



**Dinner Featuring
Rachel Maddow**

Join us for a reception and benefit dinner with MSNBC's Rachel Maddow, to support the public humanities in Massachusetts.

Saturday, November 7, 2009
Boston College, Chestnut Hill
Visit www.masshumanities.org
to buy seats.

Dressing Down

An Interview with Andrew Bacevich

By David Tebaldi

Andrew Bacevich is professor of history and international relations at Boston University. A graduate of West Point and a Vietnam veteran, he earned a doctorate in diplomatic history from Princeton University and was a Bush Fellow at the American Academy in Berlin. Bacevich, an eloquent and incisive critic of the Iraq war and U.S. foreign policy, is the author of several books, including *The New American Militarism* (2005) and *The Limits of Power: The End of American Exceptionalism* (2008). In *The New American Militarism*, Bacevich traces the evolution and warns of the dangers of using military force to project American values globally. In *The Limits of Power*, he calls for a re-examination of the “true meaning of liberty,” and of the military’s proper role in defending our freedom.

Bacevich will be a featured panelist at Mass Humanities’ November 7 public symposium at Boston College, “Soldiers & Citizens: Military and Civic Culture in the United States.” Mass Humanities Executive Director David Tebaldi interviewed Bacevich by email. The following is an excerpt; the full interview is available online at www.masshumanities.org.

DT: In *The New American Militarism*, you argue that out of the defeat of Vietnam emerged “ideas, attitudes and myths conducive to militarism.” Can you explain briefly what some of these ideas and myths are?

AB: After Vietnam, various groups of Americans—the officer corps, defense intellectuals, neoconservatives, politically active Protestant evangelicals, the right wing of the Republican Party—all came to the conclusion that reconstituting U.S. military

power was an urgent national priority. Specific motives varied, but broadly speaking all of these groups shared an interest in trying to reverse changes produced by what we can loosely call “The Sixties.” All shared the conviction that rebuilding American military might offered a means to that end. The outcome of the Cold War followed in short order by Operation Desert Storm—both perceived at the time as great victories largely attributable to the superiority of American arms—convinced many observers that military power had become America’s true strong suit.

DT: You bemoan what you call “the marriage of military metaphysics with eschatological ambition” as contrary to both our and the world’s long-term interests. Why do you use the term “metaphysics” in this context and what is “eschatological” about U.S. foreign policy goals?

AB: The phrase “military metaphysics” comes from *The Power Elite*, the book by C. Wright Mills. I appropriated it. The phrase implies an overweening faith in the efficacy of force and a tendency to view reality through a military lens. In the wake of the Cold War, when all the talk was about America as the “indispensable nation” (à la Madeleine Albright) that defined “the right side of history” (à la Bill Clinton), there was a tendency to think that military power could enable the United States to deliver history to its intended destination. This tendency found its ultimate expression in the Bush doctrine of preventive war and in Bush’s Freedom Agenda—the aggressive use of hard power intended to eliminate tyranny from the earth.

Continued on page 5

In This Issue

Who Wants You?
The Draft, National Service
and Democracy
page 3

Recent Grants
page 4

Fall 2009 Humanities Calendar
page 6

Annual Symposium
**Soldiers & Citizens: Military
and Civic Culture in America**
page 8

Welcome New Board Members



Lois Brown is associate professor of English at Mount Holyoke College. Brown's research and teaching focus on nineteenth-century African American and American literature and culture, abolitionist narratives, and evangelical juvenilia. Brown is also the author of the biography *Pauline Elizabeth Hopkins: Black Daughter of the Revolution*, published by the University of North Carolina Press in June 2008.

Neil Chayet is president of Chayet Communications Group, Inc., a consulting company that specializes in building coalitions to address difficult societal public policy issues related to health care, energy, and communications. He is also the author of four books, including *Looking at the Law* and *Legal Implications of Emergency Care*.

A Spectacle of Suffering: Clara Morris on the American Stage by Barbara Wallace Grossman

Review by Hayley Wood

Barbara Wallace Grossman, who served on the board of Mass Humanities from 1992-1998 and is currently Chair of Tufts University's Department of Drama and Dance and Vice Chair of the Massachusetts Cultural Council, has contributed an engaging biography of Clara Morris to the Theater in the Americas series published by Southern Illinois University Press. Written with crisp and down-to-earth prose, the book not only conveys the remarkable life of an acclaimed nineteenth century actress, it recreates the industry of the gas-lit, resident stock theatre company—already in its decline by the time Morris began her stage career at the age of fifteen as a lowly “ballet girl” for three dollars a week.

Clara Morris was known in her heyday as a virtuoso of the “emotional school” of acting, an aesthetic match with the popular contemporary plays of the day, many of which were French melodramas with complicated plots and maudlin, hysteria-prone female characters. The actress, who excelled in summoning real tears and moving audiences with a blend of emotional realism and

Jim Lopes is an attorney specializing in media and entertainment business law. He is currently adjunct professor of entertainment law at Southern New England School of Law and has been a researcher, writer, and producer of numerous historical projects including, *The Boston Black Heritage Trail Guide* and *Race to Execution*.

Kentur Russell is curator and chief executive officer of the Museum of Russian Icons in Clinton. From 1996 to 2007, he served as executive director of the Higgins Armory Museum in Worcester. He is also a former president of the New England Museum Association and a member of the American Association of Museums Council of Regions.



choreographed movements, honed her signature roles, all “victims of social usage.”

Clara Morris's decline—caused by chronic pain, morphine addiction, and an unhappy marriage—was long, public, and painful, although her persistence as an actress and a writer was remarkable. Chronicling with intelligence and compassion both Morris's satisfying hard work and success as well as her decline into poverty and illness, Grossman masterfully weaves details from Morris's large body of work, which includes six books of fiction, three memoirs, countless newspaper articles, and her fifty-four volume diary. *A Spectacle of Suffering* is a great read and a reminder of the treasure trove that a faithfully-kept diary can be. It doesn't hurt if that diary records the life of a famous stage actress whose arc of life resembles the American dream in both its promise and its disenchantment.

MASS HUMANITIES

66 Bridge Street
Northampton, MA 01060
TEL (413) 584-8440
FAX (413) 584-8454
www.masshumanities.org

STAFF

David Tebaldi
EXECUTIVE DIRECTOR
tebaldi@masshumanities.org

Pleun Bouricius
PROGRAM OFFICER
pbouricius@masshumanities.org

Deepika Fernandes
FISCAL OFFICER
dfernandes@masshumanities.org

Tiffany Lyman-Olszewski
DEVELOPMENT AND COMMUNICATIONS ASSISTANT
tlyman-olszewski@masshumanities.org

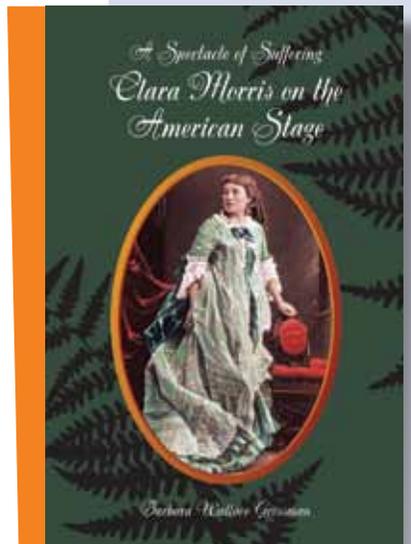
Kristin O'Connell
ASSISTANT DIRECTOR
koconnell@masshumanities.org

Anne Rogers
SYSTEMS MANAGER
arogers@masshumanities.org

John Sieracki
DIRECTOR OF DEVELOPMENT AND COMMUNICATIONS
EDITOR OF MASS HUMANITIES
jsieracki@masshumanities.org

Melissa Wheaton
ADMINISTRATIVE ASSISTANT/GRANTS ADMINISTRATOR
mwheaton@masshumanities.org

Hayley Wood
PROGRAM OFFICER
hwood@masshumanities.org



Who Wants You?

The Draft, National Service and Democracy

By Hayley Wood

For those hearkening to the words of America's First Couple and to their own consciences, the summer of 2009 was the Summer of Service. This past June, Michelle Obama delivered the kick-off speech for the Obama Administration's United We Serve initiative. The serve.gov website, inviting users to find or define their own local volunteer projects, was up and running, just waiting for the inspired to click on and pitch in. The initiative, overseen by the federally funded Corporation for National and Community Service, is defined on its website as "a nationwide service initiative that will help meet growing social needs resulting from the economic downturn." With the conclusion of the initial launch period, which ended symbolically on September 11, crafters of the program hope to have forged "a collaborative and focused effort to promote service as a way of life for all Americans."

The national climate, as far as the executive branch of U.S. government can influence it, is ripe for reflection and conversation about national service, military service included. Enter Vital Pictures of Boston, whose past work includes *Race: The Power of an Illusion*. The Vital Pictures team is working on a multi-platform media project that will examine the history and philosophical underpinnings of national service in general, and the history of the U.S. military draft in particular. *Who Wants You? The Draft, National Service and Democracy* (the documentary's working title) will examine American conscription history from the Civil War through Vietnam. Vital Pictures received a "Liberty and Justice for All" preproduction grant from

Mass Humanities in 2008 for the research phase of the project. The topic is huge, encompassing five wars, the Cold War, and the domestic, social aspects of American life, including the ever-present considerations of race, class, gender, and sexuality. Even the most cursory peek beneath the surface of such a topic reveals knots of complexity and surprising facts that often counter more commonplace beliefs about who served (and serves) and why.

The American War of Independence, prior to the bureaucratic establishment of the Continental Army and Navy, was fought by local militiamen who would serve for short periods of time, on an emergency basis, fairly close to home. The Civil War brought about the first national draft, and draftees could pay substitutes for their service—introducing in stark terms the basis by which the privileged could evade active duty. The draft's next incarnation was the 1917 Selective Service Act, introduced to recruit men for World War I. Local draft boards were formed to make decisions about exemptions and deferments, and along with them came draft resistance, a movement energized by working Americans.

The draft stayed in force—and was relied upon—for World War II, with 60% of its recruits being draftees. And even for this "good war," men resisted the draft. (The story of the 40,000 conscientious objectors is told in an excellent PBS documentary that also received Mass Humanities funding: *The Good War and Those Who Refused to Fight It.*)

The draft remained active for the Korean and the Vietnam Wars. The word "draft" for many conjures images of scruffy sixties radicals burning draft cards; popular notions about the disproportionate populations of poor and African American soldiers for that conflict originate with the Vietnam War and pop culture depictions of it. That view is shared today by many of those critical of the wars in Iraq and Afghanistan, even though racial and class demographics of the U.S. Armed Forces are remarkably similar to those of the population at large. Recruits from zip codes with median incomes between \$35,000 and \$79,999 are overrepresented among 2003–05 wartime enlistees, according to the Heritage Foundation's "Who Are the Recruits?" report, issued in 2006.

In 1973, at the end of the Vietnam War, Congress ended the draft and instituted the All Volunteer Army. However,



Poster for United States government effort to recruit soldiers during World War I. Painting by James Montgomery Flagg, 1916–1917, Library of Congress Prints and Photographs Division

BOARD OF DIRECTORS

PRESIDENT

John Allen Burgess
WILMERHALE

VICE PRESIDENT

Susan Winston Leff
WELLS FARGO BANK

TREASURER

Cynthia Terwilliger
CITIZENS BANK OF MASSACHUSETTS

CLERK

Nancy Netzer
MCMULLEN MUSEUM OF ART

Ricardo Barreto
MASSACHUSETTS CULTURAL COUNCIL

Ben Birnbaum
BOSTON COLLEGE

Kathryn Bloom
BIOGEN IDEC FOUNDATION

Lois Brown
MOUNT HOLYOKE COLLEGE

David Bryant
THE TRUSTEES OF RESERVATIONS

Bruce Bullen
HARVARD PILGRIM HEALTH CARE

Joseph Carvalho
SPRINGFIELD MUSEUMS ASSOCIATION

Neil Chayet
CHAYET COMMUNICATIONS GROUP

Frances Jones-Sneed
MASSACHUSETTS COLLEGE OF LIBERAL ARTS

Alexa Boer Kimball, M.D.
HARVARD MEDICAL SCHOOL

Lucia Knoles
ASSUMPTION COLLEGE

James Lopes
SOUTHERN NEW ENGLAND SCHOOL OF LAW

Suzanne Maas
MAAS CONSULTING

Madelaine Márquez
HAMPSHIRE COLLEGE

Bhasker Natarajan
LIBERTY MUTUAL

Sonia Nieto
UNIVERSITY OF MASSACHUSETTS AMHERST

Mervan Osborne
BEACON ACADEMY

Kent dur Russell
MUSEUM OF RUSSIAN ICONS

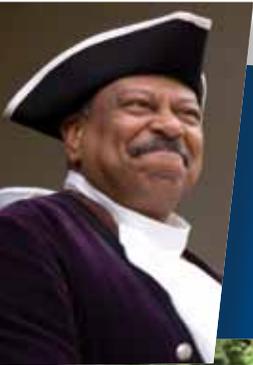
John Sedgwick
WRITER

Thomas Trimarco
O'NEILL AND ASSOCIATES

Suzanne Frazier Wilkins
THE PARTNERSHIP, INC.

G. Perry Wu
STAPLES, INC.

Continued on page 7



Tom Plant, local historian, in colonial garb watching the Patriots Day activities at the First Church in Roxbury. Photo by Derek Lumpkins.

Below: Peter Yarrow giving a Pillow Talk at Jacob's Pillow. Photo by Christopher Duggan



Right: Local youth working together on a puzzle featuring the Dillaway-Thomas House. Courtesy Discover Roxbury.

Below: Theatre Espresso's play *The Nine Who Dared: Crisis in Little Rock*. Photo by Wendy Lement



Greater Boston

\$5,000 to the Archaeological Institute of America for the 3rd annual AIA-MOS Archaeology Fair at the Museum of Science in Boston, October 16 and 17, 2009.

\$7,900 to Discover Roxbury for a resource guide and a script for a trolley car tour, called Roxbury Then and Now. ▼ CED

\$10,000 to the Independent Production Fund for a trailer and script for *Harvard's Black 17*, a documentary film about the African-American men enrolled in the class of 1963 under Harvard's first program of affirmative action. ■ LJA

\$8,274 to the Museum of Science in Boston for one of six U.S. consensus conferences for laypeople on the issue of global warming. ■ LJA

\$10,000 to Primary Source of Watertown for Teaching for Global Understanding in the 21st Century, a week-long summer institute for K-12 teachers in Massachusetts. ■ LJA

\$1,500 to the Schwamb Mill Preservation Trust, Inc. of Arlington to prepare for creating a database of all known workers at the Schwamb framing mill. ▲ RIG

\$10,000 to Theatre Espresso of Jamaica Plain for *The Nine Who Dared: Crisis in Little Rock*, an interactive play for middle and high school students about the desegregation crisis of 1957, presented at the John Adams Courthouse. ■ LJA

Below: "Creating Podcasts"—Teachers develop their own video podcasts during an Apple Education workshop.

Right: Participants at the Merengue exhibit at the Museum of the National Center of Afro-American Artists, Roxbury. Photo by Derek Lumpkins



Northeast

\$9,750 to Documentary Educational Resources for a trailer and script for *Down the Fort*, a multi-media project documenting the Sicilian fishing community in an area called "the Fort," adjacent to the Gloucester harbor.

\$2,025 to the Peabody Institute Library for *In These Imperiled Times: The Civil War Correspondence of the Men of South Danvers*, to support public programming to accompany the exhibit.

\$1,500 to the Methuen Historical Commission to inventory and catalogue the Civil War-related materials in the city's historical collection. ▲ RIG

Western Massachusetts

\$5,000 to the Ashfield Historical Society for *World War II Veterans' Voices*, to expand the focus of an oral history and photography project beyond Ashfield to include five other hill towns.

\$5,000 for the Hampshire Shakespeare Company's Youth and Shakespeare: *Reconstructing the Connection* summer program for high school students in Holyoke and Springfield.

\$5,000 to Jacob's Pillow Dance Festival of Becket for free Pillow Talks, presentations about the colorful history and varied forms of dance.

\$5,000 to Springfield Public Forum to support a series of programs on two themes: equal access to quality education; and India in cultural, historical, and geopolitical perspectives. ■ LJA

\$10,000 to the University of Massachusetts at Amherst for archival research and the acquisition of WWI footage shot by the U.S. Army Signal Corps for a documentary, *Yankees Fight the Kaiser*.



■ LJA: Funded through the Mass Humanities initiative, Liberty and Justice for All

▼ CED: Awarded through the thematic initiative, Cultural Economic Development

▲ RIG: Research Inventory Grant

Continued from page 1

DT: You call for a thorough “revision of the way that the values defining the military ethic are formed and inculcated.” What are the values that define the military ethic today? Do they need to be replaced with different values?

AB: Fundamentally, I favor an abandonment of the notion that our national security policy requires us to maintain a global military presence, to configure U.S. forces for global power projection, and to persist in our penchant for global interventionism, using overt or covert means. The true interests of our nation will be served by having a more modest apparatus and more modest objectives.

DT: Force projection/global hegemony seems more like a strategic objective or a goal rather than a value. What are the values that define the military ethic (duty? courage? sacrifice?) and what, if anything, is wrong with the way they are inculcated today?

AB: The military professional ethic is defined by the values of “Duty, Honor, Country,” the motto of my *alma mater*. The ideals are admirable. However, I’ve come to question the approach used at West Point (and other such institutions) to inculcate those ideals. Places like West Point specialize in sending mixed messages, turning a blind eye to practices that actually subvert the values that the institution claims to celebrate. The problem is not unique to the military. One could probably make the same charge against most churches.

DT: *The Limits of Empire* is a Niebuhrean lamentation focusing on three interconnected “crises.” The first has to do with how we live our individual lives; the second has to do with how we see ourselves as a nation; and the third has mainly to do with what we take to be our nation’s role in the world. The first crisis, what you call the Culture of Profligacy, appears to be the most crucial . . .

AB: The crisis of profligacy—which is both economic and cultural—underlies everything. It’s especially dangerous because it has infected and perverted our common understanding of freedom. It’s especially resistant to change because we are blind to its existence. Americans want to blame the country’s troubles on “them”—whether distant enemies like Osama bin Laden or those slightly nearer like a corrupt and inept governing class. They resist recognizing that the real problem may be “us.”

DT: In your Memorial Day appearance on the radio show “On Point,” you identified the really essential questions that Americans need to face: “What is the true meaning of freedom, and how does that affect how I live my life personally?” “What does it mean to be fully human?” “What are our responsibilities as citizens?” Where do you think we might look for answers to these questions?

AB: We are a pluralistic society. There is no one definitive answer to the question of freedom’s true meaning. I simply insist that conspicuous consumption and radical autonomy don’t qualify for inclusion.

DT: How did you come to be familiar with Reinhold Niebuhr’s writings, and what is it about his thinking that appeals to you? Again, I am interested in where you think people who are ready to think critically about the true meaning of freedom and the responsibilities of citizenship might turn for insights.

AB: Years ago, I picked up a used copy of Niebuhr’s *Irony of American History* at a yard sale. I read it about three times before I got it. I’ve been using it for several years in a course I teach, and year by year have become ever more convinced that it’s an essential text. I might add that the course also includes writings by the likes of Mark Twain, Randolph Bourne, Eugene Debs, Robert LaFollette, William Appleman Williams, Martin Luther King, Wendell Berry, and Stanley Hauerwas—all of whom have much to teach conservative Catholics and just about anyone else.



DT: I thought your analysis of the social costs of reliance on a professional army rather than a citizen army was spot on and assumed you were about to conclude with an appeal for a return to conscription. So I was surprised by your equally incisive critique of the idea of reinstating the draft. Your solution to this dilemma, in the chapter entitled “Common Defense” in *The New American Militarism*, is really compelling. Could you summarize it for us?

AB: The draft is not politically feasible so there’s really no point in discussing it. I favor trying to resuscitate some form of the citizen-soldier, which implies getting American elites to see service as something that they are called upon to do and therefore choose to do. We need to figure out the right mix of incentives to encourage that choice.

Read the full interview online at www.masshumanities.org.

Greater Boston

Portugal's Shakespeare

Join the University of Massachusetts Dartmouth Center for Portuguese Studies and Culture to celebrate the publication of a new bilingual translation of poems by Luís Vaz de Camões.

The program will feature a presentation by Helen Vendler, the A.

Kingsley Porter University Professor in the Department of English and American Literature and Language at Harvard University.



When: Thursday, September 24, 6:30–8:00 pm

Where: Orientation Glass Room, Boston Public Library, Boston

Cost: free

Presidential China Gallery Talks

Join Concord Museum curator David F. Wood for a gallery talk in the special exhibition, “Setting the President’s Table: American Presidential China from the McNeil Americana Collection at the Philadelphia Museum of Art.”

The exhibition showcases over one hundred pieces of porcelain used by American presidents over the years.

When: Saturday, September 26, 11:00 am

Where: Concord Museum, on Cambridge Turnpike at Lexington Road, Concord

Web: www.concordmuseum.org

Email: cm1@concordmuseum.org

Phone: (978) 369-9763

Cost: Free with Museum admission: \$10 for adults, \$8 seniors, \$8 students with valid id, \$5 youth 6-18

ALBC National Town Hall—Boston

A town meeting with the theme “Lincoln, Douglass, and the

Transformative Power of Words.” Presented by the Abraham Lincoln Bicentennial Commission.

When: Saturday, October 3, 10:00 am

Where: ALBC National Town Hall – Boston Student Center Ballroom, Northeastern University, 360 Huntington Avenue, Boston

Web: www.lincolnbicentennial.gov/calendar/town-hall-boston-10-3-09.aspx

Cost: free

Abolitionism in Black & White: The Anti-slavery Community of Boston and Cambridge

The Underground Railway Theater presents a staged reading of a portion of a new play about abolitionist, fugitive slave, and author Harriet Jacobs. Playwright Lydia Diamond, Boston University, and historian David Blight, Yale University, discuss slave narratives and using drama to communicate history.

When: Friday, October 23, 7:00–8:30 pm

Where: C. Walsh Theatre, Suffolk University, 55 Temple St., Boston

Web: www.abolitionisminblackandwhite.com

Cost: free but registration required

Abolitionism in Black & White: The Anti-slavery Community of Boston and Cambridge

A symposium of scholars will explore the many aspects of the anti-slavery movement in Boston and Cambridge.

When: Saturday, October 24, 9:00 am–5:00 pm

Where: C. Walsh Theatre, Suffolk University, 55 Temple St., Boston

Web: www.abolitionisminblackandwhite.com

Cost: free but registration required

Soldiers & Citizens: Military and Civic Culture in America ▲

More details can be found on page 8.

When: Saturday, November 7

Where: Robsham Theater, Boston College, Chestnut Hill

Northeastern Massachusetts

Yankee Correspondence ▲

Dr. Nina Silber, associate professor and director of Undergraduate Studies in the Department of History at Boston University, will present an overview of Yankee correspondence during the Civil War.

When: Thursday, September 24, 7:00–9:00 pm

Where: Eben Dale Sutton Room, Peabody Institute Library, 82 Main St., Peabody

Web: www.peabodylibrary.org

Phone: (978) 531-0100

Cost: free

“In These Imperiled Times”: Civil War Correspondence of South Danvers ▲

While most Massachusetts towns during the Civil War held abolitionist views, many of the soldiers fighting in the war held contrary views. This exhibit presents letters sent home by the men fighting in the war, letters which reveal the complexity of beliefs in a typical New England town during the war.

When: Thursday, September 24–Thursday, December 31

Where: Peabody Institute Library, 82 Main St., Peabody

Web: www.peabodylibrary.org/history/events.html

Phone: (978) 531-0100

Cost: Free

A Visit with Harriet Beecher Stowe ▲

Enjoy living history performer Jan Turnquist as she becomes Harriet Beecher Stowe. Listen as she discusses the letters which influenced her in the creation of her famous book, *Uncle Tom’s Cabin*.

When: Thursday, October 1, 7:00–9:00 pm

Where: Eben Dale Sutton Room, Peabody Institute Library, 82 Main St., Peabody

Web: www.peabodylibrary.org

Phone: (978) 531-0100

Cost: free

The Civil War: From Cause to Cost

The Civil War was the great crucible that forged our nation. Music accompanied each stage of the War. Jim and Maggi Dalton will examine the issues leading up to the War, trace the progress of the War with song, and touch upon the aftermath, incorporating songs of the time into their performance.

When: Thursday, October 8, 7:00–8:00 pm

Where: Eben Dale Sutton Room, Peabody Institute Library, 82 Main St., Peabody

Web: www.peabodylibrary.org/history/events.html

Phone: (978) 531-0100

Cost: free

Traces of the Trade ▲

This is the story of one Rhode Island family’s discovery that most of their family fortune came from the slave trade. After the film, Holly Fulton, who was involved in its creation, will facilitate a discussion with the audience about the film, race, and the legacy slavery has left in our country.



When: Thursday, October 15, 7:00–9:00 pm

Where: Eben Dale Sutton Room, Peabody Institute Library, 82 Main St., Peabody

Web: www.peabodylibrary.org

Phone: (978) 531-0100

Cost: free



Western Massachusetts

Education Revolution:

The Zone Project ▲

Learn how Geoffrey Canada, president and CEO of the Harlem Children’s Zone, and his team are revolutionizing education and expectations for students in Harlem by creating an education safety net “woven so tightly that no child can fall through.”

When: November 4, 7:30 pm

Where: Springfield Public Forum, Symphony Hall, Springfield

Web: www.springfieldpublicforum.org

Phone: (413) 732-2020

Cost: free

Planet India ▲

Mira Kamdar, foreign affairs expert, award-winning author, and international commentator, brings the Far East close to home. This Senior Fellow at the World Policy Institute will discuss the rise of India and U.S./India relations.

When: November 18, 7:30 pm

Where: Springfield Public Forum, Symphony Hall, Springfield

Web: www.springfieldpublicforum.org

Phone: (413) 732-2020

Cost: free

Coming to a community near you...

Late fall, look for our Mass History programming.

This year we explore when violent action is justified, and when it constitutes terrorism or suppression.

Logo for AmeriCorps Week 2009, Courtesy of the Corporation for National and Community Service



Continued from page 3

mandatory registration with the Selective Service persists: all 18-year-old males must register or risk a fine of \$250,000 and/or five years’ imprisonment. No male U.S. citizen may receive federal financial aid for college without registering.

With real and perceived threats to American security, the question of conscription and whether or not the All Volunteer Army is an effective means of defending the United States (however one defines “defending”) is a complicated one. One core belief that the Vital Pictures team will address was written in 1783 by George Washington in a document prepared for Congress entitled “Sentiments on a Peace Establishment”: “It must be laid down as a primary position and the basis of our democratic system, that every citizen who enjoys the protection of a free government owes not only a proportion of his property but even his personal service to the defense of it.”

It may be this ethos that fuels the Obama Administration’s service initiatives—and it may also be an implicit faith in the responsibility of the collective to address collapsing services. On March 18 of this year, Congress passed the Generations Invigorating Volunteering and Education

(GIVE) Act, H.R. 1388, “updating and strengthening” (not to mention *funding*) national service programs administered by the Corporation for National and Community Service. The Congressional Budget Office estimates that the implementation of this law will cost \$6 billion over the 2010–2014 period. A quick Internet search on this bill and its passage will give a whiff of the fear of mandatory service—a model that the U.S. public is far from embracing.

Focusing on a small set of families whose members have served in America’s armed conflicts from World War II to the current wars in Iraq and Afghanistan, the Vital Pictures team will merge a historical overview of the draft with personal accounts of how military service experiences affect individuals and their families. With their strong track record as documentary filmmakers and creators of enduring educational websites about complicated social issues, there’s no doubt that their efforts will contribute to national conversations about service of all kinds. As Christine Herbes-Sommers puts it, “it could place the notion of service in historical context, deflect some of the uninformed criticism and hostility, and help more Americans see service in its many forms—military and civilian—and its promise more clearly.”

An (Un)Civil Action: A Closer Look at Violence in Massachusetts History

Featuring excerpts from *John Brown’s Holy War* and a fresh look at local history.

When is civic violence terrorism, and when is it revolution? When is it justified to rise up and take a stand? Does the end justify the means? Where does keeping law and order shade into state suppression? How culpable are we when we do nothing while violence happens in our name? Join us for film and discussion about local historical events and our civic responsibilities.

For more information, contact Pleun Bourcius at pbourcius@masshumanities.org.

Annual Symposium

Soldiers & Citizens: Military and Civic Culture in America



Pictured above from left to right: Nathaniel Frank;
Lt. Col. Isaiah Wilson III; Missy Cummings; Rick Atkinson

Saturday, November 7, 2009
12:30–5:00 pm
Boston College, Robsham Theater

Our 2009 fall symposium will examine the ways in which military culture and civil society interact over time in the United States. Three interrelated conversations will focus on:

- SESSION I Diversity in Uniform: Race, Gender, Class, and Religion in the Armed Forces
- SESSION II United We Serve: The All-Volunteer Force, National Service, and Democracy
- SESSION III Cultural Influences: The Military, Politics, and Society in 21st-Century America

For more information and to register, visit www.masshumanities.org.

Free and open to the public.

PANELISTS INCLUDE:

Col. Charles D. Allen (U.S. Army, Ret.), U.S. Army War College
Christian Appy, University of Massachusetts
Rick Atkinson, author, *The Long Gray Line*
Andrew Bacevich, Boston University
Missy Cummings, Massachusetts Institute of Technology
Major Tammy Duckworth*, U.S. Department of Veterans Affairs
Nathaniel Frank, author, *Unfriendly Fire*
Chuck Hagel*, former U.S. Senator
Lawrence Korb, Center for American Progress
Rachel Maddow, MSNBC
Cullen Murphy, *Vanity Fair*
Paul Rieckhoff, Iraq and Afghanistan Veterans of America
Senator Jim Webb* (D-VA)
Lt. Col. Isaiah Wilson III, West Point

*invited