which is looking at 80 applications for a job in feminist media studies. Among the new PhD candidates, the applications that stand out are the ones that list publications and conference papers.

KF: In your most recent book, *Hard-boiled and High Heeled: The Woman Detective in Popular Culture*

(Routledge, 2004), you argue that "the woman detective character is a symbol of the feminist/scholar/ investigator, showing up to ask tough questions and make the authorities squirm." How did this interest arise? What are its ties to the cinema?

LM: I'm a fan. The woman detective character simply thrills me—Clarice in *The Silence of the Lambs*, Scully on *X-Files*, the characters in the fiction of Sue Grafton and Patricia Cornwell. I love their innately transgressive nature—a woman showing up when you expect a man. In scholarship, the work that thrills me, likewise, challenges categories and expectations. And in the cinema, the woman-investigator story is still very edgy. *Silence of the Lambs* should have had hundreds of remakes and imitations, but this seems to be a story and character that's still too risky for big-time investment. ♦



¹ Fischer, Lucy. *Cinematernity: Film, Motherhood, Genre*. (Princeton, 1996).

² Karlyn, Kathleen Rowe. *The Unruly Woman: Gender and the Genres of Laughter*. (University of Texas Press, 1995).

OUR HIGHER FACULTIES

These faculty members have shared with us some of their most recent accomplishments.

Neepa Majumdar taught a graduate course, "Nonfiction Film," in New Delhi, India, during October and November at the Cinema Studies program in Jawaharlal Nehru University's School of Art and Aesthetics. She also offered a workshop series on documentary film at the James Beveridge Media Resource Centre in Jamia Millia University in Delhi.

Her article, "Immortal Story or Nightmare? *Dr. Kotnis* between Art and Exploitation," was published in the October issue of *South Asian Popular Culture*.

On September 4, she gave an invited talk at the University of Texas, Austin's *South Asia Seminar Series* titled "Saying More: Innuendo and Constructions of Female Stardom in Indian Cinema of the 1930s."

In July, she presented "Between Technological and Cultural Noise: The Voice in Indian Cinema" at

the *Screen Studies Conference* in Glasgow, Scotland.

Finally, in February she presented "Film Pedagogy and the Indian Railway Films" at the conference on *Border Crossings: Rethinking Early Cinema* at the University of California at Berkeley.

*

This fall, **Lucy Fischer** gave a lecture entitled "Seeing Stars: Bette Davis as Screen Actress in the 1930s" for a joint Women's Studies and Provost's Advisory Committee on Women's Concerns reception for new female faculty at Pitt. She also developed and taught a new graduate Film Studies course entitled "Cinema and Psyche." Her latest book *American Cinema of the 1920s: Themes and Variations* (Rutgers University Press) is currently in production and will be published in the spring of 2009.

*

Randall Halle published *German Film after Germany: Toward a Transnational Aesthetic* this fall with the Uni-

versity of Illinois Press. Halle's text focuses on the film industry of Germany, one of Europe's largest film markets and one of the world's largest film-producing nations. In the 1990s Germany experienced an extreme transition from a state-subsidized mode of film production that was free of anxious concerns about profit and audience entertainment to a mode dominated by private interest and big capital. At the same time, the European Union began actively drawing together the national markets of Germany and other European nations, sublating their individual significances into a synergistic whole. This book studies these changes broadly, but also focuses on the transformations in their particular national context.

Halle also published *After the Avant-Garde: Contemporary German and Austrian Experimental Film* Reinhold Steingröver eds. Rochester: Camden House, 2008. Filmmaking in Germany and Austria has changed

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GRADUATE STUDENT ACTIVITIES

These graduate students have shared with us some of their most recent accomplishments.

Tanine Allison presented her paper "Codifying the Contingent: Realism and the Nonfiction Films of World War II" at the 2008 Society for Cinema and Media Studies Conference in Philadelphia last March. This essay, drawn from her dissertation on realist aesthetics in World War II films and video games, argues that the American military documentaries made during the Second World War, including *December 7th* and *San Pietro*, challenge conventional definitions of documentary by including reenactments, staged footage, and special effects. Tanine, cur-

rently a Mellon Fellow, was also recently awarded the English Department's Distinguished Teaching Award for Teaching Assistants and Teaching Fellows.

*

Usha Iyer, a second year PhD student in Film Studies, presented a paper at the University of Pittsburgh's History of Art and Architecture Graduate Student Symposium, which was held in October. Usha's paper "Storytelling: Playful Interactions and Spaces of Imagination in Contemporary Visual Culture," looks at how a 2007 "Bollywood" film, *Om Shanti Om* – bristling with intertextual references within "alienating" devices such as spectacular song-and-dance

sequences and comic sub-plots – assumes a spectatorship that is in a relation of alert and playful engagement with the narrative. She relates this spectatorship to a certain mode of fandom evidenced in contemporary Indian popular culture, and argues that the body – of the star and of the fan – is used as a site for performing the tropes of Hindi cinema, and by extrapolation, of an imagined national identity. She also discusses how *Om Shanti Om* is symptomatic of a subset of the Hindi cinema, Bollywood, which attempts to forge an Indian identity through a self-reflexive reinforcement of its own mythologies. ♦

FORMER UNDERGRADUATES

These former Pitt undergraduates have shared their current film-related endeavors.

Jon Dieringer's transition from film student to film employee was quick and smooth. After graduating in 2007 with a Film Studies major and Legal Studies minor, Jon was hired as Art Department Coordinator for the recently released film *Zack and Miri Make a Porno* (a mainstream Hollywood film). Prior to working on this Pittsburgh-based Kevin Smith film, Jon worked as Art Department Production Assistant for last summer's *The Kill Point* and was Assistant to producers Ted Hope and Anne Carey for *Adventureland*. As Art Coordinator for *Zack and Miri*, Jon describes his position as managerial. The average day included setting up the art office, maintaining important financial files, contacting various vendors and tracking the art department budget. Jon also notes that researching, as well as recognizing and delivering what others in the department needed, was essential to reaching the film's creative goals.

Jon began his mornings re-prioritizing each task. From sending graphics to the printer to acquiring a rare Odyssey 2000 videogame system for the set, each day presented different needs from the one before. Having worked on other films throughout college, Jon comments that the core parts of the job are similar from film to film. However, working with Kevin Smith and Seth Rogen provided for some interesting twists along the way. For instance, Jon's name turned up on the receipt for the purchase of countless sex toys (needed for the film itself).

For Jon, the high point of any film job is watching all diverse members collaborate to realize a single coherent vision. "The collaborative spirit of filmmaking itself...provides the biggest thrills," Jon says. With a future goal to produce his own films, Jon

now has a clearer sense of how budgeting and scheduling directly affect the art department.

Zack and Miri was released on October 31, 2008. Zack and Miri (Seth Rogen and Elizabeth Banks) are "two lifelong platonic friends who are deep in debt and enlist the help of their pals to make a porno movie for some quick cash." To view the film's trailer visit zackandmiri.com.



Seth Rogen and Elizabeth Banks as Zack and Miri, 2008

*

At their Santa Monica location, **Bethany Burchick** handles all post production and distribution for the Lionsgate Television International department. A 2003 graduate with a triple major in Film Studies, History and Political Science, Bethany has recently started taking delivery of acquisitions for television productions from foreign territories. With a focus on episodic television, mini-series, made for TV movies and library features, Bethany ensures quality of all acquisitions, as they must meet domestic and international standards, and works with the legal department to guarantee the timely delivery of materials.

In terms of post production and distribution, Bethany works to create foreign language versions of Lionsgate TV series, arranges press and marketing materials for foreign clients and holds all materials up to broadcast standards. Currently, her main projects include *Mad Men* Season 2,

Weeds Season 4, *Fear Itself* and *The Guard*.

Bethany says her background in Film Studies has helped her succeed with international clients. When Lionsgate International acquired the rights to classic Preminger titles, Bethany took the lead, as her knowledge of Preminger films from her courses at Pitt helped her communicate with the licensor.

Aside from her responsibilities at Lionsgate, Bethany is currently working on side projects, which involve production, and hopes to develop her own series in the future.

*

Jason Planitzer began working as a production assistant after graduating in 2004 with a Film Studies major and Theater Arts focus. He quickly moved into the role of location scout and recently landed the role of production coordinator on the Pittsburgh based upcoming film, *In NorthWood*.

While he describes his first role as production assistant as "unglamorous" and "underappreciated," Jason notes that this immersion allowed for a first-hand look into the process and mechanics of film making. As a location scout, Jason was brought in during the pre-production stage to read the script and used the descriptions to find ideal set locations. Once the locations were established, Jason facilitated an agreement between the film company and locations and proceeded to maintain the atmosphere on the set. Whether it was calming disgruntled residents or chasing down a barking dog, Jason explained that each day was a different challenge.

Most recently, Jason's role as production coordinator for *In NorthWood* allowed him to work with each department, understand their needs

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UNDERGRADUATE STUDENT ACTIVITIES

These undergraduate students have shared with us their recent internship experiences and awards related to their involvement in the Film Studies Program.

Ashley Laub, a French and English Writing major and Film Studies minor, worked as an intern at Warner Brothers in Los Angeles this summer. As a member of the Creative Features department, Ashley's desk sat in the office of studio executive Greg Silverman whose most notable work includes *300*, *Get Smart*, *Batman Begins* and *The Dark Knight*.

Beginning her day around 10 a.m., Ashley was immediately put to work by the executives on the floor. From filing and coffee runs to covering assistants' desks and returning agent phone calls, Ashley's day often lingered until 7 p.m. Meetings with directors, producers, actors and writers

also accompanied her daily tasks. Weekends were often filled with PR events or premieres.

The internship reaffirmed to Ashley that "the film industry, especially behind the camera, is fascinating," and she is now certain that the contacts she made will allow her to dedicate her future to a career in film. And, although she experienced her first earthquake while working at WB, she also attended two movie premiers (*The Incredible Hulk* and *Journey to the Center of the Earth*) and describes the summer as one of the most exciting of her life.

*

Marc Shatzman, who will graduate in December, worked as the Publicity Intern for Warner Brothers Pictures in New York this summer. Most of Marc's time was spent preparing for the releases of *The Dark Knight*, *Get Smart* and *Star Wars: The Clone Wars*. To

promote these films, Marc worked press screenings and premieres and researched several events and locations that would facilitate the films' promotion. Aside from the thrill of attending the premiere of *Sex and the City* and *The Dark Knight*, Marc describes the overall highlight as simply being given the opportunity to work for such a great company.

New Line Cinema, who provided Marc with an internship in 2007, was absorbed by its parent company, Time Warner, and all current projects were handed to Warner Brothers. After this shift occurred, Marc simply used his contacts made at New Line Cinema to secure an internship with Warner Brothers.

Marc is currently wrapping up his undergraduate degree at Pitt and continues to work at various Warner Brothers film screenings held in the city. ♦

OUR HIGHER FACULTIES (CONT. FROM PAGE 4)

dramatically in the last decades with digitalization and the use of video and the Internet.

Yet despite predictions of a negative effect on experimental film, the German and Austrian filmscape is filled with dynamic new experiments, as new technological possibilities push a break with the past, encouraging artists to find new forms. This volume of theoretically engaged essays explores this new landscape, introducing the work of established and emerging filmmakers, offering assessments of the intent and effect of their productions, and describing overall trends. It also explores the relationship of today's artists to the historical avant-garde, revealing a vibrant form of artistic engagement that has a history but has certainly not ended.

*

Hermann Herlinghaus's book, *Violence Without Guilt: Ethical Narratives from the Global South* is due out in December from Palgrave Macmillan (New York). Exploring Walter Benjamin's early texts on violence and religion and bringing them to bear upon contemporary struggles, Herlinghaus argues that the flexible production of affective marginalities lies at the heart of the psycho-cultural dynamics of globalization. Analyzing new imaginaries in Latin American film, literature, and music, *Violence Without Guilt* examines how ethical experience is being drastically reshaped in the realms where violence is an existential reality, especially in the lives and fantasies of those who find themselves today unprotected by Western perceptions of lawfulness and citizenship.

*

Nancy Condee recently gave two film talks in October. "Russian Film at 100:

Art-House Identity and the State's Autobiography" was presented at the University College London (School of Slavonic Studies; Russian Cinema Research Group). Her talk "Rape and Camera Work (Mikhail Kalatozov's *Cranes are Flying*)" was given at the Columbia University (Society of Fellows in the Humanities; Harriman Institute) Research symposium *Screened Sexuality: Desire in Russian, Soviet, and Post-Soviet Cinema*. Condee was also recently appointed to Oxford University's trilateral Research Network: *Russian National Identity since 1961: Traditions and Deterritorialisation (Arts and Humanities Research Council, UK)*. In June Condee was a guest of the Kinotavr Open Russian Film Festival (Sochi), Russia's lead national competition, where she participated on the annual roundtable of the Russian Guild of Cinema Scholars and Critics (Filmmakers' Union of the Russian Federation). ♦

UPCOMING FILM-RELATED EVENTS: SPRING 2009

January

January 29, 1:00 p.m., CL 501
Lecturer Patrice Petro:
"Women and Cosmopolitanism—Marlene Dietrich, Anna May Wong, and Leni Riefenstahl"

February

February 19, 5:30 p.m., CL 1228
Pittsburgh Film Colloquium:
Marcia Landy (and Adam Lowenstein)

February 20-21, 7:00 p.m., Bellefield Auditorium
"Violence in Italian Political Cinema" Film Series with Giuseppina Mecchia

February 27-28, 7:00 p.m.
"Violence in Italian Political Cinema" Film Series

March/April

March 6-8, 7:00 p.m.
"Violence in Italian Political Cinema" Film Series

March 19, 5:30 p.m., CL 1228
Pittsburgh Film Colloquium:
Hermann Herlinghaus:
"Affection-Images of Violence in Contemporary Latin American Film"

March 12-29
Jewish-Israeli Film Festival
(various city locations)

March/April
Lecturer Georgio Bertellini
(University of Michigan)

April 5, 2:00 p.m., Bellefield Auditorium
Rachmaninoff (with Pittsburgh Symphony Orchestra and Mathew Rosenblum): Werner Herzog's *La Soufriere* (1977; 30 min) and David Lean's *Brief Encounter* (1945; 86 min)

May

May 3-10, Melwood Screening Room of Pittsburgh Filmmakers and David Lawrence Hall
Russian Film Symposium

Additionally, the Pittfilm Travel to Collection Grant will feature one or two film scholars who will conduct research and give a talk in the area of Russian and East European film.

Also, Michael Barker (of SONY Picture Classics) will be coming in the spring to give a talk and a screening.

Please visit <http://www.filmstudies.pitt.edu/events/index.html> for additional upcoming film-related events and information.

FORMER UNDERGRADUATES (CONT. FROM PAGE 5)

and develop a budget to account for those needs. As someone interested in ultimately creating and developing his own films, Jason describes these tasks as invaluable. Further, he found available crew during the hiring process, kept a detailed inventory for the production office and published memos for the crew. *In NorthWood* stars Nick Stahl (*In the Bedroom* and *Terminator 3*) as a troubled, but intelligent, former teacher who ends up in

a correctional facility for the criminally insane after he mistakenly kills the wrong man. The film was shot in twenty days using the abandoned Prospect Middle School as the NorthWood facility. To learn more about the forthcoming film, visit the following website: <http://www.imdb.com/title/tt1260365/>.

Having moved to Los Angeles for a year right out of school, Jason returned to Pittsburgh and has bene-

fited greatly from the state tax incentives that encourage production companies to shoot here. He is excited to pull from his background in Film Studies, which expanded his knowledge and vocabulary of cinema, while putting his skills to use in Pittsburgh, which he believes has all the resources necessary for excellent film making. ♦



Dr. Lucy Fischer, Faculty
Advisor
Katherine Field, Editor
Jennifer Florian, Manager
Heath Potter, Logo Design

*School of Arts and Sciences
Film Studies Program
624 Cathedral of Learning
4200 Fifth Avenue
Pittsburgh, PA 15260*



University of Pittsburgh

*School of Arts and Sciences
Film Studies Program
624 Cathedral of Learning
4200 Fifth Avenue
Pittsburgh, PA 15260*

Phone: 412-624-6564

Fax: 412-383-6999

Email: filmst@pitt.edu

<http://www.filmstudies.pitt.edu>

IN MEMORIAM (CONT. FROM PAGE 2)

have down time. On a typical day, she'd get up at 5 a.m., go to a gym, run a few miles, go home, write at least one page for her new book," all before she began her day as a faculty member, Nara said. "Her dedication to the task at hand was unflinching, always at full-tilt. She was a bundle of energy and represented life itself."

McDonald also was devoted to Charles McDonald, her husband of 42 years, her friends agreed.

A native of Nara, Japan, McDonald earned an undergraduate degree in English in 1963 at Osaka University of Foreign Studies in Japan. In 1966 she earned an MA in English from the State University of California-Sacramento, followed by a Doctor of Arts in 1971 and a PhD in 1974, also in English, at the University of Oregon.

In 1974-75, she served as a visiting assistant professor at the University of Texas-Austin before joining the Pitt faculty in 1975 as assistant professor. In 1981, McDonald was promoted to associate professor and was named professor in 1992. She served as acting department chair in 2007, and was on sabbatical this semester.

During her Pitt career, she received three Fulbright Research Fellowships and a National Endowment for the Humanities summer research award. She also won the David and Tina Bellet Arts and Sciences Teaching Excellence Award in 2002.

Since 2003, she had served as chair of the UCIS/Asian Studies Center/Japan Council strategic planning and budget committee, overseeing the budgets of various endowments in Asian studies. She founded and organized the annual

Japanese Film Festival, a staple at Pitt since 1985.

Outside academia, McDonald was an accomplished marathoner, having run more than 30 races. She also was passionate about fishing and was widely published on the subject in Japanese magazines.

McDonald acted in cameo roles in two films shot in Pittsburgh, *Gung Ho* in 1986 and *Lorenzo's Oil* in 1992.

In addition to her husband, McDonald is survived by a sister, Miyoko Hajiwara, of Yokohama, Japan.

Contributions may be sent to the University of Pittsburgh/Keiko I. McDonald Memorial Fund, 316B Craig Hall. ♦

*- Peter Hart, University Times
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