



**All Roads Lead to**  
*the American City*

*Edited by*  
**Peter Swirski**

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# Contents

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## INTRODUCTION

***American City or Global Village?*** 1

Peter Swirski

## CHAPTER 1

***All Roads Lead from the American City?*** 7

THE LAND OF THE URBAN FRONTIER

Priscilla Roberts

## CHAPTER 2

***In the City and on the Road in Asian American Film:*** 27

MY AMERICA ... OR, HONK IF YOU LOVE BUDDHA

Gina Marchetti

## CHAPTER 3

***A Is for American, B Is for Bad, C Is for City:*** 49

ED MCBAIN AND THE ABC OF POLICE AND URBAN PROCEDURALS

Peter Swirski

## CHAPTER 4

***Just Apassin' Through:*** 71

BETTERMENT AND ITS DISCONTENTS IN AMERICA'S LITERATURE OF THE ROAD

Earle Waugh

## CHAPTER 5

***Urbs Americana:*** 97

A WORK IN PROGRESS

William John Kyle

***Notes*** 125

***Bibliography*** 131

***Contributors*** 145

***Index of Names*** 149

## INTRODUCTION

# *American City or Global Village?*

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*Peter Swirski*

Cities, for the most part, *are* America. Their values and problems define not only what the United States is, but what other nations perceive the United States to be. They are the tone-setters and pace-setters for the country and the continent, if not the entire world. Roads, on the other hand, and their impact on the American culture and lifestyle, form not only the integral part of the historical rise-and-shine of the modern city but a physical release from and a cultural antidote to its pressure-cooker stresses. Tracing the boundless variety and complexity of these twin themes, *All Roads Lead to the American City* is built around a series of interdisciplinary, intercultural, and inter-linked essays on the urban culture in America. Juxtaposing the city and the road, it looks alternatively at cities as historical, geographical, social and cultural centers of life in the land, and at roads as physical as well as metaphorical arteries that lead in and out of the city.

Whether in the Americas, Eurasia or Australasia, cities of today crawl with millions of human ants, drawn or driven there by reasons of lifestyle, employment, or internal and foreign immigration. In many sprawling conurbations, from New York City to Mexico City, their numbers already reach teens of millions; in some cities of today and the rising cities of the future—exemplified by the architectural and social blueprints for Tokyo’s one *kilometer*-high Sky Cities—even tens of millions. Little wonder that behind walls of steel, concrete, brick and glass, arranged into a seemingly impenetrable architectural forest, cities of the year 2007 often look—and behave—as if spat out from a giant environmental trash compactor.

But no matter how compressed, even in their cores, cities are not solid. Beehives of habitation are crisscrossed by tendrils of traffic-bearing arteries, connective tissues of the city. Streets, roads, alleys, lanes, courts, drives, crescents,

avenues, promenades, boulevards, throughways, freeways and highways—together with other open spaces such as squares, plazas, markets and parks—comprise in many cities an astonishing one-fifth of their entire size. In a car-crazy megalopolis like Los Angeles, roads and highways that crisscross it in all directions add up to no less than a quarter of its total area. And in a car-crazy country like the United States, roads and highways add up to no less than national conduits for escape from industrial nightmare and toward fulfillment of personal dreams.

In the year 1800, not too distant from the country's birth, only 6 percent of Americans lived in cities. Reflecting the new nation's history—when agriculture was king and the Jeffersonian ideal of countrified gentry pursuing “happy mediocrity” still alive—cities of the era were agglomerations of four thousand people or more. Nowadays, reflecting the marginalization of farm life and the homogenization of urban ethos throughout the land, cities are defined by the Census Bureau as settlements of 2,500 inhabitants or more. Even more to the point, the percentage of Americans living in them has crept well above 80 percent.

As a center of economic growth, political power, and cultural diversity, the city has always occupied a crucial place in America's vision of itself as a nation. Thomas Wolfe's haunting evocation of “a cruel city, but ... a lovely one, a savage city, yet it had such tenderness” (473), captures well the ambivalence many have felt towards it. Examining the history, cinema, literature, cultural myths and social geography of the United States, *All Roads Lead to the American City* puts some of the greatest as well as the “baddest” American metropolises under the microscope. Examining the role of the roads that crisscross and connect the cities, it looks for ways to understand the people who live, commute, work, create, govern, commit crime and conduct business in them.

“New York is simply a distillation of the United States, the most of everything, the conclusive proof that there is an American civilization.” Few words capture the dual nature of the country's (and arguably the world's) greatest metropolis as aptly as those of industrial designer, Raymond F. Loewy. They epitomize not only the socio-cultural but the geo-political mystique of the American city as a place where fortunes and lives are made or lost. For better or worse, in literature and in real life, the American urban experience is epitomized by NYC, and little wonder that this global city looms large in the chapters that follow. It has lost nothing of its dual nature, let alone its demographic and cultural prominence, since Loewy's times. It still effortlessly combines *Big Bad City* woes with the glittering *Big Lights, Big City* façade. It continues to be the final destination for many who go on the road to seek a better future, and end up in a snarled and snarling traffic nightmare.

Yet, unlike Robert Moses, who saw the bustling immigrant communities of New York only as traffic impediments, a new generation of city planners today work to turn streets into a glue that binds individual blocks and entire neighborhoods from within. The variability and complexity of American cities can be traced, of course, to the historical, demographic, and socio-cultural

metamorphoses wrought in the country since its inception, and vastly accelerated during the postwar years. But these metamorphoses, in reality, are now global in nature. Identifying and investigating the disparate elements of American urban culture, the chapters below identify and investigate much of the urban culture worldwide.

Globalization is more than watching Hollywood remakes of French movies in theatres in Hong Kong, watching Nigerian footballers wearing Taiwanese-made Nikes compete in the British football leagues, or watching Algerian auto-racers using Bosch tools to fix their stalled Subarus in the Sahel. Globalization has penetrated the urban arena as well. The historical trends and cultural movements identified in *All Roads Lead to the American City* grab headlines all over the world, from São Paulo to Singapore to Sydney. Australia, in fact, may be the best case in point, with just *five* cities (Sydney, Melbourne, Brisbane, Perth and Adelaide) containing almost 60 percent of the population of the entire continent. But it's no different in Asia, home to the largest number of people living in the country but also, soberingly, the largest number of people living in the city.

China alone underlies the worldwide domination and homogenization of the urban milieu. As Jared Diamond reported in *Collapse: How Societies Choose to Fail or Succeed*, between 1953 and 2001 the country's population only doubled, but the percentage of its city dwellers *tripled* to almost 40 percent, giving the world a staggering number of more than half a billion Chinese "city-zens". In the same blink of an eye the total number of cities in China grew by 500 percent, while the existing ones swelled enormously in area. Naturally, you cannot swell an already large body without enlarging the existing arteries, whether they carry hemoglobin or people and produce. It comes as no surprise, therefore, that China's transportation network has grown faster than Yao Ming in his youth. Between 1952 and 1997, the length of railroads and motor roads leading into and out of the city has increased by 250 and 1,000 percent respectively. In one generation between 1980 and 2001, the number of non-passenger motor vehicles has increased 15-fold, and cars 108-fold!

If this sounds all too familiar, the truth is that today's global village looks more and more like the American city. Take the train from Narita through Chiba to Tokyo. Drive through the Pudong section of Shanghai. Bus across Kowloon in Hong Kong. Get on the road from Linkou to Taipei. Drearily, you'll see the same rows of concrete boxes housing the same chains of restaurants, convenience stores, night clubs, cinemas and shopping malls. Proudly advertising local businesses with English-sounding names, luring global villagers with neon promises from Toys R Us, 7-11 or Starbucks, it is sometimes hard to tell rush-hour Asia from (sub)urban USA. Where for Jack Kerouac and the Beat generation getting on the road meant escape from the conformity and uniformity of suburban existence, the McDonaldization of culture has reached proportions undreamed of even half-a-century ago. And for all the talk of America's love affair with the automobile, even that may be a casualty of the homogenization of interstate travel. "Most of us aren't in love

with the car,” rues Justin Fox on the pages of *Fortune* 2004; “we’re stuck in a long and passionless marriage from which there appears to be no possibility of release” (84).

The contemporary American metropolis evokes a myriad of globally recognizable images. On the one hand there is the glitter of resplendent office towers, convention and/or cultural centers, the sprawling shopping malls and cellphone-toting affluence. On the other hand there is the despair of street crime, drug addiction, failed education, homelessness and poverty. But even these contrasting pictures, no matter how rank and real, fail to reveal the whole picture of today’s metropolitan life. We need research integrated across the *entire* spectrum of the humanities and social sciences to evaluate the transformations currently underway, if we are to understand where *Urbs Americana*, and with it *Urbs Asiana*, *Australiana*, *Europeana*, and even *Africana* are headed.

Hence the book in your hands.

Reflecting the variety and complexity of contemporary urban American culture, the assortment of essays and contributors is remarkably interdisciplinary, as befits the American Studies standards. The opening chapter by a historian segues into a socio-cultural analysis from a film scholar; a socio-literary essay is followed by an anatomy of American myths from a professor of religion and culture studies; all capped by a socio-demographic portrait of the United States from a geographer. Alternating in focus from the American city to the American road, the chapters pick up the various leitmotifs that animate the book: city life, its historical trends and the uneasy present, ethnic tensions in a search for national and personal identity, the tattered state of the American dream, and the constant efforts at its renewal. Combining into a constellation of cultural lenses, the experts employ a mosaic of voices, styles and approaches that mimics the richness of voices in American urban culture to bear on a wide sweep of its social history.

*All Roads Lead to the American City* opens with an essay by a historian, Priscilla Roberts. Panoramic in dimensions, “All Roads Lead from the American City? The Land of the Urban Frontier” traces in exquisite detail the rise of cities and urban culture in America. Distinct in its provocative inversion of the book’s central thesis, it brings a consistently political perspective to bear on the volatile debates surrounding the American city. A more intimate view of the road and the road movie is offered in the second chapter, “In the City and on the Road in Asian American film: *My America ... or Honk if you Love Buddha*.” Gina Marchetti, a film scholar, travels in the footsteps of an Asian American filmmaker who records her first-hand experience of traversing the territory in search of her own and her country’s identity.

The twin protagonists of the central chapter, “A Is for American, B Is for Bad, C Is for City: Ed McBain and the ABC of Police and Urban Procedurals,” are the late master of urban fiction, Ed McBain, and New York City. With an eye towards McBain’s documentary aesthetics, literature scholar Peter Swirski evaluates the literary, historical and socio-urban acumen of popular fiction about the city.

Chapter 4 provides a literary-cultural perspective by a literary and religious comparativist, Earle Waugh. Stretching from Cotton Mather to Hunter S. Thompson, “*Just Apassin’ Through: Betterment and Its Discontents in America’s Literature of the Road*” takes multicultural stock of American road myths and dreams that have lingered from colonial times to this day.

Motivated, much as all the preceding essays, by the unease about the human condition in urban society, William John Kyle’s essay “*Urbs Americana—A Work in Progress*” concludes the collection. Replete with fact and image, it is a fitting closure inasmuch as it revisits the themes that animate it throughout: historical settlement, continental expansion, immigration and employment patterns, urban plight and flight, and efforts at renewing the American city and its human resources. No less fittingly, it concludes the analysis of American urban culture with a rare glance into what the future may hold. It would be presumptuous to claim that even the encyclopedic detail and cross-disciplinary range of studies assembled in *All Roads Lead to the American City* can exhaust the cultural gamut of America’s cities and roads. But, as the adage goes, even the longest journey starts with just one step.



## Notes

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### Chapter 1 All Roads Lead from the American City?

1. Lind, "Red-state sneer," 28.
2. Monkkonen, *America Becomes Urban*, 69.
3. Monkkonen, 74.
4. Chudacoff and Smith, *The Evolution of American Urban Society*, 5.
5. Thomas Jefferson to James Madison, December 20, 1787, in *The Papers of Thomas Jefferson*, 12:442.
6. Jefferson to John Adams, 1813, in *The Writings of Thomas Jefferson: Memorial Edition*, 13:401.
7. Jefferson, *Notes on Virginia* Q. XIX, 1782, in *ibid.*, 2:230.
8. Jefferson to David Williams, November 14, 1803, in *ibid.*, 10:431.
9. Longworth, *Austin and Mabel*.
10. Chudacoff and Smith, 115.
11. Fox, *Metropolitan America*, 24.
12. Higham, *Send These to Me*, 22.
13. Chudacoff and Smith, 116–8.
14. Chambers, *The Tyranny of Change*, 41–2, 99–103; Rafferty, *Apostle of Human Progress*; Fox, *The Discovery of Abundance*; White, *Social Thought in America*; Strout, *The Pragmatic Revolt in American History*; Rader, *The Academic Mind and Reform*; Crunden, *Ministers of Reform*; Feffer, *The Chicago Pragmatists and American Progressivism*; Fink, *Progressive Intellectuals and the Dilemmas of Democratic Commitment*; Fried, *The Progressive Assault on Laissez Faire*; Noble, *The Progressive Mind, 1890–1917*.
15. Rodgers, *Atlantic Crossings*; Kloppenberg, *Uncertain Victory*.
16. Fry and Kurz, *Washington Gladden*; Curtis, *A Consuming Faith*; Gorrell, *The Age of Social Responsibility*; Hopkins, *The Rise of the Social Gospel*; Handy, ed., *The Social Gospel in America*.

17. See Chudacoff and Smith, 187–90; Carson, *Settlement Folk*; Davis, *Spearheads for Reform*; Davis, *American Heroine*; Linn, *Jane Addams*; Elshtain, *Jane Addams*; Sklar, *Florence Kelley*; Daniels, *Always a Sister*; Stivers, *Bureau Men*, *Settlement Women*.
18. For figures, see Monkkonen, 69–73; on the announcement, Chudacoff and Smith, 203.
19. Chudacoff and Smith, 203; Wrobel, *The End of American Exceptionalism*, esp. chs. 1–5; on Turner and the frontier thesis, see also Bogue, *Frederick Jackson Turner*; Jacobs, *The Historical World of Frederick Jackson Turner*; Hofstadter, *The Progressive Historians*; Jacobs, *On Turner's Trail*.
20. Fox, 6.
21. Chudacoff and Smith, 147–8.
22. Strauss, *Images of the American City*, 171–8.
23. William Jennings Bryan, “Cross of Gold” speech, July 9, 1896, in Reid, 606.
24. McCullough, *Mornings on Horseback*, ch. 15; Morris, *The Rise of Theodore Roosevelt*, ch. 11; Brands, *T. R.*, chs. 7–8; Dalton, *Theodore Roosevelt*, 97–104; White, *The Eastern Establishment and the Western Experience*.
25. Quoted in Brands, 173–4.
26. Roosevelt, *The Rough Riders*; also Heatley, ed., *Bully!*
27. Cutright, *Theodore Roosevelt*; Nash, *Wilderness and the American Mind*, 149–53.
28. Roosevelt, “Race Decadence,” 1911, reprinted in Dinunzio, ed., *Theodore Roosevelt*, 339–43; Dyer, *Theodore Roosevelt and the Idea of Race*, 143–67.
29. Higham, *Strangers in the Land*, 136–44, 175–82; Anderson, *Race and Rapprochement*, 54–7, 81–2.
30. Quotations from Roberts, “Willard Straight,” 505.
31. Finnegan, *Against the Specter of a Dragon*, 106–14; Pearlman, *To Make Democracy Safe for America*, 124–33, 150–4; Clifford, *The Citizen Soldiers*, 195–203.
32. Salmond, *The Civilian Conservation Corps*.
33. Chudacoff and Smith, 227–8; Lubell, *The Future of American Politics*, 34–41.
34. Lubell, 54–5.
35. Monkkonen, 70.
36. Fox, 24.
37. Monkkonen, 72–3.
38. Heilbrun, *Hamlet's Mother and Other Women*, 92.
39. Monkkonen, 74–5.
40. See, e.g., Chudacoff and Smith, 126–35; Burns, *The Workshop of Democracy*, 136–42.
41. Monkkonen, ch. 4.
42. Steffens, *The Shame of the Cities*; Chudacoff and Smith, 152–66; Brogan, *The Pelican History of the United States of America*, 409–12.
43. Burns, ch. 7; McKelvey, *The Emergence of Metropolitan America 1915–1966*, 1–2; Chudacoff and Smith, 166–201; Monkkonen, ch. 5; also Dahl, *Who Governs?*
44. de Tocqueville, *Democracy in America*, 512.
45. Quoted in Chudacoff and Smith, 145.
46. Chudacoff and Smith, 146.
47. Chudacoff and Smith, 88–108; Fox, 40–1; Jackson, *Crabgrass Frontier*, chs. 4–10.
48. Teaford, *City and Suburbs*, ch. 2.
49. McKelvey, 16; Chudacoff and Smith, 117.

50. McKelvey, 16–7.
51. McKelvey, 20–3; Chudacoff and Smith, 222–6.
52. Jackson, *The Ku Klux Klan in the City*; Lay, ed., *The Invisible Empire in the West*; MacLean, *Behind the Mask of Chivalry*.
53. Chudacoff and Smith, 204; McKelvey, 22–3, 38–9.
54. Chudacoff and Smith, 208–15; Monkkonen, 167–81.
55. Chudacoff and Smith, 208–15; Monkkonen, 167–81; Jackson, *Crabgrass Frontier*, chs. 13, 15.
56. Chudacoff and Smith, 215; Fox, 34–8.
57. McKelvey, 123–5; Chafe, *The Unfinished Journey*, 20.
58. Chudacoff and Smith, 236–40, 249–59; McKelvey, 174–87.
59. Jackson, *Crabgrass Frontier*, ch. 14; Chafe, 118–9; Fox, 103–4; Kay, *Asphalt Nation*, ch. 10.
60. Mills, *White Collar*; Whyte, *The Organization Man*; Riesman et al., *The Lonely Crowd*.
61. Chafe, 141–2.
62. Chudacoff and Smith, 259–76.
63. On the growth of the sunbelt cities, see Abbott, *The New Urban America*; Kirkpatrick, *Power Shift*; Wiley and Gottlieb, *Empires in the Sun*; Markusen, Hall, Campbell, and Deitrick, *The Rise of the Sunbelt*; Nash, *World War II and the West*.
64. Steinbeck, *The Grapes of Wrath*. The figures are taken from Monkkonen, 85–7; on California's experience of urbanization and industrial development in this period, see Starr's works, *Endangered Dreams*, *The Dream Endures*, and *Embattled Dreams*; on California's earlier history, see his *Americans and the California Dream*, *Inventing the Dream*; and *Material Dreams*.
65. Chudacoff and Smith, 274–5.
66. Chudacoff and Smith, 272–4, 277–80; Chafe, esp. chs. 12–16; Miles, *The Odyssey of the American Right*, chs. 12–17; Brennan, *Turning Right in the Sixties*; Hodgson, *The World Turned Rightside Up*; Ferguson and Rogers, *Right Turn*.
67. Dean, *Imperial Brotherhood*, esp. ch. 7.
68. Slotkin, *Gunfighter Nation*.
69. On Reagan, see Reagan, *An American Life*; Pemberton, *Exit with Honor*; Jeffords, *Hard Bodies*; White, *The New Politics of Old Values*; Blumenthal, *Our Long National Daydream*; Schaller, *Reckoning with Reagan*; Mervin, *Ronald Reagan and the American Presidency*. On George W. Bush, see Lind, *Made in Texas*; Minutaglio, *First Son*; Gregg and Rozell, eds., *Considering the Bush Presidency*; Fred I. Greenstein, ed., *The George W. Bush Presidency*; Campbell and Rockman, eds., *The Bush Presidency*.
70. Judt, "Europe vs. America," 37–41.
71. Kagan, "Power and Weakness," 3; later expanded as Kagan, *Of Paradise and Power*, 3.
72. Potter, *People of Plenty*.

## Chapter 2 In the City and on the Road in Asian American Film

1. My thanks to Peter Swirski for his helpful suggestions and to Renee Tajima-Peña for permission to use stills from *My America*.
2. See Slethaug (2001).
3. Christine Choy is also the principal cinematographer on *My America*. The film won the 1997 award for best cinematography at Sundance.

- 4 For more on the film and its relationship to Tajima-Peña's oeuvre, see Gateward (1999) and Leong (1998). For ideas on using *My America* and other Asian American films in the classroom, see Marchetti (2006).
5. See Okiihiro (1994).
6. For more on Asian Americans and the politics of race in the United States, see Lowe (1996) and Palumbo-Liu (1999).
7. All dates related to Asian American history in this chapter are taken from Asian American History Timeline, *Ancestors in the Americas*.
8. On the role of the 442nd in World War II, see Loni Ding's *The Color of Honor* (1988).
9. On the Japanese in Chicago, see *Chicago Japanese American Historical Society (CJAHS): Census 2000 Portrait of Japanese Americans in Metropolitan Chicago*.
10. For an investigation of the impact of the Los Angeles violence on Korean Americans, see Dai Sil Kim-Gibson and Christine Choy's *Sa-I-Gu* (1993).
11. For more on the road movie, see Laderman (2002); Cohan and Hark (1997).
12. For a full treatment of the city film, see Clark (1997).
13. Feng (2002) provides a discussion of the film and the search for Asian American identity.
14. In fact, Wong had an impressive film career with appearances in *Nightsongs* (1984), *Year of the Dragon* (1985), *Dim Sum* (1985), *Big Trouble in Little China* (1986), *The Last Emperor* (1987), *3 Ninjas* (1992), *The Joy Luck Club* (1993), and *Seven Years in Tibet* (1997), among others.
15. For more on miscegenation and its depiction in American popular culture, see Marchetti (1993 and 2001).
16. Another documentary portrait of Yuri Kochiyama can be found in Rea Tajiri, *Yuri Kochiyama: A Passion for Justice* (1999).
17. Asian American cinema boasts many fine films on the injustice of the Internment and its impact on the lives of Japanese Americans, including *Family Gathering* (Lise Yasui, 1988), *History and Memory* (Rea Tajiri, 1991), *Manzanar* (Robert Nakamura, 1971), *Memories from the Department of Amnesia* (Janet Tanaka, 1991), *Rabbit in the Moon* (Emiko Omori, 1999), *Strawberry Fields* (Rea Tajiri, 1997), and *Days of Waiting* (Steven Okazaki, 1988).
18. For another view of the Laotian community in the Midwest, see Taggart Siegel's *Blue Collar and Buddha* (1988).

### Chapter 3 A Is for American, B Is for Bad, C Is for City

1. For a distinction and discussion of apocalyptic and integrated scholarship, see Eco, *Apocalypse Postponed* (1994), and Swirski, *From Lowbrow to Nobrow* (2005). The material in the first two sections also appears in Swirski, "The Novels of Ed McBain and the Politics of the American *Polis*" (2006).
2. For a comprehensive analysis of *Playback*, see Chapter 5, "Raymond Chandler's Aesthetics of Irony," in Swirski, *From Lowbrow to Nobrow*.
3. Inspector Morse was played to perfection by the late John Thaw in the hit television series. Dexter put Morse to rest in *The Remorseful Day*, the last novel of the cycle.
4. Liukkonen, "Maj Sjowall (1935–)."

5. The combined figures for the US, Canada, Great Britain, Australia, New Zealand and South Africa were: 1952: 14 hits; 1962: 57 hits; 1972: 214 hits; 1982: 1,092 hits; 1,992: 4,230 hits; and 2002: 7,952 hits. While again demonstrably on the low side, the statistics document the dazzling expansion of crime fiction. For US sales figures, see Book Industry Study Group.
6. Blum et al., 474.
7. Cited in Blum et al., 470.
8. Cited in Panek, 4.
9. Cited in Panek, 5.
10. See Rasula for a superb analysis of the comics wars in the 1950s.
11. See Swirski and Wong (2006), and Panek (1990) for background.
12. Raab, 13.
13. Both quotes in this paragraph from *Cop Hater*, xiv.
14. For a full analysis of *Playback*, see Swirski, *From Lowbrow to Nobrow* (2005), Chapter 5. I would like to thank Faye Wong for her help with the following sections.
15. Raab, 13. For web access, see, <<http://users.bestweb.net/~foosie/mcbain.htm>>.
16. National Center for Health Statistics, Table 131 (page 1), “No Health Insurance Coverage Among Persons Under 65 Years of Age According to Selected Characteristics: United States, selected years 1984–2002.”
17. See Raab (the introductory section).
18. Page 82; also, table: “Unemployment Rates for Selected Groups in the Labour Force: 1947 to 1998” in *Datapedia*, 86.
19. Raab, 13.
20. Hunt, 174.
21. See Australasian Council of Women and Policing Inc.
22. Cited in Carr, 15.
23. For detailed analysis of the contemporary legal procedural, see Swirski and Wong (2006).

#### Chapter 4 *Just Apassin’ Through*

1. According to the 2003 National Hospital Ambulatory Survey, 44,065 Americans lost their lives in auto-related accidents. In 2002, an average of 16.6 persons per 100,000 had injuries that eventually led to their deaths (tables 29, 30, 44, 84); see McCaig and Burt (2005).
2. See Zsoldost (2006).
3. See Gillam. The poem is also available at <<http://www.egyptology.com/extreme/mehy>>.
4. See Waugh, *Dissonant Worlds* (1996).
5. Quoted in Aptheker, 20.
6. The Hopewell and Adena Trails are only two examples of this kind of absorption; see <<http://www.rosscountyparkdistrict.com/map.htm>>.
7. Hatch and Stout, 40.
8. *The Works*, Vol. 10, 226. Following quote from *The Works*, Vol. 14, 72.
9. Sermon, March 1737, 31; reprinted in McDermott, 20.
10. On these issues, see Brauer (1976); and Hughey (1983).

11. See Swirski and Reddall (2003).
12. In Bush, 90.
13. In Barck and Lefler, 362.
14. Barck and Lefler, 256.
15. As Daniel Boone had been hired to do; for more on this subject, see Carroll, 7.
16. In Blake, 274.
17. See especially pages 20–3.
18. The infamous St. Valentine’s Day Massacre is still a visitor’s site on the “Haunted Chicago” tour of the city. For background and data on the homeless, see National Coalition for the Homeless: Report.
19. I have valued the sage advice of architect James Triscott in this section.
20. For more on this interpretation of Pynchon’s novel, see Ostrander, 124.

## Contributors

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**Priscilla Roberts** received her degrees from King's College, Cambridge. Since 1984 she has taught history at the University of Hong Kong, where she is associate professor and also honorary director of the Centre of American Studies. She has published articles on twentieth-century diplomatic and international history, with a special interest in Anglo-American relations, in the *Business History Review*, *Journal of American Studies*, *Journal of American-East Asian Relations*, and other periodicals. She is the author of *The Cold War* (2000), and the editor of *Sino-American Relations Since 1900* (1991); *Window on the Forbidden City: The Beijing Diaries of David Bruce, 1973–1974* (2001); and *Behind the Bamboo Curtain: China, Vietnam, and the World Beyond Asia* (2006). She is associate editor of several encyclopedias published by ABC-CLIO, including the *Encyclopedia of the Korean War* (2000); *Encyclopedia of World War II* (2004); *World War II: A Student Encyclopedia* (2005); *Encyclopedia of World War I* (2005); *World War I: A Student Encyclopedia* (2005); and *Encyclopedia of the Cold War* (forthcoming). She is co-editor of a forthcoming volume on women and international relations. Currently she is working on a major study of the twentieth-century trans-Atlantic foreign policy establishment.

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in *American Cinema*; *Countervisions: Asian American Film Criticism*; *The Cinema of Hong Kong*; *Transnational Chinese Cinemas*; *The Birth of Whiteness: Race and the Emergence of United States Cinema*; *Unspeakable Images: Ethnicity and the American Cinema*, and others. Her current books are *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens*, and *Hollywood and the New Global Cinema* (co-edited with Tam See Kan).

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## *Index of Names*

---

### **A**

Abbott, Carl, 127n  
Adams, John S., 114, 125n  
Adams, Samuel H., 56  
Addams, Jane, 11  
Agnew, Spiro, 22  
Allen, Woody, 51  
Anderson, Stuart, 126n  
Aptheker, Herbert, 76, 129n  
Ashbridge, Elizabeth, 79  
Ashley, Mike, 53  
Augustine, St., 78  
Auster, Paul, 69, 86

### **B**

Baillie, Bruce, 38  
Bald, Vivek R., 29  
Baldwin, James, 89  
Barck, Oscar T., Jr., 130n  
Bataille, Georges, 85  
Beagle, Peter S., 93  
Beard, Charles, 11  
Beck, Martin, 52  
Bell, Michael, 84  
Belloc, Hilaire, 86  
Berry, Brian J. L., 109  
Blair, Tony, 22  
Blake, Casey N., 130n  
Bloom, Harold, 51

Blum, Alan, 85  
Blum, John, 129n  
Blumenthal, Sidney, 127n  
Bogue, Allan G., 126n  
Boone, Daniel, 130n  
Borchert, John R., 97, 98, 106, 111, 122  
Borges, Jorge L., 67  
Brands, H. W., 126n  
Brauer, Jerald, 129n  
Brennan, Mary C., 127n  
Brogan, Hugh, 126n  
Bryan, William J., 12, 14, 126n  
Bulosan, Carlos, 27  
Burns, James M., 126n  
Burt, Catherine W., 129n  
Bush, Sargent, Jr., 130n  
Bush, George H. W., 22–24  
Bush, George W., 8, 22, 23, 127n

### **C**

Cain, James M., 50, 56  
Calvino, Italo, 85  
Campbell, Colin, 127n  
Carr, John C., 129n  
Carradine, David, 28  
Carroll, Michael T., 130n  
Carson, Mina, 126n  
Carter, Jimmy, 22, 23  
Casey, Warren, 73

Cassady, Neal, 91  
 Cervantes, Miguel, 7  
 Chafe, William H., 127n  
 Chambers, John W., 125n  
 Chandler, Raymond, 39, 50, 56, 60, 66, 88, 93  
 Chaney, James E., 44  
 Chaplin, Charles, 41  
 Chin, Frank, 27  
 Cho, Michael, 29  
 Choy, Christine, 29, 30, 127n, 128n  
 Choy, Curtis, 41  
 Chu, Louis, 27, 42  
 Chudacoff, Howard P., 125n–127n  
 Chung, David, 28  
 Chung, Y. Choi, 34, 43  
 Clark, David B., 128n  
 Clay, Lucius D., 88, 90  
 Cleveland, Grover, 12, 55  
 Clifford, John G., 126n  
 Clinton, Bill, 22, 23, 65  
 Coelho, Shebana, 29  
 Cohan, Steven, 128n  
 Cole, Thomas, 80  
 Cooke, Sharyn, 68  
 Crane, Stephen, 69  
 Crunden, Robert M., 125n  
 Cruz-Smith, Martin, 66  
 Curtis, Susan, 125n  
 Cutright, Paul R., 126n

**D**

d’Estaing, Valéry G., 22  
 Dahl, Robert A., 126n  
 Dai, Sil Kim-Gibson, 29, 128n  
 Dalton, Kathleen, 126n  
 Danforth, Samuel, 80  
 Daniels, Doris G., 126n  
 Darwin, Charles, 12  
 Davis, Allen F., 126n  
 Davis, Gray, 47  
 Davis, Mike, 62  
 de Tocqueville, Alexis, 17, 126n  
 Dean, Robert D., 127n  
 Deaver, Jeffrey, 66  
 Deitrick, Sabina, 127n  
 DeMille, Nelson, 65  
 Dewey, Thomas E., 11  
 Dexter, Colin, 51, 128n

Diamond, Jared, 3  
 Dickinson, Austin, 9  
 Ding, Loni, 47, 128n  
 Dinunzio, Mario, R., 126n  
 DiPrima, Diane, 91  
 Dong, Arthur, 29  
 Douglas, John, 66  
 Douglas, William O., 11  
 Dreiser, Theodore, 69, 87  
 Dyer, Thomas G., 126n

**E**

Eastman, Charles, 89  
 Eco, Umberto, 49, 67, 128n  
 Edmonds, Mark K. (Tiger), 92, 93  
 Edwards, Jonathan, 76–78, 80  
 Eisenhower, Dwight D., 20, 23, 36, 72, 88, 90,  
 105, 110  
 Elshtain, Jean B., 126n  
 Ely, Richard, 11  
 Emerson, Ralph W., 73

**F**

Faulkner, William, 89  
 Feffer, Andrew, 125n  
 Feng, Peter X., 128n  
 Ferguson, Thomas, 127n  
 Fink, Leon, 125n  
 Finnegan, John P., 126n  
 Fitzgerald, F. Scott, 65, 89  
 Fleming, Ann M., 28  
 Ford, Gerald, 22, 23, 35  
 Ford, Henry, 19, 104  
 Forde, Emanuel, 79  
 Foucault, Michel, 83  
 Fox, Justin, 4, 104, 105  
 Fox, Kenneth, 125n, 126n, 127n  
 Franklin, Benjamin, 79  
 Frey, William H., 111, 112, 121  
 Fried, Barbara H., 125n  
 Fry, C. George, 125n  
 Fuhrman, Mark, 67  
 Fung, Richard, 47

**G**

Gabel, Shainee, 93  
Garreau, Joel, 115, 118  
Gateward, Frances, 128n  
Gillam, Robyn, 129n  
Gingrich, Newt, 21  
Ginsberg, Allen, 91  
Giuliani, Rudolf, 24  
Gladden, Washington, 11  
Glazen, Allen, 29  
Goodman, Andrew, 44  
Gore, Albert, 24  
Gore, Tipper, 24  
Gorrell, Donald K., 125n  
Gottlieb, Robert, 127n  
Grant, Percy, 54  
Gray, Robert, 75  
Greeley, Horace, 9, 53  
Greene, Graham, 73  
Greenstein, Fred I., 127n  
Gregg, Gary L., 127n  
Guthrie, Arlo, 92

**H**

Hahn, Kristin, 93  
Hale, Robert, 11  
Hall, Peter, 127n  
Hammett, Dashiell, 50, 56, 57  
Handy, Robert T., 125n  
Hark, Ina R., 128n  
Harrison, Colin, 51  
Harstad, Donald, 66  
Hatch, Nathan O., 129n  
Heat-Moon, William L., 93  
Heatley, Jeff, 126n  
Heilbrun, Carolyn G., 16, 126n  
Hemingway, Ernest, 74  
Higham, John, 125n, 126n  
Hinton, Susan E., 88  
Hitchcock, Alfred, 49  
Hodgson, Godfrey, 127n  
Hofstadter, Richard, 69, 97, 126n  
Hoover, Herbert, 14, 23

Hoover, J. Edgar, 64  
Hopkins, Charles H., 125n  
Houston, James D., 27  
Houston, Jeanne W., 27  
Hubin, Allen, 53  
Hughey, Michael W., 129n  
Hunt, Jennifer C., 129n

**J**

Jackson, J. B., 72, 74  
Jackson, Kenneth, 105, 126n, 127n  
Jacobs, Jane, 85  
Jacobs, Jim, 73  
Jacobs, Wilbur R., 126n  
James, William, 11, 78  
Javits, Jacob K., 84  
Jefferson, Thomas, 2, 9, 54, 125n  
Jeffords, Susan, 127n  
Johnson, Lyndon B., 22, 23, 35  
Judt, Tony, 25, 127n

**K**

Kagan, Robert, 26, 127n  
Kang, Alyssa, 35, 36, 46, 47  
Kaplan, Robert, 93  
Kaszynski, William, 104  
Katzenbach, John, 50  
Kay, Jane H., 90, 127n  
Kelley, Florence, 11  
Kelly, Gene, 38, 88  
Kennedy, John F., 23, 75  
Kerouac, Jack, 3, 37, 42, 91, 93  
Keseey, Ken, 91  
King, Martin L., 94  
King, Rodney, 35, 68  
Kingston, Maxine H., 27  
Kipling, Rudyard, 54  
Kirkpatrick, Sale, 127n  
Kloppenbergh, James T., 125n  
Knight, Sarah Kemble, 78, 79, 86, 90, 92, 94  
Kochiyama, Bill, 35, 44–47  
Kochiyama, Billy, 47  
Kochiyama, Yuri, 35, 44–47, 128n

Kodras, J., 117  
Kohl, Helmut, 22  
Kresl, Peter K., 113  
Kunstler, Howard, 89  
Kurosawa, Akira, 38, 61, 67  
Kurz, Joel R., 125n  
Kyle, William J., 5, 97, 146

**L**

Lacroix, Nith, 29  
Laderman, David, 128n  
Laurents, Arthur, 88  
Lay, Shawn, 127n  
Lee, Chris C., 29  
Lee, Quentin, 29  
Lee, Spike, 29  
Lefebvre, Henri, 83, 85  
Lefler, Hugh T., 130n  
Leone, Sergio, 66  
Leong, Russell, 128n  
Liaw, Kao-Lee, 121  
Lim, Abraham, 28  
Lin, Justin, 29  
Lincoln, Abraham, 82, 94  
Lind, Michael, 8, 125n, 127n  
Linn, James W., 126n  
Liukkonen, Petri, 128n  
Locke, John, 78  
Loewy, Raymond F., 2  
Lowe, Lisa, 128n  
Longworth, Polly, 125n  
Lubell, Samuel, 15, 126n

**M**

MacLean, Nancy, 127n  
Madison, James, 9, 125n  
Malcolm X, 21, 35, 44–46  
Mao, Zedong, 41, 45  
Mapplethorpe, Robert, 24  
Marchetti, Gina, 4, 27, 128n, 145  
Markusen, Ann, 127n  
Marshall, William, 50, 52  
Mather, Cotton, 5, 76–78  
Matthew, Saint, 78

McAdoo, William G., 14  
McBain, Ed (Evan Hunter, Salvatore Albert  
Lombino), 4, 38, 49–52, 56–69, 74, 119,  
128n  
McCaig, Linder F., 129n  
McCain, John, 25  
McCarthy, Joseph (McCarthyism), 21, 25  
McCullough, David, 126n  
McDermott, Jerald R., 78  
McDonald, John F., 107, 112  
McGovern, George, 93  
McInerney, Jay, 89  
McKelvey, Blake, 126n, 127n  
McMurty, Larry, 93  
Meloy, Michelle, 68  
Melville, Herman, 75  
Menken, Marie, 38  
Mervin, David, 127n  
Miles, Michael W., 127n  
Miller, Donald, 91  
Miller, Perry, 74, 75, 80  
Millis, Michael, 56  
Mills, C. Wright, 21, 127n  
Mills, Edwin S., 107, 112  
Minutaglio, Bill, 127n  
Mishan, Ahrin, 29  
Monkkonen, Eric H., 125n–127n  
Morris, Edmund, 126n  
Moses, Robert, 2, 85  
Moy, Wood, 42  
Mumford, Lewis, 83

**N**

Nakamura, Robert, 128n  
Nakasako, Spencer, 29  
Nash, Gerald D., 127n  
Nash, Roderick F., 126n  
Nawi, Donald, 84  
Nelson, Willie, 93  
Neruda, Pablo, 57  
Ning, Steven, 29  
Nixon, Richard, 22, 23  
Noble, David W., 125n  
Ny, Sokly, 29

**O**

O'Neill, William, 15  
Okada, John, 27  
Okazaki, Steven, 128n  
Okiihiro, Gary Y., 128n  
Olshaker, Mark, 66  
Omori, Emiko, 128n  
Orr, John, 68  
Ostrander, Madeline, 130n

**P**

Palumbo-Liu, David, 128n  
Pan, Ku Yang, 35, 45, 46  
Panek, Leroy L., 129n  
Park, Mike, 46  
Park, Raphael, 46  
Patten, Simon, 11  
Paulucci, Jenò, 45  
Pearlman, Michael, 126n  
Pemberton, William E., 127n  
Pinkerton, Allen, 54–56  
Pirsig, Robert, 92  
Poe, Edgar A., 53  
Pollard, J., 117  
Post, Melville D., 56  
Potter, David, 26, 127n  
Primeau, Ronald, 94  
Prince Charles (Philip Arthur George Windsor), 22  
Princess Diana (Diana Frances Spencer), 22  
Pushkarev, Boris, 89  
Pynchon, Thomas, 90, 130n

**R**

Raab, Selwyn, 129n  
Raban, Jonathan, 81  
Rader, Benjamin G., 125n  
Rafferty, Edward C., 125n  
Rasula, Jed, 129n  
Rauschenbusch, Walter, 11  
Reagan, Ronald, 22–24, 127n  
Reddal, David, 130n  
Reeve, Arthur B., 56

Reichs, Kathy, 66  
Reynolds, Frank, 92  
Riesman, David, 21, 127n  
Riis, Jacob, 16  
Robbins, Tom, 76  
Roberts, Priscilla, 4, 7, 126n, 145  
Rockefeller, John D., 73  
Rockman, Bert A., 127n  
Rodgers, Daniel T., 125n  
Rogers, Joel, 127n  
Roosevelt, Franklin Delano, 13–15, 35  
Roosevelt, Theodore, 12, 13, 23, 25, 52, 126n  
Rothenberg, Nick, 29  
Rozell, Mark J., 127n  
Rumsfeld, Donald, 25  
Rykwert, Joseph, 81, 82

**S**

Saatchi, Charles, 24  
Salmond, John A., 126n  
Sanders, Lawrence, 50  
Schaller, Michael, 127n  
Schumer, Charles E., 63  
Schwarzenegger, Arnold, 23  
Schwerner, Michael, 44  
Serra, Richard, 84  
Serpico, Frank, 68  
Shakespeare, William, 53  
Siegel, Taggart, 128n  
Simpson, O. J., 67  
Sjöwall, Maj, 52, 128n  
Sklar, Kathryn, 126n  
Slethaug, Gordon E., 127n  
Slotkin, Richard, 127n  
Smith, Alfred E., 14  
Smith, Judith, 125n–127n  
Sommer, Robert, 83  
Sondheim, Stephen, 88  
Speare, Alden, 111, 112  
Spillane, Mickey, 50  
Starr, Kevin, 127n  
Steffens, Lincoln, 17, 126n  
Steinbeck, John, 21, 87, 93, 127n

Stephanopoulos, George, 93  
 Stephenson, Gregory, 91  
 Steppenwolf, 90  
 Stivers, Camilla, 126n  
 Stout, Harry S., 129n  
 Storper, M., 117  
 Strauss, Anselm, 126n  
 Straight, Willard, 13  
 Strout, Cushing, 125n  
 Swirski, Peter, 1, 4, 49, 127n–130n, 146, 147

**T**

Tajima-Peña, Bobby, 47  
 Tajima-Peña, Renee, 29–37, 39–47, 127n, 128n  
 Tajiri, Rea, 28, 128n  
 Tanaka, Janet, 28, 128n  
 Teaford, Jon C., 126n  
 Thatcher, Margaret, 22  
 Thaw, John, 128n  
 Thepkaysone, Sang, 29  
 Thomas, Piri, 88  
 Thompson, Hunter S., 5, 71, 73, 89, 93  
 Thoreau, Henry D., 75  
 Triscott, James, 130n  
 Trowbridge, Caleb, 78  
 Tunnard, Christopher, 89  
 Turner, Frederick J., 12, 75, 80  
 Twain, Mark, 93  
 Tylor, Edward, 79

**V**

Vandersteene, Roger, 74  
 Vu, Tom, 35, 45, 46

**W**

Wahlöo, Per, 52  
 Wald, Lillian, 11  
 Wallace, George, 22  
 Walling, George, 55  
 Wang, Wayne, 28–30, 42  
 Ward, David, 101  
 Ward, Lester, 11

Waugh, Earle, 5, 71, 129n, 146  
 Wambaugh, Joseph, 50, 56, 66  
 Wells, Alice, 68  
 White, Andrew D., 54  
 White, G. Edward, 126n  
 White, John K., 127n  
 White, Morton, 125n  
 Whitman, Walt, 75  
 Whyte, William H., 21, 89, 127n  
 Williams, David, 125n  
 Wilson, D., 113  
 Wilson, Woodrow, 12, 14  
 Wiley, Peter, 127n  
 Winthrop, John, 8  
 Wolfe, Thomas, 2, 50  
 Wolfe, Tom, 50, 91  
 Wong, Faye, 129n  
 Wong, Lyon, 42, 47  
 Wong, Victor, 31, 34, 37, 42–44, 47, 128n  
 Woods, Terry, 94  
 Wrobel, David M., 126n

**Y**

Yao, Ming, 3  
 Yasui, Lise, 28, 128n

**Z**

Zalesky, Jeff, 49  
 Zinn, Howard, 76  
 Zsoldost, Carolyn, 129n