

# American Studies

## Middle Atlantic American Studies Association Newsletter



### From the Editor

Your faithful editor has a confession to make. Of all calendar months,

March stands as his least favorite. In that March marks the end of those multisyllabic autumnal and hibernal months, one might suppose that the cold seasons have ended. Not so. And in that it marks the start of a sequence of one and two syllable months, one might think that spring is here! But don't let that peppy little name fool you, for the birds are not chirping, the flowers are not blooming, and love is not - and I repeat *not* - in the air. March is just as cold and bleak as the month that preceded it. February at least had the good sense to be short. Yet the same cannot be said for March, a brutal stretch of 31 days. The month is so disheartening as to cause me to take issue with a beloved author, Herman Melville, who, in the opening lines of *Moby-Dick*, deployed November as his calendrical symbol of depression: "a damp, drizzly November in my soul." We love you Melville, but you made the wrong choice. With its crisp apples, brilliant leaves, and wholesome family gatherings, November presents us with all the splendor of autumn. March, in contrast, is not even a part of a season at all, it sitting between seasons: Winter won't die, and Spring refuses to be born. Yes, I am aware that the vernal equinox takes place in March, but that's a mere technicality as everyone knows that this astronomical occurrence has no bearing on earth, on us, or on our moods.

Perhaps you are wondering, why is our usually blithe editor all of a sudden directing a stream of invective towards a calendar month - a mute demarcation of time that can't defend itself? I do, in fact, have a point. For all its cold dreariness, March does present us with one event of *vast redemptive power*: The Annual Conference of the Middle Atlantic American Studies Association. As you undoubtedly know by now, this year we have proudly selected La Salle University as our venue. Indeed, before I proceed any further, I would like to thank our hosting friends at La Salle. We were quite fortunate that Richard A. Nigro, La Salle's Provost, took a special interest in the conference. In fact, Dr. Nigro will be participating in a Saturday-morning panel that exists in perfect alignment with our conference theme ("Spaces: Personal, Cultural, Urban") and location (Philadelphia): "Teaching American Studies: The Urban Landscape." Don't miss it! The entire MAASA community joins me in thanking Dr. Nigro for his support! I would also like to express our collective appreciation for Dr. Francis Ryan, Director and Professor of American Studies at La Salle. The past couple of years, Dr. Ryan has worn several hats in MAASA, serving both as our chapter's Vice President and as the organizer of the highly successful Undergraduate Roundtable. Yet this year, Dr. Ryan has also taken on the rather large position as Conference Organizer. Thanks to Dr. Ryan's tireless efforts, this conference promises to be - dare I say it? - our very best, as you are sure to observe when reading this newsletter.

Speaking of the newsletter, a quick word on the contents. Several pages of this issue are devoted to the conference program.

(continued on page 7)

### Middle Atlantic ASA

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## Middle Atlantic American Studies Association Conference Registration 2010

**Spaces: Personal, Cultural, Urban**

**March 19-20, 2010 La Salle University, Philadelphia PA**

Name: \_\_\_\_\_ Institution: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Early Registration (**postmarked by March 5**). **Note:** For on-site registration or registration postmarked after March 5, please add \$10.

General Registration includes: Keynote Address and Private Tour of Belfield, Friday Dinner and Reception, Access to all MAASA Panels, Saturday Continental Breakfast and Luncheon.

Please check ONE box:

- ☐ \$70 University Faculty, Professionals, Scholars
- ☐ \$50 Graduate Students
- ☐ \$50 Undergraduate Roundtable Participants (*All Friday and Saturday events*)
- ☐ \$15 Undergraduate Roundtable Participants (*Saturday events only*)
- ☐ \$15 Friends and Family of Undergraduate Roundtable Participants (*Saturday events only*)

Please send the completed registration form and payment to the following address:  
(*Make checks payable to "Penn State University"*)

MAASA c/o Jennie Adams  
American Studies Program  
Penn State Harrisburg  
777 W Harrisburg Pike  
Middletown, PA 17057

**Hotel Information:** A block of rooms has been reserved at the Crowne Plaza - City Avenue in Philadelphia. Room rates: \$115 + tax. Bed options: 1 king or 2 doubles

Crowne Plaza—City Avenue, 4100 Presidential Boulevard, Philadelphia PA 19131

Hotel Front Desk: 215-477-0200 (*if reserving by phone, be sure to mention that you are with MAASA*)

**Reservations Made Easy!** Use the Crowne Plaza's special MAASA Hotel Reservations Website to easily obtain the special conference rate: [https://resweb.passkey.com/Resweb.do?mode=welcoming\\_ei\\_new&eventID=1880908](https://resweb.passkey.com/Resweb.do?mode=welcoming_ei_new&eventID=1880908)  
Early check-in on Friday is available for conference attendees.

**Shuttle Service:** The Crowne Plaza offers free shuttle service to/from the 30th Street Station (train). There is connector rail service to/from the Philadelphia International Airport to the 30th Street Station. MAASA will operate a shuttle service to/from the Crowne Plaza and La Salle University on Friday afternoon, Friday evening, Saturday morning, and Saturday afternoon.

The Pennsylvania State University is committed to the policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. It is the policy of the University to maintain an academic and work environment free of discrimination, including harassment. PSU prohibits discrimination and harassment against any person because of age, ancestry, color, disability or handicap, national origin, race, religious creed, sex, sexual orientation, gender identity, or veteran status. Discrimination or harassment against faculty, staff, or students will not be tolerated at PSU. Direct all inquiries regarding the nondiscrimination policy to the Affirmative Action Director, The Pennsylvania State University, 328 Boucke Building, University Park, PA 16802-5901; Tel 814- 865-4700/V, 814-863-1150/TTY. U.Ed. HBO 10-201



## Middle Atlantic American Studies Association Conference Schedule

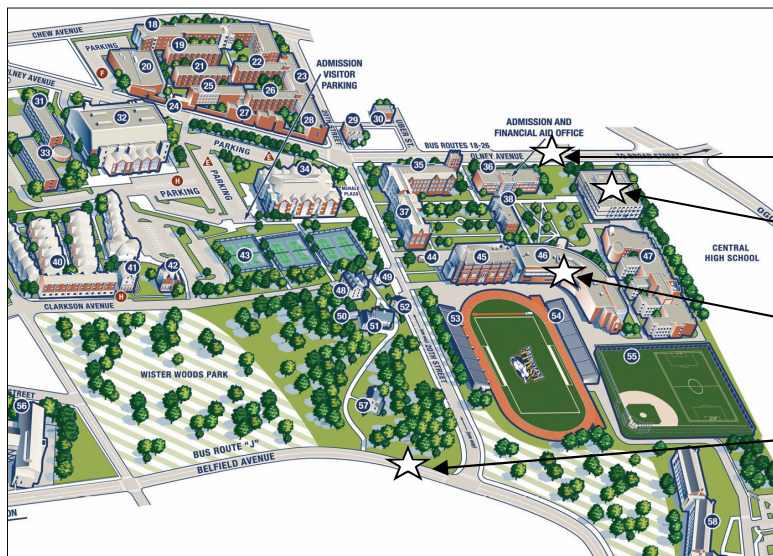
**Friday, March 19** ♦ All Friday events are located on the 2nd floor of the Student Union Building

- 2:30 – 3:30 MAASA Board Meeting (Room TBA)
- 3:30 – 7:00 Conference Registration (Ballroom)
- 4:00 – 5:15 Jim Butler: Film Presentation and Guided Tour of Belfield, Historic Home of Charles Willson Peale (Music Room)
- 5:30 – 6:45 Jim Butler: Film and Guided Tour of Belfield \*Event Repeated (Music Room)
- 6:00 – 7:00 Wine and Cheese Reception, Sponsored by the American Studies Program at La Salle University  
*During the Reception, guests may enjoy a special screening of "The Jersey Devil: A Documentary Film" and discuss the film with Dr. Angus Gillespie*
- 7:00 – 7:45 Dinner (Ballroom)
- 7:45 – 8:45 Keynote Address by Miles Orvell, Temple University (Ballroom)  
"Urban New Urbanism: Erasing the Boundaries between City and Suburbs"
- Dr. Miles Orvell is Professor of English and American Studies and a recent recipient of the American Studies Association's Carl Bode-Norman Holmes Pearson Prize for lifetime achievement and service within American Studies. A one time Fulbright Professor, Dr. Orvell possesses a keen interest in visual culture and its relationship to literature.*



**Saturday, March 20**

- 7:30 – 8:15 Continental Breakfast (Foyer, Holroyd Science & Technology Center)
- 8:15 – 9:30 Session I (Holroyd Center)
- 9:45 – 11:00 Session II (Holroyd Center)
- 11:15 – 12:30 Session III (Holroyd Center)
- 12:30 – 1:30 MAASA Luncheon including Presidential Address and Awards (Ballroom, Student Union Building)



**La Salle University  
Campus Map**

West Olney Avenue

Holroyd Center

La Salle Student Union

Belfield Avenue

## Gettysburg Revisited: A Review of the New Visitor's Center

By Spencer Green



Starting almost after the battle ended at Gettysburg; northern and southern citizens, survivors, and descendants began erecting monuments, plaques, and memorials to interpret what those horrific days of fighting meant to them, to the nation, and sometimes, as in the case of Jimmy Carter's Gettysburg visit with the leaders of Egypt and Israel, the world. The new visitor's center with its restored Cyclorama and movie narrated by Morgan Freeman represent the latest pages in interpreting what this iconic field has come to mean.

Any museum has the responsibility of respecting its stakeholders, meaning here the cultural stakeholders are more than whoever attends the board meetings, but Gettysburg has a particularly difficult task as it represents a time when those shareholders were bitterly divided. Their task seems to be to represent northern and southern soldiers equally while also presenting a narrative of unity and reconciliation. While this aim in and of itself can be problematic, I was impressed with how non-partisan the exhibit was.

The museum takes the visitor chronologically and thematically through the battle. The starting time of the battle and when notable events occurred are, amazingly, known and displayed down to the minute. As the visitor progresses through the battle they are introduced to what life would have been like for the soldiers. Extremely interactive, there were various kinds of canon balls, rifles and medical instruments to heft with guides nearby to explain just what that long, thin spatula was for or why weights were so important to the battlefield physician. Technology played an important role in the exhibition as well. There are many interactive touch-screen displays where visitors can click on different regiments and either read or hear actor-read first-hand experiences of particular battles as well as a long line of computers at the end of the presentation where one could look up ancestors involved in the battle.

Without vilifying the South or glorifying the North, the center documents well the horrors of war as it outlines the events, decisions, and happenstance that led to the battle and governed its outcome as well as outlining the chain of events following the battle, culminating in Northern victory. Rather than relying on the North-

South split, the museum frames the conflict in terms of America's struggle to realize, and expand its conception of, what freedom for all really means. And while the lines of cannon along the original battle lines summon some nostalgia for the boom of cannon and glory of battle, the center documents the horrors of war too well for them to be aggrandized.

The center is able to tell this shared story between opponents by removing the North-South labels and speaking of state militias. In this way, the visitor can see how various states and their regiments acted in the war without being reminded of the North-South dichotomy. However, the new center, like many of the monuments around it, both shies away from and relies upon this dichotomy. Like one monument constructed both out of granite mined in Maine and limestone mined in Alabama, the North-South split, while less visible, is still integral to the story being told.

The Cyclorama, fascinating but troubling, highlights how these divisions undergird the overall narrative of unity and reconciliation. The circular painting, originally exhibited in 1884, has been restored to the center after a hiatus in storage. The backdrop for the diorama-in-the-round, is excellently executed and blends in remarkably well so that the line between diorama and painting is effectively blurred. However, it blurs more than just the line between the three-dimensional world of the spectator and props and the two-dimensional world of the painting.

While the rest of the museum avoids "taking sides" the Cyclorama, along with its light and sound elements, places the visitor in the Northern soldiers shoes at the receiving end of Pickett's charge. The boom, the voice actors calling for you to stand your ground and return fire aggrandize war and present a biased view that the rest of the center seeks scrupulously to avoid. As such it serves more as a kind of meta-installation within the museum contrasting past conceptions of our shared past with present representation.

My only other moment of discord was on exiting the museum and seeing a hip, iPod-wearing silhouette of Abraham Lincoln striking a stylishly defiant pose with the caption, "For All Generations." Commercial? Yes. Pandering and problematic like the period-aping cap guns behind the shirts? Possibly. My aversion to the commercialized ephemera of the past receded however when I revisited the scope of the museum and the interests it seeks to integrate. When a nation as diverse as ours has been and remains to be full of impossibly vast and competing interests and values, it seems appropriate that not only I but everyone would have some moments of disagreement and discord as they see their own story represented. In that way, Gettysburg excels at represent the unity and cohesion we have achieved since those bloody days of battle so many years ago.



# Public Heritage Spotlight

By Mary Clater & Anne Verplanck



Dr. Anne Verplanck, the most recent addition to the growing American Studies faculty at Penn State Harrisburg, brings a wealth of knowledge and experience to the program. The Pennsylvania native holds a Ph.D. in American Studies from the College of William and Mary and has served as Curator of Prints and Paintings at Winterthur Museum and Associate Professor of Material Culture at the University of Delaware. Her latest book, *The Graphic Arts of Philadelphia, 1780-1880*, is in progress.

Recently, Dr. Verplanck shared her perspective on a wide range of public heritage questions ... both serious and light-hearted.

*What about public heritage first piqued your interest and caused you to enter the field?* I was raised in a part of the world — Kennett Square, PA — with a long and varied history ... But it wasn't until my junior year in college that I thought about a career that involved history, when I interned in the Registrar's Office at Winterthur.

*What are some of the greatest challenges facing public heritage in the 21st century?*

The field is in a state of change, and, in some places, a state of crisis. Museums and historic sites must respond to an ever-changing environment. At the same time, they need to continue to provide the public with new information and ideas and put themselves in a position of leading, rather than simply responding to, trends. I'd also like to see institutions grapple with balancing the quality of visitors' experiences with the perceived need to use visitor counts as a measure of success. We also need to find ways to continue to engage audiences and impress upon people the relevance of history, broadly defined. Solid arguments can be made about the economic draw of historic sites and monuments, but I'm not sure that these always translate into appropriate funding levels.

*What would be your strongest suggestion to students interested in public heritage?*

Get a broad practical and intellectual foundation. The ability to 'hit the ground running' will help with jobs early in one's career. The writing, critical thinking, and knowledge that formal education provides will sustain one throughout a career. Continued education — attending seminars and conferences, reading in one's field, etc. — is also important.

*In your research and writing, how do you move away from pure connoisseurship?*

*How do you make objects play a role in the telling of American social history?* I look at connoisseurship as a "building block" for further work. As most of my work in material culture involves objects and people's interactions with them, knowing the material one is analyzing is important. As a teacher and a researcher, the biggest challenge for me is toggling back and forth between the evidence and the larger picture, and helping others

determine the relative weight to assign different kinds of evidence (documentary, material, etc.). I see objects as a way to get people to think about information and ideas about the past, whether in the classroom or a historic site.

*What about your job as a public heritage specialist do you love the most?*

The variety is what I love the most. Public heritage involves left-brain and right-brain activities, and switching back and forth between the two many times a day is a real joy.

*What are your goals for the public heritage emphasis at Penn State Harrisburg?*

In addition to helping provide the intellectual underpinnings and practical opportunities for students, I look forward to participating in a curriculum that encourages students to explore different ways of thinking about the past and present, regardless of their short- and long-term intellectual and career goals. One of the most memorable undergraduate courses for me was in landscape design. Because of that course, I will never look at a landscape without evaluating it. It's that kind "aha" moment that I hope each student at Penn State Harrisburg will take away from their formal education.

*Have you ever dropped something extremely valuable?* Fortunately, no. But there have been some close calls.

*Are forgeries a big problem in your area? If so, how do you detect them and have you ever considered turning to "the dark side"?*

[Forgeries] very much so. The evaluation of objects requires one to develop good looking skills, and often much of an assessment can be done without complex equipment. I'd love to teach a course that involves evaluating historical objects and understanding their context. I'm afraid I'm too honest [to become a counterfeiter].

*What do you do when the snotty-nosed kid is drifting dangerously close to a valued possession?*

"Can I help you?" is a useful phrase for getting the attention of adults and children who are crossing boundaries in just about any situation.

## Penn State Perspectives

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"The work that I see students in American Studies doing relative to Public Heritage includes research that is personal, significant, and relevant. It may be about their own community ... or it may be about the strategies they choose to employ in the exhibition or presentation of culture and heritage to the public. Yet, much more remains to be done in the field to adequately prepare students for an area of work that requires a synthesis of theoretical, practical, and societal concerns. The importance of knowing how to write a grant, networking with diverse constituents, and applying contemporary scholarship are just some of the skills that students will need to be successful in the field."



Dr. Lisa Rathje  
Adjunct Professor of  
American Studies

"The interdisciplinary skills that American Studies scholars use to investigate the past are also used in fulfilling Public Heritage's success. By highlighting the social, economic, and political influences on American history, Public Heritage institutions present their visitors with a fuller understanding of the past."



Todd Klokis, American  
Studies Graduate Student

## 8:15 to 9:30 am - Session I

### Our Space: Creating Communities of Culture

The Libraries of Carlisle Indian Industrial School as Sites of Cultural and Social Encounter, 1879-1918 ♦ Bernadette Lear, Penn State Harrisburg

Shifting from Community Building to Community Manufacturing: Remembering and Maintaining Philadelphia's LGBT Community ♦ Byron Lee, Temple University

We Are Still Here!: The Continuing Influence of Swedish Culture in the Delaware Valley ♦ Matthew Peterson, The Hershey Story

From the Page to the Stage: *Asseba un Sabina* and the Transition of Pennsylvania German Cultural Space ♦ Zach Langley, Pennsylvania German Cultural Heritage Center

### Spaces in Nature, Places of Nurture

A Mother Feathering Her Nest: How Women's Preparations During Pregnancy are Addressed in Scientific and Cultural Settings and in Mother's Narratives ♦ Nancy Jones, Penn State Harrisburg

Progressive Era Concerns About Character: How the Boy Scouts of America Attempted to Develop Character in American Boys ♦ John W. Wolgamuth, Penn State Harrisburg

Girl Scout Camp Closings and its Effect on Memory and Tradition: How Heritage and Legacy are becoming Casualties in Modern Scouting ♦ Tara Trovitch, Penn State Harrisburg

### Tales of Gotham

One Man is an Island: Woody Allen's Manhattan and Nostalgia ♦ Megan McGee, La Salle University

In a Harlem State of Mind: Tracing and Exploring Subjectivity in Toni Morrison's *Jazz* ♦ Shamika Ann Mitchell, Temple University

Jammed in Hemispherical Blackness: Looking Through Campy Transvestitism in Hubert Selby Jr.'s *Last Exit to Brooklyn* ♦ Tyrone R. Simpson, Vassar College

### Seeking Sacred Spaces

Eruvin: Creating Sabbath Space within Jewish Law ♦ Amy Milligan, Elizabethtown College

Modern Day Mormon Pilgrimages: Palmyra, New York ♦ Beth Orton, Penn State Harrisburg

Secular and Sacred Space Redefined: How Preaching Has Changed Yet Remained the Same in America's Churches (Tales from a Young Preacher) ♦ James Ellis, Pittsburgh Theological Seminary

Elijah Abel: From Slave to Settler ♦ William Jackson, Penn State Harrisburg

### Them's Fighting Words: Drawing Meaning from Conflict

Nuclear Fears, Survivalism, and the Last Man: Images of Conflict and Chaos in the Early Cold War Imagination ♦ Brad Whitsel, Penn State Fayette

Filmic Reconstruction: Historical Memory and the Black Cinematic Public Sphere in Spenser Williams' *Marching On* and Black Audience WWII Propaganda Film ♦ Elizabeth Reich, Rutgers University

Highball to Victory: American Railroad Calendar Art in the Second World War ♦ Nick Gotwalt, Penn State Harrisburg

Ned Buntline, the Civil War & the *Demon of Fire!* ♦ Mark Metzler Sawin, Eastern Mennonite University

## 9:45 to 11:00 am - Session II

### Teaching American Studies: The Urban Landscape

Rich Nigro, Provost, La Salle University

Preston Feden, La Salle University

Lisa Jarvinen, La Salle University

### Making Memory a Place

Observing and Imagining Belfield: Eugene Chesnick's Novel, *Farm Persevere*, as an American Studies Project ♦ Michael Barton, Penn State Harrisburg

Glorious Obscurity: The Rhetorical Influence Behind "Tear Down This Wall" ♦ Mary Clater, Penn State Harrisburg

The Betsy Ross House: A Landmark of Symbolic Patriotism and Colonial Domestic Life ♦ Todd Klokis, Penn State Harrisburg

Constructing National Identities at Gettysburg: Negotiating Past and Present, Here and There, Us and Them with Relative Distances ♦ Spencer Green, Penn State Harrisburg

### Self, Space, Society: The Uneasy Triangulation

Eminent Injustice?: Urban Renewal, Gentrification, and the Politics of Progress in Philadelphia and Pittsburgh ♦ Andrew Wagoner, La Salle University

Am I Your Slave?: William Parker and *The Freedman's Story* ♦ Dana Gibson, Penn State Brandywine

Dance Dance Revolution: The Society Effects of Popular Music ♦ Erin Miller, Penn State Harrisburg

Architectures of Crisis in *Synecdoche, New York* and *Blindness* ♦ May Chew, Queen's University, Canada

## American Playscapes and Zones of Physical Culture

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- Baltimore, Baseball, and Civic Identity: Reflections on Oriole Park at Camden Yards ♦ Daniel A. Nathan, Skidmore College  
A Sorority with Violence: Forging a New Millennial Femininity at the Roller Rink ♦ William D. Moore, University of North Carolina, Wilmington  
Race and the American Playground Movement: A Study of African American Participation on Philadelphia's Playgrounds, 1884-1914 ♦ Deborah Valentine, Rutgers University

## Global Currents, Local Meanings

- (Un)Japanese Advertising: Selling Goodyear Tires in Dislocated Space ♦ Michael L. Maynard, Temple University  
Consumption and the (Soft) Urban Process ♦ Keith Harris, University of Washington  
Within These Borders ♦ Mary Mendoza, American University  
Wanted, Offer, Taken: Laramie Freecycle, the Freecycle Network, and the Re-spatialization of Everyday Practice of Citizenship and Democracy ♦ Pamela K. Sari, University of Wyoming

## 11:15 am to 12:30 pm - Session III

### Undergraduate Roundtable (Moderator: Francis J. Ryan, La Salle University)

### Your Five Minutes of "Fame": Shaping Identity in Intellectual and Physical Spaces

- Buying into a Designer Childhood: Fashionista Moms Creating Community and Identity Online ♦ Heidi Abbey, Penn State Harrisburg  
Posthumous Parodies: Michael Jackson Death Humor in Cyberspace ♦ Trevor J. Blank, Penn State Harrisburg  
New York and Tokyo Street Fashion: How Visual Representations Shape Identity in Popular Culture ♦ Jose R. Feliciano, Penn State Harrisburg  
Upscale Boutiques Migrate to Bleeker Street: The Genteel Greenwich Village Street Now Rivals Madison Avenue ♦ Ronald A. Nath, Penn State Harrisburg

### Memento Mori: Landmarks of Finality

- Nineteenth-Century Necropolis: The New York City Marble Cemetery ♦ Casey A. Mathern, The Bard Graduate Center  
Rest in Pieces: Memorializing New Hampshire's Old Man of the Mountain ♦ Jennifer Dutch, Penn State Harrisburg  
High Hopes and Shattered Dreams: Niagara Falls as the Site of Utopian Dreams ♦ Rahima Schwenkbeck, California State, Fullerton

### Binding Narratives and Fictional Places

- Space and Ideology in Jack Kerouac's *On the Road* ♦ Frank Casale, Morgan State University  
Yankeeifying the Britons: Imagining North America in Nineteenth Century Colonial Canadian Literature ♦ Oana Godeanu-Kenworthy, Miami University, Ohio  
Zwischenraum and the Study of Diverse Boundaries in *The Painted Drum* ♦ Kathleen M. Morgan, Georgian Court University  
Imaginary Spaces: Yoknapatawpha and Hollywood in the Work of William Faulkner ♦ Mark Laysen, Penn State Harrisburg

### Order Up!: Interpreting Foodways

- Over Fifty Dishes in Gold, Silver, and Brass Bowls: A World of Foods in Asia, mid-sixteenth to early eighteenth centuries ♦ Jessica R. Wade, Villanova University  
Serpentine Sideboards, Hogarth's Analysis, and the Beautiful Self ♦ Katherine Wells, University of Southern California  
The Fry Cook Who Lives in a Pineapple Under the Sea: Fantastical Cartoon Space Meets Workplace Reality in *SpongeBob Square Pants* ♦ Jessamyn Neuhaus, State University of New York, Plattsburgh

(From the Editor, continued)

As you can see, we have an especially strong line-up of panels this year, with topics covering diverse aspects of American culture. Take a gander at the titles and you'll see what I mean: Niagara Falls, Roller Derby, Betsy Ross House, concepts of fame, grave yards, Boy Scouts, Woody Allen, foodways, and SpongeBob...just to name a few. It is our hope that by perusing the newsletter, readers will be inspired to attend the conference if they have not already decided to do so. That said, the newsletter also serves a

second function. Doctoral student Mary Clater and I have composed it with the idea that it can serve as a portable guide to the conference, to La Salle, and to area public heritage. So don't forget to pack the newsletter away in your suitcase before you head out. I'll see you at La Salle!

*Enjoy Culture!*

~ Dr. John Haddad

American Studies, Penn State University, Harrisburg

## Extra Time?: Local Places of Interest

While the Liberty Bell and Independence Hall dominate most tourists' thoughts of Philadelphia, this city has numerous hidden gems that are well worth a visit! Here are just a few ...

**La Salle University Art Museum:** Open 10 am - 4 pm Monday to Friday with Free Admission. Special Exhibitions include: Highlights from the La Salle Print Room & Charles Wilson Peale and His Family at Belfield. On campus!

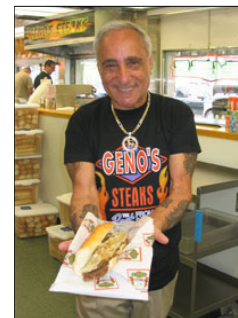
**Clivedon:** Built in the mid-18th century, Clivedon sheltered British troops during the Battle of Germantown. Both the Chew House and the historic battlefield are open for tours. Open Thursday-Sunday, 12 pm to 4 pm. Adults \$10; students \$8. [www.cliveden.org](http://www.cliveden.org) From La Salle: head west on W Olney Ave./Chew Ave; turn left at E Johnson St.; turn right at Germantown Ave.; on right. 2 miles



**Awbury Arboretum & Historic Houses:** Originally the private estate of the Cope-Haines family, Awbury is a 55 acre oasis in a densely populated area. Open sunrise to sunset; FREE. [www.awbury.org](http://www.awbury.org) From La Salle: head west on W Olney Ave./Chew Ave.; turn right on Awbury Rd (just past E High Street). 1 mile

**Wannamaker Organ:** Built for the 1904 World's Fair, department store magnet John Wannamaker moved this magnificent instrument to his Philadelphia store. A National Historic Landmark valued at over \$57 million, the organ's 28,500 pipes fill the now Macy's marble atrium during free, 45 minute concerts at noon daily and 5:30 pm Mon, Tue, Thur, Sat. Located at 13th and Market in downtown Philadelphia.

**Cheese Steaks!:** An American Studies topic like no other, you cannot come to Philly without tasting one of its most famous foods! For the best in town, a visit to Pat's (first cheese steak shop in Philly) or Geno's (main competition claiming to have perfected what Pat's started) is a must. Located across the street from each other, Pat's and Geno's have been pleasing customers for decades. It's worth the drive. One warning: Be ready to order or face the consequences! <http://patskingofsteaks.com/index.html> and <http://www.genosteaks.com/home1.html> Both shops are located at the intersection of 9th, Wharton, and Passyunk in south Philadelphia.



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