2008 CONFERENCE

PROGRAMME

WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY JULY 4-7

SPONSORED BY THE SCHOOL OF HISTORICAL AND PHILOSOPHICAL INQUIRY, UNIVERSITY OF SYDNEY & THE UNITED STATES STUDIES CENTRE, UNIVERSITY OF SYDNEY

AUSTRALIAN AND NEW ZEALAND AMERICAN STUDIES ASSOCIATION

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2008 CONFERENCE ORGANIZERS

Frances Clarke
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University of Sydney

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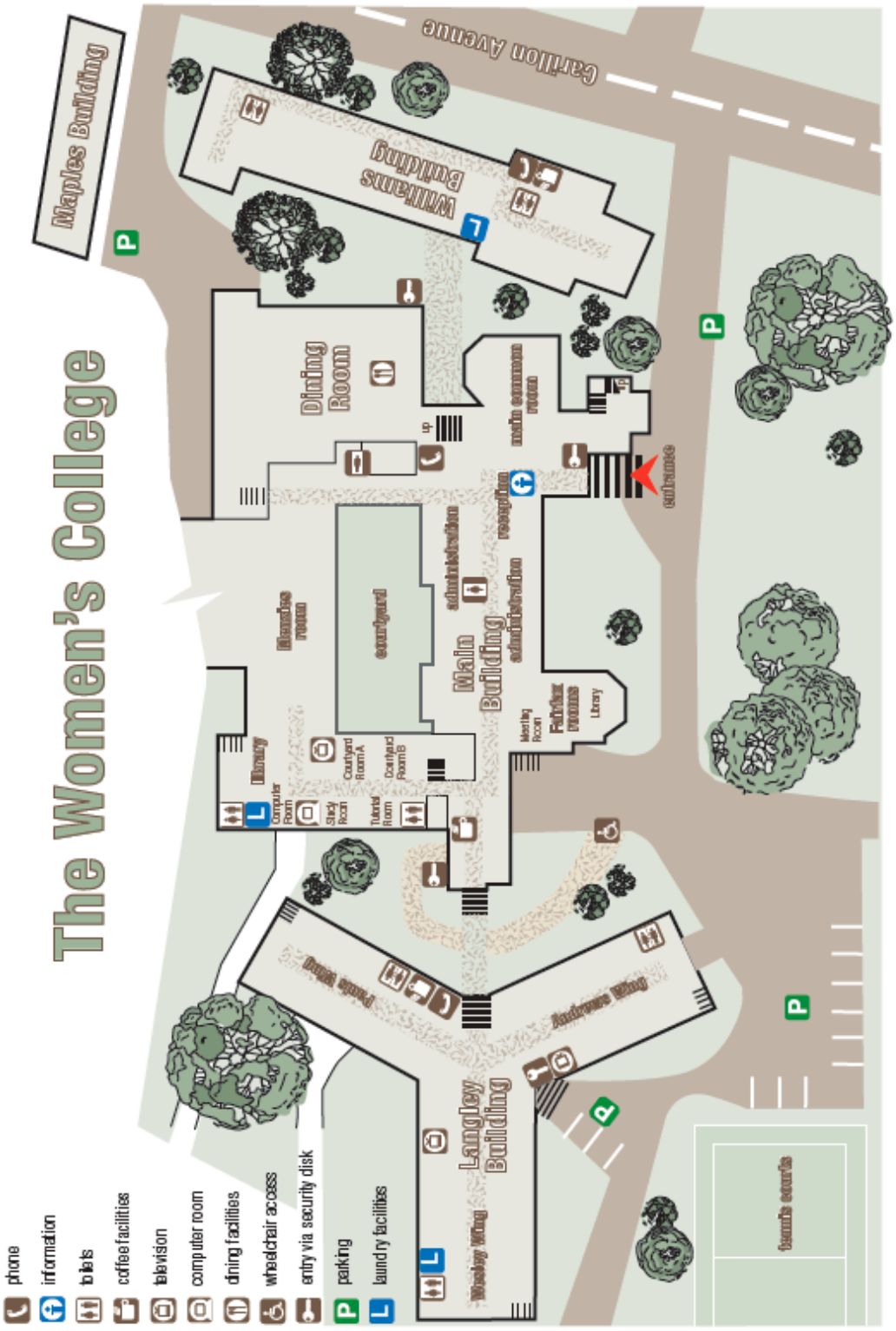
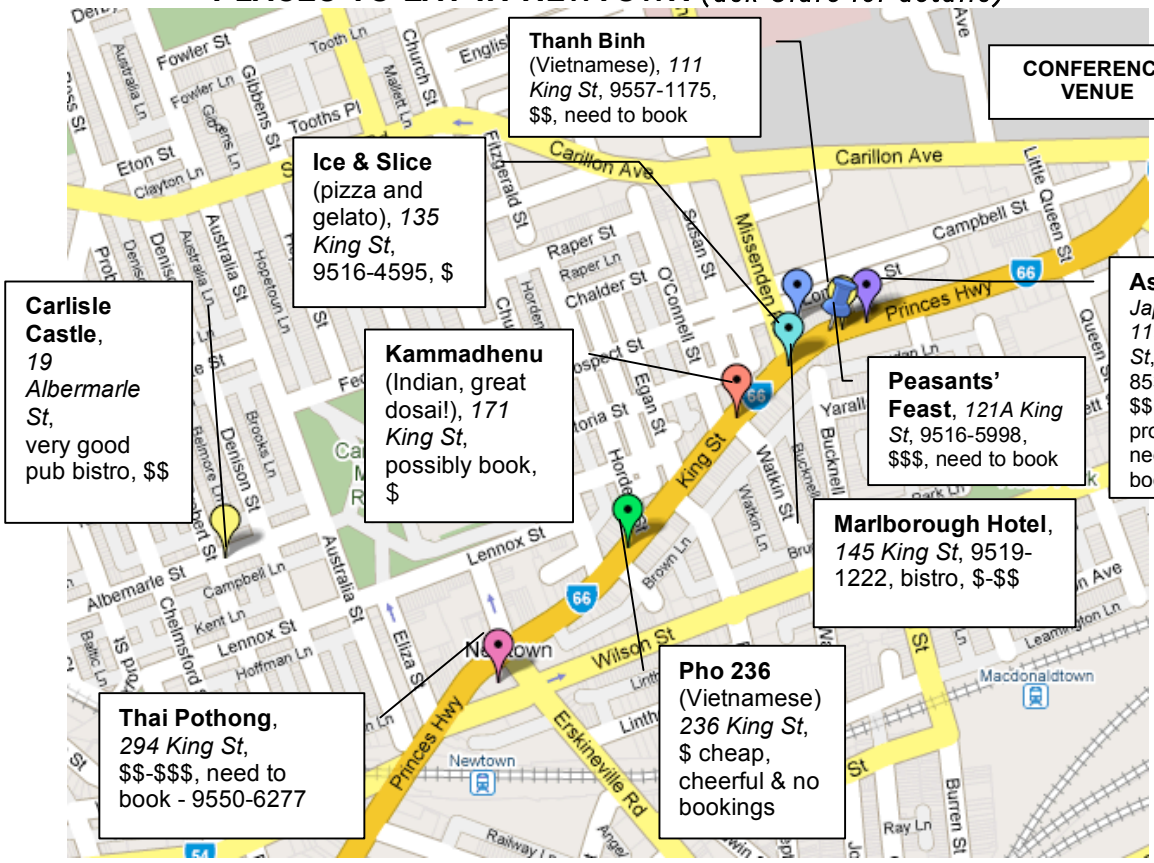
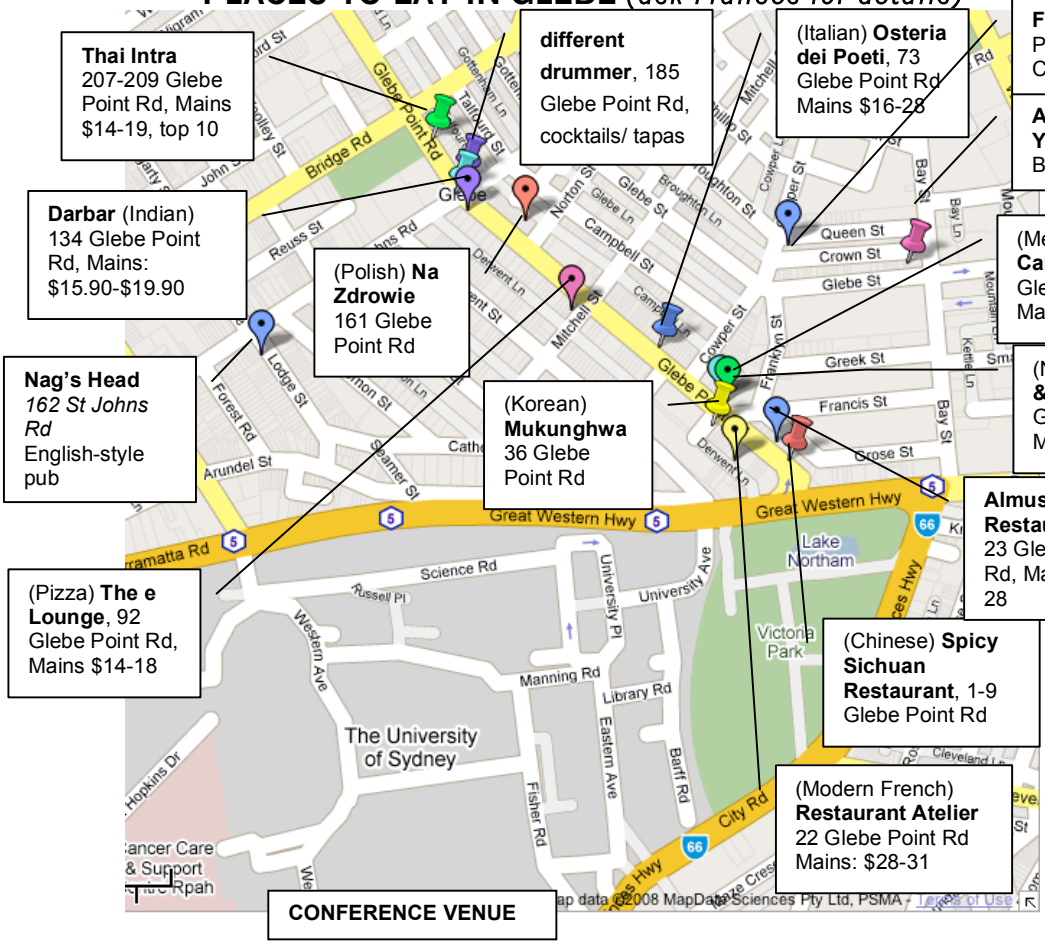
CONFERENCE VENUE: WOMEN'S COLLEGE



PLACES TO EAT IN NEWTOWN *(ask Clare for details)*



PLACES TO EAT IN GLEBE *(ask Frances for details)*



SUMMARY OF PROGRAMME

FRIDAY, JULY 4					
1.00-4.00	POSTGRADUATE AFTERNOON *Fairfax Common Room*				
4-5	*COFFEE/TEA*				
5.15-6.30	OPENING & KEYNOTE **IAN TYRRELL** *Menzies Room*				
6.30-11.00	*COCKTAIL PARTY & BBQ*				
SATURDAY, JULY 5					
8.30-10.00 Session A	Migrations and Exclusions *Library*	Technologies of Play *Fairfax Common Room*	Margaret Fuller, Mark Twain and American Cultural Expansion *Main Common Room*	We Could Be Heroes? Popular Representations of Heroes in the USA *Menzies Room*	Religion & American Politics *Fairfax Meeting Room*
10-10.30	*MORNING TEA*				
10.30-12.00 Session B	New Perspectives on African-American Identity *Menzies Room*	A Multiplicity of Audiences: American Studies and Transnational Public Practice *Main Common Room*	Producing Childhood *Fairfax Meeting Room*	Melancholy and Elegy *Library*	Anti-War Protests in Transnational Context *Fairfax Common Room*
12-1	*LUNCH*				
1.00-2.30 Session C	Performing Womanhood, Being Indian and Becoming Citizens *Menzies Room*	Deconstructing the Everyday *Fairfax Meeting Room*	Roundtable - The American-ness of Queer Studies *Library*	Jazzing up the History of the 1920s *Main Common Room*	The Legacy of American Wars in Asia *Fairfax Common Room*
2.30-3	*AFTERNOON TEA*				
3.00-4.30 Session D	Trans-Pacific Legal Histories *Main Common Room*	Between Men: Contemporary Writing and Masculine Encounters *Menzies Room*	The United States and East Asia *Fairfax Meeting Room*	New Perspectives on Wars *Library*	Mobility, Labour, and Leisure in the American Century *Fairfax Common Room*
4.30-5.30	**ANZASA AGM** *Main Common Room*				
5.30-6.30	KEYNOTE **GEORGE CHAUNCEY** *Menzies Room*				
7.00	*DINNER*				

SUNDAY, JULY 6					
8.30-10 Session E	African Americans in an Atlantic and Revolutionary World *Menzies Room*	Politics, Populations, and Power in the Late 20th Century *Main Common Room*	Representing American Culture *Fairfax Common Room*	American Modernisms *Library*	
10-10.30	*MORNING TEA*				
10.30-12.00 Session F	Uppity Women in Early America *Library*	American Imperialism in the Pacific *Fairfax Common Room*	American Culture in an International Context *Fairfax Meeting Room*	Appreciating and Appropriating Native American Culture *Main Common Room*	Discipline, Punish, Torture *Menzies Room*
12-1.30	*LUNCH*				
1.30-2.30 Session G	Martin Luther King and His Legacy *Library*	Terrorism, Communism and Culture *Menzies Room*	Remaking and Re-imagining Urban and Suburban Place *Fairfax Common Room*	Alternative Narratives in the Americas *Main Common Room*	
2.30-3.00	*AFTERNOON TEA*				
3.00-4.00 Session H	Black Identities from Du Bois to Clarence Thomas *Library*	The Spectacle of Gender in the Early Republic *Menzies Room*	Industry, Labour, and Culture *Fairfax Common Room*	Representing and Reading Suffering *Main Common Room*	
4.30-5.30	KEYNOTE **SUSAN DOUGLAS** *Menzies Room*				
6-10	*DINNER – HARBOUR CRUISE*				
MONDAY, JULY 7					
8.30-10 Session I	Religious Impulses in the Cultures of the Americas *Fairfax Meeting Room*	Presidential Politics *Fairfax Common Room*	Re-thinking Early American History *Library*	Anglo-Saxonism *Menzies Room*	
10-10.30	*MORNING TEA*				
10.30-12	**Roundtable on Australian Attitudes toward the United States and the American Studies Classroom** *Menzies Room*				
12-1	KEYNOTE **AMY KAPLAN** *Menzies Room*				
1.00-2.00	*LUNCH*				

PROGRAMME

Friday, July 4th

1.00 – 4:00 pm – Postgraduate Afternoon

Venue: Fairfax Common Room

1:00 pm – 4:00 pm – Registration

4:00 pm – 5:00 pm – Coffee/Tea (Menzies Room)

5:15 pm – 6:30 pm – Welcome/Keynote Speaker

Ian Tyrrell *(chair: Mike McDonnell)*

Scientia Professor of History at the University of New South Wales, Sydney. Best known for his studies of the history of women and temperance in the United States, his most recent books are *True Gardens of the Gods: Californian-Australian Environmental Reform, 1860-1930* (Berkeley: University of California Press, 1999); *Deadly Enemies: Tobacco and its Opponents in Australia* (Sydney: University of New South Wales Press, 1999); and *Historians in Public: American Historical Practice, 1890-1970* (Chicago: University of Chicago Press, 2005). A fellow of the Australian Academy of the Humanities, he was awarded a Commonwealth of Australia Centenary Medal in 2003, and appointed a Scientia Professor in 2007. He is presently engaged on an Australian Research Council Discovery Project (2005-08) on American Cultural Expansion and American Empire, covering the late nineteenth and early twentieth centuries.

Venue: Menzies Room

6:30 pm – 11:00 pm – Cocktail Party and BBQ (Women's College -- included in registration)

Saturday, July 5th

8:30 am – 10:00 am – Session A

Panel 1: Migrations and Exclusions

Chair: Marilyn Lake, La Trobe University

Human Trafficking: The United States and Twenty-first Century Globalized Slavery
Celia Wintz, Houston Community College

Immigrants and welfare exclusion: A new method of immigration control
Rachel Stevens, Monash University

Venue: Library

Panel 2: Technologies of Play

Chair: Terry Wright, Charles Darwin University

Dangerous Fun: Technology and the Commodification of Risk in Early 20th Century Amusement Parks
Arwen Mohun, University of Delaware

Greasy Thumbs and Serious Play: Tracing Technological Change Through Women's Auto-repair Manuals
Georgine Clarsen, University of Wollongong

Extreme and Impolite Sports: Technologies at Play
Carroll Pursell, Macquarie University

Venue: Fairfax Common Room

Panel 3: Margaret Fuller, Mark Twain and American Cultural Expansion

Chair: Frances Clarke, University of Sydney

"The fatal spirit of imitation": Margaret Fuller's Rejection of New England in 1843
Joel Myerson, University of South Carolina

Importing Culture: Margaret Fuller in Boston and Rome
Barbara Packer, UCLA

"It Was Not to be a Government According to Our Ideas": Mark Twain's Critique of Cultural Imperialism, 1895-1900
Gary Scharnhorst, University of New Mexico

Venue: Main Common Room

Panel 4: We Could Be Heroes? Popular Representations of Heroes in the USA

Chair: Stephen Robertson, University of Sydney

The Human Hero: Babe Ruth and American Celebrity in the 1920s
Charles J. Shindo, Louisiana State University

The Journalist as Hero: Interventions into Prostitution in Southeast Asia
Emily Cheng, University of North Carolina

Heroes and Villains: Everyday Folks, Powers and Abilities Far Beyond Mortals
Ian Gordon, National University of Singapore

Heroism and Post-9/11 Television Justice at the Border in "Veronica Mars"
Neda Atanasoski, SUNY, Stoney Brook

Venue: Menzies Room

Panel 5: Religion & American Politics

Chair: Dennis Altman, La Trobe University

With God on Their Side: Christian Conservatives in the United States and their Influence on Foreign Policy under George W. Bush
Nathan Church, Flinders University

"World Traveler-Religious Statesman-Author-Speaker": Sherwood Eddy, the global YMCA, and the emerging discourse of "international relations" in 1920s Protestant America
Michael Thompson, University of Sydney

Venue: Fairfax Meeting Room

10:00 am – 10:30 am – Coffee/Tea

10:30 am – 12:00 pm – Session B

Panel 6: New Perspectives on African-American Identity: Anger, Masculinity and Childhood, 1830s-1877

Chair: Clarence Walker, University of California, Davis

Anger and Enslaved People: Exploring an Antebellum American Emotional Community
Thomas C. Buchanan, University of Adelaide

Goin' over there to see the Gals": The performance of masculinity amongst the enslaved in the Upper South, 1830-1861
Rebecca Fraser, University of East Anglia

Orphans of Freedom: African-American Children and the 'Reconstruction' of a Race, 1861-1877
Gregory Smithers, University of Hawaii, Hilo

Venue: Menzies Room

Panel 7: A Multiplicity of Audiences: American Studies and Transnational Public Practice

Chair: Ian Tyrrell, University of New South Wales

The Meanings of Memory in Australia & the United States
Paula Hamilton & Paul Ashton, University of Technology, Sydney

Heritage Management in New Zealand & the United States
Jannelle Warren-Findley, Arizona State University

Collecting and interpreting material objects in New Zealand & the United States
Claudia Orange, Te Papa Tongarewa/Museum of New Zealand &
James B. Gardner, National Museum of American History

Venue: Main Common Room

Panel 8: Producing Childhood

Chair: Stephen Robertson, University of Sydney

Youth Citizenship in the 1890s
Phil Keirle, University of Western Australia

"I Can Never Go Home Anymore" – The Shangri-Las, Ideal Behaviour and the Home
Lisa MacKinney, University of Western Australia

The "Ritalin Wars": Childhood & Psychopharmacology
Brooke Lamperd, University of Western Australia

Venue: Fairfax Meeting Room

Panel 9: Melancholy and Elegy

Chair: Hilary Emmett, University of Queensland

'Whether you are pretty or not': Anne Sexton's catalogues of lost baggage
Adrian Jones, University of Sydney

Mid-century Modern: Ginsberg's Kaddish and the Pyschogeography of Mourning
Kate Lilley, University of Sydney

The 'abyss of unmaddening': The 'Unsong' of War in Alice Notley's Alma, or The Dead Women
Lindsay Tuggle, University of Sydney

Venue: Library

Panel 10: Anti-War Protests in Transnational Context

Chair: Barbara Keys, University of Melbourne

A Different Kind of Special Relationship: Canada and the International Days of Protest to End the War in Vietnam
Chris Powell, University of New Brunswick, Canada

All the Way? Transnational Tensions in the Australian Anti-war Movement
Nick Irving, University of Sydney

SDS and media
Kier Wotherspoon, University of Melbourne

Venue: Fairfax Common Room

12:00 pm – 1:00 pm – Lunch (Dining Room -- included in registration)

1:00 pm – 2:30 pm – Session C

Panel 11: Performing Womanhood, Being Indian and Becoming Citizens: North American Frontiers and Women's Identities

Chair: Jane Park, University of Sydney

"To hasten the day when the laws of all the land shall know neither male nor female:" The Woman's Movement, "Indian Sisters", the "Unclothed Body," and the "Modern Woman."
Dolores Janiewski, Victoria University of Wellington

"You May Take It or Leave It": The Wolfe Sisters and the Performance of Mixed-Race Identity
Susan E. Gray, Arizona State University

Frances Nickawa's National and Transnational Performances, 1910s-1920s
Cecilia Morgan, University of Toronto

Working Out Being Indian: Domestic service and the ambivalences of the Indian Outing System
Victoria Haskins, University of Newcastle

Venue: Menzies Room

Panel 12: Deconstructing the Everyday

Chair: Heather Neilson, UNSW, ADFA

Second Nature: Simone Forti's Dance Constructions and the American dancing body
Meredith Morse, University of Sydney

The Frozen Family: Emotional dysfunction and consumer society in Michael Haneke's own re-make of Funny Games (2007)
Karen A. Ritzenhoff, Central Connecticut State University

Venue: Fairfax Meeting Room

Panel 13: Roundtable - The American-ness of Queer Studies

Participants:
Dennis Altman, La Trobe University

Annamarie Jagose, University of Auckland

Vek Lewis, University of Sydney

Venue: Library

Panel 14: Jazzing up the History of the 1920s

Chair: Clare Corbould, University of Sydney

'The Jazz-Mad Flapper of Cinemaland' and the Language of Disability in the 1920s
Russell Johnson, University of Otago

The Harlem Renaissance or the Jazz Age: African American Literature, Music, Mass Media and Popular Culture, 1920-1940
Cary Wintz, Texas Southern University

Irreverent Wit: Hurston's Sweat as Laundry Art
Barbara Ryan, National University of Singapore

Venue: Main Common Room

Panel 15: The Legacy of American Wars in Asia

Chair: Peter Schrijvers, University of New South Wales

Transmission Impossible: Cultural Logic of Telepathy in the Korean War Era
Atsuro Misoe, University of Tsukuba, Japan

The US-North Korean Confrontation: A Selected Assessment of the Literature
Daniel Fazio, Flinders University

America's Precedents for Occupation Policy Secrecy: The Case of GHQ in Postwar Japan
David Palmer, Flinders University

Venue: Fairfax Common Room

2:30 pm – 3:00 pm – Coffee/Tea

3:00 pm – 4:30 pm – Session D

Panel 16: Trans-Pacific Legal Histories: Localism, Federalism and Law in Nineteenth-century America and Australia

Chair: Stephen Robertson, University of Sydney

Creating a Social and Moral Order across the Pacific: Criminal law in Nevada County, California and Gympie, Queensland 1850-1880
Simon Chapple, University of New South Wales

Sovereignty and Self-Defense: Settler Legal Pluralism in Early National Georgia and Colonial New South Wales
Lisa Ford, Macquarie University

National Sovereignty v State Sovereignty and the Legality of Secession: Reflections on the Decision of Texas v White (1869)
Peter Radan, Macquarie University

Venue: Main Common Room

Panel 17: Between Men: Contemporary Writing and Masculine Encounters

Chair: Chair: Heather Neilson, UNSW, ADFA

The Melancholic Menagerie
Caroline Hamilton, University of Sydney

Ornament and Crime: The Case of Andrew Cunanan
Melissa Hardie, University of Sydney

James Ellroy's "Cinema of Behaviour"
Rodney Taveira, University of Sydney

Venue: Menzies Room

Panel 18: The United States and East Asia

Chair: David Palmer, Flinders University

In a Genuine Bind': The Carter Administration and Tokai Mura
Scott Kaufman, Francis Marion University

The United States of America and the Asian Financial Crisis: A Decade in Review
Ian Austin, Edith Cowan University

Venue: Fairfax Meeting Room

Panel 19: New Perspectives on Wars

Chair: Michael McDonnell, University of Sydney

Unintended Consequences: The United States at War
Ian Bickerton, University of New South Wales

The Shadow of Liberation: American Troops and Belgian Society, 1944-45
Peter Schrijvers, University of New South Wales

Don't Mention the War: Absence and the Uncanny in Norman Mailer's The Naked and the Dead
Erin Mercer, Victoria University of Wellington

Venue: Library

Panel 20: Mobility, Labour, and Leisure in the American Century

Chair: Carroll Pursell, Macquarie University

Casey Jones, Better Watch Your Speed! Railroad Accidents, Manhood and Folklore in the early 20th century US
Paul Taillon, University of Auckland

Social Class, Gender, and the Environment as Manifested in United State Sport Fishing
John F. Bratzel, Michigan State University

Motorcycle Culture in Australia and the United States
Terry Wright, Charles Darwin University

Venue: Fairfax Common Room

4.30 – 5.30 – ANZASA Annual General Meeting

Venue: Main Common Room

5.30 pm – 6:30 pm – Keynote Speaker

George Chauncey (*chair – Stephen Robertson*)

Professor of History at Yale University. He is best known for his book *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (Basic, 1994), which won the Organization of American Historians' Merle Curti Prize for the best book in social history and Frederick Jackson Turner Prize for the best first book in history, as well as the Los Angeles Times Book Prize and Lambda Literary Award. He is also the author of *Why Marriage? The History Shaping Today's Debate over Gay Equality* (Basic, 2004), and was the organizer and lead author of the Historians' Amicus Brief in *Lawrence v. Texas* (2003), which was cited extensively in the Supreme Court's landmark decision overturning American sodomy laws. He is currently nearing completion of the sequel to *Gay New York*, to be titled, *The Strange Career of the Closet: Gay Culture, Consciousness, and Politics from the Second World War to the Gay Liberation Era.*

Venue: Menzies Room

7:00 pm – Dinner (Sydney – participants organise themselves)

Sunday, July 6th

8:30 am – 10:00 pm – Session E

Panel 21: African Americans in an Atlantic and Revolutionary World

Chair: Thomas C. Buchanan, University of Adelaide

Forgetting Difference: The Emergence of Racial Identity Among Black Americans in the Era of the American Revolution
James Sidbury, University of Texas, Austin

'People of a ranglesome nature': Black Methodists in Revolutionary Virginia
Cassandra Pybus, University of Sydney

A Plantation of God in the Family: Masters, Moral Reform and the Failure of Slave Christianization in the English Caribbean, 1688-1714
Brooke Newman, University of California, Davis

Venue: Menzies Room

Panel 22: Politics, Populations, and Power in the Late 20th Century

Chair: Nicholas Irving, University of Sydney

US Foreign Relations and AIDS
Laura Belmonte, Oklahoma State University

The Baby-Killer Approach: The Anti-Abortion Movement and the Emergence of the New Right
Prudence Flowers, University of Melbourne

From Conscience of the Nation to Global Conscience: Ronald Reagan, Human Life International and the American Life Lobby, and the Politics of Population
Kate Slattery, University of New South Wales

Venue: Main Common Room

Panel 23: Representing American Culture

Chair: Russell Johnson, University of Otago

The Negro is a Musical Character: The Production of Racialized Vision in 19th century Representations of African American Male Musicians
Anna Arabindan-Kesson, Yale University

Remembering the Revolution: The Bicentennial in Philadelphia and New Jersey
Galina Myers, University of Queensland

Venue: Fairfax Common Room

Panel 24: American Modernisms

Chair: Kate Lilley, University of Sydney

Race, War and the Intellectual in John Dos Passos' Three Soldiers and Claude McKay's Home to Harlem
Silvia Xavier, Australian National University

William Faulkner and the Hollywood Western
Sarah Gleeson-White, University of Sydney

October Country: American Landscapes and Gothic Presence
Tim Jones, Victoria University of Wellington

Venue: Library

10:00 am – 10:30 am – Coffee/Tea

10:30 am – 12:00 pm – Session F

Panel 25: Uppity Women in Early America

Chair: Cassandra Pybus, University of Sydney

The Protection of the Courts: Free Black Women and White Lawyers in Early New Orleans
Kenneth Aslakson, Union College

'Shee should never Enjoy him': Mary Hale and the Bewitching of Michael Smith, Massachusetts, 1681
Liam Connell, University of Melbourne

Wollstonecraft(s) in America, 1792-1870s
Wayne Bodle, Indiana University of Pennsylvania

Venue: Library

Panel 26: American Imperialism in the Pacific

Chair: Tom Dunning, University of Tasmania

The blank which disfigures the map: American Interest in exploration of the Australian colonies in the nineteenth century
Deborah Breen, Boston University

A Drink Called Paradise: US Nuclear Imperialism in Oceania
Kathleen Flanagan, University of North Carolina, Chapel Hill

The Indigenous Connection: Trans-Pacific brokerage and the 1948 American-Australian Scientific Expedition to Arnhem Land
Martin Thomas, University of Sydney

Venue: Fairfax Common Room

Panel 27: American Culture in an International Context

Chair: David Goodman, University of Melbourne

The Creation of the Fulbright Program and the International Transmission of American Culture, 1945-50
Sam Lebovic, University of Chicago

Globalization, Identity, and the Hip-Hop Aesthetic
Corrie Claiborne, Clafin University

Venue: Fairfax Meeting Room

Panel 28: Appreciating and Appropriating Native American Culture

Chair: Victoria Haskins, University of Newcastle

"Staging History: Tourism and the Interpolation of Native American Identities into a 'Celebration of California's History'"
Andrea Sant Hartig, University of Guam

Dancing 'round a tipi: appreciation and appropriation in the work of Reginald and Gladys Laubin
Amanda Card, University of Sydney

Religious Roles of Zapotec Women in Valle de Teotitlán Oaxaca, México
Margarita E. Pignataro, Arizona State University

Venue: Main Common Room

Panel 29: Discipline, Punish, Torture

Chair: Melissa Hardie, University of Sydney

The Nixon Administration and Torture in Brazil
Barbara Keys, University of Melbourne

The Discipline of Girls: Susan Coolidge and Henry Handel Richardson
Hilary Emmett, University of Queensland

Leo Stanley and the Pornography of Penal Medicine: San Quentin, 1913--1920
Ethan Blue, University of Western Australia

Venue: Menzies Room

12:00 pm – 1:30 pm – Lunch (Dining Room -- included in registration)

1:30 pm – 2:30 pm – Session G

Panel 30: Martin Luther King and His Legacy

Chair: Michael L. Ondaatje, University of Newcastle

Moving to the Land of Freedom: The Ongoing Struggle for Black Equality in the South
Timothy Minchin, La Trobe University

Martin Luther King and the FBI
Daniel Fleming, University of Sydney

Venue: Library

Panel 31: Terrorism, Communism and Culture

Chair: Sarah Gleeson-White, University of Sydney

Better dead than red? Film Reception and the Soviet Threat in the age of Reagan
Kyle Harvey, Macquarie University

Terrorism and DeLillo
James Gourley, University of Western Sydney

Venue: Menzies Room

Panel 32: Remaking and Re-imagining Urban and Suburban Place

Chair: Clare Corbould, University of Sydney

From Pervert Parks to Preservation: Housing Restoration and the Remaking of the Inner City
Cameron Logan, University of Melbourne

Migration, Immigration and the Politics of Liveable Space: Immigration and Local Housing Issues in the United States
Michael O. Adams, Texas Southern University

Venue: Fairfax Common Room

Panel 33: Alternative Narratives in the Americas

Chair: Ian Gordon, National University of Singapore

Oriental Style: Representations of the Asiatic in Contemporary Hollywood Cinema
Jane Park, University of Sydney

Mexican American artists: Alternative Chroniclers of the Recovered Mexican American History
Gulriz Buken, Bilikent University

Venue: Main Common Room

2:30 pm – 3:00 pm – Coffee/Tea

3:00 pm – 4:00 pm – Session H

Panel 34: Black Identities from Du Bois to Clarence Thomas

Chair: Timothy Minchin, La Trobe University

The Double Consciousness of American Individualism and Community
Glen Harris, University of North Carolina, Wilmington

Contemporary Black Conservatism: Problems and Perspectives in the Interpretation of a Controversial Phenomenon
Michael L. Ondaatje, University of Newcastle

Venue: Library

Panel 35: The Spectacle of Gender in the Early Republic

Chair: Frances Clarke, University of Sydney

Images of Women and the Making of a Transnational Male Perspective in the Eighteenth Century
Carolyn Eastman, University of Texas, Austin

Seeing and Being Seen: Urban Spectacles of Femininity and Male Voyeurism
Katherine Hijar, Johns Hopkins University

Venue: Menzies Room

Panel 36: Industry, Labour, and Culture

Chair: Paul Taillon, University of Auckland

Partners in Crime: Big Business, Government and the war on labour, 1918-39
Nick Fischer, Monash University

Staying 'Mum' or 'stirring the possum': challenging motherhood myths, forging feminism in the steel industry in North America and Australia.
Diana Covell, University of Sydney

Venue: Fairfax Common Room

Panel 37: Representing and Reading Suffering

Chair: Ethan Blue, University of Western Australia

The Sound of Sight: Listening to the Photographic Images of American Combat
Cam Mackellar, University of Sydney

The Poetics and Politics of Personal Injury: Claiming in the Tort of Slavery and in Toni Morrison's Beloved
Honni van Rijswijk, University of Washington

Venue: Main Common Room

4.30 pm – 5.30 pm – Keynote Speaker

Susan Douglas (*chair – Frances Clarke*)

Department Chair and Catherine Neafie Kellogg Professor of Communication Studies at the University of Michigan. Professor Douglas has written many books including *The Mommy Myth: The Idealization of Motherhood and How it has Undermined Women* (with Meredith Michaels), *Where the Girls Are: Growing Up Female with the Mass Media*; *Inventing American Broadcasting*; and *Listening In: Radio and the American Imagination*, which won the 2000 Sally Hacker Popular Book Prize from the Society for the History of Technology. Her column "Back Talk" appears in *In These Times* every month.

Venue: Menzies Room

6:00 pm – 10:00 pm – Conference Dinner Harbour Cruise
(Bus departs from Women's College)

Monday, July 7th

8:30 am – 10:00 am – Session I

Panel 38: Religious Impulses in the Cultures of the Americas

Chair: Michael Thompson, University of Sydney

'Makes Robert Ludlum look like Shakespeare:' Attitudes and Responses to the Contemporary Christian Fiction Bestseller
Joanna Fedson, University of Western Australia

An Unlikely Star: Father Hyacinthe in America
Timothy Verhoeven, University of Melbourne

Venue: Fairfax Meeting Room

Panel 39: Presidential Politics

Chair: Ian Bickerton, University of New South Wales

Mr Secretary, My Son-in-law: William G McAdoo and Woodrow Wilson
Douglas Craig, Australian National University

Policy, Character and Image: JFK Reappraised
Mark White, University of London

Impeachment as Allegory
Robin Lowry, University of New England

Venue: Fairfax Common Room

Panel 40: Re-thinking Early American History

Chair: Rhys Isaac, La Trobe University

Cacicas and Hermaphrodites: Examining Conquistadors and Gender in the Florida Borderlands, 1513-1573
Daniel Murphree, University of Texas, Tyler

Re-clothing in colonial north America
Robert DuPlessis, Swarthmore College

Venue: Library

Panel 41: Anglo-Saxonism

Chair: Shane White, University of Sydney

The New England Voice - John Fiske
David Goodman, University of Melbourne

The New England Voice - Charles Eliot Norton and his Friends
Marilyn Lake, La Trobe University

Reflex Actions: Reform, Empire and Anglo-American Exchange at the Turn of the 20th Century
Paul Kramer, University of Iowa

Venue: Menzies Room

10:00 am – 10:30 am – Coffee/Tea

10.30 am -12.00 pm – Roundtable on Australian Attitudes toward the United States and the American Studies Classroom *(Sponsored by the US Studies Centre)*

Chair: *Geoff Garrett, CEO, US Studies Centre*

Ethan Blue (History, UWA)
Amanda Feeney (Nagle College, Parramatta Catholic School System)
David Goodman (History, University of Melbourne)
Julian Murphet (English, UNSW)
Heather Neilson (English, UNSW-ADFA)

Venue: Menzies Room

12.00 pm – 1:00 pm – Keynote Speaker

Amy Kaplan (*chair – Clare Corbould*)

Edward W. Kane Professor of English at the University of Pennsylvania, is best known for her study of the culture of American imperialism. She is author of *The Anarchy of Empire in the Making of U.S. Culture* (Harvard University Press, 2002) and co-editor (with Donald Pease) of *Cultures of U.S. Imperialism* (Duke University Press, 1993). In 2003 she was elected President of the American Studies Association. Recently she has been writing about the contemporary politics and culture, including "Where is Guantánamo?" (2005); "Violent Belongings and the Question of Empire Today" (2003); "Homeland Insecurities: Transformations of Language and Space" (2003), and op-eds on Iraq and Guantanamo in the *Los Angeles Times* and *the International Herald Tribune*. She is currently working on a related project: *In the Name of Homeland Security*.

Venue: Menzies Room

1:00 pm – 2:00 pm – Lunch (Dining Room -- included in registration)

ABSTRACTS

Panel 1: Migrations and Exclusions

Human Trafficking: The United States and Twenty-first Century Globalized Slavery

Celia Wintz

Slavery defined the United States during the first century of its existence. The Civil War and Emancipation ended that aspect of American history, although significant racial discrimination persisted. Today our belief that all American residents are secure in their personal liberty is challenged once again. Human trafficking---contemporary human slavery, is an operational, viable, lucrative moneymaking criminal enterprise, existing as a high functioning growth industry. Like other industries, human trafficking has expanded and profited from globalism. The focus of this paper is to define, describe, and illustrate the process of human trafficking and its impact on the United States. The American response to this issue has been complicated by oppositional concerns: its desire to maintain the free flow of goods and services fundamental to economic globalism, concern over its porous borders, the political complexity of its immigration debate, and the fundamental morality of the American social order that holds individual freedom as the most valued of its principles. This paper will provide an overview of the characteristics of human trafficking, and discuss the unique American issues, which influence the nation's desire to maintain its political and economic status and, simultaneously, be among the combatant nations that work arduously to eradicate this worldwide illegal and immoral practice.

Immigrants and welfare exclusion: A new method of immigration control.

Rachel Stevens

This paper will analyse congressional debates on the major welfare and immigration reforms of the 104th Congress (1995-96): the Illegal Immigration Reform and Individual Responsibility Act of 1996 (IIRIRA) and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996 (PRWORA). Both acts were large-scale reforms of immigration and welfare. IIRIRA was designed to reduce unauthorised immigration but it also included a provision to minimise the use of public benefits by legal immigrants. In this provision, the legislators placed the responsibility of immigrant settlement and economic security back onto the individual and their family in the first instance, ushering in an expectation of cost-free immigration. The immigrant provisions in PRWORA represented an intensification of anti-immigrant sentiment where legal immigrants were excluded from most federally funded welfare programs, regardless of need. PRWORA has been considered a watershed in US immigration policy: for the first time, *legal* immigrants became ineligible for most federally funded public assistance programs. After the failure of the *Immigration Reform and Control Act* of 1986 to reduce unauthorised immigration and the increase of legal immigration after the implementation of the *Immigration Act* of 1990, effective immigration control now required the rollback of immigrant rights and entitlements to public assistance and pushed them outside the boundaries of membership in US society. The significance of these reforms was that it redefined the nature of immigrant settlement in America, where notions of individual responsibility and self-sufficiency dominated the political discourse, and created a new, private model of citizenship.

Panel 2: Technologies of Play

Dangerous Fun: Technology and the Commodification of Risk in Early 20th Century Amusement Parks

Arwen Palmer Mohun

New York-area amusement parks installed a host of new attractions in the summer of 1910. At Luna Park, holidaymakers could ride "To Mars by Aeroplane."

Across the Hudson, Palisades Amusement Park offered the experience of participating in an "automobile race," noting that, thanks to a third rail system, "the ride may be taken in perfect safety." For those who preferred to watch others do the risk-taking, Brighton Beach Park advertised the spectacle of Daredevil Schreyer riding a bicycle down a steep incline into a pool of water, while at Luna Park, "Fire and Flames," opened for another year of fire-fighters battling a thrice-daily tenement conflagration.

Early 20th century American amusement parks were at the epicenter of a new phenomenon: the commodification of technological risks for the purposes of entertainment. This paper will explore how entrepreneurs simultaneously exploited fear and fascination with new technologies and used those technologies to make risk predictable and enjoyable. Seeking constant novelty that could attract a wide range of audiences, they employed three distinct strategies: "thrill rides," on which park-goers could physically experience the sensation of being at risk; exhibitions by daredevils, often involving new technologies such as bicycles, automobiles, and airplanes; and disaster spectacles—theatrical shows that re-enacted familiar events such as urban fires or the Jonestown flood. All of these entertainments previewed an emerging culture in which commodification has blurred the boundaries between real and imagined risks.

Greasy thumbs and serious play: tracing technological change through women's auto-repair manuals

Georgine Clarsen

DIY repair manuals written by women for women were first produced in the early twentieth century, when automobile ownership was largely confined to a privileged few and when mechanical breakdown was a regular occurrence. As ownership expanded, numerous car care manuals with titles like *The Woman's Motor Manual, The Greaseless Guide to Car Care Confidence* and *Dare to Repair Your Car* were targeted to women. They continue to be produced into the twenty-first century, even though the design and warrantee conditions of contemporary automobiles increasingly make home repairs a thing of the past. This paper plots a cultural history of mass motoring in America through changes in the ways women presented themselves (and were addressed) as mechanically adroit and technologically savvy subjects.

Extreme And Impolite Sports: Technologies at Play

Carroll Pursell

As David Edgerton has recently noted in his book *The Shock of the Old*, through time technologies not only appear but disappear, sometimes reappear, and are often transformed creating new hybrid forms. In this paper I will trace some of these changes through the burgeoning of extreme and impolite sports in the United States after World War II.

In the postwar years, some traditional children's technologies, like wagons, scooters, tricycles and roller skates, virtually disappeared from the public consciousness. By the end of the 20th century, however, roller skates had returned to meld with surf boards producing skate boards (a kind of wagon). Surf boards also morphed into wind surfers, roller skates most recently into heelys, scooters reappeared in high-tech forms, and the faithful Schwinn bicycle went high-tech as well. Even the dreary household chore of ironing had its technologies (iron and board) appropriated for the sport of Extreme Ironing.

Like so many other technologies, many of these moved quickly from small-scale to large, amateur to professional, casual to organized, and recreation top big business. All the while, however, the technologies have continued to change, often with significant design input from the users themselves.

Panel 3: Margaret Fuller, Mark Twain and American Cultural Expansion

'the fatal spirit of imitation': Margaret Fuller's Rejection of New England in 1843

Joel Myerson

At first glance, it seems odd that Margaret Fuller would reject the flow of ideas from east to west; after all, as Ralph Waldo Emerson remarked to Thomas Carlyle in 1839, 'her culture belongs rather to Europe than to America.' But when faced with importing New England's ideas to the midwest during her trip to Illinois in 1843, she found them surprisingly unhelpful. That is, while she welcomed European ideas into America, once she left the intellectual hothouse culture of Boston/Cambridge/Concord, and saw how real people lived on the frontier, she became more interested in a self-culture appropriate to the locale than she did to the learned culture of her own background. Her reaction to this aspect of American cultural expansion, as expressed in *Summer on the Lakes* (1844), indicates the inappropriateness of expecting people in the west either to appreciate or need much of New England's cultural and social importations that she called 'the fatal spirit of imitation.' Still, Fuller distinguished between the people who brought with them 'their habits of calculation, their cautious manners, [and] their love of polemics' and those whose lives and abilities reflected the type of self-culture she herself sought.

Importing Culture: Margaret Fuller in Boston and Rome

Barbara L. Packer

Margaret Fuller began as an importer, not an exporter, of culture. She had become an ardent student of German literature while she was still a young woman in Cambridge, planning to write a biography of Goethe and a series of articles that might "interpret the German authors of whom I am most fond to such Americans as are ready to receive." When she was teaching in Providence, Rhode Island, she taught Schiller's "Don Carlos," five works by Goethe, four by Lessing, and parts of other dramas by Tieck and Richter. And those were only her German works; to her Italian classes she taught Tasso, Petrarch, Ariosto, and Alfieri, and Dante. Horace Greeley hired her to review foreign books for the New York *Tribune* because under her editorship of *The Dial* showed an "un-American richness of culture and ripeness of thought." Yet when a European trip partly financed by "dispatches" written for the *Tribune* landed her in the middle of the 1848 Italian revolution, Fuller's sympathy for the revolutionaries owed much to the American institutions she had sometimes taken for granted. She finds that she has brought with her attitudes toward a freedom she can see that the Italians, for all their valor, are not likely to win from the oppressive Austrians or the threatening French. She cannot import these freedoms, born under circumstances so much more fortunate, but she ends her final dispatch with an expression of hope that Italy will someday achieve the independence that has eluded it.

"It Was Not to be a Government According to Our Ideas": Mark Twain's Critique of Cultural Imperialism, 1895-1900

Gary Scharnhorst

When Mark Twain departed on his round-the-world lecture tour in 1895, he had been a "red hot imperialist" who "wanted the American eagle to go screaming into the Pacific. It seemed tiresome and tame for it to content itself with the Rockies." Over the years he changed his mind, however, particularly while he toured Australasia. When he finally returned to the U. S. five years later, he was a confirmed anti-imperialist who commended the American withdrawal from China in the aftermath of the Boxer Rebellion and condemned continued American interference in the Philippines. Though he remained an unapologetic proponent of American exceptionalism until his death, he expressed new and unexpected tolerance for cultural differences (given the cultural chauvinism of The Innocents Abroad, Roughing It, and A Tramp Abroad) in the newspaper interviews with him published during his trip abroad. His change of heart may be explained at least in part by his

studied neutrality in the tense dispute between the U. S. and Great Britain over the border between Venezuela and British Guiana that occurred while he was in Australia and New Zealand in the fall of 1895.

Panel 4: We Could Be Heroes? Popular Representations of Heroes in the USA

The Human Hero: Babe Ruth and American Celebrity in the 1920s

Charles J. Shindo

During the "Golden Age" of American sports in the 1920s and 30s, no sports figure captured the public's attention like baseball player Babe Ruth. While deserving celebration for his record-breaking performance on the baseball diamond, Ruth gained celebrity status primarily for his off the field endeavors including his hedonistic exploitation of food, spirits, and women. In many ways, his abilities as a player allowed him to be less than a model citizen. As sportswriters elaborately described his hits, RBIs, and homers in heroic terms, emphasizing his rags to riches story; the press laughed off his excesses as an almost necessary aspect of his talent. This dualistic presentation of Ruth is best seen in the two films in which he had a starring role, *Heading Home* (1920) and *The Babe Comes Home* (1927). In *Heading Home* Ruth plays a hard luck youngster who makes a name for himself and wins his sweetheart by becoming a baseball hero, while in *The Babe Comes Home* he plays a tobacco spitting carousing ball player who finds his baseball prowess vanish when his girlfriend has him clean up his act. In the big game of the season, she realizes the error of her reforming ways, tosses him a wad of chewing tobacco, and he wins the game. The films each play on a major theme in the presentation of Ruth as a celebrity – as American hero and as flawed but brilliant talent – and it is the tension between the two which makes Ruth an important figure in the creation of twentieth century celebrity and heroism by favoring results and ends over methods and means, personality over character.

The Journalist as Hero: Interventions into Prostitution in Southeast Asia

Emily Cheng

This paper addresses 21st century journalistic coverage in both print and television news of prostitution in Southeast Asia as part of anti-human trafficking discourse. The works I discuss enact interventions to effect political and material change that position the journalist as a heroic activist and the medium of news reporting as an heroic endeavor. I situate both the interest in media coverage of human trafficking and this "heroic" journalism in the post 9/11 context of the U.S. role as global police on behalf of "freedom." Sex trafficking has been defined by the United Nations as a violation of women's human rights and emerged as the major human rights issue for George W. Bush's first term as president. This paper first addresses the MSNBC *Dateline* episode "Children for Sale" (2004) in which the producers coordinated with NGOS and local police to conduct and film a raid on a Thai brothel. I address how the show's producer took on the role of an "abolitionist" against the global traffic in child sex slaves. I then address the more ambivalent rescue portrayed in Nicholas Kristof's first person series about coerced prostitution of teenage girls in Cambodia published in the *New York Times* (2004, 2005, 2006).

Heroes and Villains: Everyday Folks, Powers and Abilities Far Beyond Mortals

Ian Gordon

The NBC television series *Heroes* debuted in the 2006-2007 season. *Heroes'* basic conceit was that ordinary people developed superhero powers. The series owes a large debt to comic book superheroes and comic book visual story telling techniques. More importantly it appears after a wave of comic book superhero movies and is an attempt to transfer the popularity of that genre to serious television. The series includes among its producers Jeph Loeb, a comic book, television, and film writer who previously worked on the series *Smallville*. Comic book icon Stan Lee dutifully made a cameo appearance on the show, just as he does in

most movies based on Marvel comic books. The story arc for the first season of the show had the characters struggling to prevent an impending nuclear explosion in New York City and stop one lethal villain bent on killing those with powers after absorbing them. As with so many comic book stories the heroic nature of the characters comes not from their superness but from their basic humanity. In the show those with powers but lacking in human compassion are villainous. This paper argues that being ordinary, humble, and human, or some combination thereof, is a prerequisite for the American hero.

Heroism and Post-9/11 Television Justice at the Border in ''Veronica Mars''
Neda Atanasoski

This paper explores the relationship between liberalism and post-9/11 extra-legal justice as "heroism" in Rob Thomas's critically acclaimed television series about a teenage sleuth, "Veronica Mars" (2004-2007, UPN/CW). I read "Veronica Mars" as an example of "teen noir," which analogous to film noir's Cold War backdrop can be read against the backdrop of the "War on Terror." Veronica's sleuthing (taking surveillance photographs and hacking into computers) parallels the post-9/11 state "security" mechanisms in the US, but the show turns her extralegal schemes against the state, thus exposing the bankruptcy and corruption of the state's incursion on individual civil rights. The setting of "Veronica Mars" in the fictionalized border-town of Neptune is a particularly important space in which to stage the contemporary state of emergency, since the state's powers of policing and securing are most explicitly and violently expressed at the border. While "Veronica Mars" positions an adolescent girl as a hero at a historical moment when the state has failed its citizens, I argue that the limits of the show's liberal critique are evident in the fact that racial and class injustice are ultimately displaced to the backdrop in the overarching mysteries that drive the series each season.

Panel 5: Religion & American Politics

With God on Their Side: Christian Conservatives in the United States and their Influence on Foreign Policy under George W. Bush
Nathan Church

Two of the most critical areas of U.S. foreign policy since 2000, have been the post 9/11 "War on Terror" and its relationship with Israel. Christian conservative leaders have had strong opinions on both, and have increasingly sought to mobilise their congregations into political activism. Looking at a twelve-month case study of the Southern mega-church, Thomas Road Baptist, I will analyse the political messages coming from the pulpit, from a number of movement leaders. They include Gary Bauer, Tim LaHaye, John Hagee and the late Jerry Falwell, who until his death in 2007 was head pastor at Thomas Road.

''World Traveler-Religious Statesman-Author-Speaker'': Sherwood Eddy, the global YMCA, and the emerging discourse of ''international relations'' in 1920s Protestant America
Michael Thompson

The remarkable but largely forgotten George Sherwood Eddy lunched with the Rockefellers, consulted with Chiang Kai-shek, spent days at the ashram of Mohandas Gandhi, and called upon Soviet officials and successive German chancellors. But Sherwood Eddy is fascinating not merely because of his ability to appear "at the ground floor of revolution" as he put it, but because of his world—a world centered on the global and globalizing Young Men's Christian Association (YMCA). This paper will use Eddy's incessant mobility to explore the transnational "epistemic" space that was the YMCA. It will suggest that out of this transnational space, in the midst of the political and intellectual crises of the 1920s came three important strands within American religious history and international history: the rise of a New York-based American Protestant left, a theory and practice of Christian internationalism, and a

professionalization of religious discourse on "international relations." The cluster of ideas, people and organizations around Sherwood Eddy need to be examined not in terms of their influence on US foreign policy *per se*, but in terms of the intellectual and organizational legacy that links them to the making of a new international order in the aftermath of World War II.

Panel 6: New Perspectives on African-American Identity: Anger, Masculinity and Childhood, 1830s-1877

Anger and Enslaved People: Exploring an Antebellum American Emotional Community

Thomas C. Buchanan

Using novels, slave narratives, and trickster tales this essay will evaluate the role of anger among enslaved people in the antebellum South. Despite burgeoning literature on what might be called an "emotional turn" in the humanities and social sciences, historians have been slow to pick up on this element of culture in their accounts. Peter N. Stearns founded "emotionology" in the 1980s but focused his work on prescriptive literature and middle-class discourse. Recently, medieval historian Barbara H. Rosenwein has called for greater attention to the feeling rules that guide societies and comprise "emotional communities." Her point has particular importance for enslaved African-Americans since the nature of their community has long been contested (indeed a recent book by Anthony Kaye suggests that the term "community" itself is anachronistic and should be jettisoned). Thus this paper will attempt to answer basic questions such as how anger was represented, what political roles it played in power relations, and whether or not enslaved peoples can be said to have a distinct emotional style. Put in other words, how was anger expressed among African-Americans? How did anger manifest itself with whites and/or slaveholders? Of particular interest will be the connection between anger and slave resistance, since these would seem closely linked—though how is still to be determined. By moving anger from an assumed backdrop of history, to the foreground, the paper will make visible an emotion which was central to the experience of enslavement.

''Goin' over there to see the Gals'': The performance of masculinity amongst the enslaved in the Upper South, 1830-1861

Rebecca Fraser

The closing of the transatlantic slave trade in 1808 combined with the inexorable push westward from the early 1800's onwards and the expansion of antebellum slavery gave rise to the horrors of the domestic slave trade – enslaved men, women and children sold from the upper South to the slave markets of places such as New Orleans. Slavery in these newly developing States that were sold via the domestic trade were faced with particularly harsh circumstances, and it must have seemed even more so without the families, friends, and communities that had previously helped to sustain them. This "migration generation" (Berlin, 2003) were faced with multiple and complex challenges as they fashioned identities out of the remnants of what they had been left with. Edward Baptist has argued that for enslaved men sold via this trade to the frontier South masculinity, as contemporary white elites may have defined it, was the "absent subject". Instead these men enacted the role of caretaking – building and rebuilding families and passing on moral and cultural teachings to the younger generations. These virtues were, as Baptist contends, evidence of their personhood as well as their masculinity, and because masculinity did not serve as the core of their identity perhaps historians need to avoid understanding enslaved men with the concept of masculinity at the forefront of analysis.

But what of those enslaved men who had not been sold, left behind to help rebuild the communities that had been ripped apart via this trade? Based in the upper South from 1830-61, this paper will reflect on some of my preliminary readings of the sources and draw some tentative conclusions concerning the

different territories upon which enslaved men from the upper south during these years were able to resist their status of "slave" and embrace alternative versions of personhood, humanity, and perhaps masculinity. These will include the public spaces of their lives which were visible to the wider community - work, the slave auction, and the whipping post – and also, and perhaps more importantly from the perspective of the enslaved, the more "private" spaces of their lives. Ideals regarding particular modes of behaviour were shaped by the enslaved within courtships, friendships, and families, both in relationships to women but more importantly perhaps, to other men.

These two terrains – public and private - were never completely separate however and they interacted at numerous points. For example, the slave patrols functioned as an extension of the slaveholding elites' ideology regarding slave control and their fears regarding rebellion and insurrection. Yet it is significant that in their interactions with the "patterollers" enslaved men displayed a certain version of what modern scholars would define as masculinity: bravado, boldness, and ingenuity. They also cultivated solidarity between other enslaved men in their battles to outwit and usurp the rules that governed the plantation and their wider world. Moreover, as individuals, enslaved men were complex personalities, defining themselves in relation to each other and the wider community seeking their own position in a hierarchy of their own making.

This research paper is based upon an embryonic work in progress and invites ideas and comments from the audience that will allow the author to develop their research further.

Orphans of Freedom: African-American Children and the 'Reconstruction' of a Race, 1861-1877

Gregory D. Smithers

In March 1865, the *National Freedman*, a journal dedicated to humanitarian relief for former slaves, observed that "Thousands of orphans, many of them the children of deceased soldiers," wander aimlessly throughout the South. This essay focuses on one of the most tragic consequences of the Civil War era, the growing population of African-American orphan children. Historians have analyzed in detail the separation of slave families during the antebellum, but breakup of African-American families was compounded by the loss of African-American men during the Civil War. For example, newspaper correspondents, missionaries, and Freedmen's Bureau officials recorded the melancholy sight of African-American children searching the South's streets for family members and parents. In response to the growing population of colored orphans, as they were called in the nineteenth century, African-American educators, philanthropists, and church leaders founded colored orphanages throughout the United States. My analysis builds on existing orphan asylum historiography that focuses primarily on institutions for white children. Historians such as Timothy Hasci and Michael Katz argue that orphan asylums provided a temporary shelter and moral education for orphaned children. Colored orphan asylums provided much more, and therefore occupy a unique place in United States' history. By focusing on the letters and personal recollections of "colored orphans," this essay demonstrates the lifelong sense of loyalty that formerly orphaned children felt for colored orphanages, and underscores the role played by colored orphan asylums in "reconstructing" the race and preparing, to borrow the words of one asylum official, African-American children for the "race of life" in the wake of slavery and the Civil War.

Panel 7: A Multiplicity of Audiences: American Studies and Transnational Public Practice

Ian Tyrrell added historical perspective to the practice of history outside the university in his recent work, *Historians in Public: The Practice of American History, 1890–1970* (University of Chicago Press, 2005). We propose a roundtable to

address some of the most pressing issues that face those who practice contemporary public history, applied history, community history, oral history and memory studies, natural and cultural resource management or heritage studies in Australia, New Zealand and the United States. Scholars as diverse as Claudia Orange, Jock Phillips, Paul Ashton, James B. Gardner and others write "from the field" but are often limited in their ability to write at length about public practice because of the demands of that practice. We thus would welcome the chance to speak to the joys and demands of building bridges between the academy and public historical practice with American Studies scholars who also work in interdisciplinary and transnational areas.

The panel will examine questions about audience(s), memory and the meanings of history, collection and interpretation. *Associate Professors Paula Hamilton and Paul Ashton* of the University of Technology in Sydney will speak about their examination of the meanings of memory in Australia. Their work builds on but reveals significant differences to the late Roy Rosenszweig and David Thelen's *The Presence of the Past: Popular Uses of History in American Life* (Columbia University Press, 1998) which examined the meanings history held by a selected group of people in the United States. The comparisons of findings show significant differences in the ways that people in the two countries use historical memory and the understanding of historical meaning. Such insights can shape the way that history in public venues including museums and historical societies but also documentary, television presentations and on the web communicates the stories of the past.

Jannelle Warren-Findley of Arizona State University in the U.S. will explore some of the similarities and differences between the two countries in areas of heritage management. Tangible culture and cultural landscapes are immovable objects of great personal meaning and historical significance to many people but professional historians often overlook or undervalue the information that reading such resources uncovers. The field of heritage management too often still reflects nineteenth-century views of indigenous people and the settler societies who removed and replaced them. McLean and Warren-Findley will discuss how to remake the terms within which we view human heritage and the built environment in a postcolonial context.

Finally, *Claudia Orange of Te Papa Tongarewa/Museum of New Zealand and James B. Gardner of the National Museum of American History*, the Smithsonian Institution will compare and contrast collecting and interpreting material objects from a transnational, multicultural world. Both Te Papa and NMAH play a key role in interpreting objects from the past to audiences in the present and as national museums, select the stories that become part of the official dialogue. Like the other panelists, Orange and Gardner confront issues of memory and commemoration, interpretation of some material culture and not of other things, outsider stories in a context of strong national narratives. But because of their positions in national museums, they also must help construct the bridges between the best academic writing of their nations' past with the audiences whose varied and various history it is.

The panelists will thus speak to their specific areas of expertise. In addition, they will focus on the process and the difficulties of integrating the best historical scholarship into public venues whether they are traditional ones like museums or historical house tours or more contemporary sites on the Web. Following the lead of Ian Tyrrell, we will bring the story of "historians in public" up to the present.

Panel 8: Producing Childhood

Youth Citizenship in the 1890s

Phil Keirle

During the 1890s, America's most widely subscribed to weekly magazine, the *Youth's Companion*, played an important role in translating the anxieties of the adult world into the reading material of the nation's youth. More than just translating the

broader social anxieties felt over rampant consumerism, rapid industrialization and non-Anglo immigration into an age suitable format for youth, the magazine also sought to provide mechanisms of socialization for its readership. These mechanisms were aimed at mobilizing the nation's youth as a means of defending against the threats such socially debilitating phenomena were thought to represent. In this presentation, an emphasis will be placed on the magazine's response to immigration from central, southern, and eastern European nations. The racial characterization of these immigrants as beggars, paupers and criminals in the magazine will be contrasted with the magazine's valorized representation of the character traits of the nation's pioneers and Civil War veterans. This contrast was used by the magazine to identify the content of a desirable civic identity for American youth – the representations, ideas and values given to it. Subsequent to this, I will analyse a number of the specific programs developed and run by the magazine, centered around the American flag, that aimed to cultivate the peculiarly American traits of industry, collective action, individual sacrifice, and fraternity among its youthful readership.

''I Can Never Go Home Anymore'' – The Shangri-Las, Ideal Behaviour and the Home
Lisa MacKinney

The Shangri-Las' single "I Can Never Go Home Anymore" was released on the Red Bird record label in November, 1965. In this deeply emotional song, a teenage girl refuses to end a relationship her mother disapproves of and runs away from home, causing her inconsolable mother to die from a broken heart. On one level, the song functions as a paean to the sacredness of the American home, and a warning to teenagers to take their loving moms and homes for granted at their peril. But viewed within the context of the group's oeuvre, this song contains several well-established Shangri-Las' staples - parental conflict, an inappropriate love interest, and death – that function in a more complex manner than is initially apparent. Like Betty in "Leader of the Pack", this teenage girl has been forced by parental strictures to embark on a course of action that ends in disaster, thus creating an implicit critique of the middle-class homely values that the song appears to espouse. Furthermore, there are indications that the 'home' in question is a single-parent one, headed by the protagonist's mother – all of which makes this song a valuable window into idealised behaviour in America in the mid-1960s.

The ''Ritalin Wars'': Childhood & Psychopharmacology
Brooke Lamperd

From its establishment in 2001, the President's Council on Bioethics has considered the use of psychotropic medications in children one of the central moral and ethical problems now facing the United States. Despite broad psychiatric and medical consensus as to the validity of Attention-Deficit Hyperactivity Disorder (ADHD) as a diagnosis, and the safety and efficacy of stimulant medications in its treatment, the use of Ritalin and other stimulants has remained a site of intense, polarizing public debate for more than three decades. From its codification in the 1980 Diagnostic and Statistical Manual, ADHD and Ritalin have had a cultural resonance which has far outstripped the significance of prescription rates. Overwhelmingly prescribed to white, middle-class boys, debates over Ritalin have brought into conflict an iconic, nostalgic image of American boyhood and the biological discourse of late twentieth century life sciences. This paper will discuss ADHD and Ritalin as they have served as lightning rods for cultural anxieties and intense struggles over the definition of childhood in late twentieth century America.

Panel 9: Melancholy and Elegy

'Whether you are pretty or not': Anne Sexton's catalogues of lost baggage

Adrian Jones

In *All My Pretty Ones* (1962), Anne Sexton's refusal to mourn the loss of her parents produces a series of elegies forbidding mourning. For the poet, the suburban ideals of the fifties have been irrevocably disrupted by the loss of the unmourned and faceless victims of war, and by the death of her own parents.

This paper is interested in Sexton's lost and found objects. By (dis)figuring the trope of the melancholic, Sexton turns away from the debris of the faded American dream. In order to no longer hate her own wardrobe of "shoes" and "hats", the poet enacts a refusal of the depressive position as a resting place for mourning. Through her poems, Sexton enters another time, "an old movie" version of her New England childhood. Yet the poet must "put away", and in some cases throw out, her memories of past "stairs, carpets, furniture", in order to disinherit her original family "objects".

Sexton seeks to re-attach herself to the world of the living through the paraphernalia of the new America: its "bunny slippers", "new book[s]" and "pink quilted bed covers". The poet attempts to reclaim and identify her "lost baggage" as her own, by poetically enacting a refusal of lost objects. To what extent does Sexton's rejection of narratives of consolation or closure, problematise the pathological status of the melancholic position?

This paper is interested in the influence of Sexton's own therapy on her poems, as well Freud's writings on hysteria and melancholia.

Mid-century Modern: Ginsberg's *Kaddish* and the Pyschogeography of Mourning

Kate Lilley

Kaddish, Ginsberg's 'big elegy' for his mother Naomi (1894-1956), returns to downtown Manhattan and the 'sunny pavement of Greenwich Village', recently sublimed in 'Howl' (1955/6), as a scene of mourning at once apocalyptic and everyday, figural and real. With Shelley's 'Adonais', the Hebrew 'Kaddish' and the historicised body of his errant, wandering and, finally, incarcerated mother as guides, Ginsberg retraces his own and Naomi's past as a kind of *visio* or prophetic dreaming of Jewish American diaspora and the polemical poetics of sexual and political orientation. Composed as an Anniversary, three years after Naomi's death, Ginsberg engages the problematic of masculine elegy as genealogical crisis in order to meditate upon the Fall of America.

The 'abyss of unmaddening': The 'Unsong' of War in Alice Notley's *Alma, or The Dead Women*

Lindsay Tuggle

Alice Notley's genre-defying novel/poem (begun in July 2001 and completed in March 2003) interweaves the events surrounding September 11, 2001, and the subsequent invasions of Afghanistan and Iraq, with the phantasmal trances of Alma, a 'shamanic' heroin addict who 'shoots up' into her third eye. Along with the cult of 'dead women' who surround her, Alma inhabits her own world, 'secretly thought by a woman dreaming and dead' (13). Alma and her ghostly companions are shape-shifting conjurers whose 'haunting[s],' 'omenizing[s]' and 'binding spell[s]' endeavor to re-incarnate a 'desecrate[ed] landscape' and to 'dissolve' the 'autocracy' of 'the usurper figment' president (81, 121-124) . Recalling the tyrannicide of Notley's *The Descent of Alette*, *Alma* offers a new form of creative destruction, through the entrance of 'negative space,' necessitated by a change in form (becoming 'as seer and as creature owl') in which the tyrant can be unseen, unsung, and perhaps, undone (111, 81).

> we pronounce Bush Cheney Rumsfeld Ashcroft Rice et al dead
> we pronounce them spiritually dead

where they were it is blank. and if it is as if forces whose source is in
them would harm us or others those forces have come from madness
a white blank blaze (262)

Collectively, the women form an elegiac chorus, 'chanting' the 'the anguish of ruins (dead women)' and 'the stupidity of war and our transgression against the land' (95, 62). Yet their power hinges on dissolution and invocation; their song is not only a lamentation, but also a conjuring capable of creation and 'negation' (125). Their chanting is method of 'unmaddening,' a denial of all that has been corrupted and broken. Their 'rites' are more than the undoing of their own ties to a society that perpetuates and promotes war: in keeping with the text's aspiration to literary shamanism, the chants of the 'dead women' involve the 'unmattering' (the cellular deconstruction) of 'the fathers of death' (343, 119, 340). Notley's visionary 'shades' return from their underworld disarmingly fluent in the 'literal though not literate way of unsong' (94, 100).

I argue that Notley fuses and fluctuates elegy, epic, and literary shamanism to her own purposes, enveloping local, cultural and global bereavements: 'this is *not* a fiction as document: it is proposed as vision to be deployed for instruction, weapon, solace, or nothing at all' (81). She returns to the poet the inscribed powers of (un)seer and healer, offering that which appears as desert 'poison' as an organic medicinal equivalent to a needle in the (third) eye (328).

Panel 10: Anti-War Protests in Transnational Context

A Different Kind of Special Relationship: Canada and the International Days of Protest to End the War in Vietnam

Chris Powell

By the early summer of 1965 a movement to oppose the United States' military intervention in Vietnam was firmly established in the United States. What has been largely left out of the anti-Vietnam War movement narrative, however, is its international dimension. Forgotten are the marches which took place in Europe, Africa, Asia, Australia, New Zealand, Latin America, and Canada. This article explores the early stages of the antiwar movement in Canada during the period 1963 to 1967. Specifically, I argue that the antiwar movement in Canada was first and foremost part of a much larger international movement. The war in Southeast Asia was not just unpopular in the United States. There were many throughout the world that experienced revulsion not only at America's execution of its foreign policy in Vietnam, but also the roles of their own respective governments in supporting American efforts. Countries such as Australia, New Zealand, South Korea and the Philippines sent combat troops to assist the Americans, though their numbers paled in comparison to those sent by the United States. Other countries, Canada in particular, played a more subtle role in its support of the American war effort by supplying arms and military supplies, as well as intelligence on the Democratic Republic of Vietnam it gained through its membership on the International Commission of Supervision and Control. While these issues would become prominent later in the antiwar movement in Canada, the primary reason Canadians protested the war was the brutality the Americans perpetrated against the Vietnamese, and the fear that the conflict would develop into a larger, possibly nuclear, war.

Canada has historically had a "special" relationship with the United States. While the nature of this relationship has largely been between elites, the antiwar movement in Canada also represents an example of cross-border solidarity that defied existent hegemony. From its start, there was a strong American influence on the antiwar movement in Canada. Of particular note were American youth organizations, popularly referred to as "new left," specifically the Student Nonviolent Coordinating Committee (SNCC), and Students for a Democratic Society (SDS). While the former established chapters in several Canadian cities and fed a nascent antiwar movement, the latter enjoyed a substantial influence on what was viewed as its Canadian counterpart, the Student Union for Peace Action (SUPA).

However, this is not to imply that the movement in Canada was solely an American import – far from it. In addition to the driving forces from south of the border, the antiwar movement in Canada represented a fractious convergence of many left-wing elements. This included the dominant peace organizations of the time. Among these was the Canadian Peace Congress, the Canadian Campaign for Nuclear Disarmament, the Combined Universities Campaign for Nuclear Disarmament, and the CUCND's successor organization, SUPA. In addition, left political parties – Communists, Trotskyists, Maoists and the social democratic New Democratic Party – all played a role in the antiwar movement in Canada.

Of particular import to this paper are the International Days of Protest, which took place in cities around the world on October 15-16, 1965 and again on March 25-26, 1966. Initiated by the Vietnam Day Committee at the University of California, Berkeley; the International Days of Protest were the first internationally coordinated demonstrations against the U.S. war in Vietnam. They also mark the first major protests against the war by Canadians. By examining these protests, we see that the antiwar movement in Canada was from its start part of a much larger international protest movement.

All The Way? Transnational Tensions in the Australian Anti-War Movement
Nicholas Irving

It is often argued that Australian campaigns against the involvement in the war in Vietnam owed a lot to their American counterparts, that Australian activists were at best unoriginal in their activism, and at worst blindly aping foreign norms. Closer examination reveals a much more subtle interplay between the local Australian protest movement and its American progenitor. The relationship fluctuated between uncritical obeisance to American whims and critical integration of American forms of protest into local campaigns.

1966 and 1968 were the watershed years for the Australian movement. The catastrophic result of the 1966 Federal Election demonstrated to activists that they could not rely on the local political structures of the Labor Party and Federal Parliament to get their message across. However, early flirtations with an American-led protest agenda had also foundered. The young antiwar movement was thrown into chaotic obscurity.

The era-defining global events of 1968 reinvigorated the movement. The Prague Spring and its violent end, the student uprising in France, the Tet Offensive in Vietnam all brought new radical youth to the movement. The US Moratorium and March on Washington late in 1969 fired the Australian radical imagination, but the ways in which this new American idea were modified for local consumption demonstrate that the decision-makers in the Australian movement had learned the lessons of 1966, both regarding local power structures and global trends.

SDS and the Media
Keir Wotherspoon

On the streets of Chicago in 1968 outside the Democratic Party Convention, protesters engaged in a battle with Mayor Daily's police force. Under the media glare the chant went up that 'the whole world is watching.' While this seemed to illustrate a general acceptance of the mainstream media, movement participants claimed to hold a critical antipathy to 'mass media' establishment bias.

The new left critique envisaged that the mainstream media organised around and upheld centralised and bureaucratic power in society. Significantly, when their own centralised organisational forms disintegrated, the media lost interest. This paper examines the politics of journalism in the new left alongside the politics of decentralism. It critiques Todd Gitlin's hegemony thesis of the media. It argues instead that the mainstream media, underground press (which quickly syndicated over the 1960s) and Students for a Democratic Society all contained elements of centralised organisation that buoyed the movement from 1965 until 1969. It argues that in place of the mass media they promoted the thriving underground press

movement as the embodiment of the movement's grassroots ideals. Yet when the new left dismantled its own centralised national organisation, Students for a Democratic Society, the mainstream and underground media spotlight turned off.

Panel 11: Performing Womanhood, Being Indian and Becoming Citizens: North American Frontiers and Women's Identities

''To hasten the day when the laws of all the land shall know neither male nor female:'' The Woman's Movement, ''Indian Sisters'', the ''Unclothed Body,'' and the ''Modern Woman.''

Dolores Janiewski

Analysing how the U.S. woman's movement and U.S women's historians have dealt with ethnic, cultural and racial "difference," this paper will examine the way feminists and scholars have grappled with the category of womanhood. It will begin with Alice Fletcher, who uttered the fervent wish quoted in the first part of the title and told her audience at the International Council of Women in 1888 that she hoped that laws of the United States would someday "grant to all equal rights and equal justice." Fletcher's examination of the impact on Indian women of their forced integration into the American nation attracted the interest of feminists but also revealed their inability to think without the adjective, "Indian" when referring to the original inhabitants of North America. As revealed, however, in Anna Howard Shaw's address, "Woman vs. the Indian," to the National Council of Women in l891, the woman's movement failed to recognise that 'woman' included both Indians and non-Indians. Anna Julia Cooper's *A Voice from the South* pointed to this failure but it remained largely unaddressed. Although anthropologists like Ruth Benedict and Margaret Mead sought to remove the "racial" label that rendered "difference" an impassable barrier to including African Americans, Indians or Pacific Islanders into the category of "womanhood," the book that purportedly launched second wave feminism shows that they had not succeeded. In *The Feminine Mystique*, Betty Friedan attacks Mead for assuming that the "unclothed" body of Samoan women should be considered having anything in common with the "Modern Woman." This part of Friedan's text appears to have been left unchallenged by women's historians or feminists.

This paper will explore the reasons for the maintenance of these boundaries that set limits on womanhood in the woman's movement and continue to shape the scholarship in Women's history. It will argue that a part of the explanation lies in the difficulties for women's historians to incorporate an understanding of empire into an interpretation of American history which might require a critical distance from the women who lived on the expanding side of the frontier. Although the issue of empire has begun to be incorporated into newer interpretations, it has not yet been able to transform the category of womanhood or become fully integrated into feminist thinking. Just as importantly, the tendency to understood race as involving black and white has rendered less visible the situation of women who do not belong to either category. An additional reason remains the implicitly regional focus of much of Women's history in which New England and the Northeast more generally is understood as the United States while other areas are "regionalized." A more expanded notion of the "American woman" that incorporates the Pacific and the areas on the other side of the frontier will enable Women's historians to expand the category of womanhood.

''You May Take It or Leave It'': The Wolfe Sisters and the Performance of Mixed-Race Identity

Susan E. Gray

This paper explores the engagement at the turn of the last century of three, mixed-race sisters with modernity. Its focus is the intersections between the Wolfe sisters' public performances as writers and clubwomen and their private lives as members of an Odawa Indian and white family. Esther S. Wilson, Jessie W. Hilton,

and Stella M. Champney grew to adulthood in a biracial community in northern Michigan, where their white grandfather once served as missionary to an Odawa band that included their father's family. Wilson and Champney carved out notable careers for themselves as newspaperwomen in Michigan. Wilson first worked as a reporter and society-page editor for Grand Rapids and Detroit papers, later becoming well known for her feature writings as an amateur ornithologist. At the *Detroit News*, Champney became a roving reporter, filing stories from points scattered throughout the northern Great Lakes and Canada. In Oklahoma, Hilton pursued the most varied career of the sisters, working as a clerk at the Kiowa Agency, undercover reporter in Oklahoma City, researcher on Indian lore for the Works Progress Administration, and during the summers, owner of shop selling Native handicrafts in northern Michigan. All three sisters belonged to organizations affiliated with the Federated Women's Clubs and to the Daughters of the American Revolution.

In contrast to its racist exclusion of African Americans, the D.A.R.'s attitude toward and attraction for American Indians is not well understood. The D.A.R. espoused a kind of assimilationism that allowed a measure of white acceptance of Indigenous cultural heritage, so that Natives who had maintained amicable relations with white settlers could be written into the pioneer history of the United States as "first Americans." For the Wolfe sisters, membership in the D.A.R. conferred a genteel social status, as did their participation in other women's clubs, such as Sorosis. The D.A.R also affirmed their cultural authority, based upon both white and Indian lineages, allowing them to claim a place in American society on the basis on both descent and consent—a blood claim from their white parentage and a claim as Indians, who had chosen civilization. The sisters' writings—particularly Wilson's published memoirs and Champney's stories filed from the road, many of which focused on the history and present conditions of Native peoples--explore this understanding of the historical significance of their parents' marriage, enabling them ultimately to attach their family story to regional, national, and even transborder narratives.

Frances Nickawa's National and Transnational Performances, 1910s-1920s
Cecilia Morgan

Born in 1898 to a Cree family at the fur-trading post of York Factory on Hudson's Bay, Frances Nickawa was adopted by an English-born teacher, Hannah Riley, who taught at a northern Ontario residential school. The two moved to Vancouver where, under Riley's tutelage, Nickawa became a singer and elocutionist; she began giving recitals across Canada, often appearing at Methodist conferences. In 1921, she embarked upon a number of international tours - two to Britain and one to Australia – and in 1927 married English-born businessman Arthur Mark. Mark became her agent for her last tour, as she became ill in May 1928 and died seven months later.

My presentation will analyze the complexities and contradictions of Nickawa's self-presentation and performances as a 'civilized Indian woman' who crossed a number of borders and frontiers. Nickawa self-consciously shaped her career on the performance style of noted English-Mohawk writer and performer E. Pauline Johnson (d. 1913, Vancouver), as she recited Johnson's poetry and non-Native readings and also appeared onstage in both Aboriginal and European clothing. Like Johnson, Nickawa spoke to and played upon her audiences' imperialist desires and fantasies as a figure of colonial hybridity, one who embodied and staged gendered narratives of Native 'authenticity' while simultaneously seeming to embrace Christianity and assimilationist discourses and practices. Appearing at the height of the latter's implementation in Canada, Nickawa's performances also were part of post-WWI modernity, both within the context of a white settler society and also of the international stages - public and private, formal and informal - on which she presented herself.

While Nickawa did not appear in the United States (whether by accident or intention is difficult to determine), nevertheless in many ways her career resembles that of Native American performers who gained both national and international recognition, such as the Penobscot dancer Molly Spotted Elk (1903-1977). Thus, while situating Nickawa within imperial circuits of performance – Canada-Britain-Australia – my presentation interrogates the Canada-United States border as an analytical device and explores its relevance when we examine North American Natives' encounters with transcontinental colonialism and the ongoing formation of nation-states.

Working Out Being Indian: Domestic service and the ambivalences of the Indian Outing System

Victoria Haskins

At the closing of the American frontier at the end of the nineteenth century, another, more intimate frontier would open. Through the operation of the Outing program, by which Native American female students from the Carlisle Indian School in Pennsylvania were "placed out" as household servants with respectable white families during the summer, it was hoped that the modern Indian woman would be created, freed "from the blanket" of reservation life. Yet the publication of a joke in the school's magazine, *Red Man*, in 1888, poking fun of the pretensions of prospective employers to high Victorian imperial pomp and circumstance, is revealing of the tensions that underpinned this experiment in re-creating conquered peoples as modern American citizens from the outset. Nevertheless the Outing program quickly took hold, and over the coming decades on the twentieth century would be extended in the settler states on the American southwest as a systematic placement of Indian female servants under the supervision of the state.

This paper revisits the work of Arizona historian Robert Trennert, who in the 1980s traced a debasement in the Outing program from its high philanthropic ideals at Carlisle, where it was supposedly envisioned as a way of reconstructing relationships between settlers and Natives, to its corruption as a menial labour exchange in Phoenix, Arizona, which locked Indian women into permanent subjugation. The historical record indicates, however, that the Outing systems arose of a complex of practical economic considerations inextricably intertwined with cultural performances of white womanhood evoking imperial and colonial relationships. While the 1888 joke directs our attention to the relational quality of the imperial past, to those imperial networks and cultural exchange patterns that existed between the British metropole, its colonies and dominions, and the United States, certain continuities can be observed in the anxieties and ambivalences about the location of Indian women in the homes of their colonizers throughout the life of the Outing system well into the 1920s and 1930s. Patterns of Native American domestic service under the Outing programs provide clear evidence of the engagement of American Indian peoples with modernity at the very moment they were defined as 'primitive,' a dynamic process recently highlighted by cultural historian Philip Deloria with regard to sport, film and music. In this paper, I argue that domestic service represented a key arena for the contestation and constitution of white and Native womanhood in settler colonial societies through racialized performances of benevolence, deference, uplift and subordination.

Panel 12: Deconstructing the Everyday

Second nature: Simone Forti's dance constructions and the American dancing body

Meredith Morse, University of Sydney

In Simone Forti's 1961 'dance constructions', performers stood, climbed, and hung from ropes – actions that, within the terms of ballet or modern dance, could hardly be considered dance at all. Her early work, debuted within the eclectic

downtown New York art scene, marked an important phase of a shift in American dance and visual arts away from the expressivity, narrative arc, and drama of prevailing forms toward a new concern with the neutral, the non-narrative, and the everyday. While Forti's influence on Minimalist sculpture and 1960s 'new dance' has been acknowledged, her work remains underexamined and its historical context has not been recognised.

This paper considers the relevance to Forti's work of educator Margaret H'Doubler's introduction of dance to the American university curriculum for women in the early twentieth century. I discuss the way Forti's understanding of body and movement was shaped by H'Doubler's scientism, particularly her focus on anatomical knowledge and physiological awareness. While H'Doubler's approach aimed to develop female students to become 'fully awakened contemporary individuals' appropriate to a new participation in American civic life, as dance historian Janice Ross puts it, Forti's investigation of the dancing body's unthought response, capacities, and limits radically separated body from 'self'.

The Frozen Family: Emotional dysfunction and consumer society in Michael Haneke's own re-make *Funny Games* (2007)

Karen A. Ritzenhoff

The production of entertainment images used to be the privilege of corporations and institutions: media conglomerates, multinational corporations, the film industry, the television networks. The reception of these images was part of consumer culture and would often take place in the private sphere. The paradigm shift that we are currently experiencing in society is the reversal of this dichotomy between corporate production and private consumption. What happens instead is that amateurs are turning into producers of widely distributed messages via internet, and sites like YouTube and MySpace. The acceleration of visual competence has to address the shift from the media producer onto the individual and the change of reception possibilities that the worldwide web and the internet highway offer.

The German-Austrian Filmmaker Michael Haneke has articulated the use of media production, video and TV already in his early films of the 1990s. He is very interested in the notion of *production competence*. Haneke has fiercely questioned the optimism that technology produces better communication and interpersonal understanding. He demonstrates a *cinema of glaciation* and addresses the paradigm shift of contemporary society: the move from analog to digital technology that enables even more access to the global community but impoverishes interpersonal communication as demonstrated in his latest film, *Funny Games* (2007) to be released in the United States in February 2008.

Michael Haneke directed this film in an earlier version with an Austrian-German cast of characters. He re-shot his own film script exactly ten years later with identical blocking, using an American star cast: Naomi Watts is featured in the role of the female protagonist. This is the first time in the history of film that a European director has re-made his own movie with an American cast for an American audience. At a restrospective of his film and television work at the Museum of American Art (MOMA) in New York in October 2007, Haneke insisted that his new Hollywood version differed only 8 seconds from the original cut. The first movie *Funny Games* (1997) is best known for a violent scene that questions film reality and the use of new technologies. A nuclear family, who vacations at an affluent lake resort weekend home, is brutally tortured and abused by two young innocent looking introducers. The mother finally tries to shoot one of the murderers of her young son. She grabs the gun, shoots and supposedly kills one of the two sadistic men (Spectators at MOMA's cinema spontaneously applauded). But the other assassin grabs a remote control, presses rewind and re-establishes the previous status-quo, erasing the action that has just been witnessed by the audience. This time, he is killing the husband and later the wife as well, before intruding on their next victims. *Funny Games* is a cynical comment on mass media and social alienation. The question is whether American audiences will embrace this tale of violence or will reject the

brutality of the subject matter, because Michael Haneke's unusual and non-conventional visual language seems much more violent than the Hollywood mainstream. This paper examines how the two film versions of *Funny Games* compare. It will also study the underlying thesis of many of Michael Haneke's film that the real violence in Western society can be found in the dysfunction of the middle class family unit. He articulates this argument by means of mass media and video technology in his earlier film narratives such as *Cache* (2005), *Benny's Video* (1992) and *The Seventh Continent* (1989).

American audiences have been introduced to Michael Haneke's work through retrospectives at MOMA and the Harvard Film Archive in October 2007. His films are now released on DVD with subtitles, and are widely available. He is seen as the most influential contemporary European auteur, reaching out to the American movie market.

Panel 14: Jazzing up the History of the 1920s

'The Jazz-Mad Flapper of Cinemaland' and the Language of Disability in the 1920s

Russell L. Johnson

Historians have assigned many names to the period between the First World War and the Great Depression. It was the Roaring Twenties, one of the "anxious decades" or a time of "discontented America." Textbooks frequently call it the New Era, a nod to the emergence of the "new woman," the "new Negro," and other seemingly "new" elements of the decade. Other names arise from characteristics of the period: the Prohibition Era, the Jazz Age, the Golden Age of Sport, or the "Republican ascendancy." The period also has been described as a "search for a modern order" or a "modern temper" after a "rebellion against Victorianism" and amidst "the perils of prosperity."

These and other names have roots in the period, but contemporaries used other descriptions for their era which historians have failed to notice. Observers at the time described an "idiotic era," when a "moron majority" of "shell-shocked," "deaf and blind" Americans confronted a "jazz monster" which created "jazz maniacs;" others thought of jazz more as a physician able to cure "cripples." In short, the language of disability permeated the period. This paper explores this way of thinking about the 1920s, taking as its starting point one of the most influential, though least understood, figures of the period—"the jazz-mad flapper of cinemaland," Clara Bow.

The Harlem Renaissance or the Jazz Age: African American Literature, Music, Mass Media and Popular Culture, 1920-1940

Cary Wintz

The Harlem Renaissance evokes images of Langston Hughes, Countee Cullen, Zora Neal Hurston, and the literary movement that took root in Harlem during the interwar period; the jazz age brings to mind Bessie Smith, *Shuffle Along*, The Cotton Club, and Duke Ellington. Of course we know that the Harlem Renaissance involved a wide range of artistic forms—poetry, literature, music, dance, theater, musical theater, the visual arts, and film. However, there has been little done to examine the relationship among the various art forms of the Renaissance, and the varying ways that each interacted with its audience, literary-arts industry, and with each other. This paper will examine two genres, literature and music, during the Harlem Renaissance focusing on two artists, Langston Hughes and Duke Ellington. It will analyze how each evolved as an artist, interacted with the Harlem arts community, and especially the success or lack of success each had entering the mainstream of American popular culture. I will argue that race and technology impacted music and literature differently, and that the careers of Hughes and Ellington illustrate these differences.

Irreverent Wit: Hurston's ''Sweat'' as Laundry Art
Barbara Ryan

Zora Neale Hurston's short story "Sweat" is much taught and anthologized. Yet the most thoughtful commentators seem unsure what to say about fiction in which a pious woman decides to commit murder-by-omission. By situating this troubling tale within reresentational lineages that twine through the art and literature of U.S. laundry, I expose wit significantly more risky, and complexly irreverent, than is usually attributed to the story of Delia and Sykes.

One could assume, then, that "Sweat" s irreverent insofar as it chronicles a hymn-singing church-goer's revocation of her marriage vows. Yet by examining U.S. laundry art from Reconstruction up until when "Harlem was in vogue," I show that its dare-devil humor combats representational lineages of which an intensely visual satirist cannot have been unaware. In one of those lineages, Black men idle while Black women ache over toilsome wash-tubs. In the other, laundresses of various races sing hymns while scrubbing. By revealing how Hurston attacked both images, and so narrated with iconoclastic intent, I shed light on the otherwise anomalous essay that historian Carter G. Woodson called "The Negro Washerwoman: A Vanishing Figure" (1930). In the process, my paper answers Najia Aarim-Heriot's call for research that traces the ways in which ideas about race and races tangled through U.S. labor history. Of greatest salience to "Sweat," I contend, were ideas about African Americans in relation to U.S. launderers of other races, particularly Chinese male sojourners who 'took in' nonkin wash, for pay.

My paper makes sense of an otherwise puzzling story, while bringing to light an aspect of gender politicking that will intrigue all who think Hurston a "male basher" and Woodson a misogynist. "Irreverent Wit" extends research into the U.S. art and literature of domestic service that I published as *Love, Wages, Slavery* (Illinois 2006) and "Rubbed and polished: Reflecting on Hurston's `Conscience of the Court'," published in *American Literature* this Fall.

Panel 15: The Legacy of American Wars in Asia

Transmission Impossible: Cultural Logic of Telepathy in the Korean War Era
Atsuro Misoe

In 1953, when twenty-one American soldiers who had been captured in Korea refused repatriation after the Korean War, an anxiety of subliminal psychological conditioning and mind controlling by the Communists reached its zenith in the United States. That same year, Chicago University discovered REM sleep, which allowed human beings to telepathyze; the Rosenbergs, who were believed to have sent atomic secret to the Soviet Union, were sentenced to the electric chair; and the first Hugo Award winner was given to Alfred Bester's *The Demolished Man*. Regardless of the narrative setting in the twenty-fourth century, *The Demolished Man* describes a telepathic secret communication that both parapsychologist and the Central Intelligence Agency of the era supposed to exist in reality. By interpreting mind-to-mind communication as multiple functions of "transmitter", "receiver" and "code", they believed they would win the psychological warfare against the Communist bloc. This political understanding transformed the understanding of quasi-scientific telepathy into an actual scientific object of research. What was more, much public discussion of telepathy in the postwar U.S. ensued not only from *The Demolished Man* but also from popular parapsychology studies such as Joseph Banks Rhine's *Telepathy and Human Personality* (1951), and articles on telepathy in such journals as *Time*, *The New York Times*, and *Harper's*. While cross referencing to political documents and cultural discourses on telepathy in the early Fifties, this presentation will highlight the diverse processes whereby the political framework of global cold war was mentally imagined and constructed from the popular telepathy narrative.

The US-North Korean Confrontation: A Selected Assessment of the Literature
Daniel Fazio

The second nuclear stand off between the US and North Korea which began in 2002 and apparently is now moving towards a resolution, is the latest episode in what has been a hostile relationship between these two countries since the beginning of the Korean War in June 1950. Much of the reporting and commentary on the US-North Korean nuclear confrontation ignores the significant history of mutual suspicion between these two countries. It is impossible to begin to comprehend the US-North Korean relationship without an understanding of the events in the years 1945-1950, the pivotal significance of the Korean War, 1950-53, and the repercussions of that conflict. This paper examines some of the literature on the US-North Korean relationship, focussing specifically on works that have analysed the broader historical antagonism between these two countries. These studies which look at the larger historical perspective of US-North Korean relations are in stark contrast to the overwhelming volume of commentary which tends to focus on the two nuclear crises since 1993, and which gives the impression that the nuclear standoff has happened in isolation. The studies discussed in this paper include Don Oberdorfer, *The Two Koreas*; Adrian Buzo, *The Guerilla Dynasty*; Bruce Cumings, *North Korea: Another Country*; Selig Harrison, *Korean Endgame* and, Bradley Martin, *Under the Loving Care of the Fatherly Leader: North Korea and the Kim Dynasty*. An understanding of the history of the antagonism between the US and North Korea is vital in comprehending the post World War Two geopolitics of North East Asia, specifically America's relationship with China, Japan, South Korea and Russia. This is also significant for Australia, given this country's vital economic, political and security relationships with both the US and North East Asia.

America's Precedents for Occupation Policy Secrecy: The Case of GHQ in Postwar Japan
David Palmer

The current U.S.-led occupation of Iraq has been characterized by a number of leading academics as a direct contrast to the U.S.-led occupation of Japan after World War II. While there are many important distinctions between these two occupations, there is one policy area that is similar: secrecy. The Occupation of Japan, under the direction of GHQ (General Headquarters, led by General MacArthur), established a range of secret policy directives and actions that indicate a disturbing precedent for current U.S. policies in Iraq. These included suppression of information related to bombings and civilian casualties (the Hiroshima and Nagasaki atomic bombings, including eye-witness accounts, scientific evidence of radiation poisoning, and suppression of photo evidence) and suppression of anti-U.S. opposition groups with corrupt local contacts (reliance on former fascists, zaibatsu contacts, and yakuza payoffs for information). One area that has yet to be fully investigated is U.S. Occupation support for the use of low level torture of illegally incarcerated trade unionists by postwar Japanese authorities. Initial evidence will be presented from interviews conducted by the author in Hiroshima prefecture with activists from that era.

Panel 16: Trans-Pacific Legal Histories: Localism, Federalism and Law in Nineteenth-century America and Australia

Creating a social and moral order across the Pacific: Criminal law in Nevada County, California and Gympie, Queensland 1850-1880
Simon Chapple

This paper considers the social and moral order that existed in two 19th century mining towns on either side of the Pacific - Nevada County, California and Gympie, Queensland - through an analysis of the criminal laws that operated in both regions.

This paper recognizes the importance of both "formal" laws (those laws that are laid down by the legislature, the courts, and enforced by public officials) and "informal" laws (those laws that are a product of social norms, customs or economics). This paper will explore the operation of the criminal law at the community level by examining the practical operation of the law in Nevada County and Gympie. That is, the way in which state legislation, state and local regulations, decisions of state and local courts, and informal laws embodied in the discretionary enforcement of law by public officials and vigilante groups operated to create a social and moral order.

The substantive part of this paper will concentrate on the connections and relationships between the law and each community. It will consider the ways in which the criminal law shaped the social and moral order in each community and, conversely, the ways in which the social and moral order in each community influenced the development of local law (or, led to the evolution of informal rules to supplement the criminal law).

The paper will conclude with a comparison of 19th century criminal law in Queensland and in California. The paper notes that while the content of the local law in both communities may have been different, the criminal legal history of the two regions is connected across time and space through their substantially similar English legal history, and the substantially similar economic and social environments that evolved in 19th century goldfields.

Sovereignty and Self-Defense: Settler Legal Pluralism in early National Georgia and Colonial New South Wales

Lisa Ford

This paper argues that settler crime against indigenous people is a site in which sovereignty was negotiated and disputed in like ways in early nineteenth century North America and Australasia. Tales of peril and self-defense crafted by settlers to excuse violence against indigenous people reveal the ties that bind the United States and New South Wales into a distinctively Anglophone history of settlement and state making before the 1830s.

Using stories from early national Georgia and colonial New South Wales as a point of departure, I will show how settler violence against indigenous people was crafted as legitimate self-defense in law courts and beyond them throughout the Anglophone settler world. This was not just cynical lawlessness and corruption. Settlers mobilized common law defenses to protect a status quo in which indigenous people, their violence and their slaughter by settlers all fell outside the purview of settler courts.

In short, this paper rereads settler lawless and state apathy as part of an alternative and lost conception of sovereignty and jurisdiction in which indigenous people were separate from the state. It was an understanding based in practice: indigenous people were deemed by most people to be self-governing, legally independent peoples. In the early decades of the nineteenth century Anglophone settler polities did not assume that sovereignty gave them the right to exercise territorial jurisdiction over indigenous-settler violence. This assumption emerged later, when, between 1822 and 1840, settler polities in North America and Australasia declared that jurisdiction over crime in bounded territory was the litmus test of sovereignty.

Settler indigenous violence, justified by tales of peril, shows how common law itself was a vehicle of legal pluralism in Anglophone settler polities before the advent of this new, territorial "settler sovereignty".

National Sovereignty v State Sovereignty and the Legality of Secession: Reflections on the Decision of *Texas v White* (1869)'

Peter Radan

Prominent American law professor Sanford Levinson has correctly suggested that, 'the legitimacy of secession' is 'the most fundamental constitutional question of

our entire history as a country'. This question raises the crucial question of the location of sovereignty and the nature of American federalism.

This paper will examine interplay of the notions of federalism, sovereignty and secession in the context the Supreme Court decision in 1869 in *Texas v White* which declared the state of Texas had never seceded from the Union, on the basis that the United States was 'an indestructible Union ... of indestructible States'. On the basis of this decision, scholars such as Cass Sunstein have asserted that 'no serious scholar or politician now argues that a right to secede exists under American constitutional law'. It will be argued *Texas v White* only supports the narrower proposition that *unilateral* secession is unconstitutional. Furthermore, it will be argued that, although this proposition is legally sustainable, the Court's reasoning in this case is flawed, and that still unresolved questions about the location of sovereignty and the nature of American federalism explain why the reasoning is flawed.

The paper will finally offer brief reflections on the significance of *Texas v White* in relation to the drafting of Australia's federal constitution.

Panel 17: Between Men: Contemporary Writing and Masculine Encounters

The Melancholic Menagerie

Caroline Hamilton

New realists, post-postmodernists, and creative non-fiction writers have been hailed in recent years as the new saviors of the American literary tradition. Praised for dense, encyclopedic novels and detailed, self-critical disclosures these writers have been regarded as the inevitable successors to the post-war giants of the American literary scene.

Yet these authors do not write or present themselves with same confident swagger as their literary forebears. Indeed, if the work of this cohort is to be typified it could only be via the recurring motif of melancholia. This is American literature with a dying fall. In the work of America's most lauded young writers (Jonathan Franzen, David Foster Wallace, Dave Eggers, George Saunders, Jonathan Lethem) there is an anxiety regarding the decline of literature. Focusing mostly on the concerns of white, middle-class protagonists in their fiction these authors suggest that in addition to the failure of the "great American dream" there is a secondary failure regarding the great American novel. These writers figure themselves within their narratives not in the manner of Roth or Mailer but through coded disguises. Self-obsession, narcissism, and depression are the repeated tropes.

The writers and their characters act cool but are sad. This is not simply a depiction of twenty-first century alienation but is, I will propose, a characterization of the author himself. It is as if the consciousness of the persona of "the author" induces an inescapable melancholia and an impending sense of doom.

Ornament and Crime: The Case of Andrew Cunanan

Melissa Hardie

Adolf Loos' infamous 1908 article "Ornament and Crime" contended that the "evolution of culture marches with the elimination of ornament from useful objects." This paper considers the role of ornament as cultural catalyst in the life of Gianni Versace and in the prose of the writer Gary Indiana, whose *Three Month Fever* charts the career of Versace's killer, Andrew Cunanan. Indiana's play with the genre of true crime writing reaches its own fever pitch in this ornately figurative text; Versace's rococo aesthetic offered a similarly iconoclastic aesthetic amidst the dominant stylings of the eighties: Comme des Garçons, Issy Miyake, YSL. Loos' early enunciation of a modernist "evolution" pits streamlining against the perverse delays and queer *culs-de-sac* of figuration, a polarisation that finds its echo in the domain of non-fiction, and especially in the domain of true crime writing, where a thematic concern with deviance contends with a dominant mode of "plain" expository prose.

Of course, the association between ornament and deviant criminality Loos proposes was being considered elsewhere in Vienna in terms of perversion, a deviation from a (modernist) purposeful sexual drive in the work of Sigmund Freud. Ornament, like perversion, is melancholic, nostalgic, ineffectual. So too is the narrative of a crime melancholic, nostalgic, ineffectual, and this paper considers the ways in which a *mode* of narrative belatedness is met in true crime with the urgency of figuration and ornament realised by textual forms of mediation in a "three month fever."

James Ellroy's "Cinema of Behaviour"
Rodney Taveira

The Big Nowhere (1988) is the novel in James Ellroy's bestselling *L.A. Quartet* (1986-1992) to receive the least critical attention. It contains all the Ellroy hallmarks – Hollywood, desperate men, violent sex murders, multi-level institutional corruption, Oedipal desires running rampant, strong imperfect women. Most interesting, in terms of Ellroy's oeuvre, is the character of Danny Upshaw, a young LA County deputy who is one of a triumvirate of focalisers.

Danny is given, uses, a specific *optic* of detection to solve "homosexual murders," a "Man Camera" that "involved screening details from the perpetrator's viewpoint....The investigator's eyes became a lens... selecting background motifs to interpret crime scene evidence in an aesthetic light" (94). This aesthetic comes to screen not only Danny's everyday life, malfunctioning in the "semi-subjectivity" (Gilles Deleuze) of a particular cinematic mode that puts him in front of the camera, in the scene of orgiastic homosexual murder, but also the novel's techniques of representation.

These techniques demand a filmic approach to the literary, focusing on not only explicit intertextual markers like film noir, but the visual logic of a principally American image. Further, the traditional libidinal currency of the feminine is complicated with the introduction of homosexuality, a third term that smears the neat binary in the heterosexual matrix of male-female relationships that are usually no more complicated than a dynamic of triangulation: man kills man for woman; two men are brought together by a woman (*LA Confidential*).

Drawing on Gilles Deleuze's brief but suggestive notes on the New American Cinema of the 1950s – Elia Kazan, Nicholas Ray, Samuel Fuller – Ellroy's "cinema of behaviour" comes to trace lines of genesis through (predominantly violent) actions and situations, figuring the moving poles, the inside and the outside, of an American Dream.

Panel 18: The United States and East Asia

The United States of America and the Asian Financial Crisis: A Decade in Review.
Ian Austin

Throughout the 1997-98 Asian financial crisis, and in the immediate years following, the International Monetary Fund (IMF) was openly criticised by both Asian and international commentary for its adherence to subscribing restrictive monetary policy.

This author will argue that whilst the IMF took the brunt of often hostile criticism, the real target was the Treasury of the United States of America. The reasoning for this is simple. The IMF throughout the crisis behaved in a manner that reflected the interests of its largest contributor (the United States) rather than its clients (the Asian economies in debt crisis). It did so because to have done otherwise would have been to risk the IMF's own future funding from a hostile U.S. Congress. The East Asian leadership, therefore, targeted the IMF as a proxy to targeting the United States directly because they were unwilling to openly critic their number one economic and strategic partner. The one notable exception was Mohamad Mahathir, then prime minister of Malaysia, who railed against what he perceived to be a new form of capitalist colonialism. New materials published in the mid-2000s by leading

United States policy-makers at the time of the Asian crisis do provide new perspective on the political nature of modern financial crises. Analyses will also be direct towards the East Asian policy response to the crisis, or more specifically the IMF-U.S. actions during the crisis, to examine the new framework upon which U.S.-East Asian financial relations now rest.

'In a Genuine Bind': The Carter Administration and Tokai Mura
Scott Kaufman

During his bid for the presidency in 1976, Jimmy Carter announced that if elected, he would seek to stop the proliferation of nuclear technology. Following his election, he made clear his intention to pursue that goal. Yet in so doing, he placed himself at odds with several countries, including Japan. The government of Takeo Fukuda had plans to start operations at its nuclear plant at Tokai Mura; because the uranium for the plant came from the United States, Carter could keep it from functioning. The resulting dispute over the plant lasted for much of 1977, creating serious tensions in U.S.-Japanese relations and placing in jeopardy Fukuda's political future.

Ultimately, an arrangement was worked out that allowed Tokai Mura to begin operations. But the dispute over the plant was indicative of two interrelated faults of the Carter presidency. One was Carter's desire to pursue a wide range of foreign policy initiatives, which limited the amount of time that he and his advisers could devote to any single matter. The other was his habit of rushing into a decision without allowing himself or those under him to vet the issue beforehand. Tokai Mura thus became one of a long list of initiatives – among them human rights, the withdrawal of U.S. troops from South Korea, and arms control – where the Carter White House did not take the necessary time to consider where its decisions might lead.

Panel 19: New Perspectives on Wars

Unintended Consequences: The United States at War
Ian J. Bickerton

"The United States does not do nation building," claimed Secretary of Defense Donald Rumsfeld four years ago. Yet what are we to make of the American military bases in Korea? Why do American warships patrol the Somali coastline? And perhaps most significantly, why are fourteen "enduring bases" being built in Iraq? In every major foreign war fought by United States in the last century, the repercussions of the American presence have been felt long after the last Marine has left. This paper argues that, despite adamant protests from the military and government alike, nation building and occupation are indeed hallmarks—and unintended consequences—of American warmaking.

In this paper I examine several major wars fought by the United States, from the Revolutionary War to the ongoing Iraq War, and analyze the conflicts' unintended consequences. These unintended consequences stemmed from ill-informed decisions made at critical junctures and the surprisingly similar crises that emerged at the end of formal fighting. As a result, war did not end with treaties or withdrawn troops. Instead, time after time, the United States became inextricably involved in the issues of the defeated country, committing itself to the chaotic aftermath that often completely subverted the intended purposes of war.

I contend that the vast majority of wars launched by the United States were unnecessary, avoidable, and catastrophically unpredictable. In a stark challenge to accepted scholarship, I show that the wars' unintended consequences far outweighed the initial calculated goals, and thus forced cataclysmic shifts in American domestic and foreign policy.

This paper offers a provocative perspective on the current predicament in Iraq and the conflicts sure to loom ahead of us.

The Shadow of Liberation: American Troops and Belgian Society, 1944-45
Peter Schrijvers

Anglo-American troops liberated Belgium from Nazi occupation in September 1944. Large numbers of them remained in the small country until early in 1946. Traditional studies of the liberation have focused on military events and the waves of admiration for the Allied troops. Based on Allied Civil Affairs documents, the papers of the Belgian military prosecutors, and the newly opened archives of the Belgian High Commission for State Security, this paper takes a look at the little-known currents of discontent set in motion by the presence of American troops in particular. It will do so by highlighting the long winter of discontent in 1944-45, the humiliation of abundance, strained relations with African-American soldiers, and the chaotic and lawless pullout that commenced in the summer of 1945.

Don't Mention the War: Absence and the Uncanny in Norman Mailer's *The Naked and the Dead*.
Erin Mercer

This paper explores absence in the American war novel of the immediate post-World War Two years, specifically the absence of the Holocaust and the atomic bombings of Japan. The consensus culture of the Cold War created an environment of repression in which American writers were unable or unwilling to deviate from the desired picture of "the good war." Instead, war novels of the late forties and early fifties focussed on the social and political issues that occupied many thinkers following the perceived failure of thirties and forties liberalism, leaving much of the war experience unwritten. Norman Mailer's *The Naked and the Dead* both adheres to this pattern and deviates from it. Mailer's naturalistic novel uses WWII as a way to explore overt issues of social and political power, yet it also, somewhat unexpectedly, includes several aspects of the uncanny such as automatons and the omnipotence of thoughts. Generally confined to Gothic fiction, the presence of the uncanny in Mailer's realistic war novel suggests the existence of repressed materials. In Mailer's novel the uncanny acts as a signpost for what is absent, acting as a displaced manifestation of where horror, if it could be articulated, would lie.

Panel 20: Mobility, Labour, and Leisure in the American Century

Casey Jones, Better Watch Your Speed! Railroad Accidents, Manhood, and Folklore in the Early Twentieth Century United States
Paul Michel Taillon

On the night of April 30, 1900, John Luther ‘Casey’ Jones died at the controls of his locomotive in a train wreck on the Illinois Central Railroad outside of Vaughan, Mississippi. Jones was but one of approximately 2,500 workers killed in railroad accidents that year, yet he became the subject of a popular ballad and has come to rest in the pantheon of cultural heroes that gave shape to a American ethos of manly independence and autonomy. This paper considers the circumstances surrounding the origins of the Casey Jones ballad, but focuses on the relationships among technology, gender identity, and attitudes toward risk among railroaders to explain its resonance. Nineteenth-century American railwaymen embraced the challenges and hazards of running trades work and developed a style of masculinity that emphasized professional competence, risk-taking, and fearlessness. However, by the 1890s changing railroad technology and the rising tide of accidents prompted the unions representing running trades workers to press for safety appliances and workmen’s compensation laws. In the process, workers had to reconsider the idea of risk-filled manhood. The Casey Jones ballad emerged in the popular mainstream at the same time that railroaders and, indeed, the broader public, were confronting these issues and thus the song may have handled in cultural terms the tensions and anxieties of a particularly fraught historical moment.

Social Class, Gender, and the Environment as Manifested in United State Sport Fishing.

John F. Bratzel

Class manifests itself in many ways in the United States. Speech and clothing, consumption patterns and leisure activities are all well known markers. One indicator of class standing in the United States, however, that is seldom considered involves sports, specifically fishing.

On the surface, fishing seemingly should not have any class orientation. The basic goal is the same no matter how one attempts to fish—to catch fish. But in fact, fishing has a strong class orientation. Fly fishers consider themselves to be of a higher class. They tend to be wealthier and more educated than other fisherman. Moreover, fly fishers shop at different fishing stores, avoid powerful boats in favor of quiet streams, and regularly disparage non-fly fishers as "meat fisherman."

Those described as "meat fisherman" perceive fly fisherman negatively as well; they see fly fishers as not really fisherman, but only as dandified dabblers in the art. Often they are scoffed at and ridiculed as less than real men.

Interestingly, the number of women fishing is increasing quickly in the United States, and the same class patterns hold for women as for men. The difference is that women do not charge each other with being less than a real woman based on how they fish.

Finally, the role of the environment and how it is perceived, is also very much part of the cultural divide. All groups see themselves as guardians of scarce resources, but their views differ considerably.

The paper I am proposing will look at class and gender differences as well as how various groups perceive the environment using the simple sport of fishing as the example. I hope to offer ideas about how and why the dichotomies grew; whether the rift is increasing or decreasing; and how it manifests itself? Ultimately, I hope to look at the sport of fishing, not as a sport but as a mirror of US society and its changing nature.

Motorcycle Culture in Australia and the United States

Terry Wright

With relatively limited but diverse overseas travel experience under my belt I have concluded that it doesn't matter where you live you will become a member of a sub-culture the moment you straddle the iron horse. Having stated this for the purposes of this paper I will simply be focussing on the US and OZ, by utilising a case study approach of the Texas Motorcycle Rights Association (TMRA) and the Australian Motorcycle Council (AMC). From my research into bike culture there are some striking differences between bikers in Australia and our United States comrades. This paper will highlight some of the issues involved in the topic of rider's rights.

Panel 21: African Americans in an Atlantic and Revolutionary World

Forgetting Difference: The Emergence of Racial Identity Among Black Americans in the Era of the American Revolution

James Sidbury

Given the omnipresence of racial identities in the modern United States, and the centrality of blackness to the meanings of race in America, the casual observer, especially one unfamiliar with events in Africa, might easily assume that African peoples in British America and then the United States always shared a strong sense of group identity. Scholars, of course, are aware that the peoples of pre-colonial Africa did not share a sense of racial unity, so historians have long recognized that a sense of "black" (sometimes "African") identity was a historical product of the Diaspora. It is becoming increasingly clear that the era of the American Revolution was the pivotal period during which blacks, like whites and Indians, forged a consciously articulated and widely shared racial identity. This paper will explore the

ways that occurred with special attention to processes of cultural forgetting that helped create black Americans.

Forgetting was essential to the development of black racial identity, because of the nature of the slave trade in Africa. Blacks in the New World felt allegiance toward one another because virtually all were victimized—generally directly, but sometimes indirectly—by Atlantic slavery. Those who had been born in Africa had, however, been enslaved by people who Europeans perceived to be 'fellow' Africans. Thus, when African descended people in the Americas claimed kinship with all black people, they faced, either consciously or unconsciously, the challenge of overcoming or forgetting the ethnic antagonisms that, in the Old World, had helped send them into slavery.

The problematic surviving evidence through which we can reconstruct revolutionary era black Americans' ideologies suggest that they dealt with this issue in several different ways. The northern free blacks who founded African churches (e.g. the African Methodist Episcopal Church) and fraternal organization (e.g. African Freemasonic Lodges) confronted the tension head on, presenting "African" identity as a transformative force that would *create* Africans in Africa by spreading Christianity and civilization to what they perceived to be a 'dark' continent. Theirs was a project designed to help Igbos, Efiks, and Yorubans (and others in other regions of Africa) in Africa, and their children and grandchildren in the Americas 'forget' their traditional ethnic enmities by accepting 'True' religion and the promise of perpetual progress through legitimate market relations. Enslaved southerners did not leave much evidence of engagement with that interpretation of diasporic history, but they experienced an array of changes in the era of the Revolution—the closing of the Atlantic slave trade, the invention of the cotton gin, the westward expansion of slavery, processes of exclusion that took novel forms in the new nation—that pushed them toward ever broader and increasingly racialized senses of identity. Living under the lash, previous ethnic enmities seem to have had far less meaning for the enslaved; they could forget the divisions of Africa in less problematic ways, because of their urgent need for unity and resistance in the Americas.

By tracing the ways in which black identity emerged in the era of the Revolution, this paper will help shed light on the role of the American Revolution in creating the racial ideologies that, through adaptation and mutation, have continued to shape American life into the twenty-first century.

'people of a ranglesome nature': Black Methodists in Revolutionary Virginia
Cassandra Pybus

In 1796, the governor of Sierra Leone received a letter from the majority of black settlers which began: "We are the people of the Methodist connection that are calld people of a ranglesome nature," by way of explaining that their allegiance was to the governor of the universe and refusing to accept the dictatorial edicts of a temporal authority who thought he had control over their lives. Derided by the governor as "our mad Methodists", this fractious, dissenting congregation expressed their religious faith through extravagant visions, spirit possessed delusions and trances, orchestrated by an illiterate, blind preacher who was prophetically named Daddy Moses. They people were self-emancipated slaves who had left America as part of the Loyalist evacuation at the end of the American Revolution and who believed they were God's chosen, living out the story of Exodus. When Daddy Moses spoke about the delivery out of oppression and over the mighty waters into the land of Canaan, his congregation had a very firm idea of what that meant in their own lives.

Close examination of the core congregation reveals a web of interconnected families from four counties of the Lower Chesapeake region of Virginia and strongly suggests they were Methodist *before* the American Revolution began. The paper will argue that black Methodism had already taking root in the enslaved community of Virginia by 1774 and that the choice of these so called "black loyalists" to defect to the British is best understood in theological rather than political terms.

'A Plantation of God in the Family': Masters, Moral Reform, and the Failure of Slave Christianization in the English Caribbean, c.1688-1714

Brooke Newman

Based primarily on printed religious pamphlets, missionary records, and colonial state papers from Britain's National Archives, this paper analyses why the moral reform movement that swept the English Atlantic World in the wake of the Glorious Revolution of 1688-89 failed to transform master-slave relations in the Caribbean plantation colonies. In post-1689 England, many believed that the welcome overthrow of King James II carried with it a spiritual duty to reform the nation's manners and morals, particularly through increased attention to prayer and religious instruction in family households. Few scholars, however, have considered how this call for reformation impacted metropolitan perceptions of disorderly families and master-slave relations in the English Caribbean colonies. This neglect is surprising given that earthquakes felt first in Jamaica and then in England in 1692 offered prodigal confirmation to contemporaries that God intended to punish both the debauched and the devout alike for the proliferation of vice and disorder in England and its overseas dominions. For their part, home authorities, religious reformers, colonial administrators, and Anglican missionaries regarded the Christianization of enslaved Africans as the most effective means by which to reform slave-holding families, spread Protestantism, quell Negro resistance, and justify the continued use of slave labor in the Caribbean. Yet, just as the harsh demographic and socio-economic realities of Caribbean slave society had given birth to a new environmental racism, so too had these same conditions led to the dissolution of the customary material and spiritual obligations associated with the paternalistic master-servant relationship in England. Thus, while home authorities and religious reformers attempted to impose a rigid, idealized sense of Christian familial responsibility and patriarchal identity onto slave-owners, Caribbean colonists responded with their own definition of patriarchal right predicated on their slaves' heathenism, human property status, and racial identity rather than on metropolitan traditions.

Panel 22: Politics, Populations, and Power in the Late 20th Century

U.S. Foreign Relations and AIDS

Laura A. Belmonte

Between 1981 and 2006, 25 million people died of AIDS worldwide. There are an estimated 39.5 million people – including 2.3 million children under the age of fifteen – living with HIV/AIDS. Since the onset of the AIDS pandemic, U.S. policy makers have struggled to define the position of the United States as the world's only superpower in post-Cold War era. No longer focused on containing communism, American officials address, with mixed success, a wide range of issues including ethnic and religious rivalries, terrorism, trade barriers, genocide, famine, and environmental degradation.

Although AIDS ranks among the most vexing of these challenges, it has received little attention from scholars of U.S. foreign relations. This is especially surprising given a growing body of literature merging traditional diplomatic and political history with cultural and social history. The U.S. response to the AIDS pandemic illuminates a host of pressing issues including the roles of race and gender in the formulation and implementation of development policy; the importance of NGOs, the United Nations, religious organizations, and private industry in shaping U.S. diplomacy; the tensions between developed and developing nations; and the problems posed by threats that transcend nation-state paradigms. AIDS provides a perfect rubric for exploring these questions in tandem and for demonstrating how these understudied factors inform U.S. policymaking and global attitudes toward the United States.

The 'Baby Killer' Approach: The Anti-Abortion Movement and the Emergence of the New Right

Prudence Flowers

In the late 1970s, the political phenomenon known as the New Right was emerging as new power in federal politics in the United States. Richard Viguerie, Howard Phillips, Paul Weyrich, and Terry Dolan promoted an economically and socially conservative worldview, and they did this with the aim of mobilizing new political constituencies. Vocal opposition to abortion was a key part of their traditionalist, pro-family message, but the right-to-life movement that had been active since the Supreme Court's *Roe v. Wade* decision did not necessarily view these new allies as beneficial to the cause. This paper discusses the work and strategies of American Citizens Concerned for Life (ACCL), a medium-sized organization which had been active throughout the 1970s in the anti-abortion movement and which operated at a national level. As the New Right became increasingly prominent within debates about abortion, ACCL responded by positing itself as an alternative to the divisive and absolutist politics of conservative groups, critiquing what they considered to be the 'baby killer' approach to the issue. Until the inauguration of President Reagan, the group articulated a form of social activism that attempted to bridge the gap between the political Left and Right, and its members worked hard to persuade other anti-abortionists of the importance of moderation and alliances across the political spectrum. By focusing on ACCL's resistance of the Right's embrace, this paper is ultimately suggesting that the union of social and economic conservatives was, at times, neither harmonious nor inevitable.

From Conscience of the Nation to Global Conscience: Ronald Reagan, Human Life International and the American Life Lobby, and the Politics of Population

Katie Slattery

When Ronald Reagan assumed the Presidency of the United States in 1980, he and his advisors partially attributed his victory to the New Christian Right, in particular its pro-life contingent, which had united conservative Protestants and Catholics behind his campaign. During his first term, Reagan met publicly with prominent pro-lifers and appointed numerous Christian Right notables to his administration in an attempt to repay this debt. Despite the symbolic significance of these gestures, key pro-lifers including Father Paul Marx of Human Life International (HLI), a transnational NGO dedicated to opposing abortion and world population control, and its domestic contemporary, Judie Brown's grassroots American Life Lobby (ALL), grew frustrated with the President's apparent unwillingness to push through legislation promising a Human Life Amendment outlawing abortion in the USA. Belying the characterization of pro-life organizations as "single issue" operations with an exclusively domestic focus, HLI and ALL also lobbied stridently against US funding of world population control programs. With the November 1984 election looming on the political horizon, the President and his advisors sought a way to bring disaffected pro-lifers back into the fold. The United Nations' Mexico City Conference on population, held in August 1984, provided an ideal opportunity for Reagan to make good on his pro-life promises by curtailing US Agency for International Development (USAID) funding for world population programs, breaking a long-standing bipartisan political consensus. This paper will discuss HLI and ALL's transnational networking and domestic lobbying efforts, and assess the extent to which they influenced the United State's dramatic policy shift, moving the Reagan administration from being the conscience of the nation to "global conscience" on the issue of population control.

Panel 23: Representing American Culture

''The Negro is a Musical Character'': The Production of Racialised Vision in Nineteenth Century Representations of African American Male Musicians

Anna Arabindan-Kesson

My paper will be concerned with using these images as 'bookends' in order to frame a discussion of the ways in which visual humour was circulated and resisted through, and around, the black male body. The spectacular display and wide circulation of the figure of the black male musician in 19th century American underscores, for me, the intertextuality of visual culture, an intertextuality that could be described, as Henry Louis Gates Jnr does, as a "filter of a web of racist images that [was] placed over the black fact of humanity like a mask over an actor" (*Facing History: The Black Image in American Art 1710-1940,* Chronicle Books, Guy McElroy, p. xxix). If some of these images did in fact literally 'act' as signs of an 'authentic' black subjectivity for a white audience, they often did so by drawing on other humorous representations of blackness, in particular blackface minstrelsy. Furthermore these representations were also reified in the paintings of artists such as Winslow Homer. Exploring these connections, I want to think through the way(s) visual humour worked in these representations to make the black male body 'see-able' in relation to the socio-historical developments of Abolitionism, Civil War, Emancipation and Reconstruction. I will offer a re-reading of these images through the work of Henry Ossawa Tanner, an African American artist from Philadelphia. His re-presentation of the black male musician in *The Banjo Lesson* (1893), explores other meanings for African American identity that refused those created by 19th century white illustrators, artists and performers. Thus Tanner's work allows an exploration of how black Americans "read" against the grain of popular representation and the struggles of 19th century black intellectuals in negotiating the harmful nature of humour and representation in relation to defining subjectivity.

Remembering The Revolution: The Bicentennial In Philadelphia And New Jersey

Galina Myers

In 1976 the United States commemorated the Bicentennial of the nation's birth. The anniversary of the American Revolution was to be officially celebrated across the nation. Taking place in an era of divisiveness and disillusionment amongst Americans, the Bicentennial was conceived by federal organisers and their supporters as an opportunity to foster a greater sense of patriotism and encourage a national identity that would unify Americans. In order to achieve such aims, American history would have to be interpreted and expressed through commemorative activities in very specific ways. Not all events and ideas from this period were deemed appropriate to these aims and careful consideration was required in the presentation of the national past in the commemorative period. Given the diversity of the population and the scale at which they were operating, a consensus of theme throughout the national celebration would be difficult to accomplish and compromises with local priorities and ethnic and racial groups were necessary. A determination to reinvigorate American national life through the Bicentennial remained throughout the period of the observance.

This paper will examine such issues related to the Bicentennial with reference to commemorations in the city of Philadelphia and the state of New Jersey. Both these locations had strong ties to the historical era and events being remembered and thus were expected to play important roles in the anniversary celebrations. An examination of how each conceived and observed the commemoration of the Bicentennial reveals the tensions inherent between local and national ideas, conditions and concerns. The difficulties in expressing a memory of the Revolution and Independence that included and was acceptable to all Americans at a time of increasingly obvious diversity and changes to the accepted national memory will also be explored.

Panel 24: American Modernisms

"Race, war and the intellectual in John Dos Passos' *Three Soldiers* and Claude McKay's *Home to Harlem*"

Silvia Xavier

John Dos Passos critiques the conscription of American troops during World War I in his anti-war novel of 1921, *Three Soldiers*. Exposing regional, ethnic and class divisions that undermine the military machine's mobilizing propaganda and coercive discipline, Dos Passos directs attention to the paralysing impact of wartime service on the dislocated white, middle class intellectual, John Andrews. In a 1922 review of this novel, Dos Passos' African American contemporary, Claude McKay, a radical Jamaican expatriate, poet and novelist, remarks that "the war and conscription" gave Dos Passos an opportunity for the "large and intimate contact" needed to create "real, virile, American types." This paper evaluates the literary "opportunity" generated by America's participation for white and black writers by comparing *Three Soldiers* with McKay's "shadow narrative" of resistance. I argue that, in his 1928 novel, *Home to Harlem*, McKay's invocation of Ray, the Haitian intellectual displaced by the war, responds as racialized interlocutor to John Andrews' reflections on domination and rebellion.

William Faulkner and the Hollywood Western

Sarah Gleeson-White

The myth of the frontier is perhaps the most compelling narrative of American nationhood and identity, and it appears in a variety of cultural texts in terms of a certain nostalgia for lost ways of life, when men were men, and when social democracy, the strenuous life and self-reliance prevailed. In its southern form, the frontier and its associated meanings are conjured up in the legendary deeds of Davy Crockett and Daniel Boone, the romanticized outlawry of Jesse James, as well as in William Gilmore Simms' natural aristocrats who will reappear nearly a century later in William Faulkner's writings.

In this paper, I wonder how African American writers might have imagined the southern frontier for, as Houston A. Baker has argued, the rural landscape has always been associated with imprisonment for black southerners. Richard Wright's *Uncle Tom's Children* (1940), in a fascinating twist of frontier mythology that links it to nineteenth-century slave narratives, figures northern flight as a kind of lightin' out to the territory, that is, to that trans-Mississippi space that promises both freedom and the second chance. In this sense, Wright's collection both repeats *and* undercuts the nostalgia that almost by definition resides at the heart of the American myth of the frontier.

October Country: American Landscapes and Gothic Presence

Tim Jones

Many recent American gothics – including texts as diverse as Toni Morrison's *Beloved*, Stephen King's *Pet Sematary*, Poppy Z Brite's *Lost Souls*, and Tim Burton's *The Nightmare Before Christmas* – have been concerned with states of fallenness, and with recovering that which is lost, returning to a notional golden age. In this paper I suggest that that return is, in part, enacted through the gothic text's production of numinousness, which is especially visible in the landscapes it describes. Frequently, the American gothic celebrates landscapes that overwhelm and intoxicate, demanding that those who inhabit them become participants in the narratives of the land itself.

The American gothic can be understood as endlessly iterated yet perpetually transforming, as a shared vision, a popular epistemology, an imaginative social practice. It is grounded in American psychic geographies, and provides not just meaning but a pleasurable sense of American gothic 'presence'. Drawing on Hans Ulrich Gumbrecht's recent work, I argue that contemporary American gothics oscillate between 'presence effects' and 'meaning effects' – and thus haven't been

adequately understood by critical work which tends to emphasise meaning over the experience of reading the text.

Panel 25: Uppity Women in Early America

The "Protection of the Courts:" Free Black Women and White Lawyers in Early New Orleans

Kenneth Aslakson

My paper will explore the intersections of gender, race, and the legal system in early New Orleans. The high female to male ratio within the free black community combined with the legal prohibition of interracial marriages to ensure that many free black women would remain "unprotected" by the marital relationship. As a result, black female victims of crime, fraud or violence often turned to the legal system for protection of their rights to property and personal safety. Almost all of these black female litigants had lawyers, all of whom were white men. Who were these lawyers that represented free black women in the New Orleans courts? What were their motivations? Did the lawyers take the cases as a matter of principal, to hone their skills, or to make a name for themselves? Or did they simply represent anyone who could pay them for their services? If so, how did black female litigants pay their lawyers? I will address these questions by examining the court records of cases in the New Orleans City Court involving free black women. I will also look at the New Orleans Notarial Archives to learn more about the lives of these black female litigants and white lawyers outside of the courtroom.

" '*Shee should never Enjoy him*': Mary Hale and the Bewitching of Michael Smith, Massachusetts, 1681 "

Liam Connell

The 1681 witchcraft trial of Boston widow, Mary Hale was unusual for a number of reasons. Mary's witchcraft, for instance, is almost incidental to the trial testimony, which centers on a complex relationship between a recently deceased young man and two *other* young women who he appears to have been courting at the same time. The paper explores the limits of female authority within what is considered an inflexibly patriarchal society, as well as the variety of intense emotions that drove responses to death. Part soap opera, part medical mystery, part cautionary tale, the case provides a glimpse of social relationships among ordinary lay folk in a "Puritan" community.

Wollstonecraft(s) in America, 1792-1870s

Wayne Bodle

This paper treats the American career of Charles Wollstonecraft (1770-1817), and the kin he left in America on his death. Wollstonecraft was the youngest sibling of the English writer and feminist, Mary Wollstonecraft. In the 1780s, she attempted to shepherd the members of her sibling cohort into productive adult lives. After several efforts at apprenticeship failed, Mary sent Charles to America in 1792 to be a "farmer." In John Dickinson's Pennsylvania, a farmer could be anything he wanted to be. Charles dabbled with land speculation, commerce, courtship, and manufacture before joining the American army as an artillery lieutenant in the 1798 "Quasi-War" with France. He held various ranks until his death in New Orleans from Yellow Fever.

Wollstonecraft's occupational efforts are interesting, especially in their social context, of his efforts at family formation and maintenance. His land speculation activities in Pennsylvania intersected with projects by some of Mary's radical English friends for alternative community formation, but many of his American adventures were at odds with her social and political views. In 1803 he married the daughter of a farmer and jurist in the Hudson River Valley. The marriage produced a daughter, Jane Nelson Wollstonecraft, but ended in divorce and accusations of infidelity in New Orleans in 1811. In 1813, Charles married the daughter of a New England

clergyman, keeping custody of his daughter. His widow's effort to place her in a school in New England provoked a bitter custody struggle between the two women, culminating in abduction, a prolonged legal battle, and an uncertain outcome. Nancy Kingsbury Wollstonecraft lived in Cuba in the 1820s as part of a mostly female American expatriate convalescent community. She became known for watercolor paintings of local flora and fauna. Sarah Garrison Wollstonecraft and her daughter, Jane Nelson, disappeared from the record, but both may have been in New Orleans from 1845 until the mid-1870s. This is still a story of uncertain interpretive valence, but it intersects with questions of gender, sibling relations, and the American trajectory of certain Enlightenment ideas, energized by the late eighteenth century's "Age of Atlantic Revolutions."

Panel 26: American Imperialism in the Pacific

'[T]he blank which disfigures the map': American interest in exploration of the Australian colonies in the nineteenth century.

Deborah Breen

American interest in Australia is often seen as a twentieth century phenomenon, yet a study of American magazines, journals and newspapers in the nineteenth century indicates a long-standing interest of surprising breadth and depth. The discovery of gold in 1851 increased interest in the colonies, and coverage of the southern hemisphere in American periodicals continued to gain momentum through the remainder of the nineteenth century. Within this voluminous American writing about Australia in the nineteenth century, exploration and mapping of the continent and its surrounding islands occupied a central role. This interest can be attributed to a number of intersecting themes: the spirit of Manifest Destiny and the ideological underpinnings of American expansion; American commercial presence in the Pacific; interest in Anglo-Saxon patterns of development around the world; and the potential for geographical similarities between the two countries. Additionally, American discussion of exploration and mapping in the Australian colonies can be sited within a framework of transnational imperial geographies: the nineteenth-century articles in newspapers and magazines allowed American readers to view the colonial and national expansion of their own country as part of a larger pattern of white occupation; additionally, the coverage suggested reciprocal patterns of development in which the United States might play an important mentoring role. American interest in the exploration of Australia thus created a sense of unity with the British imperial project in the colonies; at the same time, it envisioned a physical and idealized space in which the United States might potentially compete with the British Empire. This paper, " '[T]he blank which disfigures the map'" explores these themes and gives an overview of coverage of the Australian colonies in magazines and newspapers from 1850-1890, presenting compelling evidence for a backward extension of the timeframe for American interest in Australia and situating this interest within a wider framework of notions of imperial expansion.

A Drink Called Paradise: U.S. Nuclear Imperialism in Oceania

Kathleen Flanagan

The idealization of Oceania as free from sexual inhibition, unnecessary labor, and reliance on manufactured goods has long been a mainstay of Western culture, and has suffused American popular culture, especially advertising. Co-opted stereotypes of Pacific islands in commercial campaigns have embodied a paradise of sex and leisure for U.S. consumers. In the mid-twentieth century, American advertising and popular culture such as the play *South Pacific* commodified sexuality in the Pacific, while at the same time the American military conducted nuclear testing that sometimes sterilized it. American novelist and poet Terese Svoboda in her 1999 novel *A Drink Called Paradise* shows how such opposite impulses create instability not only in the Pacific, but also in American identity. Her protagonist Clare, an advertising executive who seeks a remote island paradise after creating a

commercial for an American soft drink in the region, is forced to reassess many social and self deceptions in identity. When a boat leaves her behind on the island, Clare not only quickly finds that the popular images of the Pacific island as paradise are fictional ideals created by the West (and her own advertising campaign), but ultimately learns that 1954 U. S. nuclear weapons testing in Operation Bravo has contaminated this haven. Her rejection of contaminated indigenous goods, and longing for the material products of the United States, highlights American dependence on cargo. Although Clare freely questions the deceptive tendency of American advertising to make desirable products out of less-than-desirable materials, calling it a "romance" that connects the intimacy of sex to commerce, her first-person narrative illustrates a more difficult transection of the myth and reality in her own material existence on the island. Anthropologist Lamont Lindstrom has noted that the "cargo cult" is largely a Western creation, calling it "just another avatar of the prosaic Western romance" (198). In the late twentieth century setting of Svoboda's novel, it becomes clear that Oceanians do not fetishize material goods from the United States; rather, they often regard them as symbols of dependency and sterility.

The Indigenous Connection: Trans-Pacific brokerage and the 1948 American-Australian Scientific Expedition to Arnhem Land

Martin Thomas

In the final days of World War II, the Australian Government was eager to shore up its relationship with the United States. To this end, it sent Australian ethnologist C. P. Mountford on film and lecture tours that exposed American audiences to documentaries of Aboriginal life in Central Australia. The exoticism of the Indigenous content resulted in a bilateral collaboration that no one had anticipated. The film caught the eye of officials at the National Geographic Society who funded Mountford to lead a scientific expedition to the large Aboriginal reserve of Arnhem Land in the far north of Australia. A *National Geographic* photographer and four scientists from the Smithsonian Institution teamed up with 13 Australian researchers and support staff for a seven month mission. This paper will concentrate on the interactions between the three anthropological personnel: Mountford (Expedition leader), Frederick D. McCarthy (Curator of Anthropology, Australian Museum) and Frank M. Setzler (Head Curator of Anthropology, Smithsonian Institution). I am particularly interested in how Setzler's long experience as an archaeologist of American prehistory affected his encounter with the living Aboriginal heritage of Arnhem Land. I will explore the impact of his research practice, which involved assembling a vast collection of contemporary material culture, archaeological specimens and human remains, now held by the Smithsonian. The 1948 Expedition provides insight into a longer history of American-Australian collaboration in the study of Aboriginal cultures and the conflation of scientific and diplomatic agendas.

Panel 27: American Culture in an International Context

The Creation of the Fulbright Program and the International Transmission of American Culture, 1945-1950

Sam Lebovic

The Fulbright Program, created in 1946, was the first of the postwar international cultural programs of the US state, and provides a unique window into the logics underlying the expansion of American culture in the early American century. This paper first explores the origins of the program in the problem of war surplus disposal in the immediate aftermath of WW2, arguing that this material problem structured both the geography and the ideological context of the program. It then turns to the assumptions about acculturation that made educational exchange appear a useful mechanism for cultural expansion. It argues that a pre-Cold War ideology of nationalist globalism, based on beliefs in the mutual compatibility of US and global interests, and in the transformative power of US

culture, undergirded the program. In sum, a study of the Fulbright reminds us of the historical processes underpinning cultural expansion in the postwar period, and that cultural expansion did not simply or naturally emerge – either from a wellspring of US beneficence, or as a reaction to the exogenous development of the Cold War.

Globalization, Identity, and the Hip-Hop Aesthetic
Corrie Claiborne

"Hip-hop is now the biggest-selling musical form in the United States and the voice of alienated, disenfranchised urban youth—a cultural dialectic that takes quite some explaining" (4-5).
-Patrick Neate, *Where You're At: Notes From the Frontline of a Hip-Hop Planet*
Hip-hop stands at an interesting place not only in the United States, but also in the world. Not only has hip hop become the soundtrack of the late 20th and early 21st centuries, but it also has become a means by which many people express their identity regardless of race. However, as Neate's award-winning book ponders: what does it mean to identify with a music that is primarily created for the purpose of giving voice to the African-American male experience when you are not African American or not, in some cases, male? Indeed, something interesting happens when you begin to consider, for example, what impact hip hop as an aesthetic theory has on Polynesian people who live in places like Auckland, New Zealand, who identify as black and as disenfranchised, but only have an absent presence in the world of hip-hop. This paper, while considering the music itself, will become an important part of the dialogue that is ongoing about identity politics, race, and music. In addition to Neate's book, I will also consider several others that are on the cutting edge of Hip-Hip criticism, such as, Jason Tanz's *Other People's Property: A Shadow History of Hip-Hop in White America* and Bakari Kitwana's *The Hip Hop Generation*.

Panel 28: Appreciating and Appropriating Native American Culture

Dancing 'round a tipi: appreciation and appropriation in the work of Reginald and Gladys Laubin.
Amanda Card

Since the 1980s choreographers have been developing new movement practices that gather inspiration from both colonial and colonised sources. This move has been particularly exciting in circumstances where the cross-cultural or hybrid performance work combines Indigenous dance principles with western contemporary dance aesthetics.

Although some artists and scholars of contemporary performance acknowledge, discuss and critique the emergence of these hybrid/cross-cultural or inter-cultural forms of dance, very little work has been done on the historical antecedents of such practices - the appreciation and appropriation of Indigenous dance by non-Indigenous performers.

This paper will look at the life and work of two leading figures in the dance and dance/ethnographic world in the middle decades of the 20th Century – Americans Reginald and Gladys Laubin. The Laubins appropriated and presented Native American dance and related cultural practices in lecture demonstrations and theatrical performances across the USA, Mexico and Europe. This paper will examine the Laubins' appreciation and appropriation of Native American dance, the reception of their work (then and now) and frame these explorations within a larger debate around embodied constructions of identity, embodied practices as sources for historical analysis and a more general history of Indigenous and non-Indigenous relations in the United States.

Staging History: Tourism and the Interpolation of Native American Identities into a 'Celebration of California's History'
Andrea Sant Hartig

What are the risks of staging history for the popcorn crunching crowds? This presentation will problematize repeatedly enacting a "history" for the tourist dollar using the United States' longest running outdoor pageant for investigation—*The Ramona Pageant*, based on Helen Hunt Jackson's 1884 political novel. *The Ramona Pageant*, which has been performed annually in Hemet, California since 1923, is staged in a valley so that the action takes place on the valley floor and up the side of a hill. When the fatal shots are fired at the climax of the story, a Native American man rolls down the hill to die at the bottom. In a personal letter between the script writer and a Hemet legislator, the writer states: "Alessandro might have rolled down that rock a hundred times, and if there had not been a crowd to see it, it would have been to no purpose." What then is the purpose and power of the crowd? By comparing Jackson's novel, to the pageant script, and to the 2005 performance I attended, I argue that tourism's staged histories need a closer look as they often solidify a imperial version of the past that silences the voices of racial minorities.

Religious Roles of Zapotec Women in Valle de Teotitlán Oaxaca, México
Margarita E. Pignataro

The focus of this study is the Zapotec women of Valle of Teotitlán, Mexico and the relation of their religious life and role to the daily contribution which provides economic success of their family and community. Special attention will be given to the rituals practiced that develop the women as important members of Teotitlán. Research consists of field work in Teotitlán in January 2008 and in a May 2008; Lynn Stephen's resource *Zapotec Women: Gender, Class, and Ethnicity in Globalized Oaxaca* (2005), and Zapotec weavings, woodcarvings and arts which reflect women influence and relates to the female religious theme. *Mujerista* Theory and Thealogy will be incorporated as the theoretical framework of the presentation. The study is necessary in order to understand the role of the Indigenous women and the reclaim of women religious language and feminine identity in the religious world that has experienced a patriarchal hegemonic emphasis.

Panel 29: Discipline, Punish, Torture

The Nixon Administration and Torture in Brazil
Barbara Keys

When a relatively new military dictatorship in Brazil was confronted with a guerrilla threat in 1968-1969, it began to use torture on its opponents as a routine measure. Although the use of torture in Brazil was never as widespread as it was in the 1970s in Chile and Argentina, Brazil became the focus of a major anti-torture campaign in many parts of the world in the years 1969-1971. This paper focuses on the response of the White House and the U.S. State Department both to Brazil's use of torture itself and to the global anti-torture campaign, drawing on recently declassified government documents. Neither Nixon nor Kissinger showed the slightest concern with the use of torture by a key ally. Anti-torture activists did influence the thinking of officials in the State Department, but primarily in presenting them with an "image problem" that they sought to counter with their own image-shaping strategies, leaving the underlying problem of torture untouched. For most U.S. officials, torture against political opponents in Brazil was acceptable because it was successful in combating the problem of left-wing terrorism

The Discipline of Girls: Susan Coolidge and Henry Handel Richardson.
Hilary Emmett

This paper takes some speculative steps towards a longer project (tentatively entitled *The Discipline of Girls: 1870-1950*) which investigates girls' boarding-school fiction from the United States and Australia.

As the grand-niece of Yale President Timothy Dwight, Sarah Chauncy Woolsey (a.k.a Susan Coolidge) was almost certainly *au fait* with the pedagogical currents circulating in mid-nineteenth century America, and it is in this context that my paper

examines her rendering of discipline and punishment in the "Katy" novels. While her work enjoyed a wide audience at the time of publication—her books are credited with making the fortunes of her publisher, Roberts Brothers—unlike the writings of her immediate contemporary, Louisa May Alcott, her books are no longer widely read or discussed in the U.S.A. They do, however, continue to enjoy considerable readership in Australia and for this reason I see a comparative project as potentially extremely fruitful.

The paper identifies the ways in which Coolidge's *What Katy Did* (1872) and *What Katy Did at School* (1873) weigh into contemporary debates surrounding corporal punishment and the disciplining of girls in the nineteenth-century United States. Moreover, while I illustrate that her texts seem to be in conversation with those of other educationalists, such as Horace Mann, I argue that Coolidge's endorsement of "The School of Pain" (via Katy Carr's submission to her crippling back injury) also challenges the conception of masochistic desire in women's writing as the sexual submission of women to male partners. While Coolidge's novels clearly invoke the patriarchal ideology of separate spheres, I propose that these texts challenge the erotics of masochism as it has been gendered in recent literary criticism which takes too little into account the violence of relations between women, and between girls in particular. In conclusion, I place Coolidge's work alongside Henry Handel Richardson's *The Getting of Wisdom* in order to highlight the way in which acts of speech and the denial of speech (being "sent to Coventry") replace the bodies in pain of Coolidge's novels. In doing so, I seek to formulate a new model of girls and discipline in the nineteenth and early-twentieth centuries—specifically, one that emphasizes the ways in which girls mete out discipline upon one another.

Leo Stanley and the Pornography of Penal Medicine: San Quentin, 1913—1920
Ethan Blue

Between 1913 and 1920 Dr. Leo Stanley, Chief Surgeon at California's San Quentin State Penitentiary, assembled a photo album of prisoners that was something between a scrapbook of medical pornography and a menagerie of medical curiosities. Dr. Stanley intended to couple medical science with strict punishment to 'correct' these criminals' bodies and behaviors, but the images' depiction of abjection, helplessness, and rare defiance, resembled little as much as photographs of lynched and dismembered African Americans -- also accused of crime -- circulating the United States in these years. This paper will interrogate different modes of state and racial-gender formation in the United States in the early twentieth century by reading images of these bodies, alternatively corrected and destroyed, in the name of social protection.

Panel 30: Martin Luther King and His Legacy

'Moving to the Land of Freedom': The Ongoing Struggle for Black Equality in the U.S. South, 1965-1980.
Timothy Minchin

With emeritus professor John Salmond, I am currently writing an ARC-funded book that looks at the ongoing civil rights struggle after 1965. Taking its title from a speech given by Martin Luther King in 1965, "Moving to the Land of Freedom" builds on an emerging body of scholarship that is examining what Jacquelyn Hall has termed the "long civil rights movement." In this paper, I will summarize the conclusions of the main body of the book, which I am writing. Based on nine chapters that are currently in draft form, my part of the book focuses on the 1965-80 era. In this important period, enormous changes transformed the South from a strictly segregated society into one where blacks and whites mixed freely and went to school together. As this is a short conference piece, I will not explore the post-1980 era but I can touch on this period in response to particular questions from the audience.

The paper will focus on the impact of the 1964 Civil Rights Act and the 1965 Voting Rights Act upon the southern states, largely because the legislation was chiefly directed at these states. It will summarize the impact of the legislation in four key areas; education, employment, public accommodations, and politics. Summarizing the results of a massive amount of primary and secondary research, I will stress that blacks have made the most progress in integrating public facilities and in gaining access to the ballot. Success in both of these areas was largely the result of effective federal enforcement and well-targeted black activism. By the early 1970s, the dual school system had also been dismantled, although success in this area was quickly undermined by white flight and resegregation.

In economic terms, however, there was little progress; in 1980, for instance, the Southern Regional Council documented that black men in the region still earned only 57 cents for every dollar made by their white counterparts, and they were more likely to be unemployed than they had been in the 1950s. I will explore why blacks have been unable to close the economic gap and will briefly stress the importance of factors such as weak federal enforcement of equal employment laws, the decline of manufacturing industries, and white opposition to affirmative action. While focused on the South, this paper will provide the audience with a broad overview of race relations after 1965 and will also touch on how different presidential administrations have implemented civil rights legislation. Key themes will be illustrated by succinct pieces of colourful evidence and I will try to show that whites and African-Americans experienced the changes very differently.

Martin Luther King and the FBI
Daniel Fleming

In January 1962, the United States Federal Bureau of Investigation (FBI) learnt that an advisor to Martin Luther King Jr., a man named Stanley Levison, had been one of the top two financiers for the Communist Party of the United States of America (CPUSA) between 1948 and 1957. This discovery became the catalyst for a ruthless FBI counterintelligence campaign against King; one centred on the allegation that King was under the influence of the Soviet Union, through Levison. The bureau commenced electronic surveillance on King and the information obtained from the surveillance was disseminated in an attempt to destroy King's political influence; in effect the FBI attempted a civil rights coup in the hope that King would be replaced with someone under Bureau control.

Academics David Garrow and Frank Sorrentino have argued that the FBI shared the same cultural values as the United States public, and that this enabled the FBI to pursue King. Based on original research into King's FBI file, this paper challenges that theory by comparing the values of the FBI and the American public. The comparison will be based on 454 letters and telegrams from Americans to the FBI. Of these, 349 were concerned with the issue of King and communism, and these communications illustrate a divergence in cultural values between the FBI and the American public.

Panel 31: Terrorism, Communism and Culture

Better dead than red? Film reception and the Soviet 'threat' in the age of Reagan.
Kyle Harvey

Public opinion in the United States in the 1980s demonstrated changing attitudes to the Reagan administration's Cold War politics. Audience responses to films dealing with the Soviets in this period demonstrate varying degrees of support for American foreign policy in this area. Viewers' attitudes can provide historians with another means of assessing the impact of popular film in this period. Conventional film scholarship has often portrayed the films of the 1980s as exhibiting common traits of a conservative, or 'Reaganite' ideology. However, the public reception of these films implies an alternative to what has often been

assumed as an uncritical acceptance of conservative ideology and style, particularly with reference to projected images of the Soviet 'other'.

This paper will examine the variety in audience responses made to films dealing with the perceived Soviet 'threat.' Titles such as *Rambo: First Blood Part II* (1985), *Rocky IV* (1985) and the television miniseries *Amerika* (1987) generated tangible controversies in the American public. The level of political engagement displayed by film viewers in response to the politically contentious themes of these films is a significant issue here. Readers' columns in newspapers, publications by interest groups, and incidences of protest shall inform this discussion.

Terrorism and DeLillo

James Gourley

My paper will focus on the construction of a new understanding of terrorism. Following the theoretical response of Jean Baudrillard, I will argue that the terrorist attacks on September 11, 2001 embody a moment of rupture, which then engenders a period of transformation identifiable in American writing. I will identify this process of transformation in the works of Don DeLillo, attempting to trace and understand the alteration in approach to terrorism between DeLillo's pre- and post-9/11 novels. This paper will utilise my research undertaken at the Harry Ransom Centre DeLillo archives at the University of Texas. Specifically, I will comment on the nexus between terrorism and art that is further emphasised in DeLillo's research.

My argument will take in DeLillo's '9/11 novel' *Falling Man* and contrast the approach to terrorism in this novel with the pre-9/11 novels, *Mao II* and *Running Dog*. My approach will be governed by DeLillo's initial response to the September 11 attacks published in *Harper's*, 'In the Ruins of the Future', and especially his invocation of the need for a "counter-narrative" to the terrorist "narrative." What I will attempt to construct is an overarching understanding of DeLillo's approach to terrorism, which then comments reflexively on the questions of genre and purpose of art in the age of terrorism. I will then extrapolate this argument to finally return to the notion of a specifically American understanding of terrorism, and especially how terrorism and art function together.

Panel 32: Remaking and Re-imagining Urban and Suburban Place

From "Pervert Parks" to Preservation: Housing Restoration and the Remaking of the Inner City

Cameron Logan

Aaron Betsky has remarked that, at its height in the late 1970s, San Francisco's Castro "was a gay Disneyland version of a normal neighbourhood..... It looked like a normal neighbourhood but something was slightly off: the houses were too clean, too colourful, and too intensely occupied." Betsky's description highlights the marked character of the Castro, its deliberateness, as though it were a conscious quotation of gregarious urban life and healthy openness. In the 1970s and 1980s social scientists and geographers offered several explanations for the link between urban restructuring and the emergence of gay neighbourhoods in American cities, but few made any sustained effort to grapple with the distinctive character of the built environment in those neighbourhoods. In this paper I want to suggest that more than simply an effort to create a realm of freedom and safety in a distinctively gay territory, the appearance of gay neighbourhoods was connected to the emergence of a broadly based culture of housing restoration in inner cities. Through an examination of that restoration culture in Washington, D.C., I will argue that gay men in particular, many of whom were only marginally interested in the politics of sexuality, fundamentally reshaped the environment of inner cities

Migration, Immigration and the Politics of Livable Space: Immigration and Local Housing Issues in the United States

Michael O. Adams

The formulation of a comprehensive immigration policy is currently one of the most salient and contentious tasks facing American policymakers. Generally the debate over immigration policy focuses on national issues—the border and border security, cheap labor and competition for jobs, and similar issues. These debates ignore the reality that the quintessential question confronting these decision makers is local, not national in nature, and involves a struggle for space in our communities. Immigrants constitute a substantial component of population growth in American cities. The nature and context of contemporary migrant flows to the United States has led to a revival of interest in the role that newcomers play in shaping urban environments, particularly in regards to housing. This paper will examine the impact of immigration on local housing markets. Specifically, it will examine conditions and arrangements that shape the housing experiences of immigrants; residential settlement patterns of this population and its change over time; how itinerant immigrant groups satisfy their housing needs; and lastly, local governments responses in terms of services and local ordinances and housing regulations. These issues, I will suggest, are the key to understanding and resolving immigration and migration politics and policies, as well as determining the evolution of immigrant communities and cultures.

Panel 33: Alternative Narratives in the Americas

Oriental Style: Representations of the Asiatic in Contemporary Hollywood Cinema

Jane Park

The films of US directors such as Quentin Tarantino, Brett Ratner, Antoine Fuqua, Justin Lin, and others exhibit a particular kind of "postmodern" sensibility characterized by irony, nostalgia, a penchant for pastiche, and an emphasis on style. Most of these filmmakers grew up watching East Asian-themed or produced television programs and playing Japanese video games – consumption practices that, I argue, have played a significant role in how they represent Asia on the big screen. This paper examines the relationship between the rising popularity of East Asian media imports, especially Hong Kong martial arts films and Japanese animation, and concurrent shifts in filmic depictions of the Asiatic since the 1990s. It begins with a brief overview of the reception of these media in the US then goes on to look at the ways in which Hollywood filmmakers draw on and incorporate traits of martial arts movies and *anime* in their work. In what ways do these filmmakers who claim to celebrate Asiatic cultures critique traditional orientalist attitudes? And in what ways do they reiterate those attitudes? Finally, how, if at all, are their cultural (mis)translations opening up alternative, transnational spaces within the formal and ideological constrictions of Hollywood?

Mexican American Artists: Alternative Chroniclers of the Recovered Mexican American History.

Gülriz Büken

Mezo-American Civilizations, The first Encounter, Mexican Revolution, Mexican American War, are the landmarks of Mexican American history. Inextricably intertwined with changes brought about are the issues they were confronted with, as Mexicans first and as Mexican Americans later on: loss of land and forced migration, due to the treaties that never were, existence in the borderlands against all odds, survival as foreigners in their native land as *La Raza/* The People -- in the migrant rural communities as farm workers, in urban *barrios* as *the brownies*, the other race -- *res*istance against violation of civil rights and racism, retention/preservation of cultural identity as *Mestiza/o* and/or Chicanos/Chicanas, and Mexican Americans and political and cultural empowerment. Thus, Indigenous Legacy, Atzlan, *Frontera/* Borderlands, *Barrio,* Mexican and Mexican American heroes, *Movimiento/* Chicana/o Civil Rights Movement are pivotal concepts and events which shed light on the cultural, social, political and economic history of Americans of Mexican descent. It is therefore Mexican American artists focuse on

these concepts and issues serving as the visual voice of the *La Raza* when they retell Mexican American history from their perspective which often contradicts, passes judgment on, and in a humorous vein, critique the Anglo American version of the Mexican American History.

The focus of this paper is to trace how cultural reclamation and "social and political self-determination" is achieved by the Americans of Mexican descent though the contributions of the artists who draw attention to the reality of the repressed, discriminated, denigrated rural as well as alienated and "barriorized" urban living flesh and blood people of color of Mexican descent, integrating into their work of art their cultural roots and blending humor, parody, with witty reversals of mainstream cultural forms, icons, they introduce an evocative context Anglo-American culture is unaccustomed to, yet vivid in Chicano historical memory. Thus, a conscious effort to understand the culture of the other, and respect for the cultural identity of the non-Anglo peoples are demanded to secure cultural literacy. To this effect, various forms of Chicana/o Artistic expression, Paintings, Sculptures, Installations, Photography, Murals, and Graphic Arts will be explored in this power point presentation.

Panel 34: Black Identities from Du Bois to Clarence Thomas

The Double Consciousness of American Individualism and Community

Glen Harris

The concept of double consciousness, describing tensions and divisions in African American identity, was first advanced by W.E.B. Du Bois in is 1897 essay, "the Strivings of the Negro People," and more influentially, in his 1903 book, *The Souls of Black Folk*. Interestingly, there has, also, been a persistent tension between individualism and community (double consciousness perhaps?) in American social thought since the beginning of the American idea.

Du Bois used the term double consciousness not only to deal with problems of black self-definition that resulted from living within a society pervaded by stereotypes and negative images that all African Americans had to confront. He also used the term to emphasis the exclusion of African Americans from mainstream American institutions, creating a way of life that was both American and "not-American" and to focus on internal conflicts in the individual between what was distinctly African.

Well, the tension between individualism and community can be restated as a competition between de-centralist and centralist tendencies in the American outlook. Individualism is a de-centralist, localist, optimistic idea that assumes people are better left to their own devices. Community represents a centralist ideal that includes social goals, communal good and organized power. In virtually every period of our history the two ethics exist together in a creative intellectual competition.

Understandably, the two concepts are notably similar. Both deal with tension and seem to be in competition with one another. Both concepts have a fascinating historical basis. Du Bois idea of double consciousness "drew on early uses of the term in American Romanticism and medicine, where it referred to the problem of split personality." The idea of individualism and community has it roots in classical liberalism. Classical liberals proclaim individualism and individual freedoms. They wish to develop a comprehensive theory of individual rights to challenge and to limit absolute political power. Twentieth century liberalism and conservatism both share this background of classical liberalism.

Nevertheless, major American thinkers Du Bois, Benjamin Franklin and Thomas Jefferson have posited these concepts (in one form or another) regarding identity formation along national, regional, ethnic, sexual, gender and/or class lines.

This paper will explore the notions of Double Consciousness through the lens of these American thinkers.

Contemporary Black Conservatism: Problems and Perspectives in the Interpretation of a Controversial Phenomenon

Michael L. Ondaatje

The increasing prominence of black conservative voices within American intellectual discourse during the past quarter century has prompted scrutiny of their contributions to black social and political thought, and led to fierce debate about their role in the nation's rightward cultural shift. While their numbers have remained relatively small, the political impact of their presence has nonetheless been significant. Indeed, for much of the 1980s and 1990s, black conservative intellectuals were ensconced at the heart of the national dialogue on 'race', tapping into the enduring American philosophies of individualism and free enterprise, seeking to overturn the corrective political initiatives secured by the great civil rights movement. Insisting that their differences were not with the goals of freedom, justice and equality, but with the methods employed to achieve them, black conservatives argued that the liberal policies associated with the 'Great Society' of the late 1960s had failed, that government, far from providing the solutions, was in fact exacerbating the problems faced by African American people.

My paper will begin by situating the hitherto marginalized phenomenon of black conservatism within its historical context and accounting for its latter day explosion into public discourse. Having established this essential 'background', the paper will then shift to examine the nature and significance of the political commentary that has focused on contemporary black conservative intellectuals, before considering how, or indeed whether, this commentary has served to advance understanding of these intellectuals' thought and praxis.

Panel 35: The Spectacle of Gender in the Early Republic

Images of Women and the Making of a Transnational Male Perspective in the Eighteenth Century

Carolyn Eastman

On the surface, it would seem that we know a lot about gender in the eighteenth-century Atlantic world. Yet scholars have struggled to conceive of the great variety of gendered experiences as interwoven or interconnected into broader gender systems that extend beyond a single culture. In other words, although we know a lot about different kinds of men and women (nasty wenches, anxious patriarchs, enslaved women, Indian brokers, etc.), we still seem to know little about gender in the Atlantic world. Indeed, the overriding theme of studies of gender in early modern Atlantic history is simply diversity, placing it in sharp contrast to sophisticated studies of such Atlantic subjects as racial ideologies, ecstatic religious movements, or economic innovation—studies that confidently demonstrate the "Atlanticness" of these subjects.

This paper seeks to understand how print and printed images played a role in creating and disseminating a shared gender system in the eighteenth-century Atlantic world. I believe that a newly confident male voice and perspective emerged in printed texts and images during this era, as engraving and printing technologies made it easier and less expensive to publish illustrated books. This male viewpoint galvanized a way of looking at and considering the many forms of gendered behavior and performance that these books depicted. In other words, rather than seek a shared gendered *experience* or gender ideal, I believe that readers in a variety of situations and locales learned from print a shared perspective for assessing gender behavior. This paper examines that process as it emerged in eighteenth-century illustrated voyages-around-the-world, books that contained a potent combination of textual and visual imagery. I hope to demonstrate that these books taught their reader-viewers how to "see" gender: in examining printed images of the exotic peoples, especially women, of far-flung Atlantic societies, readers also learned to see themselves.

Seeing and Being Seen: Urban Spectacles of Femininity and Male Voyeurism
Katherine Hijar

Nineteenth-century urban print culture presented the antebellum city as a site of myriad pleasures and novelties to please the eye, with women frequently positioned as objects of a knowing urban male gaze. This paper will discuss representations of urban gender identities that appeared in cheap, mass produced humorous and erotic literature and pictorial prints, including those that appeared in the New York City flash press. This paper shows how voyeurism was an emblem of gendered privilege and power, and considers the gendered politics of representation—that is, who is represented, who looks, and who is looked at. These representations, products of both urban experience and artistic imagination, were informed by antebellum gender ideologies and ideas of gender differences. They reflected and supported actual relations of gendered power as they were practiced both in the public sphere (defined in spatial, political, and legal terms), and in the sphere of social relations. [For instance, women's position as objects of a male gaze supported the social mandate that demanded that women please the men who would protect and provide for them]. The paper will include a discussion of how editorial comments to real-world readers and viewers constructed a knowing and privileged male subject.

Panel 36: Industry, Labour, and Culture

Partners in Crime – Big Business, Government and the war on labour, c. 1918-39
Nick Fischer

Although anti-communism was one of the most important, arguably the dominant political ideology in the US in the 20th century, it remains a misunderstood phenomenon. This paper argues that rather than being a McCarthyist product of the Cold War, anti-communism was merely, in many respects, a new name for a time-honoured national tradition: labour bashing. To make its case, the paper examines the partnership that flourished between big business and government, particularly the federal Bureau of Investigation, during and immediately after the Red Scare, c. 1920. It focuses on California, where business lobbies like the Better America Federation, with the assistance of local and State governments, and the Bureau, used the doctrine of anti-communism to devastate organised labour and depress workers' wages and conditions, in the period following the First World War. From this discussion the paper extrapolates broader insights into American political culture and the structure of government in the US. It examines the impact anti-communism had on America's political culture and institutions and, in turn, the effect these had on anti-communism; it does this, in part, by briefly contrasting the attitudes of Australian businessmen to organised labour with those of their American counterparts.

Staying 'Mum' or 'stirring the possum': challenging motherhood myths, forging feminism in the steel industry in North America and Australia.
Diana Covell

Unlike women in the United States who gained access to jobs in the steel industry in 1974 via an industry-wide consent decree brought about by the civil rights and feminist movements, groups of women in Canada and Australia had to fight separate anti-discrimination campaigns against major steel companies in the late 1970s - 1980s to win jobs on an equal footing with men.

In keeping with one of the conference keynote themes, this PhD research paper takes a comparative approach in exploring the ways in which women's efforts to secure blue-collar jobs in the overwhelmingly male steel workforce in Hamilton (ONT) and Wollongong (NSW) involved having to challenge prevailing myths about femininity, masculinity and motherhood. It also discusses how feminist policies and programs adopted by the United Steelworkers of America in both the USA and Canada since the 1970s have created conditions for nurturing and supporting

women members, comparing this to the situation of women in the steel and metal manufacturing industry in Australia.

Panel 37: Representing and Reading Suffering

The Sound of Sight: Listening to the Iconic Photographic Images of American Combat

Cam Mackellar

This paper suggests ways we might listen to the past through the photographic image. It examines the correlation between the presence of familiar auditory and visual landscapes, and the measure of historical proof ascribed to these images. It takes as its starting point the sensus communis, the interplay of the senses, through which we construct meaning in the image.

On June 8, 1972, Trang Bang village was overrun and occupied by North Vietnamese Army forces. As South Vietnamese Army aircraft began bombing in retaliation, nine-year-old villager Phan Thi Kim Phúc, with other children and their families, fled the sanctuary of the Cao Dai Pagoda and moved along Route One. They suffered the full force of the attack. In the relative silence that followed, Associated Press photographer Huynh Cong "Nick" Ut, along with other reporters, stood with South Vietnamese soldiers outside the village. Then, along the road villagers ran screaming, burning toward him. He lifted his camera and captured arguably one of the most hauntingly evocative and iconic images of the Vietnam War.

War, by its very nature, is dark spectacle. Images representing a problematic and incomplete reality emerge from this macabre theatre and demand the viewer reconstruct their meaning. Many scholars have analysed photographs' authenticity from the perspective of a culture that preferences vision over all other ways of perceiving the world. Such interpretation negates the complex interplay between sound and image that form our way of interpreting lived experience. An auditory awareness increases the evocative nature of an image, drawing not just our eyes, but also our ears to the harrowing terror of Kim Phúc's unending scream.

Using an analysis of iconic American combat images, including various photographs from World War One, through to images from contemporary conflicts in the Middle East, this paper reveals a striking auditory component in the construction of photographic proof. Through an understanding of the 'soundscape', we are able to decipher meaning from still and silent image.

The Poetics and Politics of Personal Injury: Claiming in the Tort of Slavery and in Toni Morrison's *Beloved*.

Honni van Rijswijk

Toni Morrison's novel *Beloved* upsets a number of categories—time, personhood, and injury among them—which are taken as axiomatic in law, in cultural and liberal discourses and even in critical movements such as trauma studies. The novel shows how, under slavery, categories of personhood and property are never distinct and so an analysis of slavery using the category of "injury" becomes problematic. The novel also reworks a conventional, linear understanding of time by showing the permanent presence of past injuries. Formally, the work upsets genre expectations—are we reading a ghost story or an extended metaphor? Are we reading a reworking of history, or a creative "re-memory"?

In this paper I will read *Beloved* alongside recent attempts by US lawyers to make claims for the historical injustices of slavery through demands for reparations. These claims are based on representations of historical "personal injury." A number of cases have been filed in the courts since the 1980s, but none has been successful—in many ways these cases count more as rhetorical, political and cultural gestures than as conventional legal cases. So what does it mean to use the law in this way? What does it mean that, as part of this process, key legal concepts and categories such as time, injury and personhood are stretched and queried? And how

is the law's challenging of these categories different from the political and poetic force of a self-consciously literary work such as *Beloved*?

Panel 38: Religious Impulses in the Cultures of the Americas

'Makes Robert Ludlum look like Shakespeare:' Attitudes and Responses to the Contemporary Christian Fiction Bestseller

Joanna Fedson

Christian fiction is an increasingly popular and profitable genre in contemporary America with bestselling Christian fiction novels now a staple feature on bookstore shelves from Barnes & Noble to Walmart. Yet, even the briefest survey of the reporting on, and evaluation of, Christian fiction suggests that there is no consensus on the place of Christian fiction within the American literary and cultural landscape. Indeed, the apparent surprising and unexpected success of a Christian fiction series in mainstream America such as the phenomenally popular *Left Behind* series, selling over 64 million copies, further suggests that an understanding of the underlying attitudes, both religious and secular, towards Christian fiction is not only useful but essential.

In this paper I will explore the reception of the *Left Behind* series by the mainstream media and by evangelicals. I argue that American evangelicals have had, and continue to have, an ambivalent attitude towards the novel form, ranging from being entertaining 'fictions' to tools of ministry, reflecting the tensions of evangelical desires to influence American culture.

An Unlikely Star: Father Hyacinthe in America

Timothy Verhoeven

In October 1869, crowds in New York turned out to greet the arrival of a man who seemed an unlikely candidate for such attention: a French Carmelite monk called Father Hyacinthe. During his three-month stay, interest in Hyacinthe hardly abated: the press recorded his meetings with prominent religious and political leaders, and his portrait became one of the most popular items Mathew Brady's famous photo gallery.

Hyacinthe's popularity in the United States was based on his stated opposition to the policies of the Pope, Pius IX, particularly the affirmation of Papal Infallibility. His rejection of these policies proved even more telling in the context of the build-up to the first Vatican Council, which would take place in 1870. Hyacinthe, then, was a Catholic renegade who briefly appeared as the leader of a vast reform movement; in the terms of many of his American supporters, a second Luther.

The acclaim accorded this French monk thus offers an important revision to our understanding of one of the enduring themes of American history: anti-Catholicism. Previous studies of anti-Catholicism in the United States have focused on its domestic origins: a legacy of Puritan settlement, for instance, or a reaction to mass immigration. The curious episode of Father Hyacinthe suggests instead that, to a degree we have underestimated, Americans willingly looked beyond national borders in their effort to understand the apparently threatening nature of Catholicism. In addition, those Americans who set out to combat the influence of the Catholic Church clearly understood themselves to be participants in a broader international movement.

Panel 39: Presidential Politics

Mr Secretary, My Son-in-Law: William G. McAdoo and Woodrow Wilson

Douglas Craig

Rarely have the personal and the political been so obviously entwined than during the Wilson administrations, when William G. McAdoo served Woodrow Wilson as his Secretary of Treasury from 1913 until 1918 and as his son-in-law after May 1914. This unprecedented and unrepeated combination of roles gave rise to a public

perception that McAdoo was Wilson's political and personal heir apparent. In fact their relationship was much more complex and much less intimate than their political and personal connections suggested. Wilson, although content to keep his new son in law in his cabinet, moved steadily away from McAdoo between 1914 and 1918; by the end of 1918, when McAdoo resigned from the Cabinet, the two men were on very distant personal and political terms. In 1920 Wilson even successfully derailed McAdoo's efforts to become the Democratic presidential nominee, and the two men had little to do with each other for the rest of Wilson's life.

My paper discusses this pivotal relationship's political and personal ramifications. Woodrow Wilson's youngest daughter and William McAdoo's second wife, Eleanor Wilson, was a key figure in this personal-political triangle, and I use her letters and later fictionalised account of her engagement and marriage to shed light on it. The Wilson-McAdoo relationship, and its decline into barely concealed hostility, played an important role in the political history of the early twentieth century, and my paper sets out to shed light on its intricacies, ambiguities and hostilities.

Policy, Character, and Image: John F. Kennedy Reappraised
Mark White

This paper will re-examine the presidency of John Kennedy. The argument will be made that Kennedy's political role, the nature of the historiography on his presidency, and his enduring iconic status mean that the three most important issues raised by his time in the White House are policy, character, and image; and these will be the salient issues of this paper.

On policy a distinction will be made between Kennedy's ability as a manager of short-term crisis situations (such as those in Berlin in 1961, Cuba in October 1962, and in Birmingham, Alabama, in 1963) and his inability to grasp the long-term ramifications of his policies (as in Vietnam or on the arms race). It will also be asserted that he became a more experienced and therefore more effective policy-maker as his presidency unfolded. On the issue of character this paper will challenge the arguments made by many Kennedy scholars over the last quarter century, namely that his character was shockingly flawed and that it had an adverse effect on his policies. Historians have tended to define his character too narrowly, and failed to acknowledge that the recklessness that defined his personal conduct was not evident in his record as a policy-maker, the hallmark of which was caution. On the issue of image I will identify the elements in Kennedy's persona that gave him such enduring appeal, and consider how the emphasis he placed on image should influence an overall appraisal of the Kennedy presidency.

This paper will be based on research in a wide range of materials, including declassified documents from the Kennedy Library, the National Security Archive and other libraries; published transcripts of Kennedy's meetings and phone conversations; and various other primary and secondary sources.

Impeachment as allegory
Robin Lowry

In the closing days of President Clinton's impeachment trial over two thirds of the Senators tendered their 'verdict' statements in the *Congressional Record*, 12 February 1999. While still driven along partisan lines, these statements (produced in closed-door sessions) sought a higher philosophical ground than the general trial arguments.

In response to public opinion favourable to the President and the failure of the House Managers' narrow legal case against a broader interpretation of the meaning of 'high Crimes and Misdemeanors', the trial outcome was assured. Nonetheless, each Senator needed to give reasons to their electoral base for his or her vote. The resulting statements, written in oratorical style, explored a late twentieth century understanding of character in leadership in moral, allegorical tone. Counterposed with the story of the President's personal failings and the lowbrow story of his affair with intern Monica Lewinsky, there emerged a Senatorial narrative of ideal character

in leadership, and a larger ethical, even spiritual dimension was implied. The arguments embodied stories evoking an earlier heroic republican past (small r) and the vehicle used was one of allegorical metaphor and 'moralspeak'. Although Bill Clinton was acquitted, the trial thus became an informal censure of the President.

Panel 40: Re-thinking Early American History

Conquistadores, Huguenots, and Sexuality: Constructing Gender in the Florida Borderlands, 1513-1573

Daniel S. Murphree

Despite the steady increase in scholarly investigations dealing with the construction of gender in the colonial Americas as a whole, few studies have addressed the process as it relates to the Florida Borderlands before the creation of the United States. This region, encompassing both the present-day state and its northern and western hinterlands, has largely been omitted in such studies due, in part, to persistent notions of historiographic compartmentalization. Neither Latin Americanists nor North Americanists fully address the Florida Borderlands as part of their spheres of interest and tend to marginalize the region's societal development role in the Western Hemisphere. Consequently, recent works by scholars such as Kathleen Brown and Nancy Shoemaker on Anglo-American communities along the Atlantic seaboard, as well as those assessments of Spanish American locales bordering the Caribbean by scholars such as Laura Lewis and Elizabeth Kuznesof, largely ignore the process of gender construction as it emerged in a key backcountry area that bridged the Americas, thus truncating broader assessments of colonial population dynamics on two continents.

The proposed paper will address the topic of gender construction in the Florida Borderlands in an attempt to minimize historiographic disjunctions and highlight the need for greater attention to the process in peripheral areas of colonial America. Moreover, this work will approach the topic through a transnational perspective, emphasizing the shared roles of British, French, and Spanish colonizers, along with numerous native and transplanted African peoples, in formulating notions of gender that transcended imperial boundaries and ethnic groups. The Florida Borderlands represent an ideal setting for such an evaluation due to the lack of European hegemony in the region, despite colonization attempts over a three hundred year period, and the low-population density of colonial settlements, regardless of the imperial power involved. In addition, a variety of relatively autonomous local native peoples tended to dictate intercultural relations as much as Europeans, thereby exposing settlers to their own understandings of gender; understandings that would greatly influence colonists' formation of a Floridian identity.

Overall, the goal of this paper is to stimulate further efforts towards the creation of a new paradigm for studying gender formation in the Florida Borderlands and determine connections to colonization processes in general. Incorporating evidence from traditionally marginalized settings will better inform both North Americanists and Latin Americanists as to the utility and deficiencies of existing theories. Moreover, exploring the foundations of gender construction in the region will provide a more complete picture of community interaction in Atlantic World societies as a whole and reveal additional factors key to the erecting of societal hierarchies in the early modern world.

Re-clothing in colonial North America

Robert S. DuPlessis

In 17th and 18th century continental North America, the exchange of habitual apparel for new was widely practiced. Africans, Amerindians, and Euroamericans undertook re-clothing for a variety of collective and personal purposes. The act of re-appareling could (or could intend to) display cultural renewal, religious conversion, moral regeneration, social incorporation, territorial possession, economic reorientation, strategic alliance, personal affinity, new self-understandings; it could

erect boundaries or cross them. Re-clothing might be imposed but was often voluntary; it might be the material effect of clerical ideals, government policy, or commercial projects, but it was also undertaken by individuals and groups responding to less explicit if equally powerful imperatives. My paper examines several literal and metaphorical re-clothings enacted within and along the frontiers of colonial North America. Together they illuminate processes of gendering, racialization, social ordering, and material cultural standardization and differentiation that shaped individual and group identification. Based on archival and printed primary sources (e.g., traveler and missionary accounts, newspapers, merchant records, correspondence, probate inventories) and contemporaneous images, the paper considers re-clothing as dynamic, situational, emergent, and interactive. Therefore it includes comparisons between genders, among social groups, across ethnic, geographic, and political borders, and between colonies and metropole.

Panel 41: Anglo-Saxonism

The New England Voice - Charles Eliot Norton and his Friends

Marilyn Lake

In 1868, the English Professor of History and Oriel Fellow, Charles Pearson traveled to the United States for the first time and was dazzled by the literary society of Boston. He wrote in his memoir: “My ten days, stay in Boston will always remain in my memory as among the pleasantest incidents of my life. Acland had told me that the society he met in Boston could not, he thought, be surpassed anywhere in the world, and I had listened incredulously: but I am bound to say I came over to his opinion. When I was there, Ticknor, Longfellow, Agassiz, Lowell, Wendell Holmes, Charles Norton, Wendell Phillips, Bowen, Fields, and Shattuck, were among the ordinary society of Boston and Cambridge; and Emerson was a frequent visitor,.” Pearson elaborated on the attractions of each man in turn but saved his warmest commendation to last: “In Norton I found that peculiar refinement and scholarly taste that we are apt to associate in England with the intellectual side of an aristocratic society mellowed by centuries and traditions. What made it more charming in Norton was his thorough sympathy with the primitive habits of a New England village, and with the democratic tone of American institutions,.” Norton would become the founding Professor of Fine Arts at Harvard and in his time possibly the most famous man of letters in the Anglo-American world. Pearson was not alone in succumbing to Norton,s peculiar charm - other admirers included Arthur Hugh Clough, Leslie Stephen, Goldwin Smith, John Ruskin and Thomas Carlyle. This paper explores the appeal of this exemplar of New England manhood to radical Englishmen; and examines the racial myth that at first united but ultimately divided Charles Henry Pearson and Charles Eliot Norton.

The New England Voice - John Fiske

David Goodman

In an 1885 Harper,s article, historian/philosopher John Fiske argued that the “town meeting principle, lay at the bottom of all the political life of the United States.. This was a form of Protestant triumphalism, in that Fiske saw in the contrast between French and English colonialism a contest “between paternal government carried to the last extreme, and the spontaneous life of communities that governed themselves in town meeting.” But it was also a racial theme: the self-governing capacity of the Anglo Saxon peoples was understood as a racial characteristic, to be demonstrated by the determined genealogical tracing of the origins of American democracy back to the German forests. Like many intellectuals of his generation, Fiske argued that it was in the town meetings of Puritan New England - rather than in any other region of the nation - that the most distinctive and most valuable American characteristics were to be found: “what is noblest in our history to-day, and of happiest augury for our social and political future, is the

impress left upon the character of our people by the heroic men who came to New England early in the seventeenth century," At the heart of this celebration of the New England town meeting was an ideal of public speaking and discussion. Fiske's correspondence documents a life spent honing his voice skills ˆ his school and college education centred on recitation; he was an accomplished singer as well as speaker; he earned a living for many years as a paid lecture circuit performer in cities all over the US and in Europe, though one always anxious and self-reflective about his performance. His lectures on such topics as *The Town Meeting*, and *The Discovery of America*, often met with wildly enthusiastic responses from large audiences. He wrote proudly of "Eearthquakes of Applause," of how in New York in 1880: "I was very much animated, & was twice interrupted by applause so as to have to stop & wait for it to subside,"

The paper explores the affinities of form and content in Fiske's lecture performances, and situates his work and speech in the context of a developing argument in the late 19th century US about a racial capacity for sustaining civil public discussion.

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