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American Studies in Britain

Newsletter of the British Association for American Studies



Provisional
Programme for the
57th BAAS Annual
Conference

BAAS
Executive
Vacancies


An Interview with
Helen Taylor

In Memory of
Philip Melling

Contents

Editorial	2
Provisional Programme for the 57th BAAS Annual Conference	3
Report of the BAAS Annual Postgraduate Conference 2011	13
In Memory of Philip Melling	14
BAAS Notices and Requests	15
An Interview with BAAS Honorary Fellow, Helen Taylor	16
Travel Award Reports	19
Funding Reports	22
Reports from Eccles Centre Fellows	25
Eccles Centre Postgraduate Award Reports	28
Fellowship Opportunities	30
Conference and Seminar Announcements	30
New Members	31
Members' Publications	34
BAAS Membership of Committees	35
BAAS Chairs	37
Notice of BAAS AGM 2012	38

***ASIB* – American Studies in Britain
Newsletter of the British Association for American Studies**

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ASIB is the newsletter of the British Association for American Studies, but the opinions expressed in its pages are those of the contributors alone and do not necessarily reflect the policies or beliefs of the Association.

Editorial

Later this year, the people of the United States shall elect their Head of State, and polling evidence at the time of writing suggests that President Obama's team is beginning to reassemble the kind of coalition of voters which saw him to victory in 2008. Jim Messina has replaced David Plouffe as campaign manager, but the strategic characteristics of that Plouffe/Axelrod 2008 'playbook' remain intact, particularly in relation to fundraising. Over-reliance on large donations (Hillary Clinton's error) is to be avoided for the acquisition of smaller sums, preferably online, from more numerous sources to which the team can readily return for more later. Here, an aggressive use of social media continues to help: Obama has 'hung out' on Google+ and now posts to Tumblr as well as more typical venues like Facebook.

Meanwhile, later this summer, millions in Britain shall and shall not celebrate Queen Elizabeth II's Diamond Jubilee. Indeed political figures from both sides of the spectrum have already begun to voice their opinions concerning the wisdom of an unelected Head of State. For Mark Field MP, "incredible social changes in the last 60 years reinforce the case for a monarchy" whilst others, such as Patrick Harvie of the Scottish Green Party, "have a problem with the idea that some people have a higher status in society because of their birth."¹ Whatever one's opinion, the right to criticise the monarch is certainly no trivial freedom in Britain, particularly considering the challenge presently faced by scholars in Thailand to amend the country's *lèse majesté* laws, which effectively inoculate that country's monarch from criticism. As "concerned international observers,"² brave and decent writers from the UK and the US including Tariq Ali, Noam Chomsky and Cornell West, have shown solidarity to Thai colleagues in a letter to the Prime Minister of Thailand. Their arguments, at least, really should not be controversial.

Exchanging these matters for BAAS community news, I welcome you to a packed Spring issue of *ASIB*, with much progress to track following the last meeting of the Executive at the University of Exeter in January. Importantly, a number of positions on the Executive Committee fall vacant this month. These include the position of Treasurer, Postgraduate Representative, and

Committee Member (two positions). Members are encouraged to submit applications for these positions by 12:00 on 13 April to the BAAS Secretary, Jo Gill (j.r.gill@exeter.ac.uk). Application materials can be found at the back of this issue. In Conference news, Ian Scott and his team at Manchester are busy organising this year's BAAS annual conference; the provisional programme begins across the page. In news from the Publications Subcommittee, reaction to the *Journal of American Studies* continues to demonstrate the publication's international popularity and strength. The *JAS* has seen increased submissions by scholars from the US and Asia, including from India and (for the first time) Azerbaijan and Pakistan. Response to the 9/11 special issue was especially positive, with high praise for the range of contributions. The next special issue, on the topic of 'Oil,' arrives in May, and the September issue shall feature a mini-collection on the renowned short story writer, Lorrie Moore. In practical terms, the *JAS* is currently operating an excellent lead time of 12 months from submission to publication. To be alerted when new content becomes available and to receive email campaigns and the very latest *JAS* related news, readers are encouraged to please register for content alerts at <http://journals.cambridge.org/ams-alerts>. *ASIB* too, has not stood still. This issue features a special interview with 2011 BAAS Honorary Fellow, Helen Taylor, taken from an excellent conversation the editor was able to have with her alongside BAAS colleague Richard Martin at the University of Exeter campus last month. Finally, this issue contains a contribution by Pete Messent (Nottingham) and Jon Roper (Swansea) in memory of BAAS colleague, Philip Melling. The copy deadline for *ASIB* issue 107 is **31 July 2012**.

– Kal Ashraf

¹ McFadyen, A. (2012) 'What does the monarchy say about Britain?' URL: <http://www.aljazeera.com/indepth/features/2012/02/2012297228529631.html> [13 February 2012]

² Abinales, P. et al (2012) 'Letter to the Prime Minister of Thailand' URL: <http://asiapacific.anu.edu.au/newmandala/wp-content/uploads/2012/02/Letter-and-signatures-English.pdf> [13 February 2012]

The 57th BAAS Annual Conference University of Manchester

MANCHESTER
1824

The University of Manchester

12-15 April 2012

**Provisional Programme
– Subject to Change**

Thursday 12 April

13.00 - 16.00: Conference Registration (Atrium, Alan Turing Building).

15.00 - 16.30: BLARS Session (Roscoe Building).

13.00 - 16.30: Refreshments (Atrium, Alan Turing Building).

17.00 - 18.15: *The Journal of American Studies*/ Cambridge University Press
Plenary Lecture by **Peter Coates** of the University of Bristol (Whitworth Art Gallery).

18.15 - 19.30: Drinks Reception (Roscoe Foyer/ Alan Turing Building).

19.30: Various Evening Options.

Friday 13 April

09.00 - 11.00: SESSION 1

Panel A – Place, Space and Text

Doug Haynes (University of Sussex), 'Displaced Persons: Unhappy Consciousness in Flannery O'Connor's *The Artificial Nigger*.'

Ian Davidson (Bangor University), 'Automobility and Suburbia in 1950s Writing.'

Emma Kimberley (University of Leicester), '"Wherewithal for the Unbecome": Gothic and Ekphrastic Modes in Charles Wright's Poetry.'

Edward Clough (UEA), 'Faulkner/Structure, or How the South was Built.'

Panel B – Authorship and the Material Book

Alexandra Urakova (Russian Academy of Sciences), 'Dangers of Reading: Gift Tradition and Catherine Sedgwick's "Cacoethes Scribendi".'

Christine Guilfoyle (University of Southampton), 'Nelson Algren's *Somebody in Boots* (1935) goes for a *Walk on the Wild Side* (1956).'

Daniel King (University of Nottingham), 'Consulting Physicians: The Role of Specialist Medical Advisors in Cormac McCarthy's Contemporary Fiction.'

Tess Roynon (University of Oxford), 'Lobbying the Reader? Toni Morrison's Recent forewords to her Novels.'

Panel C – 9/11 Fiction

Rachel Sykes (University of Nottingham), '"How did it Come to This?": The Problem of September 11, 2001 in Contemporary Fiction.'

Hamilton Carroll (University of Leeds), 'Historicising the Present in William Gibson's "Bigend" Trilogy.'

John Duvall, 'Imagining America's Domestic War on Terror.'

Aliki Vargoli (University of Dundee), 'Freedom and Captivity in Lorrie Moore's *A Gate at the Stairs*.'

Panel D – Race, Patriotism and Politics in Vaudeville, Musical Theatre and Film

Theresa Saxon (UCLAN), '*In Dahomey*: A Performance Heritage.'

Cara Rodway (Independent Scholar), 'Hitting the Big Time on the Big Screen: Mid-Century Film Musicals and the Uses of Vaudeville.'

Katherine Baber (University of Redlands), '"Manhattan Women": Jazz, Blues, and Gender in *On the Town* and *Wonderful Town*.'

Elissa Harbert (Northwestern University), “‘To Burn with Pride and not with Shame’: Bernstein and Lerner’s 1600 Pennsylvania Avenue and Cultural Memory.’

Panel E – Race, Slavery and Politics in Antebellum America

Lawrence T. McDonnell (Iowa State University), ‘Creating a Southern Jeremiad: Eulogy, Politics and the Rebirth of John C. Calhoun.’

Carin Peller Semmens (University of Sussex), ‘Enslaved on the Frontier: Slave Community Formation in Northwest Louisiana and Southwest Arkansas, 1840-1860.’

Thomas Strange (University of Manchester), “‘Where the blind leads the blind’: The Perceived Intellectual Inferiority of Licensed Black Ministers.’

Brycchan Carey (Kingston University), ‘Stunts, Harrangues, and the Bladder of Blood: Revisiting the 1738 Philadelphia Antislavery Campaign of Friend Benjamin Lay.’

Panel F – Diseases and Disorders in Contemporary Fiction

This panel includes work being assembled into a collection, *Diseases and Disorders in Contemporary Literature: The Syndrome Syndrome*, which is forthcoming from Routledge in 2012.

James Peacock (Keele), ‘The Syndrome Syndrome in Contemporary Culture.’

Nicola Brindley (Keele), ‘Contagious Capgras and Viral Euphoria: Connecting Complex Systems in Richard Powers’ *Generosity* and *The Echo Maker*.’

Tim Lustig (Keele), “‘Two-Way Traffic?’ Syndrome as Symbol in Richard Powers’ *The Echo Maker*.’

Hannah Merry (Keele), ‘Queering the Illness Narrative: Dissociative Identity Disorder in *Set This House in Order*.’

Panel G – New Dimensions in American Modernism

Catherine Gander (University of Nottingham), “‘I Myself Invite you to Read and to See’: The American Poem in the Eyes of William Carlos Williams.’

Sarah Garland (UEA), ‘Henry Miller and the Insult of the Modern.’

Gavan Lennon (University of Nottingham), ‘Richard Wright’s (Chicago) Blues: Bigger, Chess, and the South.’

Sarah Heaton (University of Chester), ‘Fashioning the Transatlantic: Accessorising Men in Early 20th Century Literature.’

11.00 - 11.20: Morning Refreshments (Atrium, Alan Turing Building).

11.20 - 12.50: SESSION 2

Panel A – Between Sovereignty and Empire: The US Abroad

(Roscoe Building Room)

Eric Bennett (Providence College, RI), ‘Workshops of Empire.’

Zach Fredman (Boston University), ‘Minstrelsy in Shanghai: The American Company, Shanghai Volunteer Corps and American Culture in Treaty Port China.’

Julian de Medeiros (University of Freiburg), ‘The Emerald Palace: Privatisation of US “Sovereignty” in Iraq between May 2003 and July 2004.’

Panel B – Representations of 19th Century Louisiana

Karin Murillo-Lurvink (VU University Amsterdam), ‘The Token System in Louisiana Plantation Stores in International Perspective, 1865-1887.’

Mark Leon de Vries (Leiden University), ‘Criminal Justice and Race in DeSoto Parish, Louisiana during Reconstruction.’

Sabrina Otterloo (Leiden University), ‘The Counter-Reconstruction of the Red River Valley Press.’

Panel C – Landscapes, Suburbia and Consumerism

Martin Dines (Kingston University), ‘Writing and the Evolving Suburb in the Fiction of Pam Conrad and John Barth.’

Nicholas Murgatroyd (University of Manchester/Bradford), “‘Television Turned Down Low’: National Ideology and the Suburban Male in John Updike’s *Rabbit Series*.’

Charles J. Shindo (Louisiana State University), ‘Orson Welles and the Americanisation of *The War of the Worlds*.’

Panel D – Crime and Fiction

Sarah Trott (Swansea University), ‘Hard-Boiled Fiction, Vietnam and the “War Noir”’.

Helen Oakley (Open University), ‘Crime in Miami: The Fiction of John Lantigua.’

Cindy Hamilton (Liverpool Hope University), ‘Strange Birds: Rewriting *The Maltese Falcon*.’

Panel E – European Beat Studies

Launched in 2010, the European Beat Studies Network (EBSN) has grown rapidly. It already has 76 enrolled members from across Europe, a lively website (<http://ebns.eu>), and an inaugural conference arranged in Holland for September 2012. This panel hopes to introduce the new network to Americanists in Britain by showcasing some of the most interesting academic work in the Beat field now happening in Europe. As well as focusing on Euro-American connections and having a strong gender emphasis, the panel is themed in terms of a comparative and multi-disciplinary approach to cultural production, embracing literature, music, and the visual arts.

Chair: Oliver Harris (University of Keele).

Joanna Pawlik (University of Manchester), ‘Honorary Beats, Honorary Surrealists.’

Simon Warner (University of Leeds), ‘Feeling the Bohemian Pulse: Locating Patti Smith within a Post-Beat Tradition.’

Frida Forsgren (University of Agder, Norway), ‘Kinder, Küche, Kirche: The Woman in Beat Art Culture.’

Panel F – Christianity, Conflict and Imperialism

Rachel Williams (University of Nottingham), ‘Bodies and Souls: The United States Christian Commission, 1861-1866.’

John Heavens (University of Cambridge), ‘What was the North American Young Men’s Christian Association doing in China, 1895-1935.’

Jenel Virden (University of Hull), ‘Sex Through a Chaplain’s Lens: Sexual Hygiene in the United States Army in World War II.’

12.50 - 14.00: Lunch.

13.00 - 13.45: Postgraduate Lunch.

13.00 - 13.45: Schools Meeting.

12.55 - 13.55: *Journal of American Studies* Board Meeting.

14.00 - 15.30: SESSION 3

Panel A – Black Popular Culture: Beauty, Blaxploitation and the Blues

Christian O’Connell (University of Gloucestershire), “‘You Asked About it, so I’m Tellin’ you”: The Use of Oral History and Photography in Paul Oliver’s *Conversation with the Blues*.’

Carina Spaulding (University of Manchester), ‘A Hairy Business: Selling Beauty to African American Women in *Sophisticate’s Black Hair Magazine*.’

Rachel Mizsei Ward (UEA), ‘Criminal Lifestyles, Sexuality and the Martial Arts: Appropriating Blaxploitation in Hip-Hop Music Videos.’

Panel B – Southern Whites in the Civil War Era

David Brown (University of Manchester), ‘Revisiting Slave-Poor White Relations in the Old South: Evidence from the WPA Narratives.’

David T. Gleeson (Northumbria University), ‘Did Poor Whites fight for Slavery? The Irish Confederates, A Case Study.’

Patrick Doyle (University of Manchester), “‘A Fearful Evil’”: The Desertion of South Carolinian Soldiers in the Final Years of the Confederacy.’

Panel C – Publishing and Gendering

Victoria Bazin (Northumbria University), ‘The Dial Magazine, the “Lively Arts” and the Critical Discourses of Popular Culture.’

Cathryn Halveson (University of Copenhagen), ‘Ellery Sedgwick, *The Atlantic*, and “Faraway Women”’.

Sue Currell (University of Sussex), ‘Painting the Town Red: *New Masses Magazine* and Entertainment.’

Panel D – Literature and Culture in the 1970s and Beyond

Joe Street (Northumbria University), ‘The *Dirty Harry* Sequels and the Cleansing of “Dirty” Harry Callahan.’

Finn Pollard (University of Lincoln), 'A Throwback Fantasy, or a Contemporary Commentary?: *The Persuaders!* and the Anglo-American Relationship in the Early 1970s.'

Mihaela Precup (University of Bucharest), 'Mourning and Representation in Post-1970s US Culture.'

Panel E – Space, Place, and Time in American Literary Aftermaths

Jennie Chapman (University of Hull), "'What about the Dead? Where do we go?': Reading Supernatural spaces in *The Lovely Bones* and *A Heaven of Others*.'

Diletta De Cristofaro (University of Nottingham), "'Borrowed Time and Borrowed world": Space and Time in *The Road* by Cormac McCarthy.'

Elizabeth Boyle (University of Hull), 'Literary Responses to Hurricane Katrina: Jesmyn Ward's *Salvage the Bones*.'

Panel F – Liberalism in Transition: The Challenges of a Post-Keynesian Political Economy (Historians of the 20th Century (HOTCUS) Panel)

Dan Scroop and Eleanor Capper (University of Sheffield), 'Ralph Nader and Michael Pertschuk: Consumer Politics and the Regulatory State from the 1960s to the 1980s.'

Iwan Morgan (Institute for the Study of the Americas), 'Liberalism and Inflation in the 1970s.'

Jonathan Bell (University of Reading), 'Queer Liberalism, Health Care, and the State in Reagan's America.'

Panel G – Modernism, Realism and History across the 20th Century

Laura Bekeris Key (University of Manchester), 'Modern Realism or Really Modernist?: Representations of Money in John Dos Passos's *U.S.A. Trilogy*.'

Rachel Farebrother (University of Swansea), "'Africa was in his toes": The Problem of Diaspora in Zora Neale Hurston's *Tell My Horse* and Richard Wright's *Black Power*.'

Georgina Colby (Royal Holloway), 'The Politics of Exposure: Unsafe Lines and Narratives of Conflict in Bret Easton Ellis's *Imperial Bedrooms*.'

15.30 - 16.00: Afternoon Refreshments (Atrium, Alan Turing Building).

16.00 - 17.30: The BAAS Annual General Meeting.

17.45 - 19.00: The Eccles Centre for American Studies Annual Plenary Lecture by **Thomas Doherty** of Brandeis University (Lecture Theatre A, Roscoe Building).

19.00 - 20.30: Drinks reception and buffet sponsored by the University of Exeter, host for the 58th BAAS Annual Conference in 2013 (Alan Turing Building).

20.30: Various Evening Options (TBC).

Saturday 14 April

09.00 - 11.00: SESSION 4

Panel A – Forging the Ethnic Enclave: National and Transnational Identities in the US

Chair: George Lewis (University of Leicester).

Andrew Heath (University of Sheffield), 'Frontier, Nation, and the "Plague Spots" of the Great City in mid-Nineteenth-Century America.'

Huping Ling (Truman State University), 'Transnational Communities in the Urban Midwest: The Chinese in Chicago and St. Louis.'

Jason McDonald (University of Southampton), 'Pathologising and Idealising the Ghetto: Historical and Social Perspectives on the Urban Ethnic Enclave.'

Ieva Zake (Rowan University), 'The American Latvian Community: Emergence of a Political Enclave in the post-World War II Era.'

Panel B – American Plays and Musicals in Transnational Performance

James Bridges (University of Birmingham), 'Curtains for Lippard: The transatlantic journey of George Lippard's most infamous work *The Mysteries of the Quaker City, or Monks of Monk Hall*.'

Laura MacDonald (University of Gronigen), 'The Hills Are Alive in America and Austria: *The Sound of Music*'s Textual and Performance Geographies.'

Magdalena Szuster, (University of Łódź, Poland), 'The reception of Eric Bogosian's solo plays in Poland, as exemplified by *Wake up and Smell the Coffee*.'

Emily Garside (UWIC), "Connection in an isolating age": Jonathan Larson's *Rent* and British-American theatrical dialogue on HIV/AIDS.'

Panel C – Nabokov

Will Norman (University of Kent), 'See America First! Nabokov, de Beauvoir and the Intellectual Tourist.'

Barbara Wyllie (UCL), 'Shape-Shifters, Charlatans and Frauds: Vladimir Nabokov's Confidence Men.'

Emily Petermann (Georg-August-Universität Göttingen), 'Vladimir Nabokov's *Pale Fire*: Text, Paratext, and the Openness of the Text.'

Elsa Court (UCL), "Strange Worlds": Beauty, Horror and Investigation in Vladimir Nabokov's *Ada* and David Lynch's *Blue Velvet*.'

Panel D – Literary Transatlanticism

Thomas Day (UCLAN), 'Geoffrey Hill's American English.'

Emilia Borowska (Royal Holloway), 'In Memoriam to Democracy: Kathy Acker, Rimbaud, and the Paris Commune.'

Aileen Hendricks (Southern University, Baton Rouge), 'Ada Rehan and George Bernard Shaw.'

Alex Runchman (Trinity College Dublin), 'Tennyson vs. Longfellow.'

Panel E – Americanising the British World

Stephen Tuffnell (University of Oxford), "America's Most Important Colonial Possession": The American Invasion of the British World, 1867-1914.'

Nimrod Tal (University of Oxford), "In these days, everybody wanted to be a reb, it's the British spirit": American Civil War Re-Enactment in Britain, 1951-1977.'

Simon Topping (University of Plymouth), 'Racial Justice in the US Military in Northern Ireland in the Second World War.'

Robert K. Chester (University of Maryland), 'US-British Relations and the Postwar Hollywood War

Film: Negotiating Global Power in *D-Day the Sixth of June*.'

Panel F – Media and Memory in American Politics

Martha May (Western Connecticut State University), 'Frames for Manhood: Politics, Masculinity and Visual Culture.'

Michael Dennis (Acadia University), 'Intellectuals and Artists Unite to Fight: The Hollywood Democratic Committee and the New Deal.'

Geoff Stokes (University College Plymouth, St Mark and St John), 'Ted Sorenson and JFK.'

Kathryn Cramer Brownell (Boston University), 'Appealing to the Heart: Reagan, Nixon and Reconstructing the Republican Party in the 1960s.'

Panel G – 20th Century Poetics

Nicola Presley (University of Exeter), "No Ads Please. FM Only.": Anne Sexton and the Ambiguities of Radio.'

Areti Zisimou (Aristotle University of Thessaloniki), 'Barbara Guest and the New York School of Poetry.'

Joanne O'Leary (University of Cambridge), "Too Square for the Hips and Too Hip for the Squares": John Ashbery's Cryptic Formalism.'

Tim Woods (Aberystwyth University), 'Aquinas in Brooklyn: Frank Samperi's Objectivist Poetics.'

11.00 - 11.20: Morning Refreshments (Atrium, Alan Turing Building).

11.20 - 12.50: SESSION 5

Panel A – Indivisible Man?: New Perspectives on Race in Post-World War II America

Peter Kuryla, (Belmont University, Nashville), "Well, Cut my Legs off and Call me Shorty!" Revisiting the Ralph Ellison and Irving Howe debate.'

Richard King (Nottingham University), 'Colour and Culture.'

Stephen Whitfield (Brandeis University), 'The Theme of Indivisibility in the Post-War Struggle against Prejudice.'

Panel B – Workers, Westerns and the Wilderness: Borders and Frontiers in American Film

Stephanie Fuller (UEA), 'Border Incidents: The US-Mexico Border and American Identity in Post-War Film.'

Stephen Mitchell (UEA), 'Searching for a Sign: *Gerry* and the Wilderness as a Conceptual Frontier.'

Anthony Warde (University of Sheffield), 'The Outlaw of Genre: Border Crossings and Transnational Appropriations in the Weird Western.'

Panel C – Literary Landscapes of the 19th Century

Clare Elliott (Northumbria University), 'The Enemy Abroad: Francis Jeffrey's American Journal in the War of 1812.'

Sarah Thwaites (UEA), 'Ishmael's Poetics of Light: Technical Innovations in *Moby Dick*.'

Irene Rabinovich (Holon Institute of Technology, Israel), 'Rebekah Hyneman's Private and Religious Poetry: A Portrait of the Artist as "The Mother and wife in Israel".'

Panel D – Narrative and Financial Crisis

Paul Crosthwaite (University of Edinburgh), '"The Mighty Roar of Tumbling Stocks": Crises of Representation and the Great Crash of 1929.'

Nicky Marsh (University of Southampton), 'Consenting Adults?: Risk and Sex in the Financial Economy.'

Andrew Lawson (Leeds Metropolitan University), 'Foreclosure Stories: Neoliberal Suffering in the Great Recession.'

Panel E – Maps, Spaces and Forms

Jefrey Geiger (University of Essex), 'Making America Global: Documentary and Aerial Perception, 1939-45.'

Catherine Armstrong (Manchester Metropolitan University), 'Imperial Borderland? Representations in Print of the Landscape of Carolina and Louisiana 1660-1745.'

Kangqin Li (University of Leicester), 'The Vermeer-esque Map: Spaces and Form in Updike's Novels.'

Panel F – Conservatism and the Liberal Afterlife

Nick Witham (University of Nottingham), 'International Feminism in the Age of Reagan.'

Kirsten Swith (Fordham University), 'Reinterpreting the Debate over Family Values: Examining the Rise of the working Family in 1980s and 1990s US.'

Karen Heath (University of Oxford), 'Great Expectations: Conservatives and the Politics of Art in the 1970s.'

Panel G – The Social and Political Contexts of American Drama and Performance

Amelia Howe Kritzer (University of St. Thomas), 'Debate about the War of 1812 in Mary Carr's *The Fair Americans*.'

Jeanne Tiehen (University of Kansas), 'Assuming Influence: Deciphering *The Exonerated*'s Effect on Illinois Governor George Ryan's Commutation of Death row Sentences.'

Colin Mannex (Yale School of Drama), 'The Irrepressible Lydia Thompson: Serious Gossip in American Burlesque.'

12.50 - 13.45: Lunch.

13.00 - 13.45: 'The View from Outside: Writing, Researching and Teaching American Studies in the UK': a roundtable discussion organised by the University of East Anglia.

13.00 - 14.30: APG Roundtable: Tracking the 2012 Elections. A discussion on themes emerging from the 2012 US elections, led by Steven Hurst (APG Chair, MMU), Philip Davies (Eccles Centre), Iwan Morgan (ISA), David Waller (Northampton).

13.45 - 15.15: SESSION 6

Panel A – Un-Americanism: Performance, Politics and Patriotism, 1919-1945

Kate Dossett (University of Leeds), 'Un-American Performances: Gender and the Dies Committee Hearings on the Federal Theatre Project'

Alex Goodall (University of York), 'Un-Americanism, anti-Americanism, Pan-Americanism: Hemispheric Visions of the United States in an Age of Expansion.'

George Lewis (University of Leicester), “Dissent Yes! Conspiracy No!”: The American Legion and Un-Americanism, 1919-1940.’

Panel B – Crossing Boundaries in American Romance Fiction Panel

S. Jay Kleinberg (Brunel University), ‘Tropes of Age in American Romantic Fiction.’

Jocelynne A. Scutt (University of Buckingham), ‘Seduction, Sex, and Subordination: Violence as Romance in the Historical Novel.’

Natalie Zacek (University of Manchester), ‘The Wild West Indies: The Caribbean as a Site of Transgression in American Romance Novels.’

Panel C – American Futures and Futurities

Tony Harrison (University of Manchester), ‘Trauma, Futurity and the National Identity in Cormac McCarthy’s *The Road*.’

Daniel Mattingley (University of Nottingham), ‘Tax Office Politics: David Foster Wallace’s *The Pale King* as Reactive Historical Therapy and American Socio-Cultural Narrative.’

Jennifer Terry (Durham University), ‘Imagined Futures in the Fiction of Toni Morrison and Octavia Butler.’

Panel D – Travel Narratives/Images

Owen Clayton (University of Leeds), ‘The Transatlantic Photographer: Robert Louis Stevenson in California.’

Christopher Fitsch (University of Oxford), ‘Presenting America to the World or Selling England by the Pound: Texts and Contexts in William Penn’s Narration of Pennsylvania.’

Owen Robinson (University of Essex), “‘The Phenomena it Exhibits!’: Benjamin Moore Norman’s Rambles in New Orleans and its American Environs.’

Panel E – The Beats

Loni Reynolds (Roehampton University), ‘The Catholic (Sacra)Mental: Religious Loss in Jack Kerouac’s *On the Road*.’

Robert W. Jones II (University of Leicester), ‘Sex-Rays, Semantics, and Cybernetics: William S. Burroughs in the borderlands of American Thought.’

Camilla Dubini (UCL), ‘Diane di Prima: Domestic Beat.’

Panel F – Sex, Drugs and Rock and Roll: The Evangelical Response

Randall J. Stephens (Eastern Nazarene College), ‘The Devil’s Music: Rock and Evangelicalism in the 1950s American South.’

Maura Jane Farrelly (Brandeis University), “‘There is Nothing in Sacred Writ against Indulgence in the Weed’”: Tobacco’s Challenge to Methodist Asceticism.’

Hilde Løvdal (University of Oslo), ‘How to Talk About “It”: Focus on the Family’s Advice to Evangelical Parents of Young Children.’

Panel G – Scientific and Medical Knowledge in American Culture

Chair: Martin Halliwell (University of Leicester).

Mark Storey (University of Nottingham), ‘Literary Realism and the Landscape of Medical Authority.’

Robin Vandome (University of Nottingham), ‘Mirrors, Planets and Atmospheres: Metaphors of Scientific Knowledge at the turn of the Twentieth Century.’

Andrew M. Fearnley (Edge Hill University), “‘Only the Patient Knows How Badly He Feels’”: Attempts by American Psychiatric Researchers to Know their Human Subjects, c1960-c1975.’

15.15 - 15.45: Afternoon Refreshments (Atrium, Alan Turing Building).

15.45 - 17.15: SESSION 7

Panel A – Black Music, Race and Politics

Michael S. Foley (University of Sheffield), ‘Black Power Jazz: Rahsaan Roland Kirk, the Jazz and People’s Movement, and the Politics of “Black Classical Music”’.

Jonathan Stewart (University of Southampton), ‘Hip Hop subculture and music in HBO TV’s *The Wire*.’

Eithne Quinn (University of Manchester), ‘Taking the Rap: The Use of Violent Lyrics as Evidence in Criminal Trials.’

Panel B – Edith Wharton at 150: Sex and Satire in Edith Wharton’s Late Novels and Beyond

This panel of three papers examines the significance and continuing influence of Edith Wharton in the 150th year since her birth, challenging the critical consensus that Wharton’s final works represent a falling-off from her greatest novels. Through a multifaceted reassessment of Wharton’s late work and its parallels from the 1940s and contemporary fiction and film, the panel substantiates a new understanding of its historical and literary importance, as well as explaining its continued relevance to contemporary culture and gender politics.

Janet Beer (Oxford Brookes) and Avril Horner (Kingston University), ‘Sex, Satire and the Older Woman in Edith Wharton’s Late Novels.’

Jude Davies (University of Winchester), ‘Transatlantic liberation and constraint in Edith Wharton’s *The Buccaneers* and Theodore Dreiser’s *The Stoic*.’

Carol Smith (University of Winchester), “Like their native country, they could stand only if they were united.” American Femininity and Co-operation from Wharton’s *The Buccaneers* to *Sex and the City* and beyond.’

Panel C – Transnational American Studies Panel

Jennifer Andrews (University of New Brunswick), ‘Displacing Identity Politics: Americans Revisioning Canada, or The Case of Howard Norman.’

David Stirrup (University of Kent), “But you have to be American or Canadian”: Indigenous Citizenship and the Spaces of Sovereignty.’

Gillian Roberts (University of Nottingham), “Learn My Language”: Hemispheric American Studies.’

Panel D – Radicals, Rakes and Realists in the Gilded Age

Michael J. Collins (University of Nottingham), “Like Lava in a Coffee Cup”: Howells, Marti and the Haymarket Affair.’

Thomas Ruys Smith (University of East Anglia), ‘Missing Ralph Keeler: Mark Twain, William Dean Howells, Thomas Bailey Aldrich, and the life and death of a Literary Vagabond.’

Charlotte Rhodes (Independent Scholar), “Nothing the Matter with One”: Diminutive Madness in Charlotte Perkins Gilman’s *The Yellow Wallpaper*.’

Panel E – Horror(s)

Rachel Malkin (University of Cambridge), ‘Ordinary Horrors in *Barton Fink*.’

Sarah Wharton (University of Liverpool), ‘From Independent to Specialty: *Hatchet II* and the niche Horror Film.’

Paul Firith (UEA), ‘Horror, the OWI and *The Invisible Agent*.’

Panel F – Gender and Fiction

Stephanie Palmer (Nottingham Trent University), ‘Around 1891: Copyright and the British Life of American Women’s Writing.’

Laila Haidarali (University of Essex), “The Blacker the City”: Race, Colour, Gender in Harlem Renaissance Literature.’

Phil Langan (University of Lincoln), ‘Mountain Music: Coming of Age in *Winter’s Bone*.’

17.45 - 18.15: Pre-Plenary Lecture Reception (Manchester Town Hall).

18.15 - 19.30: The University of Manchester Plenary Lecture by **Joyce Chaplin** of Harvard University (Banqueting Hall, Manchester Town Hall).

19.30 - 23.00: BAAS Banquet (Manchester Town Hall).

Sunday 15 April

09.15 - 10.45: SESSION 8

Panel A – Movement and Identity in American Fiction

Changying Shen (Beijing Foreign Studies University), ‘Paul Marshall’s *Triangular Road: A Way out of Bondage into a Global Identity*.’

Theophilus Savvas (University of Portsmouth), ‘Before the Ice Melts: Luminous Motion and Common Space in Lan Cao’s *Monkey Bridge*.’

Stephanie Saint (University of Aberdeen), ‘The “Peculiar Mobility” of Herman Melville’s *The Confidence-Man*.’

Panel B – Culture and Politics in the Gilded Age

Julia Henderson (University of British Columbia), 'From Illicit to Explicit: The Herrmann Family's Legitimation of Magic in America, 1860-1910.'

Stephen Robinson (University of Southampton), 'Black Democrats in the New South, 1877-1896.'

Ruth Martin (University of Cambridge), 'Defending the Reconstruction: George A. Myers, Racism, Patronage and Corruption in Ohio, 1879-1930.'

Panel C – Politics, Rhetoric, and the Law

Hannah Hawkins (University of Nottingham), 'John Jay: Deference and the Cult of Gentility.'

Nick Cleaver (UEA), 'Grover Cleveland's General Arbitration Treaty of 1897: Legalism and Internationalism in 19th-Century US Foreign Policy.'

Mary E. Clater (Penn State University), 'Viewing a Scar: Perspectives on the Berlin Wall in Key Presidential Speeches, 1977-1992.'

Panel D – Time, Place and Roots Music

Dave Robinson (Leeds Metropolitan University), 'Country music as an Element of "Regional-Popular" in the Live Music Scenes of Nashville and Texas.'

Linda Freeman (University of Cambridge), 'Psychedelic Blake: Drugs and the Culture of Performance.'

Craig Savage (University of Bristol), '"This Great Land of Ours": Literary Rhetoric and American Landscape in the Lyrics of Bob Dylan.'

Panel E – Revolution and Resistance in the African American Freedom Struggle

Tom Davies (University of Leeds), 'African Americans and the War on Poverty in New York city, 1964-1975.'

Lee Sartain (University of Portsmouth), '"The highest Mark among those who Failed": The Desegregation of Baltimore Schools, September 1964.'

Bart Verhoeven (University of Nottingham), 'Two Revolutions at Once: The John Birch Society's Opposition to Civil Rights and the Ambivalence of Race, Ethnicity and Religion.'

Panel F – Other Ways of Seeing Blackness

Kun Jong Lee (Korea University), 'Black Amerasians Abandoned at the Front Line of the US Empire.'

Janine Bradbury (University of Sheffield), 'Neo-Passing Narratives and Kathryn Stockett's *The Help*.'

Alicja Syska (Plymouth University), 'The Black Origins of Self: W.E.B. Du Bois's Nationalistic Project.'

10.45 - 11.15: Drinks and Refreshments (Atrium, Alan Turing Building).

11.15 - 13.10: SESSION 9

Panel A – Screenplays, Storyboarding and Silent Hollywood

Alan Bilton (Swansea University), 'Citizens as Refuge: Cinematic Space and the Late Silent/Early Sound Films of Frank Borzage.'

Richard Ings (Independent Scholar), 'Dromomania and New York's "Movable Commodities": Reflections on Harold Lloyd's *Speedy* (1928).'

Richard Hayes (Waterford Institute of Technology), '"I Knew Hollywood Very Well": Lillian Hellman's Screenplays Reconsidered.'

Chris Pallant (Canterbury Christ Church), 'Storyboarding American Cinema: An Incomplete History.'

Panel B – Performance and Music

Christophe Collard (Free University of Brussels), 'Checking Michael Chekhov: Americanising Stanislavsky or Russifying the Anxiety of Influence?'

Alex Goody (Oxford Brookes University), '"Indeed everybody did come": Parties, Publicity and Intimacy in Gertrude Stein's Plays.'

Deniz Ertan (Independent Scholar), 'Transnational and modernist Boundaries in American Music, 1908-1923.'

Katherine Baber (University of Redlands), '"Manhattan Women": Jazz, Blues, and Gender in *On the Town* and *Wonderful Town*.'

Panel C – United States Foreign Policy and Power Abroad

Mahdi Bahmani (UCD), 'The Role of the US in Marginalising and Authority of Iraqi Shias.'

Stuart Price (De Montfort University), 'Gender, "Special Ops" and the Death of bin Laden.'

James Farror (Cardiff Metropolitan), 'The Rope in a Tug of War: The US Government's Utilisation of European Influence in its Quest for a Peaceful Solution to the Ogaden Conflict 1977-78.'

Nicholas Grant (University of Leeds), 'Mapping Black International Travel: Anticommunism, White Supremacy and Black Mobility in the United States and South Africa, 1945-60.'

Panel D – Hybridity, Race and Representation

Susan Ortmann (Penn State), 'The Pennsylvania Constitution in 1838: The Decision to Disenfranchise Blacks.'

Jenny Woodley (Nottingham Trent University), 'Remembering the Civil War and Reconstruction: The NAACP and the Uses of History in the civil rights Struggle.'

Annemarie Kane (Independent Scholar), "'We'll always have Paris", or, Black, White and Jewish Atlantics: Woody Allen's Intertextual Dialogue with James Baldwin.'

Joshua Gulam (University of Manchester), 'Tyler Perry and the Racial Burden of Representation.'

Panel E – The American Civil War, Reconstruction and Popular Culture

Bridget Bennett (University of Leeds), 'The Transatlantic Civil War: US Dioramas and *The Birth of a Nation*.'

Jenny Barrett (Edge Hill University), '*The Beguiled*, the American Civil War and Hollywood's Consensus Memory.'

Jonathan Ward (UEA), 'The Cultural Response to D.W. Griffith's *The Birth of a Nation* in *The Rebirth of a Nation*.'

Andrew Watts (The King's School, Grantham), 'Revisiting Louisiana Reconstruction: A Consideration of Lalita Tademy's *Red River*.'

Panel F – Alternative Cinema

Elizabeth Rawtisch (UEA), 'Mr. Smith Goes to Tahiti? Frank Capra, South Seas Exoticism, and American Domesticity.'

Greg Frame (University of Warwick), 'Hollywood's Black Presidency.'

Henry Thompson (University of Manchester), 'Isolation and Incest: Ideological Subtexts in Oliver Stone's *U Turn* (1997).'

Hayley Trowbridge (University of Liverpool), 'Brave New Films, Brave New Ways: An Examination of Online and Offline Grassroots Media Distribution.'

13.10 - 14.00: Lunch.

End of the 57th BAAS Annual Conference.

Organised by Dr Ian Scott (ian.s.scott@manchester.ac.uk). For online registration, please follow the link to the Manchester conference webpage via www.baas.ac.uk.

Report of the BAAS Annual Postgraduate Conference 2011

The 2011 British Association for American Studies Annual Postgraduate Conference was held on the 12th of November at the University of Birmingham. The conference was attended by over 85 delegates, featured 28 speakers and included a roundtable discussion on the 'Future of American Studies'.

The overarching theme of the conference was 'American Frontiers'. The notion of the frontier has permeated the history of the United States, from colonial expansion to the optimistic rhetoric of the Kennedy administration. The 'frontier' has been a site of ongoing negotiation and geographic, political, economic, military, intellectual and cultural terms. As such, the aim of the conference sought to explore the meaning of 'America' and its place within the world, with a particular focus on the interdisciplinary nature of American Studies as a subject.

Proceedings were opened by a screening of the documentary *American Unfrontiers: Universality and Apocalypse Blockbusters* by Richard Langley. We were pleased to be able to include Langley's contemporary approach to delivering an academic paper. This stimulating film set the tone for what would be a lively and innovative conference.

The organisers were privileged to present a keynote address delivered by Professor Liam Kennedy of the Clinton Institute for American Studies at University College Dublin, entitled 'The Situation Room: Visualising the War on Terror'. Professor Kennedy's fascinating discussion highlighted the interdisciplinary nature of American Studies, which complemented the aims of the conference well.

Papers were delivered on a range of topics including depictions of the American cowboy, the Civil Rights movement, and the changing idea of the American Dream. We welcomed speakers from a variety of international institutions, including the University of Sydney (Australia), Clark University and California College of the Arts (USA), Deshbandhu College for Girls (India), Hangzhou Dianzi University (China), and the Higher Institute of Languages (Tunisia), as well

as a range of institutions across Europe. Without exception, the panels were well received and the ensuing discussions were lively. The organisers were pleased to see that on several occasions, the discussions were continued into the coffee breaks.

In addition, delegates were treated to a social media workshop run during the lunch break by Professor Scott Lucas of the University of Birmingham. The workshop gave delegates the opportunity to familiarise themselves with the myriad of ways in which the relatively modern phenomenon of online social media tools can be utilised to promote research, facilitate discussion, and disseminate ideas.

A marvellous conference was brought to a close by a roundtable discussion led by Dr Richard Martin (Birkbeck), and featuring Dr Helen Laville (Birmingham), Dr Jenny Barrett (Edge Hill), Dr Michael Collins (Nottingham) and Professor Martin Halliwell (Leicester) as contributors. Through this discussion, the speakers explored the future of American Studies as a discipline, a topic which was of particular interest to the postgraduate audience, many of whom intend to pursue a career in academia.

The organisers would like to thank the members of BAAS for all of their help and support throughout the organisation process, with particular mention to the postgraduate representative, Zalfa Feghali. In addition, we would like to thank Dr Helen Laville for her assistance, and the College of Arts and Law at the University of Birmingham for their financial support. We would like to especially thank Professor Scott Lucas, Dr Richard Martin, and Professor Liam Kennedy for their valuable contributions to the proceedings. Finally, we would like to thank all speakers, chairs and delegates who attended and made the day so memorable.

Katie Barnett, Rebecca Isaacs and John Horne
(The Organising Team)

In Memory of Philip Melling (1947–2011)

Professor Philip Melling, who died of cancer on 11 November 2011 at the age of 64, was best known to the Association as an academic, working in the fields of American literature and culture, but he was also a man of many other interests and enthusiasms. Awarded a first class degree in American Studies at Manchester University in 1969, in the days when Dennis Welland and Maldwyn Jones headed the Department, he remained true to the interdisciplinary approach his subject area encouraged throughout his life.

During research for a doctorate at Manchester, Phil spent time in Indiana under the guidance of Warren French. His early teaching career was at Keele, where he made a number of lifelong friends. Moving to Swansea University in 1979, he played a critical role in developing American Studies there, helping to introduce a single honours undergraduate degree in the subject. In 1994 he became the founding Head of Swansea's American Studies Department, forging it into both a close-knit team and a highly successful academic unit. The University, somewhat belatedly in his career, recognised his contribution with the award of a personal chair.

Phil's monograph *Vietnam in American Literature* (1990) is one of his most original and significant publications. The book was groundbreaking in exploring the cultural impetus that a Puritan ideology gave to America's later 'mission' in Vietnam. It was notable for its attention to reportage as well as novels, and in particular to the narratives of returning veterans. *Fundamentalism in America* (1999) was another timely book, tracing the diverse roots of American fundamentalism, the contradictions at its heart and the long evangelical heritage on which it relied. In its discussions of prophecy, sermon, politics, film, fiction and televangelism and their relationship to his subject, it illustrates the cultural range that infused Phil's work.

Following his retirement from the University in 2007, Phil continued his most recent work – on Hemingway and Imperialism. He published a number of important essays: on Hemingway and

Africa; on Afro-Cuban religious influences in *The Old Man and the Sea*; and on the hidden Indian presences in *Big Two-Hearted River*. Phil, who spoke Spanish, also forged close relationships with Cuban academics and intellectuals. On one of his visits to Cuba, he gained access to the papers of Hemingway's friend, the journalist Fernando Campoamor. These contained important manuscripts, letters, photos, and books from writers, artists, intellectuals and politicians, many of whom had played a central role in twentieth-century Cuban history. They also included letters from Che Guevara, and letters and inscribed books to Campoamor from Hemingway himself. In 2008 Phil was awarded a Leverhulme Emeritus research fellowship, in part to help his efforts to transfer these materials from private hands to a public collection. He subsequently secured the archive's preservation in the Finca Vigía, Hemingway's former home on the island and now a museum dedicated to the author.

Born (on 14 July 1947) and brought up in Wigan, Phil, the son of a miner, lived and breathed rugby league. In Swansea he single-handedly built the University's Student Rugby League team into a force that reached successive UAU finals, a considerable achievement in what was then still hostile (rugby union) country. He became the first chairman of the Welsh Amateur Rugby League and established the Welsh national student team. He managed the Great Britain student team and was adviser to the Lebanon national team (most of whom played their game in Australia!) in the 2000 Rugby League World Cup. The minute's silence in his memory at the 13 November 2011 Wales vs. Australia League International (just after his death) was a well-deserved tribute.

Phil's concern with the voices of those largely under-represented in the social conversation shaped much of his academic work and found an outlet, too, in his writings on rugby league. *Man of Amman* (1994), his account of the life of Dai Davies, is a gem of its kind, a powerful story of what it meant to a working-class Welshman to play first union, and then league, in the years between the wars. *The Glory of their Days* (2004) – co-

edited with Tony Collins and for which Phil wrote the chapter on his hero, the great Wigan player Billy Boston – recovers the hidden history of the contribution made to rugby league by black, Asian, Maori and Aboriginal players.

Visiting his son, Tom, then studying in Guatemala, Phil was appalled by the lack of educational opportunities for so many of the city's poor and neglected children. Typically, he did something about it. In 1991, he and his wife, Sue, founded Study Guatemala, a charity providing free education to disadvantaged children in the capital city. Beginning as a scholarship system for the children of underprivileged families, it expanded to become a fully-equipped school, Liceo Britanico Guatemalteco, free at the point of entry to those in need. Phil and Sue's tireless fund-raising efforts led to a purpose-built new school building recently replacing the rented accommodation which was its first home.

Phil loved literature, and creative writing, too, was an important part of his life. His most successful published play, *Hotel Vietnam*, was performed at the Gate Theatre (London), at the Edinburgh Fringe and at Swansea Taliesin. He had recently completed a novel trilogy, *The Fields of Israel*, set in South Kerry, his spiritual home. Phil was a warm, compassionate and caring man with a great sense of humour. He inspired others, students, colleagues and friends alike, to share in his enthusiasms. In the last year of his life, he battled his illness with characteristic courage and dignity. Above all, he stayed loyal to his roots: it was entirely right that his funeral took place at the DW stadium in Wigan.

Very much a family man, Phil will be much missed by Sue, his children Kirsten, Tom and Hannah, and his two grandchildren. His loss will also be felt by his many friends both within the American Studies community and outside it. We are privileged to count ourselves in that company.

Contributed by Pete Messent
(University of Nottingham) and
Jon Roper (Swansea University)

BAAS Notices and Requests

Media Contacts Database: Call for Information

As plans for the REF take shape, it is clear that evaluating the impact of our research will be an increasingly important criterion in the assessment of research activity. Accordingly, BAAS hopes to improve and make more systematic its role as an information gateway for external agencies—especially media—who are seeking to contact experts in British American Studies for the purpose of drawing on their research expertise. We hope to establish a contacts database listing research specialisms and key publications for UK American Studies academics, which will allow media organisations, NGOs, schools, and arts and culture institutions better access to details of the range and location of American studies expertise in the UK.

To that end, we are sending out a call for information to be held by BAAS, and in due course to be made available on our website and in our publications. If you are interested in BAAS passing on your details to such external agencies as a way of helping disseminate your research, please could you respond to Thomas Ruys Smith (thomas.smith@uea.ac.uk) with the following information:

- name, title and academic institution;
- list of 4-5 research specialisms (e.g. American modernist literature; the history of the civil rights movement; contemporary US sitcoms);
- list of 2-4 key publications;
- your phone number, e-mail, and website URL if available.

BAAS Database of Schools Liaison Personnel

With the REF and our impact beyond the academic community in mind, BAAS is keen to increase members' interaction with schools. Accordingly, we hope to establish a contacts database listing details of academic staff and postgraduate students who would be willing to speak to school groups on American Studies topics. We are therefore issuing

a call for information to be held by BAAS, and in due course to be made available on our website. If you are interested in BAAS passing on your details to schools, please write to the BAAS Secretary, Jo Gill (j.r.gill@exeter.ac.uk), with the following information:

- name and title;
- affiliation with complete contact details including address, telephone, fax, and email;
- a list of 4–5 research specialisms.

By providing this information, you agree to it being passed on to schools who are seeking a speaker on American Studies or a related discipline.

BAAS Database of External Examiners

The Secretary of BAAS, Jo Gill, holds a list of potential external examiners. If individuals would like to put their names forward for this list, please email her at j.r.gill@exeter.ac.uk with the following information, in list form if possible:

- name and title;
- affiliation with complete contact details including address, telephone, fax, and email externalising experience (with dates if appropriate);
- current externalising positions (with end dates);
- research interests (short descriptions only).

By providing this information, you agree to it being passed on to universities who are seeking an external examiner for American Studies or a related discipline. Should you wish your name to be removed or your details updated in the future, please contact the Secretary. Any university representative interested in receiving the list should also contact the Secretary. BAAS only acts as a holder of the list; it does not “matchmake”. Paper copies can also be requested by sending a letter to:

Dr Jo Gill,
Department of English, University of Exeter,
Queens Drive, Exeter EX4 4QH.

An Interview with BAAS Honorary Fellow Professor Helen Taylor

Helen Taylor met with Richard Martin (BAAS Intern, ‘American Studies in the UK, 2000-2010’) and the editor on the campus of the University of Exeter on 21 January 2012. The following distills a lively 90-minute conversation about her career in American Studies.

You were awarded a BAAS Fellowship in 2011. Tell us your feelings about that.

I was absolutely thrilled. It was totally unexpected but felt wonderful for my work to be recognised by my fellow Americanists.

What are your opinions about BAAS?

I think BAAS has become such an interesting organisation, full of engaged and lively scholars of many generations – including postgraduates, who have given it a new energy. It’s also become more professionalised and political, fighting for the subject. Its leadership in recent years has been very strong, and the Executive have engaged very actively with all aspects of the subject and profession. It’s much more interesting and far less white male-dominated than the BAAS I first joined.

Talk about how you found your research interests.

I started my career with an English degree at UCL in which I read no American writers except for the honorary Englishman Henry James. I went to America through a scheme organised by The English Speaking Union and took a Master’s at Louisiana State University (LSU) about which I knew absolutely nothing. I went only because they offered me what at the time seemed an enormous amount of money to be a Research and Teaching Assistant, and I was intrigued by the idea of being in the South as I adored southern music. I hadn’t reckoned on the exchange rate so ended up penniless and dependent on the kindness of strangers.

I had two very exciting years in Baton Rouge, Louisiana, during one of the most extraordinary periods to be in the States (1969-71). After all, that region was at the heart of the national debates and developments of the time. Growing up in the sixties, I was most excited by African American

music and all things counter-cultural in the States, and I wanted to be part of it. So, like a significant minority of people in Baton Rouge, I became deeply involved in race politics, the Women's Movement, anti-Vietnam War protests, and so on. That early formation has informed all my subsequent teaching and writing about southern literature and culture.

What is it about American Literature that you found exciting?

Well, during the MA I read all the American Literature I'd never encountered at UCL, and I just fell in love with it. It seemed to me exciting, engaging and immediate. I'll never forget the impact of my first encounter with Mark Twain's *Huckleberry Finn*, Richard Wright's *Native Son* and Ralph Ellison's *Invisible Man*, as well as work by women from Anne Bradstreet to Emily Dickinson, Kate Chopin and Willa Cather. These writers were reacting against, and redefining, their worlds against a European culture I had taken for granted.

When I lived in the South, I was taken aback by the obsession with the past, and the ongoing dialogue within the region about its history, especially slavery and civil rights. Sectional hatred and suspicion were still very much alive. I lived with people who talked intimately about the Civil War and race, for whom the devastation of South and the recent history of racial divisions and violence were very near the surface. Every conversation about race in the South was charged, and that was fascinating. When I began to teach in Britain in the early 1970s, I wanted students to understand the complexities of race in America, because it has such a specific history and such different meanings from race in Britain. It was a challenge to teach *Benito Cereno* and Audre Lorde's poetry to British students who knew about the States only from film and TV (usually having read very little American literature and history at school).

What does race mean?

That's a huge question. To be glib, dispossession, exploitation, slavery, violence. The understanding of how close violence is to the surface in America is deeply informed by race. Let me answer this personally. I grew up in Birmingham in a mixed race city and when I went to America I realised I had never understood the implications of this experience. Nobody in my education had engaged me in issues about what it meant to live in a

multicultural society, so studying and teaching in America helped me understand it for the first time in my own country and to see the blind spots in my early education.

How important have academic institutions been to you throughout your life?

I did a degree at UCL, where I read not a single twentieth-century text on my English course. We stopped at Thomas Hardy because it seemed we couldn't judge literature until it had been validated for a hundred years or so. When I did my PhD at Sussex (while teaching full-time in Bristol) I was delighted by the interdisciplinary nature of American Studies, and loved the way scholars from many subjects engaged with one another and forced me out of an English literature comfort zone.

Before that, when I was an MA student at Louisiana State, I learned from wonderful textbooks and became a great advocate of the textbook (something my colleagues didn't always share). Later, when I taught at Warwick, I used the Heath Anthology of American Literature, which was the first anthology to include large selections of African American writers, Native American poetry and song, with a good sprinkling of contemporary material. Anthologies are a great, cheap way to share a wide range of work with students and save them money.

At LSU, I taught much short fiction on Freshman Composition modules, and I had rarely read short stories before. The short story is taken very seriously in America (largely because of its splendid magazine tradition), and it is often disregarded here. Short fiction by southern writers – Poe, George W. Cable, Faulkner, Eudora Welty, Ellen Gilchrist et al – is one of the region's greatest cultural achievements.

The short answer to your question is that being a student and teacher in Higher Education has given me the opportunity to research, publish on and teach North American writing and cultural production, and to bring southern culture more centrally into the Academy.

You have worked as an Americanist within English departments. Tell us about those experiences.

Alas, I've never worked in an American Studies department. In my experience, American literature and culture courses are always popular with

students and as a result colleagues think they're a soft option. The serious stuff is always Chaucer or Renaissance tragedy. If you say you teach American literature, people produce that tired joke, 'Is there any?' And if you teach American literature, you have to teach the whole body of work from the Colonial Period to the present day – six centuries of writing while your specialist colleagues can claim to know only about Shakespeare or Romantic Poetry. I used to find that attitude tiresome but it was also a challenge I enjoyed.

In English departments, the hegemony of *English* literature is depressing. This seems incomprehensible to me when you look at what America and indeed other European countries have produced by way of important writing. You can see why American literature doesn't feature in the Man Booker; American writers in the last century have wiped the floor with English writers. When you think of the *scope* of someone like William Faulkner, Saul Bellow or Toni Morrison, there is no English writer who can compete.

Are there figures who have influenced you philosophically?

Figures such as Raymond Williams, E.P. Thompson, and feminist critics Sheila Rowbotham, Cora Kaplan, Elaine Showalter and the French feminists were very important figures in my early formation. Most of my work has been theoretically eclectic, drawing mainly on Marxist/Feminist theory and Cultural Materialism. For my recent work on Transatlanticism, Paul Gilroy and Berndt Ostendorf have been crucial. My last book, *Circling Dixie*, is about the creative reciprocal relationship between the American South and European culture, and for that I owe much to Gilroy's multidisciplinary study, *The Black Atlantic*. My most recent publications on New Orleans owe most to historians and cultural critics of New Orleans (Arnold R Hirsch, Joseph Logsdon, Alecia P. Long and others).

Talk about the literature, film and music that's important to you.

The literature I go back to is African American writing and all the great women writers. When I read Toni Morrison, I feel I am in the presence of an astonishing mind, but I also love Langston Hughes, Edith Wharton, Charlotte Perkins Gilman, Grace Paley and Louise Erdrich. American playwrights Susan Glaspell, Tennessee Williams

and Sam Shepard. And film, especially music films (*Woodstock*, *Coal Miner's Daughter*, *The Last Waltz*).

At the moment I'm listening to a lot of old Leonard Cohen and Joni Mitchell, but I also love old and new country music, rock'n'roll and rhythm and blues. Sometimes I listen to recorded New Orleans music – Allen Toussaint and Dr John – but it's much better live, and I miss that when I'm away from Louisiana for too long.

Give us your thoughts about teaching.

I don't like the institutionalisation of learning – the deadly 'outcome culture' bored me and took away much of my pleasure in spontaneous and creative teaching. Why, as a teacher, would I want to know what my outcome is before I see what happens in the classroom? Three years ago, I retired from teaching in order to follow a new path: I've devised a new University Arts and Culture policy and spend much of my time working with regional arts organisations and University scholars to promote research-led arts projects – mainly through literature festivals and major events.

I first realised what fun scholars can have at festivals when I spoke at the Tennessee Williams Festival in New Orleans – a great mixture of talks, music and drama, fine food, and people of many different kinds and levels of engagement with literature and ideas. Festivals like TED and others have become the great debating societies and adult education classes of our day. So, while continuing with scholarly and popular publication, I've moved increasingly into public engagement work, and this has given me renewed energy and pleasure.

Travel Award Reports

Founders' Award

Thanks to this award I was able to travel to the New York Public Library (NYPL) and the Library of Congress (LOC) to research the two main archives of Truman Capote's writing. I visited New York and Washington, DC, in April and May 2011, and I have gathered some very useful materials for my book project on Capote. Provisionally entitled *Perversity, Conformity, and Truman Capote*, this will be the first book since 1992 to focus primarily on Capote's full body of writing and artistic experimentation rather than his biography. While Capote is obviously famous for his masterpiece *In Cold Blood*, the myth endures that his alcoholism, fame, and fraught relationships with celebrity friends prevented him from writing another book in the last two decades of his life—a myth perpetuated by the recent films *Capote* and *Infamous*. However, this narrative of Capote's career ignores his multimedia experiments in Broadway theater, television, film, and other kinds of writing besides fiction and nonfiction. My project aims to reevaluate his career by focusing on the themes and politics within his writing and performance work, making these trips to his archives doubly important.

The NYPL has a diverse collection of materials obtained after Capote's death in 1984. One of the most useful pieces I found (although in the Performing Arts library instead of Capote's archive) was the final script of Capote's 1954 Broadway adaptation of his short story *House of Flowers* (1950). This adaptation followed his first foray into Broadway theater with *The Grass Harp* in 1952, and for *House of Flowers* he collaborated with an amazing group, including Harold Arlen, George Ballanchine, and Cecil Beaton. This play starred Pearl Bailey, and Diahann Carroll made her Broadway debut here. Alvin Ailey was one of the dancers. The play did moderately well, but Bailey famously angered Capote by demanding multiple changes to the script throughout the rehearsal period. It may be that Capote never published the script because he felt the story had slipped out of his control. Indeed, in 1968 he published and restaged a version of the play that more closely resembles the original short story. Finally able to read the

original 1954 adaptation, I can explain more clearly the differences between the three versions and get a better sense of why Capote remained so interested in this work for almost twenty years.

Also in the NYPL archives were some unfinished and unpublished works that further challenge the myth that he suffered from writer's block after *In Cold Blood* (although this is not to deny that his productivity declined). One is a screenplay Capote was asked to make of F. Scott Fitzgerald's *The Great Gatsby*, which was never produced. Capote had already proven himself in Hollywood with *Beat the Devil* and *The Innocents*, his adaptation of Henry James's *The Turn of the Screw*, and the archive holds several other screenplays Capote either wrote or collaborated on—including an unfinished television script entitled *Answered Prayers* that precedes the unfinished novel of the same name, and notes for his documentary about the death penalty, *Death Row, U.S.A.*, which was produced but never aired. These works provide rich new insights into Capote's interest in the connections between writing and performance, and they suggest new ways to read his "Conversational Portraits" collected in his last book, *Music for Chameleons*. A last unexpected find in this archive is a long interview Capote conducted with someone named Jay Hirsch (I have yet to identify this person—help me if you can) about transsexual prostitutes. This interview should give me further insights into Capote's views on queer sexuality and transsexualism—views we actually do not understand very well despite his scandalously queer public image.

The archive in the LOC also turned up a range of useful materials, including some early, unpublished stories, a few notebooks, and the early rough drafts of *Other Voices*, *Other Rooms* and *In Cold Blood*. Both archives shed light on Capote's practice as a writer. It is well known that Capote usually wrote by hand while sitting up in bed, and almost all of his existing drafts are scrawled in his tight, tiny handwriting. Amazingly, some of his rough drafts are nearly identical to the published works, suggesting that his constant braggadocio about his own talent wasn't always off the mark.

His ability to memorise pages of material and long conversations verbatim is legendary, and it would seem that he used this faculty in his writing. Most often he sketched a few notes about the ending of a piece and then started writing the story from the beginning to the end, usually with no breaks or false starts. Whether there are earlier rough drafts of these works I cannot be sure, but I suspect that these really are his first drafts, proving that he indeed was a rare kind of storyteller.

It is telling that when Capote did spend a lot of effort rewriting and revising—particularly the manuscripts for *In Cold Blood* and *Other Voices, Other Rooms*—he didn't already know the endings before sitting down to write. Yet these drafts still follow the narrative arc of the published versions almost exactly. There are no omitted scenes or conversations, and the revisions mostly involve word choice, tone, and style. Capote is known for his attention to style, and much of the meaning in his work rests in his precise, often prejudicial, use of detail, rather than any direct commentary about the larger themes or politics related to his subject. For this reason, arguably the most revealing find in this archive was Capote's original notebook from his first visit to Holcomb, Kansas, to research what became *In Cold Blood*. This notebook contains his first descriptions of the killers, which he clearly wrote at the very moment when they were first escorted into the town's police station. Because Capote did not know them yet, this first description of what they look like vacillates between flattering imagery that stresses their apparent normality, and grotesque imagery that stresses their dangerousness and criminality. I don't know yet if I'll be allowed to quote this description directly because of copyright restrictions, but the notebook will still be helpful for my discussion of *In Cold Blood*.

These trips to Capote's archives have given me a much richer understanding of Capote's practice as a writer. For too long Capote's public persona has distracted us from understanding what he tried to accomplish as a writer of fiction, non-fiction, television, film, and theatre. Combing through Capote's bad handwriting has given me a better sense of the private Capote, of the man who often had to withdraw from the cameras and the crowd to the quiet of his bedroom whenever he wanted to find that balance between writing and performance.

Michael P. Bibler
(University of Manchester)

BAAS Short-Term Travel Award

Thanks to the generous support of BAAS, I was able to spend a week at the Blues Archive held at the library of the University of Mississippi in Oxford. The award that made this transatlantic trip possible was a most welcome surprise, especially considering that I had not anticipated being able to make the trip due to the financial limitations that come with being a doctoral student.

The trip proved to be extremely useful for my doctoral research on the transatlantic nature of blues scholarship. Recent studies have argued that a considerable proportion of what is known about the blues has been 'invented' by the work of enthusiasts far removed from the culture that created the music. These studies have therefore attempted to sift through the clouds of romanticism, and tried to unveil more empirical histories that were previously obscured by the fallacious genre distinctions conjured up during the 1960s blues revival. However, this revisionism concentrates on the romanticism of blues writing strictly from an American perspective, failing to acknowledge the genesis and influence of transatlantic scholarship. Consequently, my research examines the work of British blues scholar Paul Oliver, one of the most prolific and influential scholars on African American music of the twentieth century. Oliver's writing demonstrates that romanticism was not confined to enthusiasts and record collectors, but also to more academic studies of the music, and that interpretations of African American music and culture were constructed within a more transatlantic context.

The University of Mississippi holds a particular significance for the study of blues music, not only due to the presence of the Blues Archive, but also because the University is home to the Center for the Study of Southern Culture, responsible for publishing *Living Blues* magazine and promoting the interdisciplinary study of the American South. The archive held at 'Ole Miss' provided a unique opportunity to examine a range of materials relating to blues scholarship in one location. The archive holds thousands of books, sound recordings (many of which were originally donated by B.B. King), photographs and videos related to African American music, and allows an extremely in-depth survey of the audio, visual and textual mediums through which the blues has been documented.

My principal aim was to evaluate the influence and response to Oliver's blues writing in American literature during the 1950s and 1960s, but it proved difficult to find direct references to transatlantic scholarship especially during the 1950s, despite the fact that British and American blues writers corresponded frequently in this period. However, the Archive held many resources which provided interesting findings. Particularly significant were the video materials of expeditions into the American South to interview and record blues singers, such as those conducted by Alan Lomax in the 1970s, and by Robert Palmer and Dave Stewart in the 2000s.

As Oliver's trip to the American South and his use of oral history and photography form a large part of my thesis, these films allowed me to compare the approaches of different blues scholars in documenting the lives of musicians and representing African American culture. I was able to establish certain continuities and similarities present in Oliver's field work and that of other notable blues scholars, such as the backward looking focus of the field studies which made their work more historical than contemporary in nature. This historical emphasis results in the creation of a nostalgic attachment to a partly real and partly imagined past of the blues, where the reminiscences of the interviewees and experiences of the blues scholars intertwine.

The ample textual resources at the archive also allowed me to arrive at certain (yet still budding) conclusions, such as the diverse nature of American and British blues romanticism that began to formulate during the 1950s and 1960s. With the photographic collections and books, I was also able to compare the visual representations of the music and of the musicians with Oliver's use of photography in *Conversation with the Blues* (1965). The use of photography in documenting blues musicians and African American life is an understudied aspect of blues scholarship, but one that contributed significantly to how the blues was both captured and 'imagined'.

Given Oxford's proximity to other notable 'blues locations', I also took the opportunity to confront my own 'blues ghosts' by visiting the Delta region of northern Mississippi. About 90 miles west of Oxford is Clarksdale, home to the Delta Blues Museum and the birthplace of many musicians such as Ike Turner and Sam Cooke. In

the conditions of many people's homes and the deteriorating downtown area, the town provided a stark contrast to the affluence of Oxford. What is interesting is that in the case of the relatively new Ground Zero Blues Club, owned by Hollywood actor Morgan Freeman, the appearance of decay seems to have been an aesthetic choice to give the club a certain gritty authenticity. In other places of Clarksdale however, the poor condition of buildings suggests that the majority were not given the luxury of choice. Despite the seemingly deprived economic status of the area, the people of Clarksdale were extremely warm and welcoming.

I also took the opportunity to visit small towns such as Tutwiler and Friars Point, part of the mythology surrounding the genesis of the blues. It was very interesting to see how many of these locations have been made into tourist attractions as part of the Mississippi blues trail. On the final day of my stay in Mississippi, I decided to visit the National Civil Rights Museum in Memphis. The museum, located at the motel where Martin Luther King JR was assassinated in 1968, is extremely well presented. The route navigates through a wide spectrum of African American history from the transatlantic passage to the present day. Despite the museum's geographical association with King's assassination, the history presented is not dictated by it, as appreciated by the role of many 'minor' and 'grassroots' figures in the struggle for racial equality.

I am very grateful to BAAS for making this trip to the USA possible, as my work in the archives of Ole Miss and visits across the Delta have allowed me to develop my research project considerably.

Christian O'Connell
(University of Gloucestershire)

Funding Reports

The 8th Biennial Symbiosis Conference

School of Critical Studies/Andrew Hook Centre for American Studies

University of Glasgow,
23–26 June 2011

The 8th Biennial *Symbiosis* conference provided proof of the ongoing health of Transatlantic literary studies. Around 80 delegates gathered in Glasgow to present and discuss work on topics as diverse as Buffalo Bill in Italy, Thomas Pynchon, Transatlantic music and poetry and, as ever, a wide range of Nineteenth-Century literature. The conference began with a walking tour ('Glasgow and the Slave Trade') led by Stephen Mullen (University of Glasgow). That afternoon, Professor Caroline Rody (University of Virginia) delivered the opening plenary lecture, 'The Transatlantic Great House', before delegates were welcomed formally to Glasgow at a drinks reception hosted in the historic Glasgow City Chambers. The conference concluded with Professor Michael Schmidt's (University of Glasgow) plenary lecture, 'ASPICIENS A LONGE: Getting Perspectives on Home'. In between, along with the panels, highlights included an extremely convivial conference banquet, an excursion to Edinburgh led by Kristin Cook, and many extracurricular conversations on Transatlantic and other matters in the bars and restaurants of Glasgow's West End.

As ever, the conference sought to give particular encouragement to postgraduate and early-career scholars and we were delighted at the high number of young faces in attendance. One new feature was the Postgraduate Lunch and Workshop on 'Transatlantic Research', hosted by Professor Susan Manning and chaired by Dr Clare Elliott. This lunch and workshop was open to all postgraduate student delegates and Professor Manning spoke about transatlantic research with time allocated for questions and discussion.

We are extremely grateful to BAAS for providing funding for this event. The 9th Biennial *Symbiosis*

Conference will be held at Brunel University in Summer 2013. Full details will be announced later this year.

Chris Gair, Conference Director
(University of Glasgow)

Annual Meeting of the British Group of Early American Historians

University of Kent, 9-11 September
2011

By all accounts we enjoyed an excellent, engaging, productive, and fun annual meeting of the British Group of Early American Historians at the University of Kent from 9 – 11 September, 2011. Hosted by William Pettigrew, the programme focused on economic development in the colonies. Professor Cathy Matson of the University of Delaware commenced proceedings with a superb keynote lecture, 'Local Subjects, Global Themes: Recent Refashioning of Colonial North American Economic History,' that surveyed vast swathes of literature on economic history in America, articulating the importance of using theory explicitly when grappling with economic history.

After a sumptuous dinner at the Duke of Cumberland in Whitstable, the party was ready to continue Professor Matson's discussion with three excellent seminar papers the next day around the theme of 'Trade and Economic Development'. Chaired by Ben Marsh of Stirling, the panel included papers from Sheryllyne Haggerty (Nottingham): 'The Importance of Trust in the British Atlantic, 1750 – 1815'; Nuala Zahedieh (Edinburgh): 'The Impact of Colonial Demand for Copper on British Industry'; and Emily Buchnea (Nottingham) on 'Barrels and Broadsheets: the Rise and Decline of New York's Export Trades to Liverpool'. Professor Marie-Jeanne Rossignol of the University of Paris chaired the next session on 'Frontiers of Development', which included papers from Blair Smith (Dundee): 'Metes and Bounds: The Forgotten Success of the Frontiersman Surveyor'; Christopher Vernon (Warwick): "'The Author's names were enough to Brand them": Rumour, Intelligence

and Deerskin traders in the Colonial Southeastern Backcountry', and Kristalyn Shefveld (Southern Indiana): "Willingly complied and removed to the Fort": The secret history of Anglo-Indian Visions of Virginia's Southwest'.

A third session saw Andy Wells from the Edinburgh chair an excellent discussion about the development of useful knowledge which included papers from Tom Cutterham (Oxford): 'Virtue, Knowledge, and Interest: The Politics of Educational Thought in the 1780s' and Pratik Chakrabarti (Kent): "Nature hath blest these western parts of the world": Minerals and Medicine in Eighteenth century Jamaica'. By 4pm the group was ready for the traditional 'Book Club' slot featuring Natalie Zacek's *Settler Society in the English Leeward Islands, 1670 – 1776* (Cambridge University Press, 2010), and chaired by Steve Sarson from Swansea. BGEAH elder, Peter Thompson of Oxford delivered a superb Roger Ansyet Memorial Lecture to a full lecture hall on '1774: The Logic of Slavery and the Logic of Revolt'. The following day saw three panels: 'Community Formation in Revolutionary America', chaired by Peter Thompson, which included papers from Darren Reid (Dundee): 'Breaking Daniel Boone: Psychological Warfare, Violence, and the Construction of the Frontier Community, 1774-1795'; Tom Rogers (Warwick): 'Coercion and Community in the Revolutionary South'; Andy Wells (Edinburgh): 'Poles, Trees, and Caps: Liberty and Urban Space in the Atlantic World, 1660-1760'; a second on: 'Developing Ideas' chaired by Simon Middleton from Sheffield featuring Lucia Bergamasco (Orleans), 'Women, Evangelicalism, Enlightenment: the Case of Esther Edwards Burr and Sarah Prince' and Ben Marsh (Stirling), 'Figuring out the Great Seals of Colonial British America: Some Preliminary Observations'.

The final session saw Natalie Zacek chair a session on 'Accommodating Empire and Development' with papers from Andrew Beaumont (Oxford): "A great commercial dominion": Empire, autonomy, and the Albany Congress of 1754'; Emma Hart (St Andrews): 'Oceans of Water and Acres of Land: Distance, Authority, and the Market Culture of Early America, 1670- 1720' and Simon Middleton (Sheffield): 'Reconciling Imperial and Class Interests in the Transition from New Netherland to New York'.

The meeting confirmed the vibrancy of British

scholars working on early America and as well as their engagement with the superb work done on both sides of the Atlantic. We warmly thank BAAS for their generous financial support.

Will Pettigrew (University of Kent)

'Un-Americans and the Un-American: From 1776 to 9/11'

University of Leicester, 22-24 September 2011

'Un-Americans,' and the concept of the 'un-American,' have failed to receive any sustained historical analysis, despite scholars' ongoing fascination with 'Americanism.' In part, that is because historians, journalists and cultural commentators have been satisfied to confine their limited discussions of un-Americanism to the period of 1950s McCarthyism. The two terms are often used interchangeably, yet 'un-American' was coined in the late eighteenth century, and, after a rich and diverse history, still had currency in the wake of the 9/11 terrorist attacks. In recent years, historians have begun to contextualise the un-American witch hunts of the 1950s, but they have sought to do so by offering long or broad histories of domestic anti-communism rather than un-Americanism, even though it was the work of the House Committee on *un-American Activities* (HUAC) that was central to the institutionalisation of those witch hunts.

For this three-day inter-disciplinary conference, thirty-three delegates from universities in five different nations convened in Leicester to generate the first sustained academic analysis of the concept of un-Americanism, and the ideas that lay behind the term's construction and deployment. Through nine panels, twenty-four academic papers, and ongoing post-panel discussions, attendees presented original research in—and across—the fields of cultural, intellectual, social and political history, literature, sociology, law, gender studies, art history, creative writing, religious studies, and American studies. Those who delivered papers were: Christine Bianco (Brookes); Stephanie Bilinsky (ASU); Benjamin Coates (American Academy of Arts and Sciences); Kate Dossett (Leeds); Jonathan Ebel (Illinois); Alex Goodall (York); Simon Hall (Leeds); M.J. Heale (RAI, Oxford and Lancaster); Allison Hepler (Maine); Ben Herzog (Yale); Daniel Holder (Giessen); Cheryl Hudson (Rothermere/

Vanderbilt); Richard H. King (Nottingham); Zoe Knox (Leicester); Ariane Knüsel (Zurich); Doran Larson (Hamilton College); George Lewis (Leicester); Ruth Martin (Cambridge); Markku Ruotsila (Helsinki); Brian Steele (Alabama, Birmingham); Alan Taylor (California, Davis); Simon Wendt (Frankfurt); Stephen J Whitfield (Brandeis); and Ieva Zake (Rowan).

The conference was attended by over thirty current academics and postgraduate students, and garnered the interest of the national press, including *The Guardian* which, despite a determined effort to link the concept of un-Americanism wholly with the phenomenon of Sarah Palin's political rise, featured an article in its "Education" supplement, and a blog, 'The Un-Americans'. The development grant from BAAS was central to the conference's success, particularly in allowing the organisers to bestow bursaries upon four postgraduate students and two recently-retired academics, to help them to defray the cost of travel to Leicester, accommodation at the University's conference centre, and registration for the conference itself.

George Lewis (University of Leicester)

Also see: www.guardian.co.uk/education/2011/sep/26/american-ideology-research. (-Ed.)

'Congress to Campus UK'

British Library and De Montfort University, November 2011

In co-operation with the US Association of Former Members of Congress, the Eccles Centre has been bringing 'Congress to Campus' for the best part of a decade. The November 2011 visit, 'starring' former US Representatives Scott Klug (R-WI) and Richard Stallings (D-ID), attracted the largest audience yet, with around 1,350 people attending eight events held in three cities over five days.

On three days, the one-day conferences aimed at 'A' level and undergraduate students of US politics were sell out events. Two of these days took place at the British Library conference centre in London, and one at De Montfort University, an enthusiastic supporter of this programme from its beginning. School parties attended from a wide area – from Folkestone to Bedford and from Wakefield to Bradford, and reactions were very positive:

- "Thank you for organising Monday's conference. It was evident just how much

the students had both enjoyed and learned. They found particularly helpful the different perspectives Congressmen Klug and Stallings were able to bring."

- "All the students returned to school utterly enthused. It was great—the students could see synoptic argument played out before their eyes."
- "The event is always brilliant. The insight into the workings of US government and politics is massively useful for teachers and students alike."
- "Many thanks for arranging the day, it was exceptional, the congressmen were superb."

Other events during a packed week included sessions with students and staff at Leicester and Nottingham Universities, a dinner/debate in London hosted by the European Atlantic Group, a public event hosted in Leicester by De Montfort University, and, on the final day of the week and back in London, the BAAS/American Politics Group Annual Colloquium.

In recent years, the teams of visiting Members of Congress have formed a final panel at a top quality series of colloquia co-sponsored by BAAS and APG. This year Professor Inderjeet Parmar (Manchester University), Dr Alex Waddan (Leicester University), and Professor Alan Brinkley (Columbia and Cambridge Universities) also made presentations to a large and engaged audience.

The support of all the event hosts, speakers and facilitators is greatly appreciated, as is the contribution made by the US Embassy in London, and the grants made by BAAS to the programme of 6th form conferences and to the BAAS/APG colloquium.

Philip Davies (Director, Eccles Centre for American Studies, The British Library)

Reports from Eccles Centre Fellows

Jo Gill (University of Exeter)

During 2010, I was fortunate to be awarded an Eccles Centre Visiting Fellowship in North American Studies. I spent just over a month at the British Library (St Pancras and Colindale) over the Summer and early Autumn. The award was to support my research for a book entitled *The Poetics of the American Suburbs*. In brief, the book examines poetry's role in the construction, mediation and representation of suburban subjectivity in the immediate post-war years. Using an interdisciplinary approach combined with archival research and close textual analysis, my research aims to establish the relationship between poetry and other contemporary discourses of the suburbs. In addition, the book aims to address a lacuna in the received narrative of post-war American poetry by identifying, contextualising and critiquing the hitherto overlooked suburban poetics of a range of writers.

The Eccles Centre Visiting Fellowship made a profound and invaluable difference to my research; my original plan for the book was to focus on just four key poets (Phyllis McGinley, John Updike, Sylvia Plath and Anne Sexton). The material to which the Fellowship gave me access allowed me to widen this scope in three fundamental ways. First, the St Pancras holdings brought to my attention little-known suburban poetry by approximately forty other poets including – to name but a few – Richard Wilbur, Louis Bogan, Donald Hall, John Ashbery, Anthony Hecht, Hollis Summers, Langston Hughes, Kenneth Rexroth, Louis Simpson, James Wright, Philip Levine, Denise Levertov, Howard Nemerov, Howard Moss, Randall Jarrell, William Stafford, Richard Eberhart, and Frank O'Hara. Work by each of these poets now features in the book. Secondly, the St Pancras collections yielded work by Californian poet Josephine Miles, whose writing was previously unknown to me; her suburban poetry proved influential in drawing my attention away from the poets of the eastern seaboard. It now features extensively in the book and is the subject of a scholarly article, 'Josephine Miles and the

Poetics of the Californian Suburbs', to be published shortly in *Western American Literature*. Thirdly, the British Library Newspaper Library holdings at Colindale allowed me to identify and critique the work of a range of popular and light verse poets in media such as the *Saturday Evening Post* and *Ladies Home Journal*. This material produced some fascinating examples and strengthened my understanding of the place – and pervasiveness – of poetry in contemporary discourses of the suburbs. It also informed my reading of the relationship between popular and elite culture (an issue of considerable controversy during the post-war years) and allowed me to formulate an argument about the mass readership for suburban poetry.

In addition, the British Library's extensive holdings in a vast number of disciplines enhanced my understanding of historical and contextual areas. As well as works of poetry, poets' correspondence, anthologies and the like, I examined a wealth of material from a range of fields, including: nineteenth-century landscape and interior design, modernist and American architecture; urban and suburban studies; transport history; cold war studies; feminism and gender studies; and popular culture (including advertising and magazines).

The book is now in its final draft; two journal articles (one on Josephine Miles, mentioned above, and another "Quite the opposite of a feminist:" Phyllis McGinley, Betty Friedan and Discourses of Gender in mid-Century American Culture,' forthcoming in *Women's History Review*) are direct outcomes of the Eccles Centre Fellowship. In addition, research-in-progress, based on my time at the British Library, has been presented at conferences at the Universities of Sussex, Central Lancashire, Glasgow, Exeter, London (Goldsmith's) and Kingston.

I wish to thank the British Library, the Eccles Centre, and the British Association for American Studies for the award. As indicated above, my research for this book would have been significantly diminished without access to the resources afforded by the fellowship.

Lisa Merrill (Hofstra University)

I am happy to report that my Visiting Professorship, funded by the Eccles Centre, was extremely rewarding and productive. Two articles that I have written based upon that research have already been accepted for publication in juried scholarly journals: 'Exhibiting Race "Under the World's Huge Glass Case": William and Ellen Craft and William Wells Brown at the Great Exhibition in Crystal Palace, London, 1851', Special Topics Issue of *Journal of Slavery and Abolition* (Alan Rice and Fionnhuala Sweeney, eds.), and "'May she read liberty in your eyes?'" Beecher, Boucicault and the Representation and Display of Antebellum Women's Racially Indeterminate Bodies', Special Topics Issue on Affect, Performance, Politics of the *Journal of Dramatic Theory and Criticism* (Erin Hurley and Sara Warner, eds.) Spring 2012. In addition, prior to publishing the findings from my Eccles Award research, I have presented papers drawing upon that research at academic conferences: 'Performing the Octoroon in England' at the Octoroon Roundtable with Theresa Saxon and Alan Rice, BAAS Conference, UCLAN April 2011, and 'Exhibiting Race "Under the World's Huge Glass Case": William and Ellen Craft and William Wells Brown at the Great Exhibition in Crystal Palace, London, 1851' at the International American Studies Association Conference, Rio de Janeiro, Brazil, July 2011.

I was first informed that I received the Eccles Award at the BAAS Conference in Norwich, April 2010. As I was already on sabbatical at the time, I made immediate plans to prolong my research in the UK, spending time in archival research at the British Library, and Rylands Library in Manchester. In May and June 2010, in addition to conducting research at the British Library, I followed up on BL manuscript sources indicating material about abolitionist Henry Ward Beecher's speeches in Glasgow, at Glasgow University Library, and examined material there. Returning briefly back to the US in July 2010, I examined correspondence in the Anti-slavery collection of the Boston (US) Public Library that included material by and about William Wells Brown's visit to London.

This paved the way for my more targeted research at the British Library as well as at the Victoria and Albert Art Library and the Quaker Library, in August 2010. At the British Library and Colindale, I examined manuscripts and rare books by and about

William Wells Brown, William and Ellen Craft, Dion Boucicault, and Henry Ward Beecher. Periodicals covering the mid-nineteenth-century British response to speeches and presentations by actual fugitive slaves (Brown, Crafts, Frederick Douglass, Henry Box Brown) and theatrical performances about slavery (such as the Octoroon) were the materials most useful at the British Library.

One of the archivists at the British Library mentioned the print and fine art collection still housed at the British Museum and those housed in the Victoria and Albert. This helped me find privately printed material about the Great Exhibition that became source material for one of the articles cited above. Rare books in the British Library about the Quaker support for Wells Brown brought me to the Quaker Library as well.

In all, my Eccles Award funded targeted research that more than exceeded my original proposal. I am pleased that this was such a productive time, and grateful to acknowledge the Eccles Award in the publications that have resulted from it.

Simon Middleton (University of Sheffield)

I had a very enjoyable and productive time as an Eccles Fellow last summer and really benefited from the uninterrupted time and access to the Library's extensive collections.

I am currently engaged in a project examining the cultures of credit in early America with a particular focus on eighteenth-century New York City and Philadelphia. In the first few days I spent some time on an on-going element of the project, considering the meaning of counterfeiting for which the Library's access to two key texts (Kenneth Scott's studies of my two communities) which are not easily available elsewhere, was important. I also spent time on revising an article titled 'Legal change, economic culture, and imperial authority in New Amsterdam and colonial New York City,' and on a second, new piece, 'Private credit in eighteenth-century New York City: The Mayor's Court Papers, 1681-1776.'

My stay in the Library facilitated the production of these pieces, one of which is now being considered for publication in a journal, and the other shortly to be submitted to that process. In addition I used some of my time at the Library to draft a chapter, the first, for a textbook I am co-authoring with three colleagues, to be published by Routledge.

Andrew Priest (Aberystwyth University)

I took up my Eccles Centre Fellowship in August 2011. The staff at the Eccles centre were extremely accommodating and encouraging, especially at the start of my Fellowship, orienting me and answering my queries. While I tended to spend most of my time working in one of the main reading rooms, I found it particularly useful to have access to the Writers and Scholars Centre as a quiet space, because the main areas were often quite crowded.

During the Fellowship, my research focused on US elites' attitudes towards European empires in the late nineteenth century. The project, which I hope will become a book, looks in particular at how leading figures in the northern US understood the ways that major powers in Europe – in particular Great Britain, France and Spain – developed and oversaw their empires around the world. It examines perspectives on these empires amongst American policymakers and other elites, how these discussions influenced their understandings of America's place in the world, and how this translated into US diplomatic action. My aim in exploring this topic during the period between 1865 and 1890 is to illuminate aspects of American foreign policy thinking at a time before the US had an empire of its own, but when it nonetheless was taking a great deal of interest in international affairs. I feel that the period in between the end of the Civil War and the Spanish-American War in 1898 is not especially well covered by diplomatic historians, who have tended to see it as a period of domestic development and relative international isolation. My work's developing contention is that the widely-accepted story of American opposition to European empires is much more complex than would first appear, and in fact, in many cases the US supported aspects of European imperialism and colonialism but within certain limits.

I was able to conduct a large amount of research on this topic during my four-week stay and gain access to a number of important resources and texts that are unavailable elsewhere in the UK. In addition to secondary sources, I consulted a number of volumes of papers of politicians and other leading figures that I would otherwise not have been able to access outside the US. As a result, the importance of US perceptions of, and dealings with, the declining Spanish empire in the Caribbean has become much clearer to me as there

were a number of sources available on this theme that I was unable to locate anywhere else. This has subsequently taken a central role in my ongoing work on the subject.

My time as an Eccles Fellow has already proved to be invaluable in the development of my project. Access to the British Library's holdings gave me a much-needed boost at the end of a long academic year, and much of the work I did there has already gone into an article on US attitudes towards Spanish imperialism in Cuba during the Ten Years' War (1868-78). More broadly, it has informed my ideas about the project as a whole and I intend to publish a monograph on the topic in the next two years.

I would like to thank BAAS and the Eccles Centre for their support which has allowed me to conduct this research. My time at the Centre was extremely beneficial both personally and professionally.

Gillian Roberts (University of Nottingham)

The Eccles Centre Visiting Fellowship in North American Studies has been of enormous help to me during my current research project, *Discrepant Parallels: Cultural Implications of the Canada-US Border*. Although I was fortunate to receive a year of teaching relief from my institution in 2011, this time would not have been as productive without the support of the fellowship and the access it afforded me to the British Library's superb collection of materials relating to North American culture.

My access to the British Library during this period provided me with the necessary research to complete three chapters of my monograph, my introduction, and to make important progress with my fourth chapter as well. I cannot imagine anywhere in the UK providing access to such varied materials as a nineteenth-century edition of Anna Brownell Jameson's North American travel narrative *Winter Studies and Summer Rambles*, Indigenous legal studies and scholarship on the impact of the Canadian Constitution on Indigenous groups, criticism on African-Canadian drama, and US-Mexico border studies. When I first devised my project, I did not quite anticipate the depth of specialised research that each of my chapters would require, and I have been incredibly fortunate that the British Library has met my research needs so thoroughly.

Finally, the working space afforded by the British Library has been invaluable to my research and

writing, including the rapid access to materials as well as simply the quiet of the reading rooms which is so effective in facilitating scholarly endeavour. I am immensely grateful to the Eccles Centre for the Visiting Fellowship in North American Studies, and can say without hesitation that my period of study at the British Library has been the most productive of my project as a whole.

Eccles Centre Postgraduate Award Reports

Christian O'Connell (University of Gloucestershire)

Thanks to the support of the Eccles Centre, I have been able to make four important trips to the British Library since April 2011. These visits have been a vital part of my doctoral research on the transatlantic nature of blues scholarship in the post-war era. My thesis concentrates on the work of one writer during the 1950s and 1960s, British blues scholar Paul Oliver. His writing and field work has been highly influential in the dissemination of knowledge about African American music since the early 1950s. Importantly, my research is based on the fact that Oliver also represents the means by which interpretations and representations of African American blues music were constructed within a transatlantic context.

My time at the Library was spent examining rare books on the subject of African American music from the interwar period, and listening to Paul Oliver's records which accompanied many of his publications. However, the largest proportion of time was dedicated surveying the music periodicals from the 1940s to the end of 1960s. Music magazines such as *Melody Maker*, *Jazz Journal*, *Jazz Monthly* and the lesser known *Music Mirror*, carried vital clues to the nature of jazz and blues appreciation in Britain. These magazines provided the background for understanding the nature of the reception of African American music in Britain, and helped me to contextualise Paul Oliver's work in this period.

What seems evident from these magazines is the participatory nature of the readership, which was actively involved in corresponding with writers. This suggested that many readers were collectors of records. If they took the time and effort to write to the magazines, it can be inferred that they were fairly keen to obtain records and information on them. This means that the music magazines of this period were also forums for the exchange of information and knowledge on the subject of jazz, blues and related music. It also suggests that the locating of records still relied on chance as much as it did on re-issues from record companies.

Therefore rather than simply being antecedents of the present-day music press, these magazines seem have been platforms for the avid listener and record collector, able to devote time and most probably money to music.

Another interesting element of the music press in the post-war period was the high-level of correspondence between British, European and American writers. Frequently present are articles by researchers and collectors such as Fredric Ramsey Jr, Mack McCormick, Jaques Demetre and Hugues Panassie. Interestingly, there are also articles written by the likes of African American writer Ralph Ellison, who contributes an article in tribute to the singer Jimmy Rushing. Apart from Ellison's eloquent treatment of the singer and the blues in general, the inclusion of such an article demonstrates the links between American and European writing on African American music, and the range of perspectives which were included in the music press.

In their almost complete dependence on recordings, British collectors and blues enthusiasts were eager for the real thing, and when African American singers such as Josh White, Big Bill Broonzy and Lonnie Johnson did come to Britain in the 1950s, the anticipation in the press was tangible. Consequently, this meant that there were a lot of preconceptions and expectations which the singers sometimes struggled to live up to. Evidence of this can be seen in the reaction of audiences to various performances in the UK from blues singers. Josh White's first few concerts in the UK were viewed with some scepticism due to his inclusion of 'popular songs' rather than traditional blues. Such was the reaction of his listeners that pressure was put on organisers to arrange a show where White would play more blues songs and play solo without a backing band. The extent to which these opinions went beyond the realm of music journalism and into the general views of the casual listener is a matter of conjecture. However, it is clear that many British writers contributed towards this 'blues purism'.

In helping to form these conceptions of blues, no singer seems to have had the impact that Big Bill Broonzy had on the emerging British blues audience. Broonzy is the dominant blues figure in the music press of the 1950s. He was regarded as the 'real thing' by a number of writers. In addition to his performances, Broonzy was also

very highly regarded for his generous personality, and it is clear that many became close friends of his, especially Alexis Korner and Paul Oliver. As a consequence of his personality and his music, Broonzy became the yardstick against which all live blues performances would be judged. Many other artists who made the trip to Britain were compared to Broonzy for their 'authenticity', and all too often they struggled to achieve the same level of recognition. Broonzy was also highly influential in providing information on lesser known singers or those who had died years before. Newly issued records of lesser known singers are often accompanied by information provided by the singer. This demonstrates the highly influential role the singer played in forming ideas and conceptions of what constituted real blues in the eyes of the British music press.=

A consequence of Broonzy's style becoming so dominant in the 1950s was that the new blues influenced genres which were emerging at the time – Rhythm and Blues and Rock 'n' Roll primarily – were often either viewed with contempt or disregarded altogether. It is with the emergence of youth culture in the USA and in Europe that the boundaries between authentic and commercial became more distinct in the eyes of the writers. Whereas the likes of Broonzy represented the musician who sings purely for the pleasure of singing, remains loyal to an imagined pure art form, and is not troubled by the temptations of commercialism, the emerging genres of the 1950s which borrowed from the blues were seen as the corruption of tradition and the loss of sincerity of expression. The marginalisation of youth culture from the music press of this period further reinforces that the readership is more focused on the serious practice of collecting rather than consumption or entertainment, a trend which would persist into the blues revival of the 1960s.

The findings from my time at the British Library are a fundamental part of my doctoral work, and I therefore wish to thank the Eccles Centre for their support.

Fellowship Opportunities

Eccles Centre Garrison Keillor Fellowship

The Eccles Centre for American Studies at the British Library invites applications for the **Garrison Keillor Fellowship**. This is a one-off award of £2,250 for travel and other expenses connected with the award-holder's research visit to work at the British Library in London. The Garrison Keillor Fellowship is open to both post-graduates and post-doctoral scholars normally resident in the UK.

Projects proposed by applicants can be in any discipline but should relate in some way to the American Mid-West. The projects must entail the use of the British Library collections, and the award holder would be expected to be in research residence at the British Library for a minimum of one month. The project must be completed before September 30th 2013. The Eccles Centre is pleased to acknowledge the support of the US Embassy for this award.

Applications

- Applications should be in the form of a brief CV (no more than two pages), and a document explaining the nature of the research project and outlining the budget (no more than two pages).
- Applications should be submitted by email to **eccles-centre@bl.uk**.
- Applications must be submitted by 5pm on Thursday 15 March 2012.

General Terms and Conditions

- The successful applicant will agree to acknowledge the support provided by the Eccles Centre in any publication resulting from this Fellowship.
- If the opportunity arises, it is expected that the successful applicant will present their work at an appropriate Eccles Centre seminar or conference.
- The Eccles Centre is not in a position to arrange travel or organise accommodation for the successful applicant.
- Any further enquiries about the Fellowship should be sent to **eccles-centre@bl.uk**

Conference and Seminar Announcements

Lecture: Liberties and Empires: Writing Constitutions in the Atlantic World, 1776-1848

The outbreak of revolution in the Thirteen Colonies in 1776, in France in 1789, and in Haiti in 1791, famously gave rise to the creation of substantially new and highly influential written constitutions. Before 1786, no independent state possessed a single document which it termed a constitution. But in the wake of these and other revolutions, written constitutions proliferated. By 1812, there were fifty new constitutions in Europe alone. Over sixty more were drafted before 1850, many of them in Latin America. Yet the degree to which the explosion of new constitutions after 1776 was a trans-national and a trans-continental phenomenon can easily be obscured by exceptionalist and purely national historical narratives.

In this lecture, **Linda Colley** (Shelby M.C. Davis 1958 Professor of History, Princeton University) considers the evidence for a more complex and multi-lateral history of constitutions in the Atlantic World between 1776 and 1848, and discusses their profound connections with empire as well as nationalism.

Co-sponsored by the Institute for the Study of the Americas, University of London and the Eccles Centre for American Studies at the British Library and funded by the John Coffin Memorial Fund.

Event time:

17.30 - 19.30, Wednesday 21 March 2012

Location:

Institute of Education, Bedford Way, London, Room 728, level, 7

Tickets:

Free of charge

rsvp **chloe.pieters@sas.ac.uk**

New Members

Shashikala Muthumal Assella is a postgraduate student in the Department of American and Canadian Studies at the University of Nottingham whose present research interests include the identity formation/representation of South Asian American women in popular films and novels by South Asian American women.

Elena Basilio is a PhD candidate investigating the role played by translation in the diffusion of Anglo-American feminist ideas in the Italian feminist movement. Elena's research explores Serena Castaldi's translations of a selection of texts written by prominent international feminists.

Samantha E. Bedggood is a PhD candidate at the University of Queensland, researching post-Cold War US foreign policy and US foreign relations discourse. Her previous publications include an exploration of the impact of masculinist ideologies on the formulation and implementation of American foreign policy.

Louise Booth is a Teacher at Fulford School in York. She was a recent intern within the office of Massachusetts State Senator Jamie Eldridge.

Daniel Bowers is a PhD student under the supervision of Professor Daniel Karlin in the Department of English at the University of Bristol. Daniel holds a BA in English and American Literature (University of Kent, 2009) and an MA in English Literature (Bristol, 2010). His research interests include Romanticism (particularly the work of Byron), Gothic literature, Anglo-Irish literature (with a particular focus on nineteenth-century texts), Victorian literature (especially fin-de-siècle works), and American literature. His PhD is on British and American literary reactions to the European revolutions of 1848.

Nick Brinded is an MPhil/PhD student at Goldsmith's, University of London, researching the history of the American sublime by linking the Hudson River School painters and writers of the American renaissance to more recent photographic and literary representations and interpretations of the sublime.

Say Burgin is a PhD student in the School of History at the University of Leeds, whose research explores racial justice projects of an educational

nature developed by white activists within the black freedom, women's liberation and gay liberation movements of the twentieth century. Say holds a Master's degree in Race and Resistance, also from Leeds, and has worked on archives at the University of Wisconsin-Madison, the Wisconsin Historical Society, Reuther Library at Wayne State University, and Northeastern University.

Alfred Cardone is a PhD student at King's College London examining grassroots movements and their connections to past forms of civic activism in New York City. Alfred holds a BA in History from Bates College, Maine, and an MA in Political Science from Northeastern University, Massachusetts. He wishes to continue his research in American Politics and History after his PhD, possibly in Britain or Europe.

Themis Chronopoulos is a Postdoctoral Fellow at the Rutgers Center for Historical Analysis, Rutgers University, New Brunswick. In 2012 he will join the School of American Studies at the University of East Anglia in Norwich as a Lecturer. His research focuses primarily on urban history and public policy since 1945 with an emphasis on race, ethnicity, inequality, and urban governance. He has previously taught at the State University of New York, Stony Brook, Miami University, Rhode Island School of Design, Brown University, and the City University of New York, College of Staten Island. He has also held a visiting position at the University of Cape Town. His book *Spatial Regulation in New York City: From Urban Renewal to Zero Tolerance* was published by Routledge in 2011.

Robert Cook is Professor of American History and Head of American Studies at the University of Sussex. He is currently working on a study of American Civil War memory. His last book was *Civil War Senator: William Pitt Fessenden and the Fight to Save the American Republic* (LSU Press, 2011).

Ian Davidson is a Reader in English and Creative Writing at Northumbria University and a poet, with a number of published collections of poetry. His research interests are in modern and contemporary literature and writing and he has published two monographs and a number of papers on relationships between poetry and

spatial theory. His recent work includes a paper on Charles Reznikoff (published in the *JAS*), an essay on Don DeLillo's *Cosmopolis*, and work on 1950s American fiction and the development of the American suburb.

Paula JoAnn Farley is a postgraduate student enrolled at the University of Swansea while working and living in Yukon, Oklahoma in the United States. Paula earned a BS and MA at Northeastern State University in Tahlequah, Oklahoma. She currently teaches at a high school whilst working on a dissertation in American Studies examining the life and impact of the historian Elizabeth Fox-Genovese.

Andrew Foster graduated from UEA Norwich with a degree in American History and Politics. He spent one year at Georgetown University and specialised in International Relations. His particular interests are in twentieth-century US political history and the role of television advertising in US elections.

Flavia Gasbarri is an MPhil/PhD Candidate and Teaching Assistant in the Department of War Studies at King's College London investigating American foreign policy towards Africa after the end of the Cold War. Flavia's main research interests are: International Relations, Post-Cold War US foreign policy, US-African relations, and the History of the Cold War.

Nicholas Gebhardt lectures on popular music and jazz studies in the Institute for Contemporary Arts, Lancaster University. His research is on the cultural history of twentieth-century American music, especially jazz, blues, popular song, musical modernism, and rock and roll.

Matthew Glazebrook is a DPhil student and Associate Tutor at the University of Sussex. His thesis examines the early domestic Cold War, focusing specifically on the grassroots Conservative involvement in anti-Communist organising. Matthew has undertaken primary research for the project at Stanford University, UCLA, NYU and Yale. Before joining Sussex, he completed a BA in American Studies at the University of Birmingham and an MA in Journalism at NYU.

Liam Hargadon is Head of Political Studies at Queen Elizabeth's School in Hertfordshire. A former Fulbright teacher exchange recipient (New Hampshire, 1994), Liam examines 'A' level Politics and teaches American Government and Politics.

Ruth Jennings teaches at Winstanley Sixth Form College. Her expertise spans the US Civil Rights movement, including: black nationalism, the role and importance of Martin Luther King Jr, and, debates concerning the influence of black women leaders within the movement.

Emma Kilkelly is a postgraduate student interested in African American literature, music, and comedy.

Daniel King is a final year PhD Student at the University of Nottingham. Daniel investigates the influence of editing and publishing processes on the final versions of novels, working specifically with the archival material of Cormac McCarthy and Albert Erskine.

Simon Lemieux is Head of History and Politics at Portsmouth Grammar School.

Alice Levick has just embarked on a PhD by part-time study at the University of Exeter (which she combines with employment at a publishing company in London). Her research investigates narrative representations of American urban space in texts from 1920 to 1960.

Collin Lieberg is writing a PhD in History at the University of Warwick. His research interests include popular music and society, cultural representations of national identity and popular history of the 1960s. Collin's dissertation, *British and American Cross-Cultural Exchange During the British Invasion*, deals with the cross-cultural influence of music. He is particularly interested in the Rolling Stones, the Kinks and the Who as 'British', and the Beach Boys and the Byrds as 'American'. Collin is originally from California.

Shona McHugh received a BA in American Studies from Swansea University, and spent her third year studying at SUNY Albany in New York. She also holds an MA in European Cultures with a dissertation focusing on the impact of European Cultures on America. She wishes to teach and undertake a PhD in the US.

Hannah Merry is a PhD candidate at Keele University researching dissociative identity disorder, trauma, and gender in contemporary American culture. Hannah's research interests include queer theory and gender studies, trauma theory, film and television studies, neurological syndromes, and contemporary American literature.

Elizabeth Micakovic is researching a PhD on T. S. Eliot and 'Voice' at the University of Exeter. The project addresses the anxiety over 'linguistic purity' as represented in medical and cultural discourses from both the UK and the US during the first half of the twentieth century. Elizabeth is particularly interested in how fears about the fallibility of the speaking voice are represented in Modernist poetry and criticism.

James Monkman is a PhD student at the University of Nottingham researching the use of realism in the fiction of John Cheever. James plans to visit the New York Public Library in 2012 to examine Cheever's correspondence with the fiction editors of *The New Yorker*, and also wishes to visit Boston to view Cheever's papers and novel manuscripts.

Angel-Luke O'Donnell is a PhD student at the University of Liverpool whose research focuses on the urban environment and the American Revolution. The project looks specifically at the construction of the American identity in Philadelphia. Angel-Luke's research interests focus mainly on eighteenth-century topics regarding Philadelphia, reading, popular print culture, and Atlantic radicalism.

Paul Quigley is a Lecturer in American History at the University of Edinburgh.

Jane Rawson is the Librarian at the Vere Harmsworth Library (Rothermere American Institute), one of the Bodleian Libraries of the University of Oxford.

Cami Rowe is a Senior Lecturer in American History at the University of Cumbria.

John Short is Head of Politics at Trinity School in Croydon. In addition to teaching politics for the 'A2' course, John teaches on Civil Rights from 1865 to 1992. He has a keen interest in the Civil War and US-Soviet relations.

Paul Smith is Head of History at Howell's School, Denbigh. His subject interests include the USA between the wars, Atomic Diplomacy, US Politics, and American Literature.

Olivia Sohns is a PhD Student in History Cambridge University, working on a thesis provisionally entitled *Lyndon Baines Johnson and the Arab-Israeli Conflict*. Olivia holds an MPhil in Modern Middle Eastern Studies from Oxford University, and a BA in History (with a Minor

in Middle Eastern Languages, Literatures, and Cultures) from Stanford University. Her research interests include US foreign policy in the Middle East, the Arab-Israeli conflict, Middle Eastern history, Israel, Cold War history, Nationalism, and American Founding thought.

Andrew Stead is studying for a PhD in History at the University of York. His research interests are twentieth-century American political and military history, and his thesis is an examination of the foreign policies of Senator Jesse Helms in Central America during the latter stages of the Cold War, with a particular focus on El Salvador, Nicaragua, and Panama. Andrew completed an MA on the nature of war crimes in the Vietnam War and Salvadoran Civil War in 2010 at York. Prior to this, he studied at the University of St Andrews between 2004 and 2008.

Joe Street is a Senior Lecturer in History the Department of Humanities at Northumbria University.

Elizabeth Throesch completed a PhD at the University of Leeds in Victorian Literature in 2007. She has recently completed the manuscript for her first monograph on Victorian literature, mathematics, and the fourth dimension, and is about to begin a new project on Anglo-American masculinity and hero-worship. At present Elizabeth is finishing three shorter pieces on the fourth dimension in America, non-Euclidean geometry in the nineteenth century, and Superman (the comic book character).

Emily Trafford is a PhD student at the University of Liverpool, where she also completed a BA and an MA in Cultural History. Her focuses on spectacles of race and otherness at American World's Fairs.

Derek William Valles is a PhD Candidate in the Department of Government, London School of Economics and Political Science. He is a member of the LSE's Political Science and Political Economy Group, the Political Theory Group, the Choice Group, and the Legal and Political Theory Forum. He holds a BA in Philosophy, Politics and Economics (with honors) from New York University's Gallatin School of Individualized Study, and an MSc in Political Theory (with distinction) from the LSE. He has attended specialised courses in Private and Public International Law at the Hague Academy of International Law, as well as Human Rights

Law from the European University Institute's Academy of European Law. Derek is a Fellow of the Royal Society of Arts, and a past fellow of the American Institute for Economic Research and the People for the American Way Foundation. His areas of research interest include political economics, legislative behaviour, health policy, regulatory policy, aerospace policy, constitutional law, international law, and jurisprudence. Derek currently resides in London.

Laura A Weinberg is a History teacher at Blessed Thomas Holford Catholic College in Cheshire. Laura holds a BA in Modern History and Politics and has a special interest in American History and US politics. She teaches 'A' level American politics, 'A2' level American History, and organises the Sixth Form History Society.

Mike Witcombe is currently undertaking a PhD at the University of Southampton on the depiction of sex in the novels of Philip Roth. A graduate of Glasgow and Edinburgh Universities, Mike has also studied at the University of Virginia as an undergraduate, and will be studying at the Library of Congress through an AHRC scholarship in 2012.

Helen Wood is a PhD student at Loughborough University whose topic reflects research interests from an interdisciplinary MA study of Las Vegas involving cultural geography, urban theory, aesthetics and film/literary criticism. Helen is currently working on a chapter concerning the representation/translation of Europe in Las Vegas and theories of sensuous geography.

Members' Publications

Readers may wish to note two exciting recent additions to the BAAS Paperbacks Series. Kasia Boddy's *The American Short Story Since 1950* (Edinburgh University Press, 2010) "offers a reappraisal of a critically underrated genre during a particularly rich period in its history", whilst Theresa Saxon's *American Theatre: History, Content, Form* (Edinburgh University Press, 2011) "investigates critical understandings of the term 'theatre', and assesses ways in which the various values of commerce, entertainment, education and dramatic production have informed the definition of theatre throughout America's history." For further information on both titles, please see www.euppublishing.com/series/BAAS. (Quotations extracted from the publisher's blurbs).

BAAS Membership of Committees

BAAS Membership of Committees (including co-opted members and invited observers)

Executive Committee

elected:

Professor Martin Halliwell (Chair, first elected 2010, term ends 2013)
mrh17@leicester.ac.uk

Dr. Theresa Saxon (Treasurer, first elected 2008, term ends 2012)
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Dr. Joanna Gill (Secretary, first elected 2011, term ends 2014)
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Professor Ian Bell (Vice Chair, first elected 2007, term ends 2013)*
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Dr. Celeste-Marie Bernier (Associate Editor, Journal of American Studies)

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Mr. Gareth Hughes (Teachers'
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American Studies*)
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Mr. Donald Tait

BAAS representative to EAAS

Professor Philip Davies (terms ends 2012)*
philip.davies@bl.uk

* Indicates this person not eligible for re-election
to this position.

† Indicates that the Committee member is fulfilling
an unexpired position due to resignations from the
Committee.

All co-optations must be reviewed annually.

BAAS Chairs

Frank Thistlethwaite 1955–59

Herbert Nicholas 1959–62

Marcus Cunliffe 1962–65

Esmond Wright 1965–68

Maldwyn Jones 1968–71

George (Sam) Shepperson 1971–74

Harry Allen 1974–77

Peter Parish 1977–80

Dennis Welland 1980–83

Charlotte Erickson 1983–86

Howard Temperley 1986–89

Bob Burchell 1989–92

Richard King 1992–95

Judie Newman 1995–98

Philip Davies 1998–2004

Simon Newman 2004–2007

Heidi Macpherson 2007–2010

Martin Halliwell 2010–

Notice of the BAAS AGM 2011

**16.00-17.30, Friday 13 April 2012,
University of Manchester**

Agenda:

1. Elections: Treasurer, 3 committee members, Postgraduate Representative, any other offices that fall vacant before the AGM
2. Treasurer's report
3. Chair's report
4. Report of the Conference Sub-Committee, and Annual Conferences 2011-2013
5. Report of the Publications Sub-Committee
6. Report of the Development Sub-Committee
7. Report of the Awards Sub-Committee
8. Report of the Libraries and Resources Sub-Committee
9. Report of the Representative to EAAS
10. Report of the BAAS Internship
11. Any other business

At the 2012 AGM, elections will be held for three positions on the Committee (three year terms), for the Treasurer of the Association (three year term), for the Postgraduate Representative (two year term) and for any other offices that fall vacant before the AGM. Current incumbents of these positions (apart from the PG rep) may stand for re-election if not disbarred by the Constitution's limits on length of continuous service in Committee posts.

Elections can only take place if the meeting is quorate; please make every effort to attend.

The procedure for nominations is as follows: Nominations should reach the current Secretary, Jo Gill, by 12.00 noon on **Friday 13 April 2012**. Nominations should be on the appropriate written form, signed by a proposer, seconder, and the candidate, who should state willingness to serve if elected. The institutional affiliations

of the candidate, proposer and seconder should be included. **All candidates for office will be asked to provide a brief statement outlining their educational backgrounds, areas of teaching and/or research interests and their vision of the role of BAAS in the upcoming years.** These need to be to the Secretary at the time of nomination so that they can be posted in a prominent location and available for the membership to read before the AGM. Those standing for election are expected to attend the AGM.

Dr Jo Gill
Secretary, British Association for American Studies
Department of English
University of Exeter
Queens Drive
Exeter, EX4 4QH
T: 01392 264256
E: j.r.gill@ex.ac.uk

Treasurer of BAAS - Nomination Form

I should like to propose.....
for the above.

Proposer:

Name:.....

Institution:.....

Signature:..... Date:.....

I should like to second the above nomination.

Secunder:

Name:.....

Institution:.....

Signature:..... Date:.....

I confirm that I am willing to stand for election to the above.

Candidate:

Name:.....

Department/Programme:.....

Institution:.....

Signature:..... Date:.....

**Nominations must reach the Secretary, Jo Gill,
by noon on Friday 13 April 2011.**

BAAS Executive Committee - Nomination Form

I should like to propose.....
for membership of the above.

Proposer:

Name:.....

Institution:.....

Signature:..... Date:.....

I should like to second the above nomination.

Secunder:

Name:.....

Institution:.....

Signature:..... Date:.....

I confirm that I am willing to stand for election to the above.

Candidate:

Name:.....

Department/Programme:.....

Institution:.....

Signature:..... Date:.....

**Nominations must reach the Secretary, Jo Gill,
by noon on Friday 13 April 2011.**

COMMITTEE MEMBER (3 POSTS): Brief statement outlining educational backgrounds, areas of teaching and/or research interests and vision of the role of BAAS in the upcoming years.

Candidate’s Name:

Postgraduate Representative of BAAS - Nomination Form 2012

I should like to propose.....
for the above.

Proposer:

Name:.....

Institution:.....

Signature:..... Date:.....

I should like to second the above nomination.

Second:

Name:.....

Institution:.....

Signature:..... Date:.....

I confirm that I am willing to stand for election to the above.

Candidate:

Name:.....

Department/Programme:.....

Institution:.....

Signature:..... Date:.....

**Nominations must reach the Secretary, Jo Gill,
by noon on Friday 13 April 2011.**

