AUSTRALIA & NEW ZEALAND

AMERICAN STUDIES ASSOCIATION

2010 ANZASA Conference

THE UNIVERSITY
OF ADELAIDE
AUSTRALIA

SUB CRUCE LUMEN

Flinders
UNIVERSITY

AUSTRALIAN AND NEW ZEALAND AMERICAN STUDIES ASSOCIATION

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ANZASA Website:
http://www.anzasa.arts.usyd.edu.au/

2008 Conference Organizers
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Thomas Buchanan, *University of Adelaide*
Prudence Flowers, *Flinders University*
Joy McEntee, *University of Adelaide*

Committee
Daniel Fazio, *Flinders University*
Sarah John, *Flinders University*
David Mosler, *University of Adelaide*

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INFORMATION ABOUT ADELAIDE AND SOUTH AUSTRALIA

RUNDLE MALL SHOPPING PRECINCT

The main shopping district in the city. Department stores, a Woolworths Supermarket, clothing stores and the Mall's Balls… and Horatio and Truffles, the Mall's pigs.

NORTH TERRACE CULTURAL PRECINCT

The Wine Centre (free wine tastings from 10am to 5pm daily), Botanic Gardens, Art Gallery of South Australia, South Australian Museum, State Library of South Australia, Ayres House, Government House, Parliament House, Migration Museum, Festival Centre and the Adelaide Zoo.

Exhibitions of Interest

Art Gallery

Reflections of the Lotus: The Art of Thailand, Burma, Cambodia and Laos, 21 May – 4 July (Adults $10, Concession $6, Children U16 Free) Daniel recommends

Candid Camera: Australian Photography 1950s – 1970s, 28 May – 1 August (Adults $10, Concession $6, Children U16 Free)

State Library

This Company of Brave Men: The Gallipoli VCs, 25 June – 6 August

Adelaide Zoo
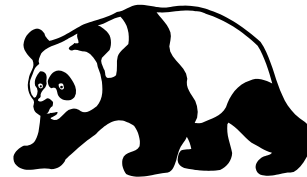
General admission $28.50/$20.00 C/$16.50 U14. *Giant Pandas* – (free) tickets to see Wang Wang and Funi the Pandas must be booked in advance at http://www.zoossa.com.au/adelaide-zoo

RUNDLE ST DINING AND ENTERTAINMENT PRECINCT

Rundle Street contains a proliferation of cafes including lower priced include Italian cafes like Brunelli, Piatto and Scoozi and Asian cafes such as Café Michaels, Lemongrass and Red Rock Noodle Bar. Moderately priced options include Eros café (Greek), Al Amir (Lebanese), Taj Tandoor (Indian) and Jah'z (Modern Australian). For those feeling more indulgent try Universal Wine Bar or the Stag Hotel's dining room (both toward the eastern end of Rundle Street).

Fumo Blue (downstairs near Scoozi) is a relaxed place for a cocktail (complete with pretty tropical fish) and the Stag Hotel is a popular spot for an after work beer.

The Palace Nova is the only cinema in the CBD. Mary Martins is an awesome independent bookstore with extended opening hours.

GOUGER STREET AND CENTRAL MARKET PRECINCT

This side of town is where you ought to head if you have a hankering for some Vietnamese, Chinese or Korean food. Several food courts serve cheap authentic eats from all over Asia and the restaurants on Gouger St offer an amazing variety of cuisines, atmospheres and costs. Mesa Lunga, on the corner of Gouger and Morphett Sts, is a relaxed tapas bar with an extensive and varied wine list. Café Kowloon is the best place to pick up Chinese food at 2am in the morning – plus they do not charge for BYO!

Adelaide's best and most convenient fresh food market, the Central Market is a must see and is South Australia's most visited tourist attraction. Food and wine tastings as well as entertainment are common on Friday evenings (until 9pm) and on Saturdays (until 3pm).

THE WEST END

Centered on Hindley Street, the West End is the slightly more sleazy and edgy side of Adelaide. Down the far western end of Hindley are the nightclubs and the McDonalds outed by the Drudge Report as the world's dirtiest, but along the middle part are an eclectic mix of pubs, cafes, strip clubs and bookstores. Be warned, *The Advertiser* once claimed Hindley Street to be "The Most Dangerous Street in Australia".

FARTHER AFIELD

A short tram ride away from the city, the white sandy beaches and fashionable restaurants of Glenelg are a highlight of Adelaide. Several wine regions are a one to two hour drive from the CBD, including the Barossa Valley and its famous Shiraz, the Adelaide Hills (known for Sauvingon Blanc) and McLaren Vale (the closest wine region).

SERVICES AND OTHER USEFUL INFORMATION

GETTING AROUND

The **Tram**, which runs along King William Road and then west along North Terrace runs every 7 minutes during the day and is FREE from South Terrace to the Entertainment Centre.

For other **bus** and **train** information, visit the InfoCentre on the corner of Currie and King William Streets.

Fares run at about $9 for an adult day pass and $4.50 for a student. 2 children (under 15 years) ride free with an adult using a day pass on the weekends.

Car Rental outlets include Budget (on Frome St near Rundle St), Thrifty (on Hindley Street near King William) and Avis on North Terrace (across the road from the train station and casino).

Taxi ranks are numerous around the CBD or taxis can be called on 13 2227 (Yellow) or 13 22 11 (Independent)

THE INTERNET

The Adelaide City Council has an extensive **free wifi** service in many cafes and locations around the core of the city (Rundle Mall, Grenfell Street and King William St).

Hotspots include: Rundle Mall's Balls, The Office (Pirie Street), The State Library, Cafe Brunelli (Rundle St), Hungry Jack's (Rundle St), The Exeter Hotel (Rundle St) and East Terrace Continental (East Tce). A full list can be found at https://hotspot.internode.on.net/coverage/

Connect to the network called "internode" and follow the prompts. If your browser fails to redirect go to https://hotspot.internode.on.net/login/index.php

The Adelaide City Council public library on North Terrace (ground floor of the state library) has **public access computers** with the internet, but usually a time must be booked in advance. There is an **internet café** on King William Street near Rundle Mall and another on James Place (just off Rundle Mall). Ask a local for directions.

MISCELLANEOUS

The main **Post Office** is just to the north of Victoria Square on King William Street. There are **Police Stations** on Hindley Street (near King William Street) and at 60 Wakefield Street, east of Victoria Square. The main **hospital**, the Royal Adelaide Hospital, in on the eastern end of North Terrace.

SUMMARY OF PROGRAMME
ANZASA 2010

Thursday, July 1				
12:30 – 4:00	Registration - *Ground Floor Lobby Napier Building (NGFL)*			
1:00 – 4:00	POSTGRADUATE AFTERNOON			
4:00 – 5:00	COFFEE/TEA			
5:00 – 6:30	OPENING & ANZASA KEYNOTE Shane White, *University of Sydney* *(NGO4)*			
6:30 – 8:30	RECEPTION & WELCOME DRINKS Distill Lounge, 286 Rundle Street			
Friday, July 2				
9:00 – 10:00 **Session A**	**Panel 1** Narrating the Cultural Meanings of Technology in Early 20th Century America *(N204)*	**Panel 2** Industry and the Worker *(N205)*	**Panel 3** Screen Studies – Violence and Regulation in 1930s Hollywood Cinema *(N208)*	**Panel 4** The Civil War *(N210)*
10:00 – 10:30	MORNING TEA			
10:30 – 12:00 **Session B**	**Panel 5** Transnational Exchanges *(N204)*	**Panel 6** Culture in the Cold War *(N205)*	**Panel 7** Sex, Fans, and Literary Pilgrims: Getting Close in the Nineteenth Century *(N208)*	**Panel 8** Antebellum America *(N210)*
12:00 – 1:00	LUNCH			
1:00 – 2:00	ANZASA Special Guest Kathleen Brown, *University of Pennsylvania* *(NG04)*			
2:00 – 3:30 **Session C**	**Panel 9** Bearing Witness? *(N204)*	**Panel 10** American Imperialism *(N205)*	**Panel 11** Roundtable on Teaching American Popular	**Panel 12** Australians, Americans and Warfare *(N210)*

			Culture (N208)	
3:30 – 4:00	AFTERNOON TEA			
4:00 – 5:00	ANZASA Book Launches			
5:00 – 6:15	KEYNOTE Sharon Block, *University of California, Irvine* (NG04)			

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Re-memory: Beloved Revisited (N205)</td>
<td>Panel 15

The 1920s and the Borders of Modernity (N208)</td>
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Politics of Sexuality in Post-War America (N205)</td>
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Labor and Party Politics in the 1920s (N208)</td>
<td>Panel 28

Mapping an Unnatural Present in Mid-19th Century (N210)</td>
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	American Culture *(N204)*			
5:30 – 6:45	ANZASA KEYNOTE Patricia Yaeger, *University of Michigan* *(NG04)*			
7:30 – 10:30	CONFERENCE DINNER Jah'z Lounge, 10 Vaughan Place			
Sunday, July 4				
9:00 – 9:30	MORNING TEA			
9:30 – 10:30 **Session H**	**Panel 29** Presidential Dilemmas *(N204)*	**Panel 30** The United States and the Arab-Israeli Conflict *(N205)*	**Panel 31** Privacy, Sexuality, Technology *(N208)*	**Panel 32** Anti-Americanism *(N210)*
10:30 – 12:00	ANZASA KEYNOTE & CLOSING Penny Von Eschen, *University of Michigan* *(NG04)*			

PROGRAMME

Thursday, July 1ˢᵗ

12:30pm – 4:00pm   Registration

Venue: Ground Floor Lobby Napier Building

1:00pm – 4:00pm   Postgraduate Afternoon

4:00pm – 5:00pm   Coffee/Tea

5:00pm – 6:30pm   Opening and ANZASA Keynote

The Gold Diggers of 1833

Shane White (Chair: Tom Buchanan)

Shane White is Professor of American History and Australian Research Council Professorial Fellow at the University of Sydney. He is the author of numerous publications in African-American history including *Somewhat More Independent: The End of Slavery in New York City, 1770-1810* (Athens and London: University of Georgia Press, 1991; *Stylin': African-American Expressive Culture From Its Beginnings to the Zoot Suit* [with Graham White] (Ithaca: Cornell University Press, 1998); *Stories of Freedom in Black New York* (Cambridge, Mass.: Harvard University Press, 2002); *The Sounds of Slavery* [with Graham White] (Boston: The Beacon Press, 2002); and *Playing the Numbers: Gambling and Black Culture in Interwar Harlem* [with Stephen Garton, Stephen Robertson and Graham White] (Cambridge: Harvard University Press, 2010).

Venue: Napier Building Room G04

6:30pm – 8:30pm   Reception & Welcome Drinks

Venue: Distill Lounge, 286 Rundle Street

Friday, July 2nd

9:00am –10:00am **Session A**

Panel 1: Narrating the Cultural Meanings of Technology in Early 20th Century America
Chair: Mandy Treagus, University of Adelaide

American Boys, Their Books, and the Romance of Technology in the Early Twentieth Century
Carroll Pursell, Australian National University

The View from a Burning Hotel's Window: Hotels and Willa Cather's "Behind the Singer Tower"
Molly W. Berger, Case Western Reserve University

Venue: Napier Building Room 204

Panel 2: Industry and the Worker
Chair: Tom Buchanan, University of Adelaide

'It Knocked This City to Its Knees': The Closure of Pillowtex Mills in Kannapolis, North Carolina and the Decline of Manufacturing Industries in the United States
Tim Minchin, La Trobe University

The Company's Eyes, Ears, and Voice in the Workplace: A Reconsideration of Labor Spying in Interwar Bag and Cotton Mills
Stephen Robertson, University of Sydney

Venue: Napier Building Room 205

Panel 3: Screen Studies – Violence and Regulation in 1930s Hollywood Cinema
Chair: Gabrielle Murray, La Trobe University

The Ironic Fate of the 1930s Gangster
Ruth Vasey, Flinders University

'Torn from the Headlines.' Topical Pictures and Editorial Cinema in the Late 1930s: The Case of "Black Legion"
Richard Maltby, Flinders University

Venue: Napier Building Room 208

Panel 4: The Civil War
Chair: Daniel Fazio, Flinders University

'Johnny has gone for a Soldier': Youth Enlistment in a Union County 1861-1865
Kathleen Shaw**,** Monash University

'Conquering the Masters': The Military Service of Lt Col. Daniel Densmore, 68th United States Colored Troops During the Civil War
Keith Wilson**,** Monash University

Venue: Napier Building Room 210

10:00am – 10:30am **Morning Tea**

10:30am – 12:00pm **Session B**

Panel 5: Transnational Exchanges
Chair: Russell Johnson, University of Otago

Animal Imagery and the Great White Fleet, 1908
Robert Chase, University of California, Irvine

The Fulbright Program and American Studies in Australia
Alice Garner, La Trobe University

Sacrificing the Subject
Daniel McKay, University of Canterbury

Venue: Napier Building Room 204

Panel 6: Culture in the Cold War
Chair: Leah Garrett, Monash University

Studying Road Stories: The Car, The Road, The Author
Christelle Davis**,** University of Sydney

"Bureaucracy tuned in on all": William S. Burroughs after Watergate
Mark Azzopardi, University of Sydney

The Social and Cultural Functions of Jazz in 'Good Night, and Good Luck' (2005)
Brenda Allen, University of Auckland

Venue: Napier Building Room 205

Panel 7: Sex, Fans, and Literary Pilgrims: Getting Close in the Nineteenth Century
Chair: David Goodman, University of Melbourne

Sex and Innuendo in Antebellum Reading
David Stewart, National Central University, Taiwan

A Letter, A Prayer: Susan Garnet Smith Writes to Walt Whitman
Barbara Ryan, National University of Singapore

From Tourism to Pilgrimage in Literary Concord: Guidebooks and 'The Most Famous Little Town in America'

Joel Myerson, University of South Carolina and Ronald A. Bosco, University at Albany, SUNY

Venue: Napier Building Room 208

Panel 8: Antebellum America
Chair: Chris Dixon, University of Queensland

Slave Crime and Prison Time, 1835-1861
Kelly Birch, University of Adelaide

The Case for Sabbath Breaking: Philadelphia Before the Civil War
Timothy Verhoeven, University of Melbourne

'An Influence Comparatively Silent, But Deep, and Strong, and Irresistible': Gender and Activism in Women's Antislavery Literature in the Nineteenth-Century United States
Holly Kent, Lehigh University

Venue: Napier Building Room 210

12:00pm – 1:00pm   Lunch

1:00pm – 2:00pm   ANZASA Special Guest Seminar

What Does it Mean to be Intelligibly Human? The Role of Marriage and Gender in Framing the Use of Human Rights as a Source of Political Authority in Antislavery Thinking
Kathleen Brown, University of Pennsylvania (Chair: Cassandra Pybus, University of Sydney)

Venue: Napier Building Room G04

2:00pm – 3:30pm   Session C

Panel 9: Bearing Witness?
Chair: Joy McEntee, University of Adelaide

Leslie Scalapino and Global Poetry
Lisa Samuels, University of Auckland

Encrypting Katrina: Traumatic Inscription and the Architecture of Amnesia
Lindsay Tuggle, University of Sydney

Two Staircases: Gothic Kitsch and Documentary Style in Jean-Xavier de Lestradeqs "The Staircase"
Melissa Hardie, University of Sydney

Venue: Napier Building Room 204

Panel 10: American Imperialism
Chair: Ian Tyrrell, University of New South Wales

American Colonialism and its Images of Modernity in the Philippines
                    Shirlita Espinosa, University of Sydney

It's Raining in Pago: Romance, Race and Religion W. Somerset Maugham's "Rain" and its film adaptations
                    Mandy Treagus, University of Adelaide

Venue: Napier Building Room 205

Panel 11: Roundtable on Teaching American Popular Culture
Chair: Susan Smulyan, Brown University

Participants:
Themis Chronopoulos, SUNY, Stony Brook
Jackie Cook, University of South Australia
Penny Von Eschen, University of Michigan

Venue: Napier Building Room 208

Panel 12: Australians, Americans and Warfare
Chair: Robin Prior, University of Adelaide

The Suicide Machines: Torpedo Boats and Technology Transfer Between Late-19th Century America and Australia
                    James W. Hunter III, Flinders University

Diggers & Doughboys: The Australian and American Infantry on the Western Front, 1918
                    Meleah Ward, University of Adelaide

Making Faces with the Maestro: American, Australian and New Zealand Facial Surgeons at the Queen Mary's Hospital, Sidcup
                    Kerry Neale, UNSW @ ADFA

Venue: Napier Building Room 210

3:30pm – 4:00pm   **Afternoon Tea**

4:00pm – 5:00pm   **ANZASA Book Launches**

Timothy Minchin will be launching Paul Taillon's new book *Good, Reliable, White Men: Railroad Brotherhoods, 1877-1917* (University of Illinois Press, 2009)

Shane White will be launching Michael Ondaatje's new book *Black Conservative Intellectuals in Modern America* (University of Pennsylvania Press, 2010)

5:00pm – 6:15pm   ANZASA Keynote

Bodies, Race and Putting the 'Early' in American Studies
Sharon Block (Chair: Prudence Flowers)

Sharon Block is Associate Professor at University of California at Irvine, received her Ph.D. from Princeton University. Her fields of interests include early American history, history of sexuality, race and slavery, comparative colonialism, and new approaches to the digital humanities. She is the author of *Rape and Sexual Power in Early America* (OIEAHC Imprint, University of North Carolina Press, 2006) as well as "Doing More with Digitization: An Introduction to Topic Modeling Early American Sources," *Common-place* (Jan 2006); "Rape without Women: Print Culture and the Politicization of Rape, 1765–1815," 89 (Dec 2002); Editor, Special Issue on Sexuality in Early America, William and Mary Quarterly 60 (Jan 2003); "How Should we look at Rape in Early America?" *History Compass* (Feb 2006); "Early American Sexuality: Race, Colonialism, Power and Culture", *Radical History Review* 82 (Winter 2002); "Lines of Color, Sex, and Service: Comparative Sexual Coercion in Early America" in *Sex, Love, Race: Crossing Boundaries in North American History* Martha Hodes, ed. (NY: New York University Press, 1998). She is currently coordinating the University of California's Study Abroad Program in Australia.

Venue: Napier Building Room G04

Saturday, July 3rd

9:00am – 10:30am   **Session D**

Panel 13: Japanese/American Relations
Chair: Roger Knight, University of Adelaide

Charles A. Beard and Japanese-American Relations
                        Hiroo Nakajima, Osaka University

The Light at the End of the World: Okinawa, Psychology, and the Beginning of the Cold War
                        Shane Smits, University of Auckland

Venue: Napier Building Room 204

Panel 14: Re-memory: *Beloved* Revisited
Chair: Joy McEntee, University of Adelaide

A Valediction Forbidding Mo'nin: Melancholic Community in Toni Morrison's 'Beloved'
                        Hilary Emmett, University of Queensland

From Object to Subject: The Female Body in Toni Morrison's 'Beloved'
                        Giulia Grillo, University of Queensland

Venue: Napier Building Room 205

Panel 15: The 1920s and the Borders of Modernity
Chair: Prudence Flowers, Flinders University

From "What is it?" to "What is It?" Freakery and Celebrity in the 1920s
                        Russell L. Johnson, University of Otago

The "Brown Web" – Anti-Communism, Social Darwinism and the Transformation of American Immigration Policy
                        Nick Fisher, Monash University

The 'Talking Machine World' and Cultural Hierarchy in the Phonograph Industry in the 1920s
                        Luke Horton, University of Melbourne

Venue: Napier Building Room 208

Panel 16: Post-War Public Housing in the United States and Australia
Chair: Brendan Moran, Housing South Australia

The Failure of Public Housing as an Ordering Apparatus in New York
                        Themis Chronopoulos, SUNY, Stony Brook

Social Policy and Public Housing in Post-War Australia and the United States
                    Daniel Morrow, University of Melbourne

Venue: Napier Building Room 210

10:30am – 11:00am   Morning Tea

11:00am – 12:30pm   Session E

Panel 17: America and China
Chair: Gerry Groot, University of Adelaide

The Impact of Missionaries on America's Imagination of China: A Study of "New York Times" Articles from 1899 to 1927
                    Elise Adams, University of Queensland

FDR and Wilson: A Comparison of Presidential Leadership of China Policy
                    Sally Burt, Australian National University

"American Imageries of "Chineseness" and the Johnson Administration's Interpretation of the Cultural Revolution
                    Sean Turner, University of Adelaide

Venue: Napier Building Room 204

Panel 18: Education in America
Chair: Paul Taillon, University of Auckland

Reflections on Hilda Taba and her Contributions to Educational Theory and Practice in the United States
                    Lindsay Parry, James Cook University

A Cohort of Pioneers: Australians and American Postgraduate Degrees
                    Sally Ninham, La Trobe University

No Latino Left Behind? The Development of Latino Education Policy, 1968- present
                    Jason Casellas, USSC at University of Sydney

Venue: Napier Building Room 205

Panel 19: South by (South) West: US Regionalism and the National Imagination
Chair: Sarah Gleeson-White, University of Sydney

Defining America: John Wayne and the West
                    Emma Halpin, University of Sydney

Modernism's Geographical Consensus
                    Aaron Nyerges, University of Sydney

In the Golden Land: William Faulkner and the Hollywood Screenplay
                        Sarah Gleeson-White, University of Sydney

Venue: Napier Building Room 208

Panel 20: Politics, Protest, and Parody
Chair: Tom Buchanan, University of Adelaide

The Great Peace March for Global Nuclear Disarmament: Grassroots Pragmatism or Hippie Idealism?
                        Kyle Harvey, Macquarie University

Post 9/11 and the Invasion of Iraq: Images of Response and Reaction by the American Film Industry
                        Gabrielle Murray, La Trobe University

Parodied Politics: Is the Colbert Nation Democratic?
                        Sean Hebert, University of Calgary

Venue: Napier Building Room 210

12:30pm – 1:30pm   **Lunch**

1:30pm – 2:30pm   **ANZASA General Meeting**
                                    Venue: Napier Building Room 208

2:30pm – 4:00pm   **Session F**

Panel 21: America and the World in the Cold War
Chair: Sean Turner, University of Adelaide

Inter-racial Violence and Discrimination in the American Military Abroad at the Dawn of the Cold War
                        Amy Walker, University of Adelaide

The Origins of the Korean War and US-Australian Relations, 1947-1950
                        Daniel Fazio, Flinders University

The CIA's Cold War in Nicolae Ceausescu's Romania, 1965-1989
                        Viorela Papuc, University of Adelaide

Venue: Napier Building Room 204

Panel 22: Visions of Race
Chair: Kevin Gaines, University of Michigan

'Draggin' the Chain': Linking Civil Rights and African American Representation in "The Defiant Ones" and " In the Heat of the Night"
> Emma Hamilton and Troy Saxby, University of Newcastle

Manufacturers of Soul: The Production of Authenticity at Motown Records
> Tim Laurie, University of Sydney

What African American Beauty Culture and Consumer Culture Reveals About Twentieth-Century Race and Gender Politics in the United States
> Susannah Walker, Virginia Wesleyan College

Venue: Napier Building Room 205

Panel 23: Screen Studies Session – Melodrama and Fractured Masculinities
Chair: Patricia Yaeger, University of Michigan

'Memento' and the End of the American Cinematic Imaginary
> Richard Smith, University of Sydney

The Weeping Assassin: Melodrama and Tragedy in 'The Manchurian Candidate'
> Joy McEntee, University of Adelaide

Reconstructing Masculine Identity in the Reform Institution: 'Cool Hand Luke' (1967) and 'One Flew over the Cuckoo's Nest' (1975)
> Shelley Stolitza, University of Massachusetts, Boston

Venue: Napier Building Room 208

Panel 24: Currents in American Thought
Chair: Tom Dunning, University of Tasmania

Herbert Baxter Adams, Race and Transnational History
> David Goodman, University of Melbourne

Gifford Pinchot and the Wilderness Warrior: Roosevelt, Conservation and Imperialism
> Ian Tyrrell, University of New South Wales

"The Kingdom of God amongst the Kingdoms of the World": The First International Conference on World Evangelization, Alberto Melluci's Theory of Collective Action and the Rise of the New Christian Right
> Gareth Sobey, University of Melbourne

Venue: Napier Building Room 210

4:00pm – 4:30pm   Afternoon Tea

4:30pm – 5:30pm   Session G

Panel 25: America and I: Ethnicity and Identity in Twentieth Century American Culture

Chair: David Stewart, National Central University, Taiwan

Alone with the President: How Immigrant Women Shape the American Century in Anzia Yezierska's Narratives

Sofia Ahlberg, La Trobe University

Reinventing the WASP: Jewish American Writing in the Post-War Years

Leah Garrett, Monash University

Venue: Napier Building Room 204

Panel 26: Politics of Sexuality in Post-War America

Chair: Susannah Walker, Virginia Wesleyan College

The Right to Privacy: The Ironic Use of Parenthood in Establishing a Non-Procreative Framework for American Sexuality, 1940-1965

Jennifer L. Ball, Clarkson University

'A Movement in Disarray': The Right-to-Life Movement During President Ronald Reagan's First Term in Office

Prudence Flowers, Flinders University

Venue: Napier Building Room 205

Panel 27: Labor and Party Politics

Chair: Bill Breen, La Trobe University

The End of Reform? The Plumb Plan and Progressive Labor Politics in the 1920s

Paul Taillon, University of Auckland

Don't you hear all the Railroad Men squeak?: William G. McAdoo, the United States Railroad Administration, and the Democratic Presidential Nomination of 1924

Douglas Craig, Australian National University

Venue: Napier Building Room 208

Panel 28: Mapping an Unnatural Present in the Mid-19th Century

Chair: Heather Nielson, UNSW@ADFA

Antipodean American Geography: Washington Irving's 'Globular' Narratives

Paul Giles, University of Sydney

Democracy, Heritage, and Fraternity: Herman Melville's Masonic Dialogue with the Antebellum

Brooke Brunckhorst, University of Queensland

Venue: Napier Building Room 210

5:30pm – 6:45pm   ANZASA Keynote

Luminous Trash: Throwaway Robots in Blade Runner, the Terminators, AI, and Wall-E

Patricia Yaeger (Chair: Sarah Gleeson-White)

Patricia Yaeger is Henry Simmons Frieze Collegiate Professor of English and Women's Studies at the University of Michigan, received her Ph.D. from Yale University. Her research interests include 20th century American literature and visual arts, southern fiction, feminist theory, literary theory, social geography, trash in modern/postmodern ethnic American literature, and queering John Wayne. Her publications include *Dirt and Desire: Reconstructing Southern Women's Writing: 1930-1990* (2000); *The Geography of Identity* (1996); *Nationalisms & Sexualities* co-ed. Parker, Russo and Sommer (1991), and *Honey-Mad Women: Emancipatory Strategies in Women's Writing* (1989). Her work in progress includes "Luminous Trash" and "Flannery O'Connor in Drag." She is currently editor of *PMLA*.

Venue: Napier Building Room G04

7:30pm – 10:30pm   Conference Dinner
                              Venue: Jah'z Lounge, 10 Vaughan Place

Sunday, July 4th

9:00am – 9:30am   **Morning Tea**

9:30am – 10:30am   **Session H**

Panel 29: Privacy, Sexuality, Technology
Chair: Melissa Hardie, University of Sydney

'I vant to be alone': The 'right to privacy' as a feminine discourse of resistance to visual technologies in the United States at the turn of the century
                              Jessica Lake, University of Melbourne

Susan Sontag, Sexual Dissidence, and Celebrity
                              Guy Davidson, University of Wollongong

Panel 30: Presidential Dilemmas
Chair: Douglas Craig, Australian National University

FDR Runs—Again: A New Look at Franklin D. Roosevelt's Decision to Seek a Third Term
                              Dean J. Kotlowski, Salisbury University

Bill Clinton and the Media: The Public and Private Dilemma
                              Robin Lowry, University of New England

Venue: Napier Building Room 205

Panel 31: The United States and the Arab/Israeli Conflict
Chair: David Goodman, University of Melbourne

Facilitator or Catalyst? U.S. Engagement in the Arab-Israeli Peace Process
                              Jeremy Pressman, University of Sydney

America's Israel: Israel's America: The Israel Lobby and US Policy Toward Israel
                              Ian Bickerton, University of New South Wales

Venue: Napier Building Room 208

Panel 32: Anti-Americanism
Chair: David Mosler, University of Adelaide

Don't Know Much About Geography: American Ignorance and Global Anti-Americanism
                              Brendon O'Connor, USSC at University of Sydney

Venue: Napier Building Room 210

10:30am – 12:00pm   ANZASA Keynote and Closing Remarks

"God I Miss the Cold War": Memory, Nostalgia, and Global Disorder Since 1989
Penny Von Eschen   (Chair: Tom Buchanan)

Penny Von Eschen is Professor of History and American Culture at the University of Michigan. She is the author of *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold* War, Harvard University Press, 2004; and *Race against Empire: Black Americans and Anticolonialism, 1937-1957*, Cornell University Press, 1997. She is co-editor, along with Manisha Sinha, of *Contested Democracy: Freedom, Race, and Power in American Hist*ory, Columbia University Press, 2007; and co-editor along with Janice Radway, Kevin Gaines, and Barry Shank of *American Studies: An Anthology*, Blackwell-Wiley Press, 2008. Von Eschen was awarded the 2008 Dave Brubeck Institute Distinguished Achievement Award and has co-curated the photography exhibition, *Jam Sessions: America's Jazz Ambassadors Embrace the World* with Curtis Sandberg, Vice-President for the Arts at Meridian International Foundation in Washington D.C. The exhibit opened in April 2008 in Washington D.C. and is travelling nationally and internationally. She is currently working on a transnational history of Cold War nostalgia.

Venue: Napier Building Room G04

ABSTRACTS

Panel 1: Narrating the Cultural Meanings of Technology in Early 20th Century America

American Boys, Their Books, and the Romance of Technology in the Early Twentieth Century
Carroll Pursell

Throughout the 20th century in the United States, there was produced a literature specifically for boys, which attempted to both introduce and glorify the present and future of technology. Boys, usually of the middle class, were encouraged to participate vicariously–through reading, playing with toys, making models, or building from kits–in the rapid progress of technology on all its many fronts. This paper will look at the phenomenon broadly, but concentrate on books describing modern forms of transport.

The View from a Burning Hotel's Window: Hotels and Willa Cather's "Behind the Singer Tower"
Molly W. Berger

In her 1912 short story, "Behind the Singer Tower," Willa Cather uses the fictional thirty-five-story Mont Blanc hotel to frame two narratives about death. The hotel burns in a horrifying conflagration, leading to the death of more than three hundred wealthy luminaries. Musings between the tragedy's witnesses lead to the revelation of other deaths, suffered during the building's construction when a cable holding a huge sand-filled clamshell broke and buried a work crew. Thus, death bookends the hotel's functional life and serves as a vehicle for Cather's critique of the New York skyscraper.

Why does Cather choose to have a hotel—rather than a tall office building—burn so dramatically? This paper will employ the history of the American luxury hotel to answer that question. Scholars have pointed to Flaubert and Conrad as foundations for Cather's story, but the history of the luxury hotel gives weight to the New York experience. At thirty-seven stories, the Mont Blanc dwarfed New York's 1912 Hotel McAlpin's twenty-five stories and its claim as the largest hotel in the world. Indeed, the early twentieth-century was a transitional period during which the hotel's historic role as a pre-eminent urban symbol of modern cosmopolitan success gave way to the corporate skyscraper. Thus, the Mont Blanc's location "behind the Singer Tower" serves as an apt metaphor for the demise of the luxury hotel's symbolic stature in American cities.

Panel 2: Industry and the Worker

'It Knocked This City to Its Knees': The Closure of Pillowtex Mills in Kannapolis, North Carolina and the Decline of Manufacturing Industries in the United States
Tim Minchin

This paper explores the closure of Pillowtex Mills (formerly Cannon Mills) in Kannapolis, North Carolina in July 2003, a mass layoff that was the largest ever in the state's history, with almost 5000 workers losing their jobs. I use the Pillowtex case as a

way of exploring the broader decline of manufacturing industries in the U.S. Sparked by Barry Bluestone and Bennett Harrison's influential The Deindustrialization of America (1982), which introduced the term deindustrialization to a wide audience, in the last twenty-five years or so many scholars have explored the decline of manufacturing industries and how it has affected workers. They have thrown much light on a major shift in the U.S. economy; in 1950, half of the American work force was employed in the manufacturing sector but by 2006 just 10.4 percent were.

To date, however, almost all studies of deindustrialization have focused on the "Rustbelt," the band of states in the Northeast and Midwest that have been hit hard by job losses, especially in the steel and auto industries. The Pillowtex closure was part of the broader demise of the textile and apparel sector, which lost 700,000 jobs between 1994 and 2002, the bulk of them in the southern states. This paper will use the Pillowtex case to argue that deindustrialization needs to be viewed as a national phenomenon. Although the Kannapolis workers lived in a "sunrise" region associated with economic growth, and although their plight attracted a great deal of attention from both the media and state and national politicians, the effects of the closure were still devastating. As well as summarizing the history of the mills, the paper will explore workers' economic fates since losing their jobs and will examine the effects of the loss of their employer-sponsored health care. I will show that the recent and ongoing decline of the textile and apparel industry has hurt workers and communities across the South but scholars have not yet studied it extensively. I will also briefly touch on the decline of other manufacturing industries in the South, including the paper, furniture, steel, and tobacco industries. As the Pillowtex site has now been redeveloped into a biotechnology site, this case study also offers a revealing insight into the broader shifts taking place within the U.S. economy. This paper draws on my broader ARC-funded study into the decline of manufacturing industries in the U.S.: a central argument of this project is that deindustrialization is a national phenomenon and that labels such as "Rustbelt" and "Sunbelt" have largely outlived their usefulness.

The Company's Eyes, Ears, and Voice in the Workplace: A Reconsideration of Labor Spying in Interwar Bag and Cotton Mills
   Stephen Robertson

In June 1920, Frank Neely, an executive of the Fulton Bag and Cotton Mill Company, and C. E. Hayward, the manager of the company's Brooklyn mill, debated whether to employ a female private detective to go undercover in the mill. Neely was "very anxious to have an intelligent worker's point of view of the impression they get when they come to work for us, both from your Instructor, Forelady and Superintendent," as well as information on "things that needed the proper attention and correction"; Hayward argued a woman would report only idle gossip and what the male operative they already employed could see. Hayward prevailed, but only three months earlier, Mrs Grace Hammer had conducted surveillance in the Brooklyn mill, and, prior to that, in the company's Atlanta mill.

This debate over the employment of female labor spies highlights the role of gender in private surveillance. Similar debates about whether to send women undercover occurred within the Committee of Fourteen, New York City's preeminent anti-vice organization, the Pinkerton Detective Agency, and the American Protective League, the

WW1 auxiliary of the Bureau of Investigation, organizations from across the spectrum of private surveillance conducted in the United States in the first half of the twentieth century. This was the era in which restrictions on state and federal governments meant that private organizations rather than the state worked undercover. Examining the different concerns and practices of these organizations will add another dimension to our understanding of the nature and history of personal surveillance.

Panel 3: Screen Studies – Violence and Regulation in 1930s Hollywood Cinema

The Ironic Fate of the 1930s Gangster
Ruth Vasey

This paper proposes that the introduction of sound led to a new aesthetic of violence on the American screen. It examines the ways in which this new aesthetic was regulated and controlled in the gangster movies of the 1930s.

'Torn from the Headlines.' Topical Pictures and Editorial Cinema in the Late 1930s: The Case of *Black Legion*
Richard Maltby

This paper reconsiders the conventional interpretation of Classical Hollywood's output in the late 1930s through an examination of the production and reception history of the 1936 Warner Bros. picture *Black Legion*. Placing it in the dual contexts of Hollywood's production of topical pictures and of the events it depicted, the paper explores the extent to which *Black Legion* did, as Production Code Administration officials suggested, "test the limit of the acceptability of the treatment of such subjects as religious and racial prejudices" in the period.

Panel 4: The Civil War

'Johnny has gone for a Soldier': Youth Enlistment in a Union County 1861-1865
Kathleen Shaw

This study of youth enlistment in Franklin County, Pennsylvania, during the American Civil War investigates the enlistment of boys who were aged ten to seventeen years at the time of the 1860 Federal Census. Three hundred and eighty-one young soldiers were identified: 350 white and 31 African-American enlistees. One hundred and seventy-eight were younger than the minimum age of eighteen at enlistment. To try to determine enlistment triggers and indicators, a social profile was constructed using social and economic data from the 1860 census, and comparisons were made between underage and legal enlistees, and between enlistees and non-enlistees. The study looked at social, economic and political differences. It was found that the white enlistees came from the broad middle stratum of Franklin County, and although there was a downward shift in social and occupational status in the later years of the war, it was never a poor man's war. The study also found that the young African-American soldiers were not from the poorest households, but were sons of established, solid households. For both white and black enlistees, family enlistment was an important influence over enlistment. By looking at the legal and illicit enlistment of young soldiers, which was by and large sanctioned by local authorities, this study contributes to our understanding of

the relationships between these young men, their communities and the war. The paper would focus specifically on the occupation and social status of white enlistees, and the downward shift in status in later years: this shift was not evident to the same extent in the status of those who re-enlisted during the same period, and there was no corresponding shift for African-American recruits. These findings may shed more light on the communities that allowed very young men to go to war.

'Conquering the Masters': The Military Service of Lt Col. Daniel Densmore, 68th United States Colored Troops During the Civil War
    Keith Wilson

This paper examines episodes in Lt. Col. Daniel Densmore's Civil War service with black troops in the Mississippi Valley and Alabama. During the Civil War Daniel Densmore commanded a regiment composed mainly of former slaves which, had been organized in Missouri in March 1864. During the course of the war Daniel's regiment was involved in Maj. Gen. A. J. Smith's Mississippi campaigns against Maj. Gen. Nathan Bedford Forrest. In the closing stages of the war Daniel's regiment was part of Brig. Gen. John P. Hawkin's 1st Division which took part in the capture of Fort Blakely and the conquest of Alabama. Based on family correspondence, which includes correspondence with his brother, Capt. Benjamin Densmore serving with the 4th U. S. Heavy Artillery (Colored), this paper explores the tensions that existed between Daniel Densmore's perception of the South as an alien, essentially feudal land, and the role his 'liberating' black soldiers played in the conquest of it. It argues that Daniel believed he was leading a liberation army. In this liberating role he believed his African American troops had a duty to not only free their enslaved brethren, but also to free the nation from the grip of a corrupt, feudal planter class.

Panel 5: Transnational Exchanges

Animal Imagery and the Great White Fleet, 1908
    Robert Chase

In September of 1908, the *Melbourne Age* reported that a kangaroo and grizzly bear meeting for the first time became fast friends and hugged – a symbolic reference to future relations between Australia and the United States. Unfortunately, this "hug" resulted in the death of the kangaroo. The setting of this saddening event, however, was not a zoo or animal refuge. It was the deck of an American battleship taking part in the Great White Fleet's world tour and the animals were imagined as representative of their nations. The Fleet's Pacific stops, which included cities along the American West Coast, New Zealand and Australia provided community leaders an opportunity to converse about the future of the Pacific and their roles in it. This paper examines one aspect of that dialogue, the use of animal gifting and imagery in the festivities celebrating the Fleet. Animal exchanges were rife with cultural meanings that highlighted concerns about commercial and political control of the Pacific. Images of local fauna, such as grizzly bears in the United States, were used heavily in souvenirs and posters, but the gifting of animals to the Navy may be seen as carrying even greater symbolism. The communities that welcomed the Fleet imagined their animal gifts as representing themselves, their goodwill and the hope for closer relations between their countries, even if they ignored the obvious difficulties these animals presented aboard the ships.

The Fulbright Program and American Studies in Australia
Alice Garner

From its inception in 1949, the Australian-American Fulbright exchange program nurtured the development of American Studies in Australia. From 1953, U.S. Department of State officials tried to encourage the creation of an Institute for American Studies Conferences in Australia, along the lines of the Salzburg Seminar. They came up against resistance from some Fulbright Commission board members in Australia, who feared this might be interpreted locally as a form of American propaganda. Over this same period, on U.S. soil, Senator J. William Fulbright went head to head with Joe McCarthy over his unsubstantiated attacks on the exchange program. This paper examines some of the tensions that arose for the international exchange project during the Cold War, and the impact this had on American Studies in Australia.

Sacrificing the Subject
Daniel McKay

By the early 1960's and certainly into the 1970's, American fiction writers who took the Second World War as their topic were becoming ever more cognisant of the limits of language. As they attempted to describe or disclose the various ways in which loss of life and / or liberty in violent circumstances simultaneously terminates one's standard frames of reference, so the value-laden polarities of traditional war literature (truth/falsehood; courage/cowardice; good/evil) were themselves challenged. But as the canon grew, one striking polarity remained present yet hidden from view, in that Europe was the locale of choice for most authors, while the Pacific theatre was either off limits or otherwise snubbed. In this paper, I single out one possible explanation of this phenomenon through a comparative reading of a New Zealand and American combat novel, each of which is set in the Pacific. Rather than seeing in the Pacific theatre a hidden trove of themes and issues accessible only to the most intrepid writers, I speculate that mid-twentieth century authors were content to reassure readers that public assumptions were largely correct, never drawing the curtain on an enemy and a conflict whose nature(s) remained far less familiar than those of Europe.

Panel 6: Culture in the Cold War

Studying Road Stories: The Car, The Road, The Author
Christelle Davis

Road novels have captured the attention of readers and academics since the publication of Jack Kerouac's 'On the Road' in 1957. In this paper I examine the three stages of scholarship in the study of road novels as outlined by Katie Mills in 'The Road Story and the Rebel'. I will use three road stories to demonstrate the move in road story academia from focusing on the automobile to examining the highway and finally to exploring identity. This piece interweaves studies of 'On the Road' by Jack Kerouac and 'Less Than Zero' by Bret Easton Ellis with an original road narrative that follows all the conventions of the genre.

The themes that will be explored in this paper include:
- The categorising and typical features of road narratives

- Beat expressions of mobility
- The road novel as a way of chasing the American dream
- Social mobility confronted by physical mobility
- The expressions of conflict between East and West Coast America in road novels
- America as a character in road narratives
-The role of 'the passenger' in road narratives

"Bureaucracy tuned in on all": William S. Burroughs after Watergate
    Mark Azzopardi

William S. Burroughs's Nova Trilogy (1961-1964) makes extensive use of the "cut-up" and "fold-in" composition techniques. These techniques were also employed by Burroughs in his experiments with tape recorders, in the 'inching' of a cassette tape back and forth across the tape heads. "You will hear words that were not in the original recording new words made by the machine... as if the words themselves had been interrogated and forced to reveal their hidden meanings". Burroughs's experiments with text and tape coincided with major shifts in the Cold War media ecology, and the emergence of increasingly complex technologies of communication and control wielded by commercial and governmental organizations. This culminated in the revelation that Richard Nixon's office had been wired with hidden microphones, producing hundreds of hours of recordings that would eventually contribute to the downfall of the Nixon presidency. This paper explores how the surveillance mechanisms of "bureaucracy tuned in on all" became tuned in on themselves, and how Burroughs's experiments help chart interactions between new media and the American avant-garde in the 1960s and 1970s.

The Social and Cultural Functions of Jazz in *Good Night, and Good Luck* (2005)
    Brenda Allen

In Edward Murrow's 1958 speech to The Radio and Television News Directors Association he takes journalists to task saying that they need to keep a more watchful eye on media networks and companies. George Clooney's film, *Good Night, and Good Luck* (2005), opens with a jazz soundtrack then the start of Murrow's speech before segueing into a flashback of the events leading up to Murrow's presentation of the famous television exposé of McCarthy, the broadcast itself, McCarthy's rebuttal and the immediate aftermath. The film closes with a return to the speech thus implying that the flashback was the content of the speech and securing Murrow's ownership of the narrative. The narrative is punctuated with jazz performances by Diane Reeves who provides a black, female presence and voice in an historical event where, as in the film, most of the participants were white men, and the film closes with credits over a jazz soundtrack. This bookending implies a link between the use of jazz and the American film industry. Does Clooney's film carry an admonition to American filmmakers that we might compare with Murrow's speech to journalists? This paper argues that jazz is used to provide a structuring device that separates the film from Hollywood style, gives a subversive political counterpoint to McCarthyism and resonates with contemporary audiences conscious of the vulnerability of their citizen rights in post 9/11 America. The paper then goes on to tease out some of the links between the film as cultural and industrial artefact and aspects and American identity and citizenship.

Sex and Innuendo in Antebellum Reading
David Stewart

While we have long accepted the idea that public reserve hid private passion in nineteenth-century connubial relations, antebellum lovers left few resources to explore it. This scarcity is worse when our object is working Americans, whose reticence and sexual conservatism have provided virtually nothing.

Building on recent work that explains the "bodily style" of antebellum men, this paper uses reading to treat sexual relations. I will begin with how the period's extensive tract literature sought to reform transgressive conduct. Unable to treat sexual wrongs directly, innuendo was used to address the cause of lost virtue, disease, and unsustainable family size. After examining several birth control tracts, I will consider two illustrated scenes from popular literature: the rape of Mary Arlington from George Lippard's anti-seduction novel *The Quaker City*, and an obscure confessional tract, *The Female Land Pirate*. Both infer and eroticize anxieties about connubial sex based on medical beliefs and on growing class resentments, which took procreative pleasure as a point of conflict. I conclude by suggesting a revision of the typical Foucaultian account of sexual passion enflamed by private complicity in evading public mores. Rather, I argue that the risks of such evasion were more intimate, stemming from a regulatory scheme whereby men and women policed each other in private as much as they did in public.

A Letter, A Prayer: Susan Garnet Smith Writes to Walt Whitman
Barbara Ryan

Barbara Ryan's paper examines a letter written to Walt Whitman, in 1860, that we are likely to recognize as *fan mail*. That term wouldn't have been familiar to Whitman or Susan Garnet Smith. It's well known, though, to the scholars who have handled Smith's letter with little curiosity and, oftentimes, even less respect. My paper re-thinks the letter one scholar called "steamy" and another "insane" to shed light on two things: its expression of carnal passion and the man-handling it's received from male scholars who wax hysterical about Smith's posted performance.

This paper is part of a larger study of reception of U.S. poetry and prose that learns much from fan studies and historical scholarship on fan mail. To contextualize my approach to Smith's invitation that she and Whitman "get close," I review studies of fan mail to N. P. Willis and Byron. My focus, though, is what Smith wrote and how scholars have imposed limits on her letter's potential to teach us something about Whitman's poetry. To this end, I share thoughts on how literary, reception, cultural and fan historians may draw on Colin Campbell's consumerist account of *modern hedonism*. This rich topic is similar, but not identical to, T. E. Hulme's account of *spilt religion*. This primer to <u>historicized</u> studies of literary fan mail is part of a book-in-progress that is focused on popular U.S. print published between 1868 and 1924.

From Tourism to Pilgrimage in Literary Concord: Guidebooks and 'The Most Famous Little Town in America'
Joel Myerson (co-authored with Ronald A. Bosco)

"The Most Famous Little Town in America" is what the *Ladies' Home Journal* called Concord, Massachusetts, in July 1899, a not unexpected accolade for a town that self-consciously refers to itself as the birthplace of the American Revolution, the cradle of the American environmental movement, and the home of the American Renaissance, and which probably had the greatest concentration of major authors of any nineteenth-century American small town, with Bronson and Louisa May Alcott, Emerson, Hawthorne, and Thoreau as permanent residents, and writers from Margaret Fuller to William Dean Howells to Walt Whitman as visitors. In addition, many of the town's authors personally greeted visitors from the mid-1830s through the passing in 1882 and 1888, respectively, of Emerson and both Louisa and Bronson Alcott. But at some point, tourists and visitors morphed into pilgrims as they not only visited people and places that were important to them, but also treated the latter as "holy sites"—almost stations of the cross— which all pilgrims to Concord needed to visit, and, in the case of Thoreau's cabin site at Walden Pond, drop a stone onto the cairn marking the place of his social experiment.

In this paper, we will concentrate on tourists and pilgrims who visited the people and sites associated with literary Concord rather than those historical sites like the battlefield road to Lexington which commemorate Concord's role in American Revolutionary history. We will show that both casual and serious tourists carried with them definite expectations that they had every confidence Concord would satisfy, and that while those expectations were often strictly personal (e.g., readers of *Little Women* visiting the Alcott home), just as often expectations were shaped by views of Concord promoted in guidebooks and contemporary histories, in the writings of the town's illustrious residents, or in the published accounts of other Concord sojourners. These guidebooks were typically compact paperbound volumes which undoubtedly appealed to tourists who from the comfort of their firesides at home could prepare in advance for their visits to Concord, carry their marked-up copy of one or the other book on their journey, and return home afterwards with perhaps an even more marked-up memento of a well-spent vacation.

We will use the works of both literary tourists (beginning with Fredrika Bremer's *Homes of the New World* [1853]) and guidebooks produced for sale to the general tourist trade (drawn from the impressive collections at the Concord Free Public Library) to make our case, which can be seen even in how the titles of the books change from, for example, the declarative title of George B. Bartlett's *The Concord Guide Book: Historic, Literary, and Picturesque Concord* (1880) to the more pious tone of Edwin M. Bacon's *Literary Pilgrimages in New England* (1902) and Theodore F. Wolfe's *Literary Shrines: The Haunts of Some Famous American Authors* (1895). By evaluating these books, we hope to show how what was once a mere vacation to a famous town because a pilgrimage to shrines such as Emerson's house or Walden Pond. We will also examine the role of Concord's guidebooks in the current on-going general scholarly discussion of such publications by historians (Robert Gross on the town itself) and literary scholars (Lawrence Buell on Thoreauvian pilgrimages), most recently with Richard H. Gassan's *The Birth of American Tourism* (2008).

Panel 8: Antebellum America

Slave Crime and Prison Time, 1835-1861
        Kelly Birch

Throughout the nineteenth century chattel slavery was legally delineated in terms of proprietorship. As private property, slaves were legally bound to their masters, who were legally free to utilise, discipline and trade their human property. Legal code and practice met together daily as masters employed an array of control mechanisms in order to maintain control over enslaved men, women and children in their possession. Many scholars have examined the use of physical and psychological coercion, the employment of material incentives and the significance of technological devices in controlling slaves. Each work has contributed substantial insight into the complex nature of slave and master relationships. This paper will examine the significance of prisons as an apparatus used in the day-to-day maintenance of slavery in the lower Mississippi Valley. Urban and rural slaves were confined to state penitentiaries, municipal prisons and plantation jails. Where a number of slaves were incarcerated for short periods at the behest of their masters, many others were confined to prisons by judicial officers, police patrollers and ordinary citizens as convicted criminals, alleged delinquents and suspected runaways. While many masters supported this penal intervention, many found their slaves imprisoned without their knowledge and against their will. By examining the practice of imprisoning slaves and the responses of their masters, this paper will expand upon current understandings of southern slavery. It will illuminate the complex contest of power that involved judicial figures, prison operators and non slave owning populations, as well as masters and slaves.

The Case for Sabbath Breaking: Philadelphia Before the Civil War
        Timothy Verhoeven

Several recent studies have examined the Sabbath movement which sought to keep Sunday free from worldly activity. Less attention has been given to those Americans who resisted this Sabbath movement. In my paper, I will focus on a series of controversies in antebellum Philadelphia which gave rise to an anti-Sabbath campaign. When two city mayors tried to shut down Sunday newspapers and stop the running of passenger cars on Sundays, a popular backlash against Sabbath laws quickly developed. Drawing on newspaper and literary sources, as well as private journals from the collection of the Historical Society of Pennsylvania, I will examine the motivations and beliefs of these campaigners against Sabbath laws. In particular, I aim to link these episodes in Philadelphia history to the broader question of the nature and extent of secularist belief in nineteenth-century America.

'An Influence Comparatively Silent, But Deep, and Strong, and Irresistible': Gender and Activism in Women's Antislavery Literature in the Nineteenth-Century United States
        Holly Kent

During the early decades of the nineteenth century, many women participated in the movement to abolish slavery in the United States. These women joined female antislavery societies, boycotted goods produced by slave labor, and gave speeches across America, designed to raise awareness about the horrors of slavery. Antislavery women also wrote fiction in significant quantities, publishing stories and novels

designed to inspire the feelings (and awaken the consciences) of American women and men still ulfilmen about the merits of abolition. Although numerous scholars have examined the work of women within the American abolitionist movement, few have examined women's fiction: specifically, the ways in which the female authors entered into debates about the "proper" place of female activists within abolitionism.

In my paper, I ulfilm antislavery fiction written by female authors in the United States between 1821 and 1861. Over the course of this time period, I argue, female antislavery authors went from insisting that women must *not* become involved in electoral politics (for fear of tainting their feminine purity, and compromising their unblemished feminine morality), to maintaining that women *must* become involved in electoral politics precisely *because* of their ostensible moral superiority to men. An examination of this fiction, therefore, provides historians with valuable new insights into how nineteenth-century female activists perceived the connection between "essential" feminine difference, and women's political participation; how they deliberately used notions of innate feminine distinctiveness, not to prevent, but rather to facilitate, women's entrance into the public sphere of American politics.

ANZASA Special Guest Seminar

What Does it Mean to be Intelligibly Human? The Role of Marriage and Gender in Framing the Use of Human Rights as a Source of Political Authority in Antislavery Thinking
> *Kathleen Brown*

What did it mean to be intelligibly human—recognizable to others as human—in the past? Was it ever possible to be so recognized outside of the idiom of gender? Was it ever possible for a person to be intelligibly human without always already being intelligibly male or female? In this paper, my first effort to articulate questions connected to my new research on gender and the history of human rights, I examine the ways marriage framed how people experienced, interpreted, and debated the meanings of male and female, human and citizen, and slave and free. This paper considers the various ways marriage surfaced in antislavery thinking as an essential human right. This reveals something very significant the role of human rights as a source of political authority in antislavery thinking because of the very different ramifications for male and female slaves, and the emerging criticisms of marriage among radical religious sects, Enlightenment philosophers, and women's rights advocates as the institution that prevented women from fully claiming the benefits of citizenship.

In early modern Europe and colonial North America, marriage conferred adult standing upon men and women. Marriage was the key to household formation, access to kin networks, and legally recognized reproduction. It also created the legal and social structures for the transmission of property that created continuity and persistence in status and wealth across generations. But marriage did much more than this, as nearly all antislavery activists recognized, at least implicitly. By organizing household labor into definable and complementary male and female duties, it created social roles and strategies for economic subsistence that hinged on distinct male and female responsibilities. To be intelligibly human, in a world structured by western marriage practices, one had to be married—and to be married, one needed to be intelligibly male

or female. Using a small sample of canonical Enlightenment texts, political treatises, and antislavery tracts as well as the writings of lesser known thinkers who supported abolition and questioned the process by which marriage turned human beings into women, I explore the emerging dilemma facing nineteenth century social reformers as they struggled to argue for the humanity of enslaved people and simultaneously turned a critical eye on the institution that made people intelligible to each other as gendered beings. I examine how gender both opened up, and closed off, ways that human rights could be used as a form of political authority in antislavery thinking to support campaigns to abolish slavery and to enfranchise former slaves.

Panel 9: Bearing Witness?

Leslie Scalapino and Global Poetry
Lisa Samuels

This talk focuses on a central aspect of the U.S. poet Leslie Scalapino's writing: the restless observer in an urban global text. With reference to *Dahlia's Iris*, *Orion*, *Defoe*, and other works, Samuels proposes transautography, language as location, anti-Grand Tour, and the figure of a mobile 3D bullseye as ways to think about Scalapino's observing subject. Samuels argues that Scalapino's flaneur is textually transacted in ways that critique perception as imposed expectation rather than retinal scan, that propose textual location as not beginning from the position of human reference, and that encourage reading as a gathering of re-traversable text. The ethical implications of Scalapino's scenarios and civic witness are another aspect of the talk. Even as travel is 'good' for you in taking you apart and forcing you to see the constitutive contingencies of cultural experience, the general effect of this potential 'improvement' in Scalapino's textual flaneur is centripetal. As in 'The Forest is in the Euphrates River,' Scalapino's poetry increasingly presents the disassembled text on the exceeded page.

Encrypting Katrina: Traumatic Inscription and the Architecture of Amnesia
Lindsay Tuggle

The New Orleans Katrina Memorial inhabits politically and historically haunted ground: it houses the unknown and abandoned casualties of a disaster as much governmental as environmental – bodies that, while they were ignored by governments and bystanders alike, were simultaneously consumed by media viewers of the disaster's aftermath. It functions as a vehicle for the containment of these politically problematic remains, while appropriating the form of the hurricane as its architectural structure. Figuring the site as an incorporative attempt to contain the trauma of Katrina, conceptual designer Jeffrey Rouse explains that the memorial "incorporates both the curves of the hurricane and the meditative quality of a labyrinth." Despite its meditative intentions, the structure concretizes the aftermath of Katrina, invoking correlations with the inaccessibility of rescue that resulted in hundreds of post-hurricane fatalities. The figuration of memorial as maze participates in the architectural containment of the dead, situating and inscribing their names on panels alongside the "eye" of the labyrinth, adjacent to the mausoleums. The internment of "identified but unclaimed decedents" alludes to casualties not only of a disaster but also of a diaspora. This diasporic quality is heightened by the memorial's problematic location in the place of an existing cemetery, necessitating the disruption (and at times removal) of the bodies already

housed there. The site is located on land that originally housed the Charity Hospital Cemetery, a repository for the remains of centuries of New Orleans' poorest citizens in unmarked graves. The situation of the Katrina Memorial in its place enacts an uncanny symmetry, unearthing the buried history of poverty in New Orleans to memorialize a so-called natural disaster.

The Katrina Memorial utilizes strategies of architectural inscription to produce a form of induced cultural amnesia that allows visitors to participate, via the recreation of formal aspects of the trauma within the memorial structure, in a form of repetition that does not seek to remember those lost, but to repress their memory through repetitive immersion in the scale of the event, rather than the loss itself. The memorial juxtaposes techniques of containment with psychoanalytic strategies of traumatic 'flooding' to induce a collective dissociative experience in visitors – an experience that, in its fixation on the horrific grandeur of trauma, forgets to remember. Beyond a visual survey of the hurricane's aftermath, the memorial shapes itself as the virtual experience of disaster, encouraging a form of 'closure tourism' that allows visitors to *experience* a sanitized form of trauma nostalgia, complete with the deluded finality that the dead are safely contained within literal or symbolic tombs.

In contrast to the memorial's strategy of (dis)location and containment, Jana Napoli has created a transient site of mourning that preserves a sense of reverence for the unknown. *Floodwall*, Napoli's site-specific sculptural installation, is composed of more than 700 household drawers salvaged from street-side debris following Hurricane Katrina. Wandering the vacant streets of her drowned city, Napoli instinctively began collecting and discarded drawers, from which she creates *Floodwall* in varying incarnations that center around notions of reconstructive portability. A series of hollow "tombs" are repetitively constructed and deconstructed, alluding to losses that are unable to be internalized, which we nevertheless carry with us, which surround and contain us in some fundamental way. The "wall" represents the insurmountablility of loss, while the "tombstone configuration" memorializes the unknown by situating the "tomb" in miniature: the empty drawer. The "room configuration" speaks to the "enveloping" hospitality of an interior that seeks to "enclose" the living, rather than the dead, in the discursive silences and "blank spaces" of mourning. I argue that *Floodwall* refigures exteriorization as a form of mourning that refuses to permanently fix or internalize the other, establishing instead portable altars that enact the hospitality of incorporation, providing a perpetual home for diasporic ghosts

Two Staircases: Gothic Kitsch and Documentary Style in Jean-Xavier de Lestradeąs *The Staircase*
  Melissa Hardie

Jean-Xavier de Lestradeąs 2004 documentary miniseries *The Staircase* (*Soupçons*) chronicled the trial of Michael Peterson, a Durham novelist accused of murdering his wife Kathleen, a Nortel executive. Lestradeąs earlier documentary *Murder on a Sunday Morning* (2003) addressed a clear miscarriage of justice, the wrongful murder conviction of a fifteen-year old in Florida. With the first film, Lestrade detailed racial and class politics at work in the context of false confession. The subtleties of the Peterson case, however, frame a more complicated relationship between 'justice' and documentary 'truth'.

Peterson's cultural capital is a key preoccupation of *The Staircase*; the alleged murder takes place on the eve of the publication of one of Peterson's books, and Peterson's novelistic talents are invoked in court as evidence of his capacity to plot. Equally, the murder's timing is linked to the 'dot com' bubble of the late 1990s, and the implication that Kathleen's position at Nortel and status as breadwinner becomes vulnerable around the time of her alleged murder. Peterson's political writing, and earlier candidacy for mayor, are cited in the context of an analysis of the political nature of the criminal justice system in Durham, and several of the people responsible for prosecuting Peterson will re-appear as players in the Duke Lacrosse saga of 2006.

My paper will argue that *The Staircase* adopts the documentarian style of direct cinema to investigate the relationship between material culture and the commission of crime, a relationship that has historical resonance in the context of the boom and bust logic of the 90s and early 00s. The series' obsessive cataloguing of the objects and tastes that defined the lifestyle of the Petersons borrows from the tropes of Southern Gothic as well as from a form of contemporary Gothicism I will call Gothic kitsch, a style whose popular identification with the imagined South extends from Nancy Grace to Jon Benét Ramsey, and whose particular resonance with the representation of crime in broadcast media is an underexplored aspect of contemporary versions of the South. Peterson's sexuality becomes a key issue in the case, where questions of public identity are complicated by their deviation from cultural norms. The aesthetic of direct cinema, documentarian style, sits uneasily with the ornamental aesthetic of Gothic kitsch, and this aesthetic collision frames the paper's concern with the way in which regionalism comes to signify in true crime narratives. The circulation of cultural capital operates as an aesthetic analogy for the operations of justice, a more subtle conjunction than the unavoidable relationship between economic capital and the defence of the accused.

Panel 10: American Imperialism

American Colonialism and its Images of Modernity in the Philippines
Shirlita Espinosa

This paper would like to present the case of the Philippine experience of American colonialism by exploring some images that portray modernity and progress as underwritten by colonial state power and the introduction of scientific *techne* via industrial capitalism. It would like to explore the intricacies of encountering campaigns that celebrate American-produced technological products in the 1930s; a time when Filipinos were slowly getting out of the heavy shadow of Hispanic and Catholic hegemony. Taking into consideration how the native population suffered more than 300 years of religious obfuscation and an absent monarchical rule, the singularly efficient state-making and nation-building of the American commonwealth years made possible the paradigm shift of finally experiencing modernity while chasing it at the same time. The primary materials used for this study are advertisements in Philippine academic journals published by an American-built university in the 1930s. The presentation would also like to see how the natives' will to improve was consolidated by the exceedingly powerful images of technology, development and success presented to colonized Filipinos and the how the strata of local bureaucrats was imagined and created through these images.

It's Raining in Pago: Romance, Race and Religion W. Somerset Maugham's "Rain" and its film adaptations
Mandy Treagus

Like much of his fiction, the incident upon which the story 'Rain' was based was a real one Maugham experienced in American Samoa, but it was altered to allow him to explore issues pertinent to the Pacific. One of these is the potential clash between the values of European missionaries and those of local cultures. In 'Rain', Maugham projects this conflict onto two American figures, the missionary and the *****, observing their conflict via a man of reason, the Scottish doctor, and thereby apparently deracialising it. While this distances Britain from the conflict, Maugham shows himself to be quite susceptible to colonial tropes, as the environment, especially the rain of the title, evokes certain passions in the characters. Each Hollywood film adaptation of the story, Sadie Thompson, Rain and Miss Sadie Thompson, refigures and modifies the original story in order to soften its critique of religion and America and to reflect the current thinking regarding the Pacific in American life.

Panel 12: Australians, Americans and Warfare

The Suicide Machines: Torpedo Boats and Technology Transfer Between Late-19th Century America and Australia
James W. Hunter III

The American Civil War (1861-1865) witnessed the development and use of various new forms of weaponry, many of which were adopted in subsequent years by militaries around the world. Among these were spar torpedo boats—small, manoeuvrable, relatively inexpensive steam-powered vessels designed to attack battleships and other large vessels of war within the confines of harbors and inland waterways. Although relatively new and innovative, the effectiveness of these craft in warfare was limited by their armament, a single explosive warhead attached to a long, projecting pole or 'spar'. Despite this handicap, spar torpedo boats were used with some success in the American Civil War, and proved extremely popular among nations with both established and developing navies. These included the marine defence forces of the Australian colonies, which collectively purchased ten vessels in the 1880s as part of an effort to protect the continent from a perceived threat of Russian invasion. This paper addresses the American origins of spar torpedo boat technology, and explores its subsequent transfer to, and application within, Australia's colonial defence network.

Diggers & Doughboys: The Australian and American Infantry on the Western Front, 1918
Meleah Ward

The Australian soldiers on the Western Front were intrigued by the new arrivals to the war. In late 1917 and early 1918, Australian soldiers were writing home about the newcomers and their odd habits, like chewing tobacco and playing baseball. Men of the two nations quickly became friends. However, after two experiences of fighting in close cooperation with the Australians, a strain was put on the relationship as a result of the American infantry's inexperience and poor training. This resulted in an interesting

situation where the experienced Australian soldier respected the American infantryman as an individual, but was frustrated by the American Army as a whole.

Making Faces with the Maestro: American, Australian and New Zealand Facial Surgeons at the Queen Mary's Hospital, Sidcup
   Kerry Neale

The Queen Mary's Hospital, Sidcup, was the centre of treatment for British and Dominion First World War soldiers suffering severe facial wounds. The remarkable work carried out at the hospital involved specialist facial and dental surgeons, anaesthetists, skilled nursing staff, artists and sculptors. Begun primarily as a British endeavour, the hospital attracted surgeons and staff from Australia, Canada, and New Zealand, and was soon under the direction of Adelaide-born Henry Simpson Newland. Between the hospital's opening in 1917 and its closure in 1925, surgeons treated over 5,000 facial wound cases and carried out more than 11,000 major operations.

During 1918, four teams of American surgeons were attached to hospital for specialist training. Their mentor was New Zealand surgeon Harold Gillies, head of the British section and the man whose efforts had led to the establishment of the Queen Mary's Hospital. To the Americans, Gillies was 'the Maestro.' Some of the American surgeons welcomed to Sidcup later became well-known names in the field of American plastic surgery: most notably Ferris Smith, Vilray Blair and Robert Ivy.

Panel 13: Japanese/American Relations

Charles A. Beard and Japanese-American Relations
   Hiroo Nakajima

Charles A. Beard (1874-1948) is one of the most prominent American intellectuals of the first half of the twentieth century. The recent studies of Clyde W. Barrow and Campbell Craig testify that he is still relevant today. Along with influential books on domestic history, Beard is also known for an isolationist stance expressed in his works on U.S. diplomatic history in the thirties and forties, and especially for his severe criticism of President Roosevelt who led the United States into war with Japan. There are several studies that closely examine Beard's isolationism. None, however, fully discusses the relations between Beard's isolationism and his stays in Japan in the early twenties. Invited by well-known statesman Goto Shimpei, he visited Japan twice and stayed in the country seven months altogether. During his stays, he got acquainted with a few Japanese quite knowledgeable about the United States. Takagi Yasaka, the father of Japan's American studies, is one of them. They would be one of the keys to regenerate Japanese-American cultural exchange after WWII. Even though gradual estrangement between Japan and the United States in the thirties and finally, the outbreak of the Japanese-American War made their relations rather difficult, their friendship continued until the postwar era. Although Beard became isolationist in political and economic spheres, he seems to have remained internationalist in cultural sphere through his life. The fact contributed to the resurgence of good will between Japan and the United States.

The Light at the End of the World: Okinawa, Psychology, and the Beginning of the Cold War
 Shane Smits

After the Second World War concluded, as servicemen returned home and the country reverted back to a peacetime society, many Americans were left with the lingering question of "why". Why had the American people been forced to fight? Why had there been a war in the first place? And, most importantly, why did that war take on such a horrific dimension, reaching its zenith with the Holocaust and the use of atomic weapons? Americans turned to psychology to explain the"why" of war. It was on the smallFar Eastern island of Okinawa –seized from the Japanese in 1945 and subsequently transformed into a major American military base – that some psychologists believed they had found the key to world peace. The answer lay with the Okinawan people – in what the Americans determined made them psychologically different from the "aggressive" Japanese. This paper will analyse this concept as an attempt to explain the psychological reasoning behind the last war. It will also explore the role this attempt had in the creation of one American approach to the Cold War.

Panel 14: Re-memory: *Beloved* Revisited

A Valediction Forbidding Mo'nin: Melancholic Community in Toni Morrison's *Beloved*
 Hilary Emmett

This paper explores the hitherto under-analysed relationship between sisters Beloved and Denver in Toni Morrison's novel. In the closing pages of the novel, Paul D asks Denver, "You think she sure 'nough your sister?" Denver replies, "At times. At times I think she was—more" (266). Denver's understanding of Beloved as her sister, and as signifying something "more" is revealing in that it raises the question of what sisterhood might have meant in the immediate aftermath of slavery's abolition. It gestures to sisterhood's excess, its unconfineable significance in United States' history. The something "more" that Beloved embodies is commonly understood as the uncontainability of the traumatic memory of slavery, the eternally recurring "rememory" which cannot be kept at bay, and as such, inhibits the free and forward movement of the community of former slaves. My paper extends this idea of excess into an account of the limits of sisterhood in American political life both during the period of Reconstruction in which the novel is set, and also the 1980s when the novel was written.
As Morrison herself has emphasized, *Beloved* was written with the intention of revealing what lay behind what Lydia Maria Child termed the "veil" drawn over the most "monstrous features" of slavery. Despite Child's rhetoric, the alliance forged between "conscientious and reflecting [white] women at the North" and their "sisters in bondage" was predicated on the slave narrator's elision of details that might prove too indelicate for white women's ears. As Jacqueline Goldsby and others have so ably shown, concealment, falsehood and subterfuge were not only the political strategies by which "Linda Brent" effects her liberation from bondage, but are also the discursive modes through which Harriet Jacobs transcribes her experience, leading, to the "seduction" of white, Northern women readers into identification with the slave woman. The rhetoric of sisterhood was deployed by abolitionist movements in both Britain and

America, presumably in order both to insist upon the common humanity of slaves, and to harness the momentum of the abolitionist cause to movements calling for women's rights—an alliance that would cause no little consternation among advocates of the cause of women's suffrage.

Sojourner Truth's repeated clarion call for the recognition of her womanhood, "Ain't I a Woman?" tapped into such rhetoric in its echo of the motto attached to Josiah Wedgwood's widely disseminated anti-slavery medallion. One of the most compelling images of the transatlantic abolitionist movement, the cameo commissioned by Wedgwood in 1788 depicted a kneeling slave in chains and carried the caption, "Am I not a Man and a Brother?" The 1828 version, portraying a suppliant female slave was accompanied by a scroll proclaiming "Am I not a Woman and a Sister?" Significantly, bell hooks requisitioned this phrase as the title of her 1981 exposition of the weak links in the alliance between civil rights activists and white feminists. I propose that the resurfacing of Truth's words at this particular political moment suggests that *Beloved* is as much a novel about the ongoing trauma of sisterhood as it is about black maternity. I aim to show that a political community based on an ideal of sisterhood is necessarily predicated on the expulsion of the traumatized and traumatizing sister, and is undeniably melancholic.

From Object to Subject: The Female Body in Toni Morrison's *Beloved*
Giulia Grillo

This paper is drawn from my doctoral research on representations of the female body in selected works by Zora Neale Hurston, Alice Walker and Toni Morrison. I argue that the body is used to depict the processes of emancipation enacted by the female characters in *Beloved*. I propose that the characters' interior development manifests itself in the exteriority of their bodies. In *Beloved,* for example, we see how women use hands to exercise their senses: hands are devices to touch one's own body and others' and empathetic tools by which to feel pain, exhaustion, loneliness, despair. They are also depicted as a means of bringing about the resurrection of a submerged self. Through a close analysis of individual body parts my presentation identifies the way in which women's bodies in these texts are initially depicted as fragmented before coming together as an embodied whole. I will analyze each separate body part, and its metaphorical significance in the text concluding that the acquisition of a voice in *Beloved* is dependant on the successful integration of parts into the whole.

Panel 15: The 1920s and the Borders of Modernity

From "What *is* it?" to "What is *It*?" Freakery and Celebrity in the 1920s
Russell L. Johnson

In April 1926, newspapers announced the death of William Henry Johnson. Johnson, an intellectually-impaired African American man, had been famous for nearly seventy years as "What is it?" an evolutionary missing link character (is it a man or a monkey?) for P.T. Barnum and in other freak show settings. In the months following Johnson's death, a new, though similar, question ulfilment Americans: "What is *It*?" Often confused with simple sex appeal, "It" was much more than that, a quality beyond physical attractiveness that made certain men absolutely irresistible to women and vice versa. In February 1927 Paramount Pictures capitalized on the craze, releasing "IT," a film from a

scenario by Elinor Glyn, the originator of the concept, and starring Clara Bow, thereafter known as the original "it girl."

My paper for ANZASA 2010 will compare these two ideas of "it"—one from the freak show world; the other a defining element of celebrity—and argue that they were not really that different. In their heyday, freak shows offered their audiences characters with physically anomalous bodies and elaborate origins stories; historians of freak shows argue that their appeal lay in their ability to reassure their heterogeneous audiences of their own normality. Traditional freak shows would essentially disappear by 1940, a victim, among other things, of new forms of entertainment—such as the movies—which offered audiences similarly made-up characters (both on-screen and off), voyeuristic thrills, and reassurances of normalcy.

The "Brown Web" – Anti-Communism, Social Darwinism and the Transformation of American Immigration Policy
   Nick Fisher

At the conclusion of the First World War, a clique of New York-based policemen, intelligence operatives and lawyers, determined to halt the mass migration of Europeans of undesirable pedigree and political conviction. Parlaying their "expert knowledge" of ethnic groups' political beliefs, industrial behaviour, social customs, places of work and sleep, and perverse racial characteristics, this clique became a driving force of landmark legislative inquiries into the nature of "un-American" radicalism. As special counsel and consultants to these investigations, the clique formulated and popularised notions of domestic "Bolshevism" that shaped industrial, educational, civic and, above all, immigration policy into the 1920s and beyond. Chief among the ideas popularised by these men was the notion that myriad political, industrial and social organisations comprised a "Red Web" of interconnected subsidiaries of a master revolutionary organisation, directed from Moscow, bent on bringing revolution to America. The fear they engendered of communist revolution and of the migrant community already living in the United States gave great impetus to the immigration restriction movement, and culminated in the Johnson-Reed Immigration Act of 1924. This Act, which used racial criteria to drastically reduce the immigration levels of non-Anglo Saxons, dominated immigration policy for the next forty years. It was the crowning achievement of this cabal of arrant reactionaries and racists who constituted their own "Brown Web."

The *Talking Machine World* and Cultural Hierarchy in the Phonograph Industry in the 1920s
   Luke Horton

The trade organ, *Talking Machine World*, is a neglected source in the history of the phonograph industry in America. Spanning the first three decades of the twentieth century, this periodical was the mouth-piece of the industry as it struggled through its infancy in a rapidly changing cultural landscape, and although frequently quoted from, the journal has rarely been the subject of analysis itself.

This paper will explore *TMW*'s response to the introduction of vernacular black and white southern music on phonograph recordings, and the establishment of Race

Records and Old Time catalogues. The phonograph industry's traditional allegiance to cultural hierarchy and uplift through the marketing of 'high brow' musical culture clashed with its new marketing of Race Records and Old Time and as the mouth-piece of the industry it was the role of *TMW* to both translate and justify the marketing strategies of the industry leaders to its subscriber base, primarily phonograph dealerships. *TMW*'s response illuminates the industry's approach to these new genres and represents an opportunity to examine an industry grappling with an emerging, national consumer culture.

Panel 16: Post-War Public Housing in the United States and Australia

The Failure of Public Housing as an Ordering Apparatus in New York
Themis Chronopoulos

This paper examines the failure of urban design to eradicate urban disorder in post-World War II New York City. During this period, social scientists, public officials, and power holders in the United States used conceptions of urban disorder to describe conditions in low income neighbourhoods. They separated urban disorder into two dimensions: the physical and the social. Physical disorder concerned the decayed condition of buildings, streets, lots, and sidewalks. Social disorder referred to the appearance and congregation of "undesirable" people. These "undesirables" included teenagers, prostitutes, gamblers, minorities, the poor, and panhandlers. In effect, physical disorder was based on disrepair of the built environment whereas social disorder was based on behaviour in public spaces. Influenced by modernist urban design, which promised to restore urban order in areas that had declined, and funded by the federal and state governments, which heavily subsidized the demolition and the rebuilding of blighted neighbourhoods, this strategy appeared to be a great way for cities to rebuild themselves. Physical solutions sought to demolish not only the disorderly physical environment of the area but to displace the disorderly people living there.

Social Policy and Public Housing in Post-War Australia and the United States
Daniel Morrow

American historian Lawrence Vale deploys the term 'public neighbourhood' to describe not merely a system of subsidized homes but communities wherein government policy exerts primary influence upon their physical layout, amenity, and demographic composition. The most cursory appraisal reveals immediately that distinctive social policies, urban contexts, and design objectives created diverging post-war trajectories for public housing in Australia and America. This paper argues however, with reference to public communities in both countries, that despite vastly different national circumstances, government tenants shared a fundamental vulnerability to shifts in public policy and cultural expectations. Public rental, which at its height accounted for only a fraction of Australian and American housing, initially provided much needed affordable accommodation and furnished working class families living standards far above those familiar. In the decade after 1950, the government rental sector underwent a remarkably rapid transformation from a viable and even desired alternative to pressurized private housing to a residual and increasingly stigmatized tenure. As home ownership assumed immense strategic and symbolic significance in the post-war

firmament, agglomerations of government-administered dwellings became visible outliers and political embarrassments that governments determined to divest their interests in.

Panel 17: America and China

The Impact of Missionaries on America's Imagination of China: A Study of *New York Times* articles from 1899 to 1927
Elise Adams

From the beginning of the missionary movement in the mid-nineteenth century until the 1930s, missionaries were Americans' foremost source of information about China. As the largest – and most geographically and socially far-reaching – group of Americans in China, missionaries published observations of the country's political structure, cultural customs, people and national events. A survey of *New York Times* articles from 1899 to 1927 shows that the images of China portrayed by many missionaries were often inaccurate, distorted by American ethnocentrism and, sometimes, religious purpose. Over this period, China was alternately described as weak and stagnant, but also as a menacing "Yellow Peril"; as backward, but also as a great ancient civilisation; and as a de-unified, yet homogenous population. Individually, Chinese people were depicted as heathen and philosophers, barbaric and peaceable, indolent and industrious. These characterisations affected American attitudes toward China in a way that had practical consequences – domestically, in terms of the treatment of Chinese immigrants to the United States, and also diplomatically by informing popular opinion and government policy relating to foreign affairs. This study seeks to identify the images of China that enjoyed wide distribution in the *New York Times* in order to analyse the historical and cultural bases for America's mis/understanding of China in the twentieth century.

FDR and Wilson: A Comparison of Presidential Leadership of China Policy
Sally Burt

It has long been noted that Franklin Roosevelt had some key traits to his leadership and foreign policy making. Two particularly notable characteristics were his "hands on" approach to foreign policy making and his sensitivity to public opinion. These traits can be seen clearly in FDR's policy towards China in the Second World War. The President had a vision for the post-war world in which China featured prominently but he was unable to realize that vision. The role that Roosevelt's leadership style played in the outcomes of his China policy can be explored by comparing FDR's policy with Woodrow Wilson's policy in World War I. Wilson and Roosevelt shared some characteristics in their leadership, and their China policies had similarities also. Both had to deal with wartime crises in China and both wanted stability and strength for China in their respective post-war worlds. This paper will compare the common characteristics of FDR's and Wilson's leadership styles and show that by centralizing power in their own hands they both antagonized their State Departments and made the achievement of their aims for China more difficult.

"American Imageries of "Chineseness" and the Johnson Administration's Interpretation of the Cultural Revolution
> *Sean Turner*

The Johnson administration's discourse on U.S. China policy during the Cultural Revolution was informed by a dynamic tension between two distinct assumptions about politics and power in China: First, that the prevailing condition in the Chinese polity was one of high confusion and great volatility, and would remain so for the foreseeable future; and second, that long-term trends in Chinese state and society favoured the emergence of a more pragmatic Chinese leadership.

The first assumption was hardly remarkable: Political life in China during the Cultural Revolution appeared fluid and unpredictable, at times bordering on chaotic. And while professional "China watchers"in the administration gradually moved toward a relatively coherent understanding of the underlying issues involved in the Cultural Revolution, they quite reasonably hedged in their short-term forecasts of political and, by extension, policy developments in a nation rent by Mao's radical exercise in mass politics. Given the decidedly non-pragmatic direction of Chinese policy during the Cultural Revolution, the second assumption appears, at first blush, more surprising. The logic of this assumption becomes clearer, however, when seen in reference to U.S. interpretations of the Cultural Revolution as the culmination of a long-standing dispute between, on the one side, Mao and the most zealous devotees of his ubiquitous "Thought," and, on the other, relatively pragmatic forces within the Chinese polity. At the crux of this perceived struggle was the question not simply of who would govern the People's Republic of China but, in the most fundamental sense, what kind of place it would be. Cutting through the high state of confusion within China, U.S. analysts posited that although Mao would likely prevail in defeating high-level rivals (both perceived and real), he would fail to arrest the long-term "revisionist" drift in Chinese state and society. Indeed, by bringing deep-seated divisions in the Chinese polity to a head the Cultural Revolution would, it was reckoned, hasten the advent of a post-Maoist leadership that would approach the world, and perhaps also China's relationship with the United States, in a less doctrinaire fashion than the current regime. In this analysis, the primacy afforded to ideological politics during the Maoist epoch—and particularly during the Cultural Revolution—was viewed as an aberration, a top-down affront to "traditional Chinese pragmatism." Thus, the Cultural Revolution appeared as both the apotheosis of and, at once, an early death knell for the fundamentalist form of Mao's eponymous dogma.

Panel 18: Education in America

Reflections on Hilda Taba and her Contributions to Educational Theory and Practice in the United States
> *Lindsay Parry*

Hilda Taba was a prominent American educational theorist from the 1930s to 1960s whose philosophical writings on democracy and education and her leadership of curriculum development projects in social studies education had an enduring impact upon successive generations of scholars, curriculum developers, and teachers in the United States and elsewhere.

Her writings are steeped in the political and social doctrines of progressivism and progressive education through formal studies with her mentor John Dewey at Teacher's College, Columbia University and her professional activities with Ralph Tyler in the widely acclaimed *Eight Year Study*.

Despite these early influential contributions to curriculum theorising, Taba is best known for her work associated with the New Social Studies in the late-1960s which was a reactionary reform movement ushered in by the launching of Sputnik and which represented, ironically, a political and educational swing against progressivism and progressive education.

In this paper, a reflective analysis is provided of Taba's background and beliefs in the doctrines of progressivism and progressive education, her curriculum development activities and contributions to educational theory and practice, and the post-Sputnik political, educational and other contextual influences that provided the catalyst for the development and popularisation of her work.

A Cohort of Pioneers: Australians and American Postgraduate Degrees
    Sally Ninham

Following the Second World War, the need to attract more candidates for academic posts in a growing university world in Australia and the availability of fully funded postgraduate places in American universities, in combination with the Britishness of the Australian Academy and the perception that only the United Kingdom provided a 'proper' higher education, combined to attract young Australians of high intellectual quality to the United States. Once they were in the United States, these students encountered lively, attractive, highly motivated and intellectually demanding academics and research schools. Together with an experience of American culture and society, US postgraduate scholarships made it possible for this first cohort of returning Australian postgraduates to contribute to the creation of a more complex, inventive and independent Australian Academy. Together with new political forces in Australia, and the creation of new educational institutions, this cohort was fundamental to a broad array of processes that broke the hold of the imperial imagination on Australian universities. The story of their experiences fills a significant gap in larger debates about the triangular relationship that Australia shares with the United States and the United Kingdom, pinpointing an era and a social and cultural context within which Australians began to exist independently of British precedent.

No Latino Left Behind? The Development of Latino Education Policy, 1968-present
    Jason Casellas

With education consistently ranked as the highest priority for Latino voters, how have members of Congress responded to Latino constituents on this dimension? This project assesses congressional responsiveness to Latinos on education policy by examining major congressional key votes since 1968, including NCLB and other major amendments dealing with Latino education policy. Specifically, to what extent were Latino members of Congress pivotal in their support of such efforts and also take the

"correct" position? Were districts with significant Latino populations influential for the decisions of non-Latino members of Congress? To what extent did other characteristics of the district effect votes on these critical education issues? I plan to examine the enactment of major education legislation since 1968, and the extent to which the Latino population and Latino members of Congress had an impact on a series of educational policy related bills and amendments through a combination of content analysis of legislation, quantitative analysis of roll call votes, and interviews with policy entrepreneurs. I ultimately will argue that because of internal and external lack of organization, the creation of majority minority districts, and increasing partisan polarization, Latinos have been left behind in terms of favourable educational policy reforms since 1968.

Panel 19: South by (South) West: US Regionalism and the National Imagination

Defining America: John Wayne and the West
Emma Halpin

The American West is nothing if not consistent in its form; it belies a privileged narrative of endemic nationalism. However, it must be asked: is there room for diversity? Understanding John Wayne's relationship with director John Ford and their collaborative films of the late 1940s and early 1950s, I wish to suggest that the West is part of an "imagined America": a narrative suffused in myth and history.

The West has long appropriated American nationalism. The problem, however, exists in the authenticity of the West as a region and the complicated narrative of identity it seeks to represent. It is within the scope of this paper to suggest American national identity has been forged in an alliance with John Wayne. Created in myth and endowed by the Hollywood industry, he represents a politics of identity that no other actor has bequeathed to the world before. It must be asked whether or not the West has assumed an authentic national history under the marketable enterprise of cinema, and the beguiling "Americanism" of John Wayne. What will be achieved is an understanding of the West as a place culminated in myth, obfuscated by reality.

Modernism's Geographical Consensus
Aaron Nyerges

This paper suggests that regionalism in its major instantiations has been vital for preserving and intellectualising an even more culturally foundational form of spatial consciousness than the regional; that is, the local. In a ripping 1920 opinion piece published in *The Dial*, John Dewey mocked American novelists for failing to achieve the literary heights of the local American newspaper because, he charged, fiction had failed to deeply appreciate localism and its ties to universalism. As if in response, throughout the 1920s and '30s, literary attention to the local's embodiment of universal human concerns achieved focus. But, this was not an unprecedented figuration of world and location for the American mind. As Sacvan Bercovitch has explicated, the very invention of America as a cultural figure in 17th-century New England hinged on a special use of the Puritan nationalist-universalist outlook: a universal and sacred eschatological history wed to civil progress for "*this* people, in *this* locale" (*Rites of Assent*, 75). I want to understand if and how this establishing American rhetoric, after a long evolution

through the cultural history of the nation, was in turn adapted by modernism. Moving from most Southerly to most Westerly, I explore the landmark literary locales of Key West (Wallace Stevens), Frenchman's Bend (William Faulkner), Sweet Water (Willa Cather), arriving in California (Robinson Jeffers) with the hopes of exhibiting how the geographical and psychological tears of modernism were sutured by singular locations, and how local interactions with America's rhetorical strategies of ideological consensus begin to draw together a consensual geography of American modernism on the whole.

In the Golden Land: William Faulkner and the Hollywood Screenplay
Sarah Gleeson-White

In 1932, William Faulkner joined the wave of writers who moved out west to what both F. Scott Fitzgerald and Nathanael West would come to call that "dump," Hollywood. Many scholars have picked up on this metaphor, to frame a reading of Faulkner's screenplays as the detritus of the so-called real work, particularly in an historic moment – the 1930s – littered with trash. Typically, Faulkner scholars have conceived of his screenwriting in two ways: either as subsidising the "real" work or as a distraction from it. While there has been some shift away from these accounts over the past few years, still not much work has been undertaken on the screenplays as discrete texts in their own right. Faulkner did, as so much of the evidence indicates, take very seriously his job as screenwriter, and by extension, his screenwriting. While he produced some first-class screenplays, his screenwriting also provided him, I argue, with the space – geographic and generic – to further experiment with form and to engage politically with the contemporary landscape. In considering the place of the screenplay within the Faulkner oeuvre, this paper reveals a Faulkner who is simultaneously autonomous, high modernist writer of high modernism and professional, mass cultural writer.

Panel 20: Politics, Protest, and Parody

The Great Peace March for Global Nuclear Disarmament: Grassroots Pragmatism or Hippie Idealism?
Kyle Harvey

In California in the mid-1980s, planning began for a march of 5,000 citizens across the United States, aimed at spreading the word of nuclear disarmament to Americans of all backgrounds. The glitzy, celebrity-endorsed, media-savvy venture would rouse public opinion around the nation of the need to disarm, and the commitment to peace demonstrated by the marchers would provide a visual symbol of inspiration to a nation that had become somewhat apathetic about nuclear politics since the issue was highly topical in the early 1980s. The Great Peace March, organisers planned, would also raise the standard and style of political organisation on the left, invigorating the peace movement in the process. The reality, however, was somewhat different. A scaled-down march faced bankruptcy, public apathy, and internal division as it endured the 3,500 miles between Los Angeles and Washington, DC.

Although reborn as a decidedly grassroots affair, the image of ordinary, middle class citizens undertaking such a style of anti-nuclear activism nevertheless brought out familiar responses from an American public convinced that these dirty hippies with flower power ideals were merely another remnant of 1960s radicalism. The marchers

were divided over how to best combat such public perceptions and convince middle America of the need for nuclear disarmament. The March's internal struggle amounted to an uneasy compromise between elements of polite protest, direct action, anarchism, and a New Age personalism which involved the enactment of spiritually satisfying peaceful lifestyles. This combination, however optimistic, was uniquely at odds with the conservative consensus of 1986.

Post 9/11 and the Invasion of Iraq: Images of Response and Reaction by the American Film Industry
Gabrielle Murray

The reaction by the American film industry to 9/11 and the invasion of Iraq heralds a transition in its previous responses to the country at war. Historically, American cinema has been slow to represent its involvement in combat. If we take for example the Vietnam War, while documentary films were made concurrently to the action, fictional films that addressed soldiers' war experiences only began to appear in the late 1970's with films like *The Deer Hunter* (1978) and *Apocalypse Now* (1979). And these productions increased during the 1980s. The perception in the industry and popular domain is that audiences do not want to see dramatic images of war on their cinema screens, especially when the real images can be found in newspapers or on television and the web. Sometimes for political reasons, and more often for economics reasons, dramatic films have used analogy to deal with war concurrently, and even subversively. However, the 9/11 terrorist attack, the torture at Abu Ghraib and the invasion of Iraq have very quickly found expression in cinematic dramatic form. While an "aesthetics of torture" has become standard fare in many films from the torture porn cycle through to thrillers like *Untraceable* (2008), films such as In the *Valley of Elah* (2008) deal explicitly with the dehumanizing effect of the Iraq war on American soldiers. In this paper I will attempt to address why this shift in response has taken place. Furthermore, I will draw on Slovoj Žižek's argument that we need to stand back from the 'fascinating lure of...directly visible 'subjective' violence.'

Parodied Politics: Is the Colbert Nation Democratic?
Sean Hebert

In light of falling voter turnout rates and falling interest in politics among young citizens in Western democracies, academics have focused their attention on the relationship between the media and civic engagement. Research suggests that since the turn of the new century, a growing number of citizens are turning to non-traditional news sources to become engaged in the political process. *The Daily Show with Jon Stewart* and *The Colbert Report* – comedy programs that make use of satire and parody to identify the embedded absurdity within the practices of mainstream media and the government – represent two of the more popular sources of political news for Americans under the age of thirty, and this fact alone is a source of serious debate. Through the use of comedy as a tool for stark observation, Stewart and Colbert dodge the journalistic requirement of objectivity and instead connect with audiences using a 'common sense' approach to news; presenting the facts of a story through the same mediums that would be used by mainstream news coverage while making observations and value judgements that are often passed over by the media. On one hand, the 'fake news' has begun to look more genuine and honest than the news sources it mocks, while at the

same time critics have begun to tag political comics as scapegoats for lowering journalistic standards, promoting public apathy and ignorance, and spreading public cynicism about the political process.

Despite fears from some theorists about the negative implications of using satire and parody as a news source, survey data on *The Daily Show* suggests that viewers of this program are not just informed, but in many cases are more informed than those who solely use television news broadcasts or newspapers as a source for their political information. If we are to accept that higher levels of political knowledge are associated with higher levels of engagement and participation, then it is worthwhile for political scientists to investigate why so many knowledgeable young people trust Stewart and Colbert to keep them informed.

The objective of this study is to do exactly that. It examines why viewers of *The Daily Show* demonstrate higher levels of political knowledge than Americans who do no watch the show, and lays out the broader implications of the increasing legitimacy of 'infotainment' on both politics and its coverage by the media in the United States.

Panel 21: America and the World in the Cold War

Inter-racial Violence and Discrimination in the American Military Abroad at the Dawn of the Cold War
Amy Walker

This paper will examine the occurance of racial violence and discrimination within the American military serving abroad, specifically in Germany and Japan, during the early years of the Cold War. It will then offer some preliminary observations on the impact these racial clashes may have had on the United States' early Cold War foreign policies, particularly its containment strategies.

The Origins of the Korean War and US-Australian Relations, 1947-1950
Daniel Fazio

In 1945 the Korean peninsula was occupied and divided by the US and the Soviet Union. From 1945 to 1950, the US, USSR and UN failed to find a resolution that would end the division of Korea. Apart from the two superpowers, Australia, as a member of both the United Nations Temporary Commission on Korea (UNTCOK) and its successor, the United Nations Commission on Korea (UNCOK), was a constant participant in international efforts to resolve the division of Korea throughout these years. Australian officials served continuously on both these commissions, including as observers and inspectors in Korea right up to the eve of the outbreak of the Korean War.

This paper examines Australia's active involvement in post World War Two Korean affairs, beginning in 1947, when it actively joined the Americans who had been in Korea since 1945, and ending with the outbreak of the Korean War in June 1950. During this phase of their Korean engagement, Australia and the US differed on the process to be adopted in pursuit of Korean unification, on dealing with the USSR and the North Korean regime, and had contrasting views regarding the South Korean President, Syngman Rhee, and the roles of UNTCOK and UNCOK. This paper analyses why Australia

dissented from the US position, how the US responded, and why Australia ended up supporting the Americans. It argues that despite their clear disagreements, the US and Australia continued to co-operate and, although they ultimately failed, they each remained resolute in their attempt to achieve their stated objective of a unified Korea and to prevent the outbreak of conflict between the two Koreas. Ultimately, American and Australian involvement in Korea was significant in the evolution and shaping of the post WWII relationship between the two countries.

The CIA's Cold War in Nicolae Ceausescu's Romania, 1965-1989
Viorela Papuc

The paper aims to investigate the Central Intelligence Agency's activities in Ceausescu's Socialist Republic of Romania in the early period of the dictator's twenty-four year regime, beginning in 1965 and concluding with the 1968 Warsaw Pact invasion of Czechoslovakia. Specifically, the paper seeks to assess how, and how well, the CIA was used by the American government to secure and promote U.S. interests in Ceausescu's Romania. In answering this, I will be looking at the three primary missions employed by the CIA: collection and analysis, counterintelligence and covert action, and I will be evaluating the extent to which each of the missions was used to guard and shape American interests in the first years of Ceausescu's time in power. The paper will also focus on the resulting U.S. policies toward Romania at this period in time, and whether they were influenced by the CIA's findings, or lack of information. Particular attention will be payed to the more prominent successes and failures experienced by the CIA as it sought to monitor Romanian affairs.

Panel 22: Visions of Race

'Draggin' the Chain': Linking Civil Rights and African American Representation in *The Defiant Ones* and *In the Heat of the Night*
Emma Hamilton and Troy Saxby

Discourse surrounding racial representation, particularly filmic representations of African-Americans, has been overwhelmingly couched in terms of stereotype. In this, scholars have argued that African American representation is an example of ahistorical and detrimental continuity, where these characters act as simplified signifiers whose meaning is largely homogenous. The paper aims to engage and explore this discourse through a case study of two Civil Rights era Sidney Poitier releases: *The Defiant Ones* (Stanley Kramer, 1958) and *In the Heat of the Night* (Norman Jewison, 1967). In undertaking a comparative analysis of these two films it will be argued that these racialised representations evolve over time in an historically contingent manner that reflects directly upon, and is informed by, the changing nature Civil Rights Movement. In so doing a complex interplay of processes of subversion and containment of white patriarchal values is presented, that sits distinctly at odds with this notion of ahistorical stereotype.

Manufacturers of Soul: The Production of Authenticity at Motown Records
Tim Laurie

This paper examines intersecting and competing regimes of authenticity in popular representations of Berry Gordy Jr.'s Motown Records. Enjoying top-of-the-charts success from the mid-1960s to the early-1970s, the history of Motown is informed by major changes in the American recording industry, with the "rock LP" replacing the teen-oriented 7" single as the major vehicle for popular music distribution. The demise of the Motown "girl group" in the late 1960s also reflected a new paradox in record promotion, whereby groups like the Rolling Stones came to be seen as more artistically authentic than the Motown artists that they covered, through a denigration of the "feminine" and the "teen" in popular music discourse. At the same time, a different kind of authenticity was being articulated by the Black Arts Movement and through the emergence of Black Power, which contested dominant expectations of palatable "African Americaness" in the public sphere. By tracing changing ideas of artistic and cultural "value" in the marketing of Motown's key artists, including the Supremes, the Miracles and Marvin Gaye, this paper argues that notions of authenticity, representation and social identity are inseparable from both the political economies of cultural production and normative assumptions about the boundaries of the "mainstream", the "marginal" and the "avant-garde".

What African American Beauty Culture and Consumer Culture Reveals About Twentieth-Century Race and Gender Politics in the United States
Susannah Walker

Panel 23: Screen Studies Session – Melodrama and Fractured Masculinities

Memento and the End of the American Cinematic Imaginary
Richard Smith

In an essay entitled "Melodrama Revised" Linda Williams makes a compelling argument for thinking American cinema primarily in terms of tears, melancholy, regret and suffering. Action she argues is always a response to suffering and therefore should be interpreted within the imperatives of a melodramatic imagination. Christopher Nolan's *Memento* can be read a very sharp critique of the political and moral implications of an action-image that operates within the bourgeois epistemology of the melodramatic imaginary. Leonard Shelby's "condition", his suffering is dissected in a way that lays bare the temporal form of melodrama and its laws of action. An analysis of the structure and movement of *Memento* reveals precisely a dialectic between coherence and chaos that organises the restorative drive of melodramatic action.

The Weeping Assassin: Melodrama and Tragedy in *The Manchurian Candidate*
Joy McEntee

Barthes has said "nothing is more insidious than tragedy." Richard Condon might have agreed. According to David Seed, Condon wrote *The Manchurian Candidate* during a period when his wife was taking an early-morning television course on tragedy. We can imagine what nightmares might have resulted, but we don't have to: John Frankenheimer has shown them to us in his 1962 adaptation. The film is famous for the fractal surrealism of the sequence in which Major Bennet Marco (Frank Sinatra) dreams that his commanding officer, Raymond Shaw (Lawrence Harvey), is a hypnotically-programmed assassin — a ticking Communist time-bomb in the guise of an all-

American hero. Marco's project throughout the film narrative is to dismantle the mechanism that makes Shaw so dangerous. In the course of trying to 'rip out the wiring,' Marco befriends Shaw, who, in a moment of drunken camaraderie, apologizes for airing his *very* mixed feelings about his controlling mother (Angela Lansbury). Marco forgives his boorishness: "It's OK. It's like listening to Orestes gripe about Clytemnestra."

Now this line might be dismissed as a moment of pretentiousness on the part of Condon and Frankenheimer, a grasping attempt to confer the grandeur of the high old artform 'tragedy' on a film that is thoroughly embroiled in the 'melodramatic' mode. Certainly, the film has been uncharitably characterised by Stanley Friedman as a 'debased,' 'degraded' and 'lesser' version of *Hamlet*. But in this paper I want to take the film's 'tragic' pretensions seriously. *The Manchurian Candidate* comes towards the end of an era in Hollywood filmmaking that Robert Lang has identified as being the moment when it came closest to achieving something approximating 'tragic awareness.' To examine the dialectical relationship between melodrama and tragedy in this film, I will focus particularly on a puzzling moment in Shaw's career as an assassin. In a catatonic, ulfilment state, he murders his father-in-law and much beloved bride. He stumbles away from the scene of the crime, still acting like an automaton, but for one thing: he is weeping. The question is "Do we weep with him?" Do Shaw's screen tears 'jerk' ours? Is the spectatorial response pathic (as it is meant to be in melodrama), or does it have another quality? Mobilising theorisations of pathos from Steve Neale, and of men's tears from Tom Lutz, this paper discuss the meaning of the assassin's tears in *The Manchurian Candidate* to interrogate the relationship between tragedy and melodrama in this adaptation.

Reconstructing Masculine Identity in the Reform Institution: *Cool Hand Luke* (1967) and *One Flew over the Cuckoo's Nest* (1975)
   Shelley Stolitza

My presentation, entitled *'What we've got here is failure to communicate:' Reconstructing Masculinity in Reform Institutions in Cool Hand Luke (1967) and One Flew over the Cuckoo's Nest (1975),* explores the role of the male anti-hero in classic American film and his relationship to constructions of masculinity. Produced during tumultuous decades laden with social and civil transformations, the films *Cool Hand Luke* (1967) and *One Flew over the Cuckoo's Nest* (1975) are responses to the many social anxieties men experienced in the private and public spheres. For the outsider protagonists, these anxieties include concerns over domestic roles, masculine authority, and social hierarchies. In these films, actors Paul Newman and Jack Nicholson play non-conforming outlaws institutionalized because of their socially rebellious ulfilment and failure to adhere to society's established expectations. Newman's Luke Jackson and Nicholson's Randle McMurphy appear intelligent, socially suave, and capable, but instead of using these skills to raise families and hold down career-oriented jobs, they vandalize their communities and harbor resentful attitudes toward work and life. Their crimes, as well as their rebellious ulfilment against the regulations of the institutions, seem to attack both the nuclear family and the confines of conformity. Luke and Randle's ulfilment call attention to many men's new discomfort in the public sphere during the 1960s and 1970s.

For my discussion, I will examine how these films reflect an increased sense of rebellious masculinity, portraying men not as supportive patriarchs, but as elusive and

defiant against society's expectations and restrictions. I will focus specifically on the institutional settings of these films—a work camp and a mental institution. These locations emphasize a clear division between an overarching authority and the individual constructions of masculinity within. Analyzing these productions in dialogue with prison reform ideologies of the 1960s, I will reveal how they served as critiques of institutionalization. They also serve as metaphors for a larger contempt for encroachment on personal definitions of masculinity by authority figures. I will also discuss how these characters use homosocial relationships with other men in the institutions to maintain their masculine dignity and affirm a sense of success. Resisting the label of "failure" by conventional standards, Luke and Randle demand recognition of their changing roles as men in light of new social changes.

Panel 24: Currents in American Thought

Herbert Baxter Adams, Race and Transnational History
David Goodman

Herbert Baxter Adams (1850-1901) insisted that the real progress of historical science would come from the 'expansion of the local consciousness into a fuller sense of its historic worth and dignity, of the cosmopolitan relations of modern local life, and of its own wholesome conservative power in these days of growing centralization.' Student Charles Andrews wrote to his mother in 1886 that the Hopkins history seminar was 'about the most cosmopolitan affair I ever was connected with.' The sheer ambition of the macrohistorical theories with which the seminar dealt, the prevailing interest in discovering institutional continuities across centuries and continents, enabled and indeed required international and collaborative work. But this was also a history of exclusions and discriminations. It was the larger racial context of the life around them that Adams hoped his students would discover connections with 'the mother country, with the German fatherland, with village communities throughout the Aryan world.' The paper traces the evolving concerns of Adams' seminar and its relation to the work of some of its key members: Woodrow Wilson, Charles Hillman Brough, John Franklin Jamieson, Thomas F. Dixon Jr.

Gifford Pinchot and the Wilderness Warrior: Roosevelt, Conservation and Imperialism
Ian Tyrrell

This paper will examine the relationship between the acquisition of a formal empire (especially the Philippines and Puerto Rico) and American conservation policy, from the 1890s to 1920. It will take off from Gifford Pinchot's visit to the Philippines, and his and other Progressive Era conservationists' subsequent assessment of imperial forestry potentials and outcomes. It will argue that, far from providing a tabula rasa for the implementation of federal policies "virtually unopposed" (Bankoff 2009, 487), the Philippines demonstrated the intractable nature of the imperial project, and indicated the need for reform at home rather than abroad. It will stress that this assessment was the result of intelligence derived from Puerto Rico experiments as well as Philippine ones; and encompassed also the growing American informal empire in Latin America; and strategic assessments of the Canadian forestry.

In the process I will offer a commentary on current critiques of the dominant interpretation of Progressive era conservation, especially Douglas Brinkley's interpretation of Theodore Roosevelt as a wilderness warrior. I will argue that it was not TR's visceral love of wilderness or striving to invigorate American manhood that motivated his conservation policies but the exigencies of imperial and domestic policy that drove Pinchot and Roosevelt to envisage a dream of domestic and global sustainability informed by notions of geographical and intergenerational equity in the allocation of resources.

"The Kingdom of God amongst the Kingdoms of the World": The First International Conference on World Evangelization, Alberto Melluci's Theory of Collective Action and the Rise of the New Christian Right
Gareth Sobey

Alberto Melluci has argued that "social movements have a conflictual and antagonistic but not a political orientation, because they challenge the logic of complex systems on cultural grounds". This paper documents a poignant moment in history, prior to the rise of the New Christian Right, when, in 1974, several thousand evangelical leaders converged upon Lausanne, Switzerland to attend the First International Conference of World Evangelization. Hosted by Rev. Billy Graham, America's most prominent and respected evangelist, the conference sought to forge a unifying doctrine of evangelicalism. Simmering amid the debate over theology was a shared discontent at social and political developments both in the United States and abroad. Ambivalent about the prosperity and consumerism brought by the long post-War boom and threatened by the rise of the so-called 'counter-culture', a bleak future was imagined by most conference speakers. This paper argues that the proceeds of the conference exist as a revealing document of a nascent ideological conflict that existed between Protestant evangelicals in the 1960s and 1970s and a post-industrial world increasingly defined by hostile forces of pluralism, consumerism and secularisation.

Panel 25: America and I: Ethnicity and Identity in Twentieth Century American Culture

Alone with the President: How Immigrant Women Shape the American Century in Anzia Yezierska's Narratives
Sofia Ahlberg

If articulation and restraint indicate the possession of cultural capital, overwrought emotionalism is often thought of as the idiom of foreigners and the uneducated. Underpinning Russian-Jewish author Anzia Yezierska's authorship is the language of sentimentality through which female immigrants in early twentieth-century America pursue the American dream. As an incarnation of that desire, the American male teacher figure appears with unusual frequency in Yezierska's fiction. The purpose of this paper is to challenge its listeners to rethink the role played by immigrant women in shaping the beginning of what became known as "the American century," and to explore the effect created by Yezierska when combining the New World myth of the self-made man and the equally powerful myth of the natural Old World immigrant woman. While often to blame for its non-canonical status, Yezierska demonstrates the potential for affective expression in immigrant narratives to infiltrate and subdue power relations. Through

the romantic encounters in Yezierska's fiction, a significant lesson is passed on by the immigrant woman to the American male: an understanding of how his ignorance of her is connected to his incomplete sense of the nation he has been born into. Cut off from her own people and land, the depth of womanhood and the foreign bring into the forefront the accidental nature of inheritance and roots even among those who consider themselves locals. In light of this, Yezierska compels the reader to reinterpret the female body as an important witness of the incompleteness of the masculine project of nation building.

Reinventing the WASP: Jewish American Writing in the Post-War Years
Leah Garrett

Between 1949 and 1952, Arthur Miller, J D Salinger, and Bernard Malamud published three of the most important American literary masterpieces of the 20th Century: *Death of a Salesman* (1949), *Catcher in the Rye* (1951) and *The Natural* (1952). Each of these works centered on the experiences of a young male WASP becoming involved in, and ultimately rebelling against, American prep school and sports culture. Following the publication of these works, Miller, Salinger and Malamud would go on to write plays, novels, and short stories with Jewish and half-Jewish protagonists. Yet in the post-war years, at the beginning of their careers, these writers would each turn to WASP characters to level damning critiques on America. While seeking to have their protagonists be "universal" all three works were heavily influenced by Jewish aspects, be it in a style of the writing that used Yiddish inflections, a focus on assimilation, or story lines that mimic Jewish American literature of the previous generation. Moreover, Miller at the end of his life would admit that the Lomans were in fact Jewish, while Salinger dropped numerous hints in *Catcher and the Rye* that Holden was in fact half Jewish.

In each case, the authors were tapping into a dominant tradition in Jewish writing of using a supposed "insider" to level a damning critique on mainstream white Christian culture in the United States. This is in fact the basis of much of Jewish comedy and literature, where the Jew navigates the broader culture yet remains enough of an outsider to it that she can attack it with an unjaundiced eye. In each case these writers used the hidden Jew to show how brutally repressive and mean WASP culture can be to those who do not fit into it. My paper will discuss these three works in order to understand why each author chose to employ a hidden Jew to level his critique, and to see how these works paved the way for the literature of rebellion and rage of the Beat generation.

Panel 26: Politics of Sexuality in Post-War America

The Right to Privacy: The Ironic Use of Parenthood in Establishing a Non-Procreative Framework for American Sexuality, 1940-1965
Jennifer L. Ball

The 1965 US Supreme Court ruling of *Griswold et al. v. Connecticut* defined a modern right to privacy that significantly altered the way the state interacted with its citizens. I argue consumers and marketers created the expectation of a right to privacy in sexual intercourse upon which the US Supreme Court based its privacy precedent. The cultural

claim to this right was achieved through dissembling consumer practices and ironic advertising. Consumers utilized products with contraceptive properties marketed through their licit applications, e.g. prophylaxis, feminine hygiene, and marital hygiene. This marketing strategy worked because it ignored the products contraceptive qualities and focused on their reproductive and prophylactic qualities. The consumers' and producers' dissembling practices were deemed necessary because contraceptive products were still working free or their legal designation as obscene materials establish under an older procreative normative. As a new non-procreative model of heterosexuality formed in the middle decades of the last century, the discourse used to procure and sell contraception assisted in the establishment of new norms.

"The Right to Privacy" centers on an analysis of Trojan prophylactics advertisements featured in the Connecticut Pharmacist between 1940-1965. Consumers, producers and sellers employed systematic dissemblance so successfully that anti-contraceptive statutes still in effect appeared to be dead letters. The ironic discourse of parenthood in marketing veiled the practice of non-procreative intercourse that products, such as condoms, were intended to support. These practices point to the normative shift in constructions of sexuality taking place. By utilizing an ironic discourse of parenthood, marketers and contraceptive advocates helped to shift from a procreative to a non-procreative basis for legitimate sexual practices. The ironic use of parenthood in contraception created a dual rationalization discourse for sexual intercourse-reproduction and personal ulfilment- thus creating the foundation for a separate non-procreative framework of sexuality. The Griswold ruling acknowledged the right of US citizens to participate in non-procreative sexual practices and chose when or if they would become parents. The advertisements I will be showing in a multimedia presentation are as yet unexamined by scholars of contraception.

'A Movement in Disarray': The Right-to-Life Movement During President Ronald Reagan's First Term in Office
   Prudence Flowers

In the aftermath of *Roe v. Wade,* the one thing that opponents of abortion thought they could agree on was the need for a constitutional amendment to protect fetal life. A 'Human Life Amendment' was the ultimate goal of the early right-to-life movement, seen by most activists as the fastest means of overturning *Roe* and the best way of ensuring that the issue of abortion was permanently removed from the purview of the courts. After the election of Ronald Reagan to the Presidency in 1980, many anti-abortionists believed that the time for such an amendment had finally arrived, and they enthusiastically directed their energies to that end. Within a year, however, activists had become fundamentally divided as two competing approaches were aggressively pursued in Congress – Senator Jesse Helms' Human Life Bill and Senator Orin Hatch's Human Life Federalism Amendment. This paper argues that the split over the Helms bill and the Hatch amendment was not simply a struggle over which was the best approach. Rather, it was reflective of a bigger issue, namely the instability of the relatively new alliance between the older, more moderate elements in the anti-abortion movement and the social conservatives of the self-proclaimed "New Right." The bitter struggle that occurred in 1981 and 1982 was thus about both the specifics of each approach, but was also a battle over the nature of the anti-abortion movement, over which elements within it should speak and lobby for the cause, and the future political face that it would have.

Adding to the tumult was the fact that both sides believed that President Reagan should intervene, and when he didn't, both sides became notably frustrated by the silence from the White House on this matter. This example allows me to explore the dynamics of the right-to-life movement in the early 1980s and the tensions that existed between anti-abortionists, social conservatives, and the Reagan administration.

Panel 27: Labor and Party Politics

The End of Reform? The Plumb Plan and Progressive Labor Politics in the 1920s
Paul Taillon

This paper examines the labor movement's campaign for permanent government ownership of the American railroad system after World War I as a window onto the course of progressive labor politics in the early 1920s. The "Plumb Plan," as it was popularly known, grew out the railroad labor's experience during the war years. The Plumb Plan, and the associated demands for living wages and democracy in the operation of American industry, reflected the ways in which the World War I experience had expanded workers' conceptions of citizenship rights and consumer entitlement. During the war, mobilization and the state's rhetoric of industrial democracy, as well as rising consumer prices and a growing consumer culture, raised railroad workers' aspirations while squeezing them economically and in other ways. The campaign's quasi-Populist and consumerist rhetoric, the efforts of campaigners to appeal to the broader public, and the ways in which the Plumb Plan provided a crucial meeting place for labor movement progressives fit with the range of labor movement aspirations and conflicts in the immediate postwar years. I suggest that the Plumb Plan was indicative of a wider shift in the nature and content of labor politics that culminated in at least one sense in the 1924 third-party LaFollette-Wheeler campaign for the presidency. Although unsuccessful, labor's early 1920s political action should prompt us to consider the period not as one of exhausted progressivism but as one of real creative activity.

Don't you hear all the Railroad Men squeak?: William G. McAdoo, the United States Railroad Administration, and the Democratic Presidential Nomination of 1924
Douglas Craig

William Gibbs McAdoo is best known to historians as the other half of the great Democratic Party meltdown in 1924, when he and Alfred E. Smith fought for the presidential nomination over 102 ballots at the nominating convention in New York. We know much less about what McAdoo stood for and what constituencies he appealed to during his campaign before the convention for the nomination.

My paper aims to put some flesh on the bones of McAdoo's candidacy in 1924 by looking more closely at his platform and electoral strategy, and showing the ways in which his period as Director-General of the United States Railroad Administration (USRRA) was pivotal in his campaign for the nomination. At the USRRA McAdoo used federal control not only to rationalize and modernize the railroads, and to deliver wage justice to their employees, but also to create a large electoral constituency for his own political ambitions. Although his term at the USRRA finished at the beginning of 1919 McAdoo remained prominent in the debate as to its fate and assiduous in his attempt to cash in the political chips he had accumulated through his work in the USRRA and the Wilson administrations generally.

McAdoo's failure to win the Democratic nomination in 1924 indirectly precipitated and then assisted Robert M. LaFollette's third-party candidacy because it left space for a left-of-centre candidate committed to a labor constituency. In examining McAdoo's ill-fated attempt to win the Democratic nomination my paper will provide a different perspective on LaFollette's quixotic attempt to propel labor issues in general, and the fate of the railroads in particular, onto the national agenda in 1924.

Panel 28: Mapping an Unnatural Present in the Mid-19th Century

Antipodean American Geography: Washington Irving's 'Globular' Narratives
Paul Giles

This paper will consider ways in which Washington Irving uses the notion of antipodes in both a literal and a figurative sense to inscribe his idiosyncratic version of burlesque consciousness. The paper will start with a consideration of *A History of New York* (1809), where Irving aligns the heritage of Dutch New York with the imperial location of New Holland to problematize the republican ideology of the United States as a "new nation" in the early nineteenth century. It will then continue through a discussion of *Life and Voyages of Columbus* (1828), where Irving uses the idea of antipodes to signify theological infraction, in particular the ways in which Columbus's geographical explorations were rendering medieval versions of cartography redundant. Fnally, the paper will consider ways in which Irving draws upon antipodean dimensions in what Stephanie LeMenager has called his three "postwestern" narratives: *A Tour on the Prairies* (1835), *Astoria* (1836), and *The Adventures of Captain Bonneville* (1837). The argument here will be that Irving deliberately traduces nationalist geographies of Manifest Destiny in order to expose American landscapes to what he conceives of as more "globular" cultural forces. Thus it will be suggested that Irving uses the idea of an antipodean geography to critique the nationalist assumptions of American literature in the first half of the nineteenth century.

Democracy, Heritage, and Fraternity: Herman Melville's Masonic Dialogue with the Antebellum
Brooke Brunckhorst

The early novels of Herman Melville were published during the political and social upheavals of the 1840s and 50s: riots in New York, the war with Mexico, the imperial dreams of Manifest Destiny, and intense debates over the state of the Union. With a familial Revolutionary heritage and personal connections to the Young America movement, Herman Melville joined the national debate on democracy through a dialogue with his readers, which sought to resolve the distance between the public and the private; the political and the poetic; and between society and the individual.

The political literature and oratory of the day was alive with an elaborate public ritual and symbolism that drew on the iconic "natural" past to exemplify as well as criticize a complex, "unnatural" present. Familiar symbols were provided not only by the political and social drama that gripped Americans in mid-century, but also through the cultural heritage of the Revolution and Revolutionary Freemasonry, which forged its beginnings in parallel with the Republic and grew to become a common, recognizable, source of public imagery.

This paper argues that the congruence of republican values and the iconic images of Freemasonry became one of the key factors in the development of Herman Melville's armoury of literary symbols. An understanding of how this came about considerably enhances our appreciation of a body of work that consistently interrogates the processes of democracy in the antebellum.

Panel 29: Privacy, Sexuality, Technology

'I vant to be alone': The 'right to privacy' as a feminine discourse of resistance to visual technologies in the United States at the turn of the century
Jessica Lake

Greta Garbo's iconic cry muttered in Edmund Goulding's *Grand Hotel* (1932) can be seen as representative not simply of Garbo's mystique or reclusive personal life, but of the desire of the significant number of women in the late nineteenth and early twentieth century, who asserted control over the publication of their images and bodies on film through an emerging legal discourse of 'privacy.' This paper brings together legal and screen history to examine how the 'right to privacy' in the United States developed as a response to rapid developments in visual technologies. Relevant case law provides us with privileged records of the often-forgotten voices of those whose images were used and exploited by photography and cinema, providing a counter discourse to the voices of producers, artists, directors and spectators. As these cases illustrate, not all screen subjects were willing participants. One of the major issues to arise for courts was how audiences looked upon the images in question: with the intention of being educated, entertained or excited? Using a number of the most interesting cases as examples, I argue that as the common law could no longer effectively regulate the use and abuse of people's form and features through the existing doctrines of nuisance, trespass, contract or assault, 'privacy' became a distinctly feminine and feminist cry invoked for both protection and profit.

Susan Sontag, Sexual Dissidence, and Celebrity
Guy Davidson

Susan Sontag made her initial impact on public consciousness in the 1960s with a group of essays that challenged the high/popular culture divide and that now make her look like a vanguardist of postmodernism. Sontag also seems very much of her time—and very much a part of American postmodernity—in her celebrity status. The dissemination of her likeness via photographs and TV appearances ensconced her in the memory bank of U.S. image culture. But Sontag disavowed her own participation in the postmodern mediascape and her own celebrity status, and actually denounced the pervasiveness of photography and TV. In this paper I'm interested in relating these tensions or contradictions in Sontag's career to her sexuality. Beginning with her famous essay "Notes of Camp" (1964), Sontag aligned herself (somewhat uneasily) with metropolitan gay culture. On the other hand Sontag was famously reluctant to openly refer to her own lesbianism. In this paper I attend to the elision and articulation of what Jonathan Dollimore calls sexual dissidence in Sontag's writing, taking up the related issue of the tension and interplay between a "modern" (secreted) sexual self and a "postmodern" (branded) one.

Panel 30: Presidential Dilemmas

FDR Runs—Again: A New Look at Franklin D. Roosevelt's Decision to Seek a Third Term

Dean J. Kotlowski

In 1940 Franklin D. Roosevelt sought and secured an unprecedented third term as president. Amazingly, historians have been reluctant to examine Roosevelt's decision, and the reasons for this oversight are two-fold. First, since FDR was secretive and reluctant to commit his thoughts to paper, there is a widespread belief that scholars can never "know" when Roosevelt decided to seek reelection. Second, most historians, particularly those writing for popular audiences, accept the conventional wisdom that the president decided to run for a third term in the middle of 1940, following the Nazis invasion of Western Europe.

Relying on a wide variety of documentary evidence from far-flung archives in the United States, many of them seldom consulted, and some historical detective-work, this paper argues that FDR's final decision to run came earlier, in 1939 and was motivated by domestic politics more than international events. It thus presents his campaign for a third term as less statesmanlike and improvised and more devious and intentional than commonly thought. In so doing this paper promises to illuminate one of the most important—and mysterious—decisions of one of America's greatest—and most enigmatic—political leaders.

Bill Clinton and the Media: The Public and Private Dilemma

Robin Lowry

We have seen Tiger Woods' struggle with the American media for 'privacy'. This reignites the public versus private debate: a public role model betrayed by private sins. How did President Bill Clinton fare in his struggle with the American media in 1998? This paper revisits some of these issues which defined Clinton's presidency – the role of tabloid press in the 24/7 environment of the 1990s, the larger impact of the release to the media, including the internet, of a political 'document', *The Starr Report*, in September 1998. The American press has been famously referred to as 'The Fourth Branch of Government' and the media played an indispensable role in maintaining the momentum of Bill Clinton's impeachment crisis. It became a political forum in which opinions were aired in the case of a serving US President, concerning the question of a public role model and private character. It also provided a political stage for the impeachment case to be argued over the public/private dilemma.

Panel 31: The United States and the Arab/Israeli Conflict

Facilitator or Catalyst? U.S. Engagement in the Arab-Israeli Peace Process

Jeremy Pressman

Since 1967, U.S. administrations have varied in terms of the energy they have put into efforts to secure an Arab-Israeli peace. Whereas, for example, Nixon/Ford (esp. 1973-1977), Clinton (second term) and Bush (41) pushed hard to effect peace, Bush (43; 2001-2007) was reluctant to engage given Israeli-Palestinian hostility. Some U.S.

officials argue that the United States cannot want peace more than the local antagonists. Other U.S. policymakers contend that even in moments of despair, the United States can act as a catalyst for positive action. Political party is not a good predictor of the level of engagement and often the same president has moments of both engagement and distance. Public moves (speeches, plans, high-level trips, summits, and envoys) appear less important than behind-the-scenes follow-through. The paper considers these contrasting arguments and compares them to the historical record. It also challenges the notion in conflict resolution literature that a conflict's 'ripeness' for resolution is a useful frame for thinking about U.S. efforts.

America's Israel: Israel's America: The Israel Lobby and US Policy Toward Israel
Ian Bickerton

The bilateral relationship between the United States remains one of the most misunderstood and contentious in U.S. foreign relations. It rouses passions in ways few other bilateral associations do. Supporters and opponents alike describe it as special. It has attracted inordinate attention from scholars, commentators and participants, all seeking to explain what they see as its special nature, and to understand the impact it has on each nation and on the Middle East.

In this paper I assess the role of the so-called Israel lobby in shaping and nurturing the historically evolving ties between the United States and Israel. The title of my paper, 'America's Israel, Israel's America', neatly encapsulates the dichotomies and dilemmas surrounding the association. The element of possession, or control, of one nation over the other is integral to the characterizations of the relationship by both Americans and Israelis—whether supporters or critics of the connection.

Panel 32: Anti-Americanism

Don't Know Much About Geography: American Ignorance and Global Anti-Americanism
Brendon O'Connor

President George W. Bush was seen by many people around the world as maladroit, dim and unworldly. He was said to be the product of an insular, anti-intellectual and unsophisticated society. There is nothing new about these claims. From the early 19th century onwards, American politicians and the American people have frequently been seen as culturally and intellectually inferior by outsiders. Should these claims be seen as anti-American stereotypes and prejudices or is there reasonable evidence to support such conclusions? First, I will explore the historical origins of a set of powerful tropes and stereotypes that emerged describing the American people, their culture and their politics as insular, backward, uncouth, populist and anti-intellectual. Second, I will discuss the database of information he has collected on American's knowledge of global affairs, foreign languages and geography and how this knowledge compares with that of other nations. Hopefully this historical and statistical analysis will provide the starting point for an informed and fruitful dialogue on this topic.

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