


A desert landscape at sunset. The sky is a warm, golden yellow, and the sun is low on the horizon, creating a strong glow. In the background, there are silhouettes of saguaro cacti. The foreground is filled with cholla bushes, which are also silhouetted against the bright light. The overall scene is peaceful and scenic.

THE **UNIVERSITY** OF **ARIZONA PRESS**

FALL 2017



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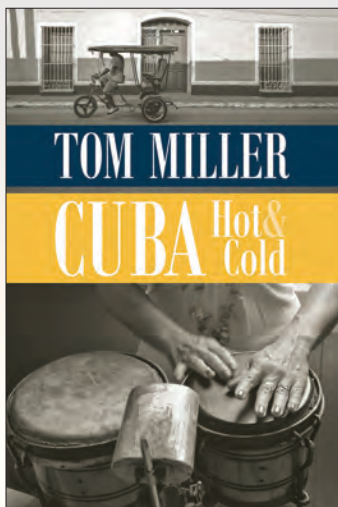


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| TRAVEL ESSAYS |

October

120 pp.

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1 map

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CUBA, HOT AND COLD

TOM MILLER

A rare and timely glimpse of life in Cuba from an expert on the captivating island nation

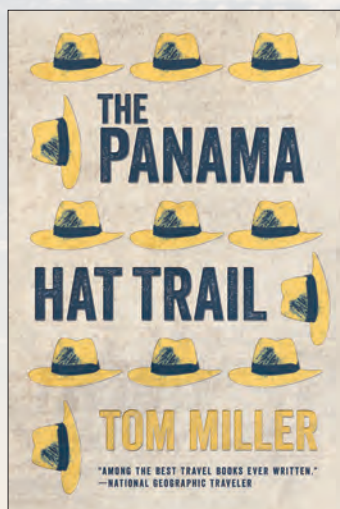
Cuba—mysterious, intoxicating, captivating. Whether you're planning to go or have just returned, *Cuba, Hot and Cold* is essential for your bookshelf. With a keen eye and dry wit, author Tom Miller takes readers on an intimate journey from Havana to the places you seldom find in guidebooks.

A brilliant raconteur and expert on Cuba, Miller is full of enthralling behind-the-scenes stories. His subjects include one of the world's most resourceful master instrument makers, the famous photo of Che Guevara, and the explosion of the USS *Maine*. A veteran of the underground press of the 1960s, Miller describes the day Cuba's State Security detained him for distributing copies of the United Nations Human Rights Declaration of 1948 and explains how the dollar has become the currency of necessity. His warm reminiscences explain the complexities of life in Cuba.

Since his first visit to the island thirty years ago, Miller has shown us the real people of Havana and the countryside, the Castros and their government, and the protesters and their rigor. His first Cuba book, *Trading with the Enemy*, brought readers into the "Special Period," Fidel's name for the country's period of economic free-fall. *Cuba, Hot and Cold* brings us up to date, providing intimate and authentic glimpses of day-to-day life.

"Cuba, Hot and Cold is a wryly engaging romp through the extraordinary Caribbean island nation that Tom Miller knows so well. For the uninitiated, it's all here: Havana, the music, the Malecón, the '50s Chevys, Hemingway, Che and Fidel and 'Remember the Maine.' But beyond all that, there is a real sense here of the Cubans in all their larger-than-lifeness and smartass wit. If you are going to read one book before you go to Cuba, make it this one, for pleasure's sake."

—Jon Lee Anderson, author of *Che Guevara: A Revolutionary Life*



THE PANAMA HAT TRAIL

TOM MILLER

An enduring Latin American travel classic

Where do Panama hats come from? This may seem like a simple question, but the answer led Tom Miller on a journey of considerable time and effort. A critically acclaimed author, Miller reveals the making and marketing of one Panama hat, from the straw fields of Ecuador's coastal lowland to a hat shop in Southern California. Along the way, the hat becomes a literary device allowing Miller to give us his impressions from Ecuador's Amazon tributaries to its Andean mountainsides. As only he can, Miller introduces his readers to straw cutters, weavers, middlemen, exporters, and wholesalers. At once a lively travelogue and a study in global economics, Miller visits Ecuador's countryside while searching for a decent cup of coffee in Quito, Cuenca, and Guayaquil.

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"Among the best travel books ever written."

—National Geographic Traveler

"There is Miller, rolling from one adventure to another, part Mark Twain, part Evelyn Waugh. . . . By the time you finish with the people and the places the author introduces you to, you will wish you had Tom Miller's job. But then, you don't have Tom Miller's eyes."

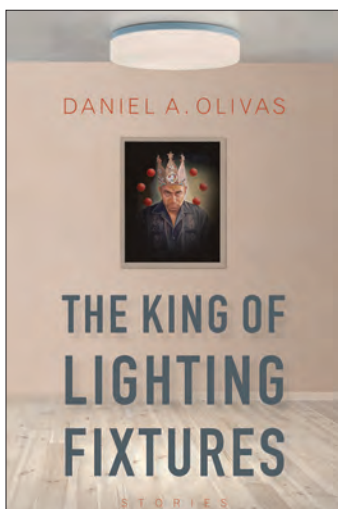
—Phoenix New Times

"An almost novelistic adventure story."

—USA Today



TOM MILLER has been writing about Latin America and the American Southwest for more than four decades. His highly praised books include *Trading with the Enemy* and *Revenge of the Saguaro*, and his articles have appeared in the *New York Times*, *Smithsonian*, *LIFE*, *Rolling Stone*, and *Natural History*, among other outlets. He is affiliated with the University of Arizona's Center for Latin American Studies, and at a 2008 ceremony, the City of Quito proclaimed Miller Un Huésped Ilustre (An Illustrious Guest).



| LITERATURE |
| LATINO STUDIES |

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Camino del Sol

THE KING OF LIGHTING FIXTURES

STORIES

DANIEL A. OLIVAS

A literary illumination of the City of Angels

Wanderers and writers, gangbangers and lawyers, dreamers and devils. *The King of Lighting Fixtures* paints an idiosyncratic but honest portrait of Los Angeles, depicting how the city both entrances and confounds. Each story serves as a reflection of Daniel A. Olivas's grand City of Angels, a "magical metropolis where dreams come true."

The characters here represent all walks of L.A. life—from Satan's reluctant Craigslist roommate to a young girl coping with trauma at her brother's wake—and their tales ebb and flow among various styles, including magical realism, social realism, and speculative fiction. Like a jazz album, they glide and bop, tease and illuminate, sadden and hearten as they navigate effortlessly from meta to fabulist, from flash fiction to longer, more complex narratives.

These are literary sketches of a Los Angeles that will surprise, connect, and disrupt readers wherever they may live.

DANIEL A. OLIVAS is the author of seven books, including *The Book of Want: A Novel* and *Things We Do Not Talk About: Exploring Latino/a Literature through Essays and Interviews*. He earned his degree in English literature from Stanford University, and law degree from the University of California, Los Angeles. Since 1990, Olivas has practiced law with the California Department of Justice. A second-generation Angeleno, he makes his home in Los Angeles with his wife.

"A sharp, smart collection punctuated with inventiveness and wit: in the ongoing effort to depict Los Angeles as lit by something other than the glare of Hollywood, Daniel Olivas reminds us that the vast topography of the entire city and its neighborhoods are vibrant with their own unique electricities."

—Manuel Muñoz, author of *What You See in the Dark*

"Comic, wry, very Angeleno, and essential Southern California."

—Susan Straight, author of *Between Heaven and Here*

"The short story is a delicate artifact and Olivas knows it: the right balance is achieved only if what is said is in harmony with what is left unmentioned. His Los Angeles is not only from bottom up but from east to west and from south to north."

—Ilan Stavans, author of *On Borrowed Words*

MAMÁ'S ADVICE

As she stepped into the warm Los Angeles morning, María remembered what her late mother, Concepción, had told her each night at bedtime since María had turned thirteen: “Mija, when you kill a man, you must find the weak spot that all men have and make him suffer pain as he has never suffered before.”

At this point Concepción would always lean close, her hot, moist breath smelling of café con leche and cigarettes, to add: “Don’t forget to look straight into his eyes when you do it, otherwise his death will have no meaning.”

And María, without fail, would always ask her mother, “What will I see in his eyes, Mamá?”

And also without fail, almost as if it were a strange dance that they had rehearsed each night for many years, Concepción would pull back and exclaim: “You will know when you do it right, mija! You will know it as you know your own name.”

An hour earlier, María had stood in Rigoberto’s den, walls filled with books collected throughout the years, as Rigoberto gently turned the unblemished pages of a rare, inscribed first English translation of Gabriel García Márquez’s magnificent novel *One Hundred Years of Solitude*.

“How did you find this?” Rigoberto had asked in amazement, too afraid to lift his eyes from the book lest it disappear into the ether like so much smoke.

María remembered how she had looked down at her Latin American Studies professor, a man three decades her senior, a brilliant man, winner of too many awards, tenured at a prestigious university, a man who preyed on beautiful, promising undergraduate students such as María. She had stood before this man in silence, waiting for him to look up at her, into her eyes, the way he never seemed to do when they were alone in his bedroom. Finally, María’s refusal to answer forced this great man of letters to turn his face upward, toward this young woman whom he assumed would be but a titillating footnote in his life.

Their eyes had finally met. María pulled the long, glistening knife from her purse. Rigoberto’s eyes widened.

And as she walked down the sidewalk, warmed by the sun, she smiled because she finally understood her mother’s advice, fully and completely, as well as she knew her own name.



| POETRY |
| LATINO STUDIES |

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88 pp.

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Camino del Sol

PALM FROND WITH ITS THROAT CUT

VICKIE VÉRTIZ

A lyrical exploration of the urban American body

Palm Frond with Its Throat Cut uses both humor and sincerity to capture moments in time with a sense of compassion for the hard choices we must make to survive. Vértiz's poetry shows how history, oppression, and resistance don't just refer to big events or movements; they play out in our everyday lives, in the intimate spaces of family, sex, and neighborhood. Vértiz's poems ask us to see Los Angeles—and all cities like it—as they have always been: an America of code-switching and reinvention, of lyric and fight.

VICKIE VÉRTIZ earned her MFA from the University of California, Riverside. A Macondo and VONA fellow, she is a Los Angeles-based poet writer and social justice advocate who teaches creative writing to adults and young people across the country.

"I want to dance in Vickie's SoCal androgynities—her pixelated, hybrid Latinx Los Angeles cosmos, with its 'factory imaginations,' its 'Mexican or not,' its many lives rushing by and the 'death stench' and the tiny rivers of tears into the tacos. A furious pace, a 1,000-degree eye, here Vértiz pours out her deep reflections, her erotic 'garage' novelette, her low- and high-rider journey into the various infernos and paradisos. A collage of breathlessness, a nirvana incandescent set of urban and personal illuminations. A groundbreaker, a Chicana world mural tumbling toward you fearlessly."

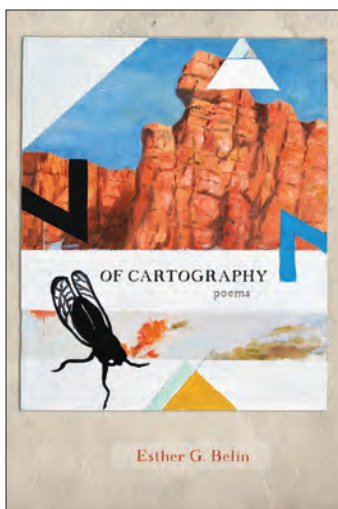
—Juan Felipe Herrera, Poet Laureate of the United States

"Vértiz is a powerhouse. Her work is incredibly nuanced with a savory sensibility, a full-flavored taste of place without sentimentality, without pity, and without need to justify its worth. These poems are smart, sassy, sonically enhanced, and scintillating for the senses. A must-read."

—Allison Adelle Hedge Coke, author of *Burn*

"Indicating array and incision, Palm Frond with Its Throat Cut is where the ones who are first, and last, come first. Their verbs survive, enduring violent spacing, constantly displacing song in having vividly been made to come, in form, as questions emphatically unenclosed, in love in brokenness, in the language of all languages, as lit up as Los Angeles. On the way home, but always only on the way, Vickie Vértiz runs la vida down."

—Fred Moten, author of *The Service Porch*



| POETRY |
| INDIGENOUS STUDIES |

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88 pp.

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Sun Tracks

OF CARTOGRAPHY

POEMS

ESTHER G. BELIN

Mapping poetic politics and identity

One of our generation's most important literary voices, Esther G. Belin was raised in the Los Angeles area as part of the legacy following the federally run Indian relocation policy. Her parents' completed the Special Navajo Five-Year Program that operated from 1946 to 1961 at Sherman Institute in Riverside, California. Drawing from this experience, her poetry, activism, and multimedia work speaks to larger issues of urban Indian identity, acceptance, adaptation, and cultural estrangement.

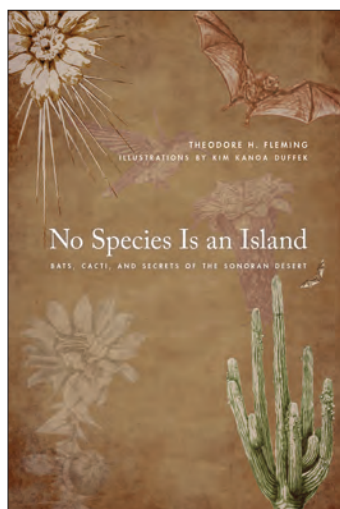
In this long-anticipated collection, Belin daringly maps the poetics of womanhood, the body, institution, family, and love. Depicting the personal and the political, *Of Cartography* is an exploration of identity through language. With poems ranging from prose to typographic and linguistic illustrations, this distinctive collection pushes the boundaries of traditional poetic form.

Marking territory and position according to the Diné cardinal points, *Of Cartography* demands much from the reader, gives meaning to abstraction, and demonstrates the challenges of identity politics.

ESTHER G. BELIN is a Diné poet and multimedia artist. She is a graduate of the University of California, Berkeley, the Institute of American Indian Arts, and Antioch University. Her poetry collection, *From the Belly of My Beauty*, won the American Book Award from the Before Columbus Foundation. Her writing has appeared in *Wicazo Sa Review*, *BOMB*, *Democracy Now!*, and *Studies in American Indian Literatures*, among others.

"At once conceptual art, a poetic narrative, and a holistic exploration of locating oneself through language."

—Jennifer Elise Foerster, author of *Leaving Tulsa*



| NATURE |
| REGIONAL |

September

80 pp.

5.5 x 8.5

18 b&w drawings

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NO SPECIES IS AN ISLAND

BATS, CACTI, AND SECRETS OF THE SONORAN DESERT

THEODORE H. FLEMING

ILLUSTRATIONS BY KIM KANOA DUFFEK

On-the-ground insights and humor from a scientist with a keen eye for the small and special

In the darkness of the star-studded desert, bats and moths feed on the nectar of night-blooming cactus flowers. By day, birds and bees do the same, taking to blooms for their sweet sustenance. In return these special creatures pollinate the equally intriguing plants in an ecological circle of sustainability.

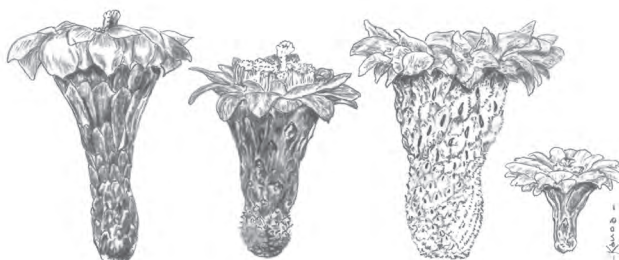
The Sonoran Desert is the most biologically diverse desert in the world. Four species of columnar cacti, including the iconic saguaro and organ pipe, are among its most conspicuous plants. *No Species Is an Island* describes Theodore H. Fleming's eleven-year study of the pollination biology of these species at a site he named Tortilla Flats in Sonora, Mexico, near Kino Bay.

Now Fleming shares the surprising results of his intriguing work. Among the novel findings are one of the world's rarest plant-breeding systems in a giant cactus; the ability of the organ pipe cactus to produce fruit with another species' pollen; the highly specialized moth-cactus pollination system of the senita cactus; and the amazing lifestyle of the lesser long-nosed bat, the major nocturnal pollinator of three of these species.

These discoveries serve as a primer on how to conduct ecological research, and offer important conservation lessons for us all. Fleming highlights the preciousness of the ecological web of our planet—Tortilla Flats is a place where cacti and migratory bats and birds connect such far-flung habitats as Mexico's tropical dry forest, the Sonoran Desert, and the temperate rain forests of southeastern Alaska. Fleming offers an insightful look at how field ecologists work, and the often big surprises that come from looking carefully at a natural world where no species stands alone.

THEODORE H. FLEMING is a professor emeritus of biology at the University of Miami. Fleming's research on nectar- and fruit-eating bats and their food plants has taken him to Panama, Costa Rica, Australia, and the Sonoran Desert of Mexico and Arizona. He is the author of several books, including *The Ornaments of Life: Coevolution and Conservation in the Tropics*.

KIM KANO DUFFEK is a horticulturist at the Arizona-Sonora Desert Museum. Duffek has illustrated many publications, including *Victor, the Reluctant Vulture*. Her paintings are part of both public and private collections.



"No Species Is an Island is the culmination of a masterful, decades-long investigation. Based on outstanding hypothesis testing, Ted Fleming guides us with clarity through a maze of endlessly fascinating discoveries, well-illustrated by acclaimed wildlife artist Kim Duffek. This book is an exceptionally fun read for nature lovers everywhere. And it should be required reading for ecologists and conservationists."

*—Merlin D. Tuttle, author of The Secret World of Bats:
My Adventures with the World's Most Misunderstood Mammals*


"With a bat and a flower, No Species Is an Island surprises us at every turn in the most amazing odyssey you'll read this year! You may be even more astonished to learn how you figure into the adventure."

—Bill Broyles, author of Last Water on the Devil's Highway

"No Species Is an Island is about the most important story on Earth: the astonishing interconnections that keep the living world alive. It reads like what it is: a beautifully illustrated detective story into the real world, in a particularly magical land of shadows where all the plants keep secrets and all the animals harbor hard-held mysteries. Dive in and savor."

—Carl Safina, author of Beyond Words





"The most prolific and insightful scholar writing on the intersection of Latino/a identity, politics, and the popular, Aldama provides yet another gleaming gem that throws light on how ethnicity and representation in comics operate. This groundbreaking book on Latinx superheroes enriches our perception of the politics of difference. It blows wide open how beliefs that reside in the images and ideas surrounding Latinoness circulate in American society."

—Adilifu Nama, author of *Super Black*

"Minorities have always been vital to superhero adventures, but generally in hidden, almost clandestine ways. Aldama's work broadens the range of these minorities while demonstrating that the censorship of ethnic communities is still a key issue not only in comics but in mass media culture at large."

—Jan Baetens, co-author of *The Graphic Novel*

"A gem for university classes, researchers, comic book fans, and the forces of progress."

—Enrique García, author of *The Hernandez Brothers*



| LATINO STUDIES |

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104 color illustrations

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Latinx Pop Culture

LATINX SUPERHEROES IN MAINSTREAM COMICS

FREDERICK LUIS ALDAMA
FOREWORD BY JOHN JENNINGS,
AFTERWORD BY JAVIER HERNANDEZ

Toward a history and theory of Latinx heroes and their stories

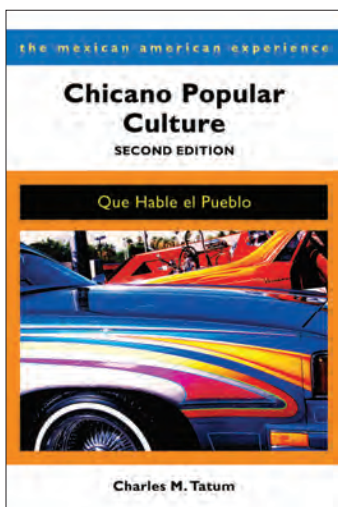
Whether good or evil, beautiful or ugly, smart or downright silly, able-bodied or differently abled, gay or straight, male or female, young or old, Latinx superheroes in mainstream comic book stories are few and far between. It is as if finding the Latinx presence in the DC and Marvel worlds requires activation of superheroic powers.

Latinx Superheroes in Mainstream Comics blasts open barriers with a swift kick. It explores deeply and systematically the storyworld spaces inhabited by brown superheroes in mainstream comic book storyworlds: print comic books, animation, TV, and film. It makes visible and lets loose the otherwise occluded and shackled. Leaving nothing to chance, it sheds light on how creators (authors, artists, animators, and directors) make storyworlds that feature Latinos/as, distinguishing between those that we can and should evaluate as well done and those we can and should evaluate as not well done.

The foremost expert on Latinx comics, Frederick Luis Aldama guides us through the full archive of all the Latinx superheros in comics since the 1940s. Aldama takes us where the superheroes live—the barrios, the hospitals, the school rooms, the farm fields—and he not only shows us a view to the Latinx content, sometimes deeply embedded, but also provokes critical inquiry into the way storytelling formats distill and reconstruct real Latinos/as.

Thoroughly entertaining but seriously undertaken, *Latinx Superheroes in Mainstream Comics* allows us to truly see how superhero comic book storyworlds are willfully created in ways that make new our perception, thoughts, and feelings.

FREDERICK LUIS ALDAMA is the Arts and Humanities Distinguished Professor of English and University Distinguished Scholar at the Ohio State University. An expert on Latinx popular culture, Aldama is the author, co-author, and editor of twenty-nine books, including *Long Stories Cut Short: Fictions from the Borderlands*, *Your Brain on Latino Comics: From Gus Arriola to Los Bros Hernandez*, and *The Cinema of Robert Rodriguez*.



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The Mexican American Experience

CHICANO POPULAR CULTURE, SECOND EDITION

QUE HABLE EL PUEBLO

CHARLES M. TATUM

Updated and expanded to offer critical understandings relevant to today's students

Since 2001, Charles M. Tatum's *Chicano Popular Culture* has offered a window into popular culture among Americans of Mexican descent. *Chicano Popular Culture, Second Edition* provides a fascinating, timely, and accessible introduction to Chicano cultural expression and representation.

New sections discuss music, with an emphasis on hip-hop and rap; cinema and filmmakers; media, including the contributions of Jorge Ramos and María Hinojosa; and celebrations and other popular traditions, including quinceañeras, cincuentañeras, and César Chávez Day.

In addition, Tatum has updated and expanded each chapter, with significant revisions in the following areas:

- “Suggested Readings” for each chapter
- Chicanas in the Chicano Movement and Chicanos since the Chicano Movement
- Popular literature, including new material on Denise Chávez, Luis J. Rodríguez, Alfredo Vea, Luis Alberto Urrea, Richard Rodríguez, and Juan Felipe Herrera
- Theoretical approaches to popular culture, including the perspectives of Norma Cantú, Alicia Gaspar de Alba, Pancho McFarland, Michelle Habell-Pallán, and Víctor Sorell

Featuring clear examples, an engaging writing style, and helpful discussion questions, *Chicano Popular Culture, Second Edition* invites readers to discover and enjoy Mexican American popular culture.

CHARLES M. TATUM is a dean emeritus of the College of Humanities at the University of Arizona. He is the author or editor of many books, including *Low-riders in Chicano Culture: From Low to Slow to Show* and *Chicano and Chicana Literature: Otra voz del pueblo*.



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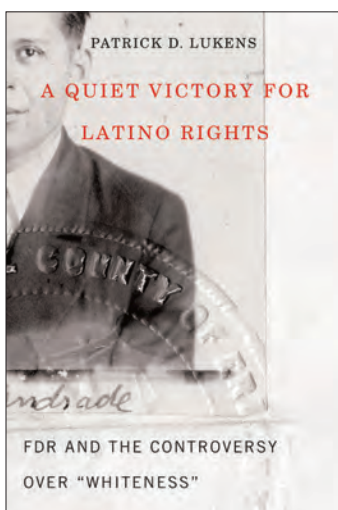
—Cecilia Menjivar, author of *Enduring Violence*

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—*Journal of Arizona History*

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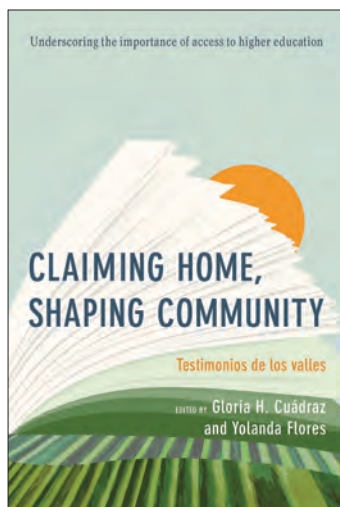
—*Journal of American Ethnic History*

| LATINO STUDIES |
| HISTORY |

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November

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CONTRIBUTORS

Daniel "Nane" Alejandrez

Manuel Barajas

Angelica Cárdenas-Chaisson

Gloria H. Cuádras

Yolanda Flores

Frank J. Galarte

John Halcón

Ester Hernandez

Rosa M. Jimenez

Roberto Moreno

José Padilla

Enid Pérez

Caroline Sotello Viernes Turner

CLAIMING HOME, SHAPING COMMUNITY

TESTIMONIOS DE LOS VALLES

EDITED BY GLORIA H. CUÁDRAS AND YOLANDA FLORES

Highlighting the transformative power of higher education and its impact on the working class

To offer *testimonio* is inherently political, a vehicle that counters the hegemony of the state and illuminates the repression and denial of human rights. *Claiming Home, Shaping Community* offers the testimonios from and about the lives of Mexican-descent people who left rural agricultural valleys, specifically the Imperial and the San Joaquín Valleys, to pursue higher education at a University of California campus.

While symbolically their journeys embody the master narrative of the "American Dream," *Claiming Home, Shaping Community* does not echo the "rags to riches" trope reified in dominant culture, but rather, it asserts the need to rehumanize the purpose and heart of education. In each chapter, the narrators illustrate myriad supports that allowed them to move forward on their academic and professional journeys: hard work, affirmative action, inclusionary practices, mentors, and their communities' cultural wealth. Each trajectory is unique, but put together as a collection, the commonalities emerge.

Denoting a sense of political and social urgency that responds to the current accentuated economic disparities between the have's and the have-not's, these essays illuminate the broader societal benefits of federal legislation and resources for state-funded public higher education and policies that broaden access and resources. Through telling their stories, the contributors to this volume seek to empower others on their journeys to and through higher education.

GLORIA H. CUÁDRAS is an associate professor of sociology at Arizona State University. She is a member of the Latina Feminist Group, co-authors of *Telling to Live: Latina Feminist Testimonios*.

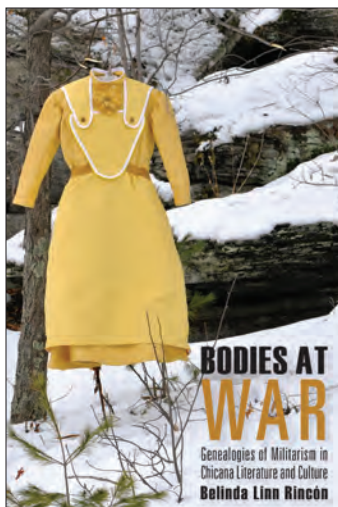
YOLANDA FLORES is an associate professor at the University of Vermont. Her most recent book is *The Drama of Gender: Feminist Theater by Women of the Americas*.

"All will be touched and inspired by these testimonios that demonstrate strength, resiliency, and how everything from hard work to affirmative action, mentors, and cultural wealth allowed these individuals to move forward on their academic and professional journeys."

—Dolores Delgado Bernal, co-author of *Transforming Educational Pathways for Chicana/o Students*

"These narratives highlight the knowledge, skills, and critical social and political contributions that are further developed by and the result of access to higher education. As education disparities persist, it is critical that these testimonios be shared to provide models of paths toward success."

—Larissa M. Mercado-López, California State University, Fresno



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BODIES AT WAR

GENEALOGIES OF MILITARISM IN CHICANA
LITERATURE AND CULTURE

BELINDA LINN RINCÓN

A groundbreaking look at how Chicana bodies shape and are shaped by neoliberal militarism

In the wake of U.S. military intervention abroad and collapsing domestic economies, scholars have turned their attention to neoliberalism and militarization, two ideological and material projects that are often treated as coincident, though not interdependent. *Bodies at War* examines neoliberal militarism, a term that signifies the complex ways in which neoliberalism and militarism interanimate each other as they naturalize dis/empowering notions of masculinity and femininity, alter democratic practices, and circumscribe the meaning of citizenship and national belonging.

Bodies at War examines the rise of neoliberal militarism from the early 1970s to the present and its transformation of political, economic, and social relations. It charts neoliberal militarism's impact on democratic practices, economic policies, notions of citizenship, race relations, and gender norms by focusing on how these changes affect the Chicana/o community and, more specifically, on how it shapes and is shaped by Chicana bodies. The book raises important questions about the cultural legacies of war and the gendering of violence—topics that reach across multiple disciplinary fields of inquiry, including cultural and media studies. It draws attention to the relationship between war and society, to neoliberal militarism's destructive social impact, and to the future of Latina soldiering. Through Chicana art, activism, and writing, Rincón offers a visionary foundation for an antiwar feminist politic.

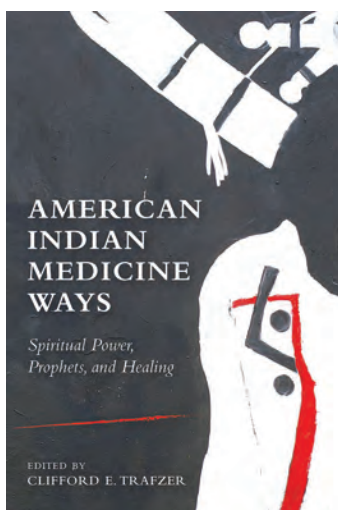
BELINDA LINN RINCÓN is an assistant professor of Latin American and Latina/o studies and English at John Jay College of Criminal Justice, CUNY. Her work has appeared in *Latino Studies*, *Women's Studies Quarterly*, and *Modern Fiction Studies*. She is the co-founder and co-organizer of the Biennial U.S. Latina/o Literary Theory and Criticism Conference.

"From a meticulously theorized and historically informed critical trajectory, Rincón elegantly shows how Chicana literature and cultural expression address crucial issues pertaining to war and militarism, and their inextricable ties to race and gender in light of neoliberal politics. Without a doubt, Bodies at War raises the bar for future assessments of Chicana/o literary history."

—Richard T. Rodríguez, author of *Next of Kin*

"Rincón's focus on Chicana cultural production complements and challenges previous studies of Chicana/o war literature. Rigorous and sophisticated, her readings powerfully return us to the lived reality of individuals, families, and friends traumatized by warfare."

—John Alba Cutler, author of *Ends of Assimilation*



| INDIGENOUS STUDIES |
| HISTORY |

October

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CONTRIBUTORS

R. David Edmunds

Joe Herring

Benjamin T. Jenkins

Troy Johnson

Al Logan Slagle

Michelle Lorimer

L. G. Moses

Richard D. Scheuerman

Clifford E. Trafzer

AMERICAN INDIAN MEDICINE WAYS

SPIRITUAL POWER, PROPHETS, AND HEALING

EDITED BY CLIFFORD E. TRAFZER

A sweeping survey of American Indian spiritual traditions, past and present

Indigenous people of wisdom have offered prayers of power, protection, and healing since the dawn of time. From Wovoka, the Ghost Dance prophet, to contemporary healer Kenneth Coosewoon, medicine people have called on the spiritual world to help humans in their relationships with each other and the natural world. Many American Indians—past and present—have had the ability to use power to access wisdom, knowledge, and spiritual understanding.

This groundbreaking collection provides fascinating stories of wisdom, spiritual power, and forces within tribal communities that have influenced the past and may influence the future. Through discussions of omens, prophecies, war, peace, ceremony, ritual, and cultural items such as masks, prayer sticks, sweat lodges, and peyote, this volume offers examples of the ways in which Native American beliefs in spirits have been and remain a fundamental aspect of history and culture. Drawing from written and oral sources, the book offers readers a greater understanding of creation narratives, oral histories, and songs that speak of healers, spirits, and power from tribes across the North American continent.

American Indian medicine ways and spiritual power remain vital today. With the help of spirits, people can heal the sick, protect communities from natural disasters, and mediate power of many kinds between the spiritual and temporal worlds. As the contributors to this volume illustrate, healers are the connective cloth between the ancient past and the present, and their influence is significant for future generations.

CLIFFORD E. TRAFZER is Distinguished Professor of History and the Rupert Costo Chair in American Indian Affairs at the University of California, Riverside. Trafzer has been an archivist and museum curator, and he is the author or co-author of many books, including *As Long as the Grass Shall Grow and Rivers Flow*, *A Chemehuevi Song*, *River Song*, and *The Snake River-Palouse and the Invasion of the Inland Northwest*.

"For anyone interested in the spiritual ways of American Indians, this collection provides a compelling introduction to the metaphysical and physical reality of Indian Country from the past to the present."

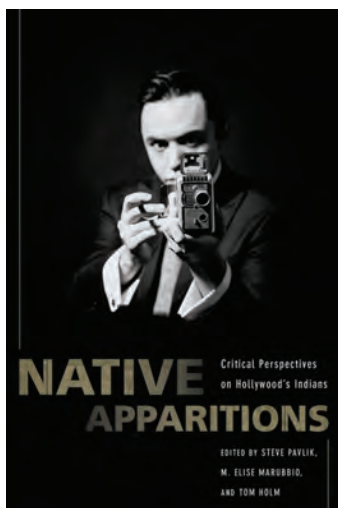
—Donald L. Fixico, author of *Indian Resilience and Rebuilding*

"Clifford E. Trafzer brings together leading scholars to examine the importance of American Indian medicine ways to American Indian history and contemporary American Indian life."

—William J. Bauer Jr., author of *We Were All Like Migrant Workers Here*

"The collection's diversity of subjects, regions, and cultures supports the larger idea of native spirit power in its various forms and uses, and how this larger concept remains relevant today."

—Tash Smith, author of *Capture These Indians for the Lord*



| INDIGENOUS STUDIES |

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CONTRIBUTORS

Chadwick Allen
Richard Allen
Joanna Hearne
Tom Holm
Jan-Christopher Horak
Jacqueline Land
Andrew Okpeaha MacLean
M. Elise Marubbio
Steve Pavlik
Rose Roberts
Myrton Running Wolf
Richard M. Wheelock

NATIVE APPARITIONS

CRITICAL PERSPECTIVES ON HOLLYWOOD'S INDIANS

EDITED BY STEVE PAVLIK, M. ELISE MARUBBIO,
AND TOM HOLM

A timely call for Indigenous media sovereignty

In Cherokee, the term for motion picture is “a-da-yv-la-ti” or “a-da-yu-la-ti,” meaning “something that appears.” In essence, motion pictures are machine-produced apparitions. While the Cherokee language recognizes that movies are not reality, Western audiences may on some level assume that film portrayals offer sincere depictions of imagined possibilities, creating a logic where what is projected must in part be true, stereotype or not.

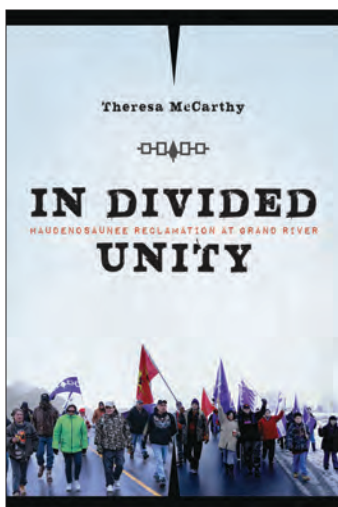
Native Apparitions offers a critical intervention and response to Hollywood’s representations of Native peoples in film, from historical works by director John Ford to more contemporary works, such as *Apocalypse* and *Avatar*. But more than a critique of stereotypes, this book is a timely call for scholarly activism engaged in Indigenous media sovereignty. The collection clusters around three approaches: retrospective analysis, individual film analysis, and Native- and industry-centered testimonials and interviews, which highlight indigenous knowledge and cultural context, thus offering a complex and multilayered dialogic and polyphonic response to Hollywood’s representations.

Using an American Indian studies framework, *Native Apparitions* deftly illustrates the connection between Hollywood’s representations of Native peoples and broader sociopolitical and historical contexts connected to colonialism, racism, and the Western worldview. Most importantly, it shows the impact of racializing stereotypes on Native peoples, and the resilience of Native peoples in resisting, transcending, and reframing Hollywood’s Indian tropes.

STEVE PAVLIK was an instructor at Northwest Indian College in Bellingham, Washington. He was the author of many books, including *Navajo and the Animal People: Native American Traditional Ecological Knowledge and Ethnozoology*.

M. ELISE MARUBBIO is an associate professor of American Indian Studies and the director of the Augsburg Native American Film Series at Augsburg College. She is the author of *Killing the Indian Maiden: Images of Native American Women in Film* and co-editor of *Native Americans on Film: Conversations, Teaching, and Theory*.

TOM HOLM, an enrolled Cherokee and a Creek descendant, is professor emeritus of American Indian studies at the University of Arizona. His publications include *Anadarko*, *The Osage Rose*, *Code Talkers and Warriors: Native Americans and World War II*, *The Great Confusion in Indian Affairs: Native Americans and Whites in the Progressive Era*, and *Strong Hearts, Wounded Souls: Native American Veterans of the Vietnam War*.



IN DIVIDED UNITY

HAUDENOSAUNEE RECLAMATION AT GRAND RIVER

THERESA MCCARTHY

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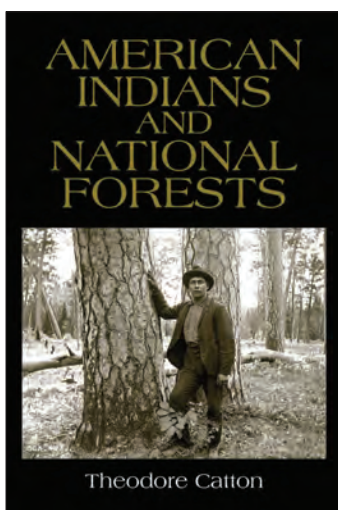
"The story here is of political vitality rather than foretold death, accession, declension. The story is of profound adaptability and dignified and insistent pushback on deeply asymmetrical relations of power and of deep commitment to each other, to clan relations at the end of the day (or this story), to knowledge, and to the future itself."

—Audra Simpson, author of *Mohawk Interruptus*

| INDIGENOUS STUDIES |

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AMERICAN INDIANS AND NATIONAL FORESTS

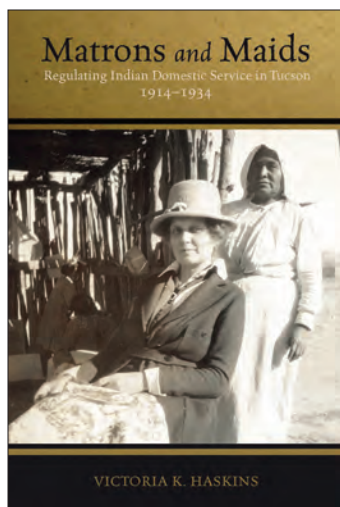
THEODORE CATTON

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American Indians and National Forests tells the story of how the U.S. Forest Service and tribal nations dealt with sweeping changes in forest use, ownership, and management over the last century and a half. Indians and U.S. foresters came together over a shared conservation ethic on many cooperative endeavors; yet, they often clashed over how the nation's forests ought to be valued and cared for on matters ranging from huckleberry picking and vision quests to road building and recreation development.

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1914-1934

VICTORIA K. HASKINS

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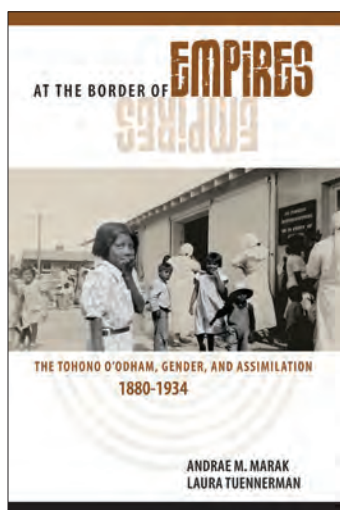
"Haskins's exceptional book examines a special group of female employees of the Indian Service in Tucson during the early twentieth century. Her strong research and revealing analysis shed new light on gender and race in the urban Southwest, and the Native and non-Native women who lived, worked, and negotiated the terms of labor between white Tucson and the Tohono O'odham communities."

—Brenda J. Child, author of *Holding Our World Together*

"A thoughtful and lucid study of a complex social world wherein the Tohono O'odham were constantly adapting to changing colonial hierarchies."

—AlterNative

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ANDREA M. MARAK AND LAURA TUENNERMAN

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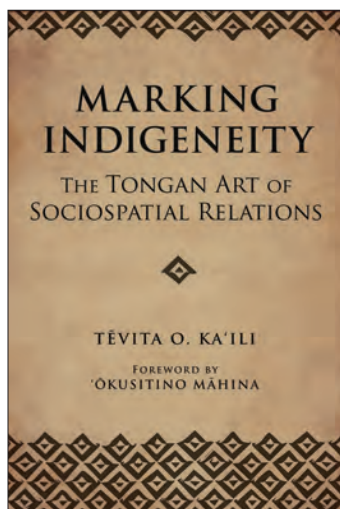
"This in-depth study of feuding missionaries and conniving Indian agents trying to educate and 'civilize' Native Americans provides a gripping tale of paternalism, racism, and exploitation."

—Bill Broyles, Southwest Books of the Year

"Highlighting the themes of imperialism, gender, and Indigenous agency, Marak and Tuennerman deftly illustrate the unintended consequences of gendered assimilation efforts in which U.S. assimilation efforts occurred not in spite of, but rather because of, the peripheral location of the Tohono O'odham."

—Native American and Indigenous Studies

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**First Peoples: New Directions in
Indigenous Studies**

MARKING INDIGENEITY

THE TONGAN ART OF SOCIOSPATIAL RELATIONS

TĒVITA O. KA'ILI

FOREWORD BY 'OKUSITINO MĀHINA

How Tongan cultural practices conflict and coexist within Hawai'i

Tongans, the native people of the Kingdom of Tonga in the South Pacific, are a highly mobile indigenous group. Like their seafaring ancestors, they are constantly on the move across *tā* (time) and *vā* (space). Carrying their traditions with them, Tongans living in Maui, Hawai'i, actively mediate those dimensions by extending the time-space structure of certain activities and places in order to practice *tauhi vā*—the marking of time to sustain harmonious relations and create beautiful sociospatial relations.

In *Marking Indigeneity*, Tēvita O. Ka'ili examines the conflicts and reconciliation of indigenous time-space within the Tongan community in Maui, as well as within the time-space of capitalism. Using indigenous theory, he provides an ethnography of the social relations of the highly mobile Tongans.

Focusing on *tauhi vā*, Ka'ili notes certain examples of this time marking: the *faikava* gatherings that last from sunset to sunrise, long eating gatherings, long conversations (*talanoa*), the all-night funeral wakes, and the early arrival to and late departure from meetings and celebrations. Ka'ili also describes the performing art of *tauhi vā*, which creates symmetry through the performance of social duties (*fatongia*). This gives rise to powerful feelings of warmth, elation, and honor among the performers. *Marking Indigeneity* offers an ethnography of the extension of time-space that is rooted in ancient Moana oral traditions, thoughtfully illustrating the continuation of traditions.

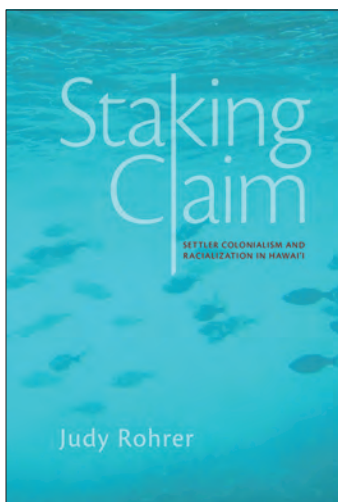
TĒVITA O. KA'ILI is an associate professor of international cultural studies and cultural anthropology, and the chair of the Department of Cultures and Languages at Brigham Young University–Hawai'i.

"Ka'ili reiterates the crucial and redressing role of methods and theoretical contributions by indigenous research(ers) through talk, language, and co-production of knowledge with fieldwork participants, all while negotiating that which he is exploring: the co-production of social space."

—Ping-Ann Addo, author of *Creating a Nation with Cloth*

"A penetrating study of how Tongans conceptualize and enact tauhi vā, the maintenance of positive social relationships. This outstanding book will be of interest to readers of cultural anthropology, indigenous studies, and Pacific studies."

—Susan U. Philips, Professor Emerita, University of Arizona



STAKING CLAIM

SETTLER COLONIALISM AND RACIALIZATION IN HAWAII

JUDY ROHRER

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—AlterNative

"[A] stimulating monograph addressing gender, race, and colonialism across a variety of disciplines."

—CHOICE Connect

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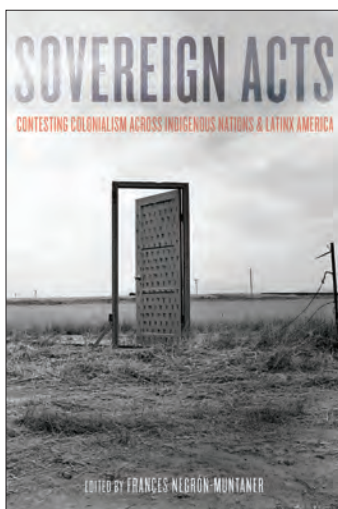
—Journal of Social History

"This pioneering collection of essays will help shape a new field of historical research for Latin Americanists."

—David M. Fahey, editor of *Alcohol and Drugs in North America*

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CONTRIBUTORS

Michael Lujan Bevacqua
Glen Coulthard
Jennifer Nez Denetdale
Adriana María Garriga-López
Jessica A. F. Harkins
Brian Klopotek
Davianna Pomaika'i McGregor
Frances Negrón-Muntaner
Yasmin Ramirez
Mark Rifkin
Madeline Román
Stephanie Nohelani Teves
Fa'anofo Lisaclaire Uperesa

SOVEREIGN ACTS

CONTESTING COLONIALISM ACROSS INDIGENOUS
NATIONS AND LATINX AMERICA

EDITED BY FRANCES NEGRÓN-MUNTANER

*Examining new ways Indigenous nations and U.S. territorial
peoples resist and claim power*

While the sovereign nation-state is considered the world's political norm, millions of colonial subjects, immigrants, refugees, and native peoples appear to be without sovereignty. What claims have they to sovereignty? If they cannot ever constitute themselves into sovereign nation-states, are they out of the political game? Can a framework like sovereignty—used historically to exploit, dispossess, and even exterminate people—be a part of a struggle for political freedom?

Editor Frances Negrón-Muntaner and the contributors to *Sovereign Acts* engage in a debate around these questions with surprising results. Moving the idea of sovereignty beyond the narrow confines of the nation-state, beyond the concept of a power that one either has or lacks, this paradigm-shifting work examines the multiple ways that Indigenous nations and U.S. territorial peoples act as sovereign and the possible limits of such sovereign acts within the current globalized context. A valuable contribution to the debate around indigenous and other conceptions of sovereignty, *Sovereign Acts* goes further than legal frameworks to investigate the relationships among sovereignty, gender, sexuality, representation, and the body.

From activist style and choreography to the politics of recognition, the scholars and artists featured in this unique volume map out how people disrupt modern notions of sovereignty, attempt to redefine what being sovereign means, or seek alternative political vocabularies. Sovereignty is not only, after all, a kingdom and a crown.

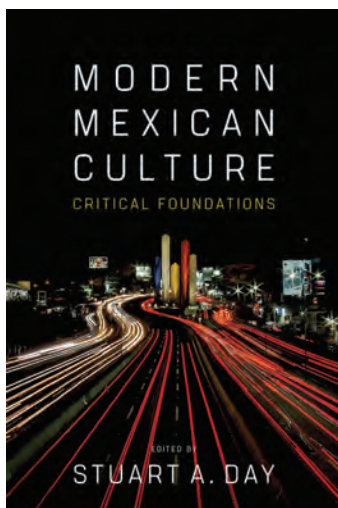
FRANCES NEGRÓN-MUNTANER is an award-winning filmmaker, writer, curator, scholar, and professor at Columbia University, where she is founding director of the Media and Idea Lab. Among her books and publications are *Boricua Pop: Puerto Ricans and the Latinization of American Culture* and "The Latino Media Gap." Negrón-Muntaner is also founding curator of the Latino Arts and Activism Archive at Columbia's Rare Books and Manuscripts Library.

"A much-needed anthology that intimately and intricately explores and challenges contemporary notions of sovereignty. It will without a doubt become the standard text in the field."

—Dylan A. T. Miner, author of *Creating Aztlán*

"An incisive and compelling contribution to the burgeoning study of U.S. imperialism and empire."

—Alyosha Goldstein, editor of *Formations of United States Colonialism*



| LATIN AMERICAN STUDIES |

October

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20 b&w illustrations

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MODERN MEXICAN CULTURE

CRITICAL FOUNDATIONS

EDITED BY STUART A. DAY

Key ideas and events in Mexico viewed through art and history

Diego Rivera's mural *Sueño de una tarde dominical en la Alameda Central* is a fascinating critique of high society and wealthy elites. It also offers a multitude of other stories that intersect in a web of historical memory. The massive mural, the histories it depicts, and even its physical journey after a devastating earthquake, hold answers to many of the questions readers might ask about Mexico. It also demonstrates how cultural artifacts explain the world around us and expose intersections and entanglements of specific power dynamics.

Modern Mexican Culture offers an enriching and deep investigation of key ideas and events in Mexico through an examination of art and history. Experts in Mexican cultural and literary studies cover the 1968 Tlatelolco student massacre, the figure of the *charro* (cowboy), the construct of the postrevolutionary teacher, the class-correlated construct of *gente decente*, a borderlands response to the rhetoric of dominance, and the "democratic transition" in late twentieth-century Mexico. Each essay is a rich reading experience, providing teachers and students alike with a deep and well-contextualized sense of Mexican life, culture, and politics.

Each chapter provides a historical grounding of its topic, followed by a multifaceted analysis through various artistic representations that provide a more complex view of Mexico. Chapters are accompanied by lists of readily available murals, political cartoons, plays, pamphlets, posters, films, poems, novels, and other cultural products. *Modern Mexican Culture* demonstrates the power of art and artists to question, explain, and influence the world around us.

STUART A. DAY is professor of Spanish and senior vice provost for academic affairs at the University of Kansas. He is an author, editor, or contributor to several books, including *Outside Theater: Alliances That Shape Mexico*.

CONTRIBUTORS

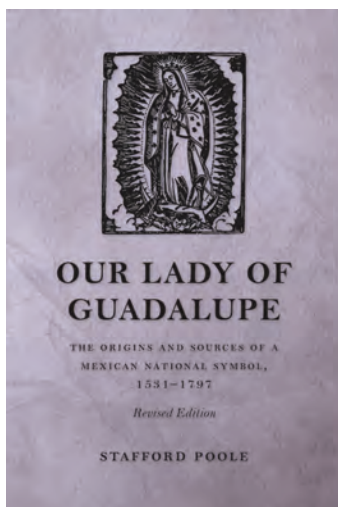
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"These essays, written by some of today's leading scholars, offer exemplary approaches to comprehensively reading Mexican history and politics through art, literature, film, and music."

—Brian L. Price, author of *Cult of Defeat in Mexico's Historical Fiction*

"Modern Mexican Culture captures some of Mexico's most persistent and pervasive historical and cultural paradigms. Drawing on artistic and literary production that manifests and confronts these themes, this book is necessary reading for a deep understanding of contemporary Mexican politics, society, and culture, and it is an effective instrument in teaching the same."

—Anna M. Nogar, co-editor of *A History of Mexican Literature*



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December

304 pp.

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978-0-8165-3704-4 / \$35.00 S

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Reverend STAFFORD POOLE, a member of the Congregation of the Mission of Saint Vincent de Paul (Vincentian Community), was ordained a Roman Catholic priest in 1956 and received his PhD in U.S. and Mexican history from Saint Louis University in 1961. A former president and rector of Saint John's Seminary College, Poole is retired and a full-time research historian, focusing on the Catholic Church in sixteenth-century Mexico. Previous works include *Pedro Moya de Contreras: Catholic Reform and Royal Power in New Spain, 1571-1591* and *The Guadalupan Controversies in Mexico*.

OUR LADY OF GUADALUPE, REVISED EDITION

THE ORIGINS AND SOURCES OF A MEXICAN
NATIONAL SYMBOL, 1531-1797

STAFFORD POOLE

A revised and expanded edition of this seminal history of the origins of the Guadalupe apparitions

For decades, Stafford Poole has stood at the forefront of scholarship on the historicity of the Virgin of Guadalupe, an icon that serves as one of the most important formative religious and national symbols in the history of Mexico. Poole's groundbreaking first edition of *Our Lady of Guadalupe* was the first ever to examine in depth every historical source of the Guadalupe apparitions. In this revised edition, Poole employs additional sources and commentary to further challenge common interpretations and assumptions about the Guadalupan tradition.

PRAISE FOR THE FIRST EDITION

"The most complete and thorough study of the Guadalupan tradition to date, this is also an outstanding representation of the historian's art. It sensitively probes every available reference to the devotion and apparition stories related to the Lady of Guadalupe Shrine near Mexico City. . . . Highly recommended for every sort of library."

—Choice

"Lively and engaging. [Poole's] careful scrutiny of sources paves the way for a revealing and sensitive cultural history of colonial Mexico. . . . An important book, one that will endure."

—American Historical Review

"[Poole] highlights the relevant aspects of [his] sources, listing and describing the innumerable manuscripts, together with the events and personalities of the time. . . . This study is the most thorough and daring of its kind available in any language."

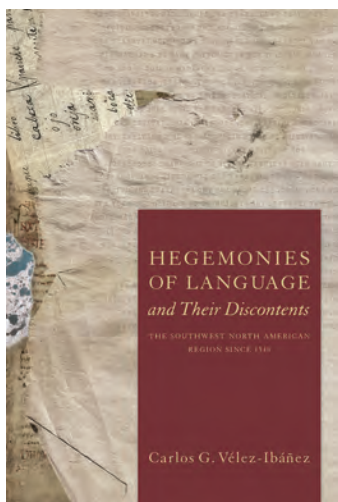
—America

"Poole's analysis of the sources provides a fascinating step-by-step view of an evolving tradition."

—Ethnohistory

"Provides an important insight into the development of Mexican national identity . . . [and] illustrates the way in which careful scholarly research can lay bare the roots of a phenomenon."

—Sixteenth Century Journal



| ANTHROPOLOGY |
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"This book serves as a crash course in understanding language processes, dominance, and megascripts in the borderland regions of the United States and Mexico."

—Patricia Sánchez, co-editor of
In Search of Hope and Home

"Vélez-Ibáñez's vast knowledge of the region's human geography and political economy comes through clearly in this impressive and far-reaching book. Weaving together narratives from different disciplines, archival research, and the author's family history, the book invites readers to consider language hegemony and resistance over time."

—Patrick H. Smith, co-author of
Mapping Applied Linguistics

HEGEMONIES OF LANGUAGE AND THEIR DISCONTENTS

THE SOUTHWEST NORTH AMERICAN REGION SINCE 1540

CARLOS G. VÉLEZ-IBÁÑEZ

A unique and broad look at the history, power, duality, and promise of language

Spanish and English have fought a centuries-long battle for dominance in the Southwest North American Region, commonly known as the U.S.-Mexico transborder region. Covering the time period of 1540 to the present, *Hegemonies of Language and Their Discontents* provides a deep and broad understanding of the contradictory methods of establishing language supremacy in the region and the manner in which those affected have responded and acted, often in dissatisfaction and at times with inventive adaptations.

Well-regarded author Carlos G. Vélez-Ibáñez details the linguistic and cultural processes used by penetrating imperial and national states. He argues that these impositions were not linear but hydra-headed, complex and contradictory, sometimes accommodating and at other times forcefully imposed. Such impositions created discontent resulting in physical and linguistic revolts, translanguaging versions, and multilayered capacities of use and misuse of imposed languages—even the invention of community-created trilingual dictionaries.

Vélez-Ibáñez gives particular attention to the region, including both sides of the border, explaining the consequences of the fragile splitting of the area through geopolitical border formation. He illustrates the many ways those discontents have manifested in linguistic, cultural, educational, political, and legal forms.

From revolt to revitalization, from silent objection to expressive defiance, people in the Southwest North American Region have developed arcs of discontent from the Spanish colonial period to the present. These narratives are supported by multiple sources, including original Spanish colonial documents and new and original ethnographic studies of performance rituals like the matachines of New Mexico. This unique work discusses the most recent neurobiological studies of bilingualism and their implications for cognitive development and language as it spans multiple disciplines. Finally, it provides the most important models for dual language development and their integration to the Funds of Knowledge concept as creative contemporary discontents with monolingual approaches.

CARLOS G. VÉLEZ-IBÁÑEZ is Regents' Professor and the Motorola Presidential Professor of Neighborhood Revitalization in the School of Transborder Studies and a professor of human evolution and social change at Arizona State University. His numerous honors include the 2004 Robert B. Textor and Family Prize for Excellence in Anticipatory Anthropology and the 2003 Bronislaw Malinowski Medal. Vélez-Ibáñez was elected Fellow of the American Association for the Advancement of Science in 1994 and was named as a corresponding member of the Mexican Academy of Sciences (Miembro Correspondiente de la Academia Mexicana de Ciencias) in 2015. He is author or editor of numerous books, including *An Impossible Living in a Transborder World: Culture, Confianza, and Economy of Mexican-Origin Populations* and *The U.S.-Mexico Transborder Region: Cultural Dynamics and Historical Interactions*.



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Investigating the Green Economy and
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THE NATURE OF SPECTACLE

ON IMAGES, MONEY, AND CONSERVING CAPITALISM

JIM IGOE

Exploring how representations of nature shape how we imagine environmental problems and their solutions

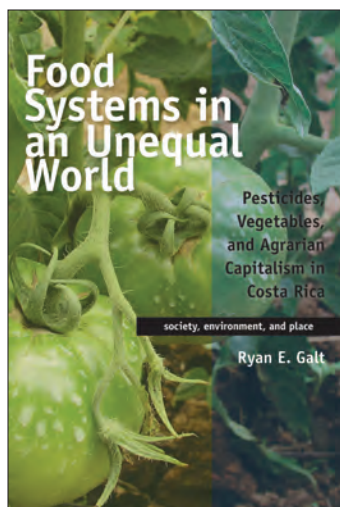
Today crisis appears to be the normal order of things. We seem to be turning in widening gyres of economic failure, species extinction, resource scarcity, war, and climate change. These crises are interconnected ecologically, economically, and politically. Just as importantly, they are connected—and disconnected—in our imaginations. Public imaginations are possibly the most important stage on which crises are played out, for these views determine how the problems are perceived and what solutions are offered.

In *The Nature of Spectacle*, Jim Igoe embarks on multifaceted explorations of how we imagine nature and how nature shapes our imaginations. The book traces spectacular productions of imagined nature across time and space—from African nature tourism to transnational policy events to green consumer appeals in which the push of a virtual button appears to initiate a chain of events resulting in the protection of polar bears in the Arctic or jaguars in the Amazon rainforest. These explorations illuminate the often surprising intersections of consumerism, entertainment, and environmental policy. They show how these intersections figure in a strengthening and problematic policy consensus in which economic growth and ecosystem health are cast as mutually necessitating conditions. They also take seriously the potential of these intersections and how they may facilitate other alignment and imaginings that may become the basis of alternatives to our current socioecological predicaments.

JIM IGOE is an associate professor in the Anthropology Department at the University of Virginia. His work, broadly construed, concerns the history of nature in expanding world systems. Specifically, he has addressed conflicts between national parks and indigenous communities in East Africa and North America, the emergence of neoliberal conservation at the turn of the millennium, and the role of mass-produced images in mediating people's perceptions of, and relationships to, the environment. Igoe is the co-author of *Nature Unbound: Capitalism and the Future of Protected Areas* and *Conservation and Globalization: A Study of National Parks and Indigenous Communities from East Africa to South Dakota*.

"Igoe offers an original and provocative take on topics that couldn't be more relevant to ongoing debates in anthropology, geography, environmental studies, and conservation studies."

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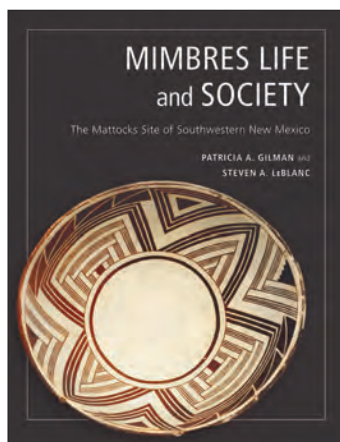
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MIMBRES LIFE AND SOCIETY

THE MATTOCKS SITE OF SOUTHWESTERN NEW MEXICO

PATRICIA A. GILMAN AND STEVEN A. LEBLANC

A comprehensive analysis and synthesis of early village life

A thousand years ago, village farmers in the Mimbres Valley of what is now southwestern New Mexico created stunning black-on-white pottery. Mimbres pottery has added a fascinating dimension to southwestern archaeology, but it has also led to the partial or total destruction of most Mimbres sites. The Mimbres Foundation, in one of the few modern investigations of a Mimbres pueblo, excavated the Mattocks site, containing about 180 surface rooms in addition to pit structures. *Mimbres Life and Society* details the Mattocks site's architecture and artifacts, and it includes 160 figures, showing more than 400 photographs of painted vessels from the site.

Mimbres pueblos, as early examples of people using surface room blocks, are ideal for investigating questions about how and why people moved from earlier subterranean pit structures to aboveground room blocks. The authors consider the number of households living at the site before and after the transition, and the lack of evidence for subsistence intensification and population growth being causes of this transition. These analyses suggest that each room block on the site housed a single family as opposed to multiple families, the more common interpretation. There were not necessarily more households on the site during the Classic period than earlier.

Patricia A. Gilman and Steven A. LeBlanc spent five seasons excavating at the Mattocks site and many more analyzing and writing about Mattocks site data. They note that subtle social differences among people were at play, and they emphasize that the Mattocks site may be unique among Mimbres pueblos in many aspects. *Mimbres Life and Society* reveals broad-ranging implications for southwestern archaeologists and anyone interested in understanding the ancient Southwest and early village societies.

PATRICIA A. GILMAN is a professor emerita in the Department of Anthropology at the University of Oklahoma.

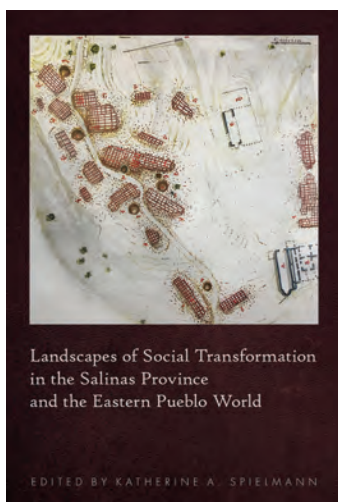
STEVEN A. LEBLANC is retired as director of collections at Harvard University's Peabody Museum of Archaeology and Ethnology.

"Destined to be used by generations of scholars. The Mattocks site provides unique and essential information for understanding the Mimbres region and Southwest archaeology in general."

—Michelle Hegmon, editor of *The Give and Take of Sustainability*

"One of the most important contributions to Mimbres archaeology to appear in years. This book will be the sine qua non for research on the Mattocks site."

—Karen Gust Schollmeyer, Preservation Archaeologist, Archaeology Southwest



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CONTRIBUTORS

Patricia Capone
Matthew Chamberlin
Tiffany C. Clark
William M. Graves
Cynthia L. Herhahn
Deborah Huntley
Keith Kintigh
Ann Kinzig
Jeannette L. Mobley-Tanaka
Alison E. Rautman
Jonathan Sandor
Grant Snitker
Julie Solometo
Colleen Strawhacker
Maryann Wasiolek

LANDSCAPES OF SOCIAL TRANSFORMATION IN THE SALINAS PROVINCE AND THE EASTERN PUEBLO WORLD

EDITED BY KATHERINE A. SPIELMANN

*Showing how cross-scale analyses enhance our understanding of
local and regional social change*

In the 1100s most Pueblo peoples lived in small, dispersed settlements and moved frequently, but by the mid-1400s they had aggregated into large villages. The majority of these villages were still occupied at Spanish contact and conquest, by which time most Pueblo peoples had completely transformed their perception and experience of village life. Other changes were taking place on a broader regional scale, and the migrations from the Colorado Plateau and the transformation of Chaco initiated myriad changes in ritual organization and practice.

Landscapes of Social Transformation in the Salinas Province and the Eastern Pueblo World investigates relationships between diverse regional and local changes in the Rio Grande and Salinas areas from 1100 to 1500 C.E. The contributing authors draw on the results of sixteen seasons of archaeological survey and excavation in the Salinas Province of central New Mexico. The chapters offer cross-scale analyses to compare broad perspectives in well-researched southwestern culture changes to the finer details of stability and transformation in Salinas. This stability from the 1100s until its abandonment in the 1670s, which was unusual in the Pueblo Southwest, provides an interesting contrast to migration-based transformations studied elsewhere in the Rio Grande region.

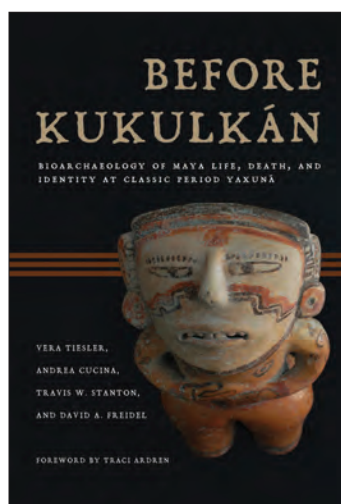
KATHERINE A. SPIELMANN is a professor emerita of anthropology at Arizona State University. She has spent much of her career studying the late pre-Hispanic peoples of the Salinas area in central New Mexico and the residents of Perry Mesa in central Arizona. Her most recent book, *Alliance and Landscape on Perry Mesa in the Fourteenth Century*, is co-edited with David R. Abbott.

"This state-of-the-art volume, representing the culmination of more than fifteen seasons of archaeological survey and excavation by the authors, offers valuable new insights into the character and consequences of settled village life in the Salinas Pueblo Province."

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"Before Kukulcán provides solid bioarchaeological evidence and modern laboratory analysis to improve our understanding of Classic Maya migration, diet, health, and social identity."

—Joel Palka, author of
Unconquered Lacandon Maya

"With its highly detailed and technical analysis of the skeletal remains from Yaxuná, this pioneering volume will illuminate new paths for future Maya research."

—Walter R. T. Witschey, editor of
Encyclopedia of the Ancient Maya

BEFORE KUKULKÁN

BIOARCHAEOLOGY OF MAYA LIFE, DEATH, AND
IDENTITY AT CLASSIC PERIOD YAXUNÁ

VERA TIESLER, ANDREA CUCINA,
TRAVIS W. STANTON, AND DAVID A. FREIDEL
FOREWORD BY TRACI ARDREN

A significant look at Maya life prior to Chichén Itzá

This volume illuminates human lifeways in the northern Maya lowlands prior to the rise of Chichén Itzá. This period and area have been poorly understood on their own terms, obscured by scholarly focus on the central lowland Maya kingdoms. *Before Kukulcán* is anchored in three decades of interdisciplinary research at the Classic Maya capital of Yaxuná, located at a contentious cross-roads of the northern Maya lowlands.

Using bioarchaeology, mortuary archaeology, and culturally sensitive mainstream archaeology, the authors create an in-depth regional understanding while also laying out broader ways of learning about the Maya past. Part one examines ancient lifeways among the Maya at Yaxuná, while part two explores different meanings of dying and cycling at the settlement and beyond—ancestral practices, royal entombment and desecration, and human sacrifice. The authors close with a discussion of the last years of occupation at Yaxuná and the role of Chichén Itzá in the abandonment of this urban center.

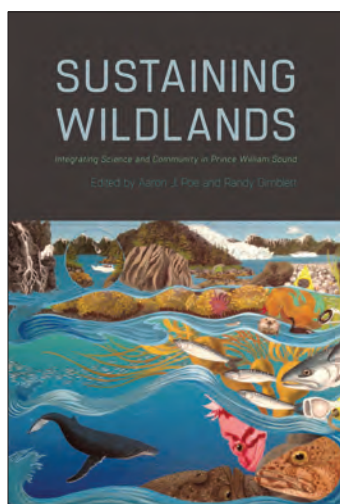
Before Kukulcán provides a cohesive synthesis of the evolving roles and collective identities of locals and foreigners at the settlement and their involvement in the region's trajectory. Theoretically informed and contextualized discussions offer unique glimpses of everyday life and death in the socially fluid Maya city. These findings, in conjunction with other documented series of skeletal remains from this region, provide a nuanced picture of the social and biocultural dynamics that operated successfully for centuries before the arrival of the Itzá.

VERA TIESLER is a research professor for the College of Anthropological Sciences at the Autonomous University of Yucatán. She is the co-editor of *Janaab' Pakal of Palenque: Reconstructing the Life and Death of a Maya Ruler* and *New Perspectives on Human Sacrifice and Ritual Body Treatments in Ancient Maya Society*, and author of *The Bioarchaeology of Artificial Cranial Modification: New Approaches to Head Shaping and Its Meanings in Pre-Columbian Mesoamerica and Beyond*.

ANDREA CUCINA is an associate professor at the Autonomous University of Yucatán. He is the co-editor of *Janaab' Pakal of Palenque: Reconstructing the Life and Death of a Maya Ruler* and *New Perspectives on Human Sacrifice and Ritual Body Treatments in Ancient Maya Society*.

TRAVIS W. STANTON is an associate professor and department chair at the University of California, Riverside, where he co-directs the PIPCY project currently ongoing at the site of Yaxuná. He is co-editor of *Ruins of the Past: The Use and Perception of Abandoned Structures in the Maya Lowlands* and *Ancient Mesoamerican Warfare*.

DAVID A. FREIDEL is a professor of anthropology at Washington University in St. Louis. He was the principal investigator of the Selz Foundation Yaxuná Project.



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SUSTAINING WILDLANDS

INTEGRATING SCIENCE AND COMMUNITY IN PRINCE WILLIAM SOUND

EDITED BY AARON J. POE AND RANDY GIMBLETT

Seeking balance in the decades after the Exxon Valdez Oil spill

When the Exxon Valdez oil tanker ran aground on Bligh Reef in Alaska in 1989 and spilled 11 million gallons of oil, it changed Prince William Sound forever. The catastrophe disrupted the region's biological system, killing countless animals and poisoning habitats that to this day no longer support some of the local species. The effects have also profoundly altered the way people use this region.

Nearly three decades later, changes in recreation use run counter to what was initially expected. Instead of avoiding Prince William Sound, tourists and visitors flocked there. Economic revitalization efforts resulted in increased wilderness access as new commercial enterprises offered nature tourism in remote bays and fjords. This increased visitation has caused concerns that the wilderness may again be threatened—not by oil but by the very humans seeking those wilderness experiences.

In *Sustaining Wildlands*, twenty-eight scientists and managers, along with thirteen local community residents, address what has come to be a central paradox in public lands management: the need to accommodate increasing human use while reducing the environmental impact of those activities. This volume draws on diverse efforts and perspectives to dissect this paradox, offering an alternative approach where human use is central to sustaining wildlands and recovering a damaged ecosystem like Prince William Sound.

AARON J. POE is the science coordinator for the Aleutian and Bering Sea Islands Landscape Conservation Cooperative, a conservation science partnership between the U.S. Fish and Wildlife Service and other federal agencies, states, tribes, NGOs, universities, and stakeholders.

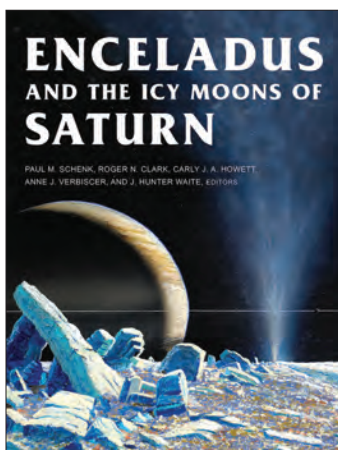
RANDY GIMBLETT is a professor at the University of Arizona in the School of Natural Resources and the Environment. Working closely with communities and stakeholder groups, he concentrates on recreational and environmental planning and management.

CONTRIBUTORS

Patience Andersen-Faulkner
Brad Andres
Chris Beck
Nancy Bird
Dale J. Blahna
Harold Blehm
Sara Boario
Bridget A. Brown
Courtney Brown
Greg Brown
Milo Burcham
Kristin Carpenter
Ted Cooney
Jessica Fraver
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Randy Gimblett
Michael I. Goldstein
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Tanya Iden
Bob Itami
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Laura Kennedy
Spencer Lace
Nancy Lethcoe
Kate McLaughlin
Rosa H. Meehan
Christopher Monz

Karen A. Murphy
Lisa Oakley
Aaron J. Poe
Chandra Poe
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With active geysers coating its surface with dazzlingly bright ice crystals, Saturn's large moon Enceladus is one of the most enigmatic worlds in our solar system. Underlying this activity are numerous further discoveries by the Cassini spacecraft, tantalizing us with evidence that Enceladus harbors a subsurface ocean of liquid water. Enceladus is thus newly realized as a forefront candidate among potentially habitable ocean worlds in our own solar system, although it is only one of a family of icy moons orbiting the giant ringed planet, each with its own story.

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PAUL M. SCHENK is a staff scientist at the Lunar and Planetary Institute in Houston, Texas.

ROGER N. CLARK is a senior scientist at the Planetary Science Institute in Tucson, Arizona.

CARLY J. A. HOWETT is a section manager for the Outer Solar System Section in the Division of Space Science and Engineering at the Southwest Research Institute in Boulder, Colorado.

ANNE J. VERBISCHER is a research professor in the Department of Astronomy at University of Virginia in Charlottesville.

J. HUNTER WAITE is a program director for the Division of Space Science and Engineering at the Southwest Research Institute in San Antonio, Texas.

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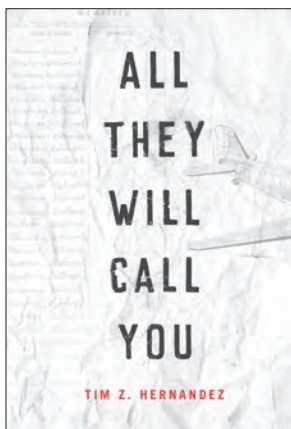
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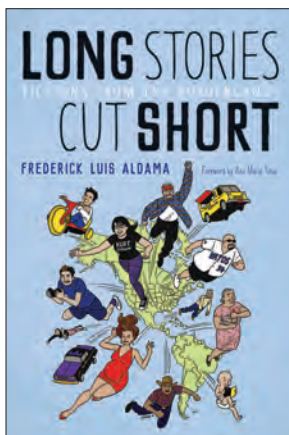
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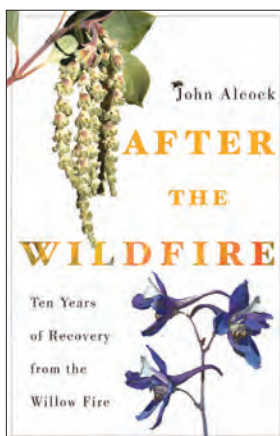
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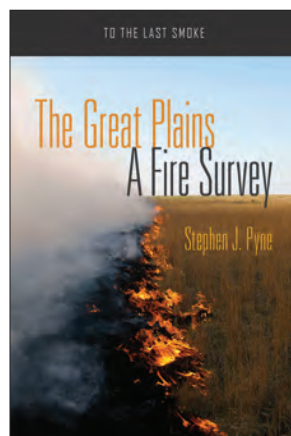
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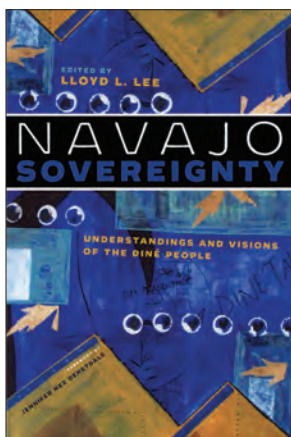
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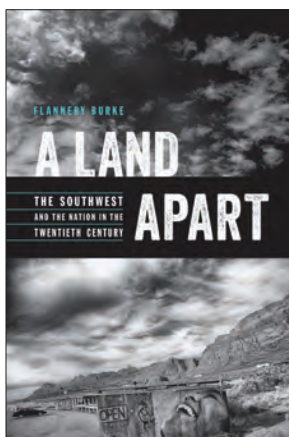
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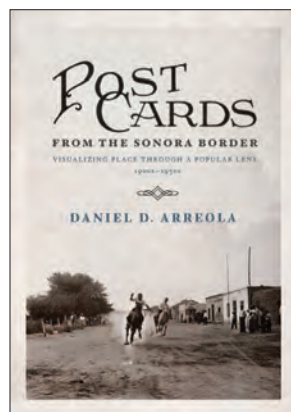
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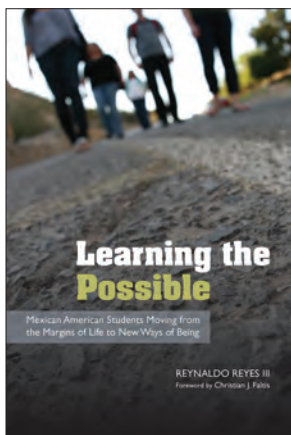
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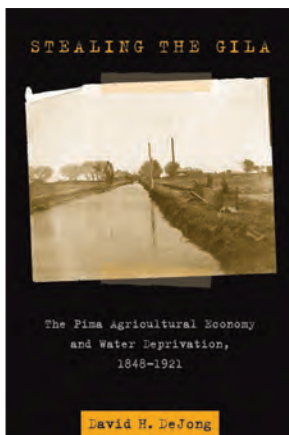
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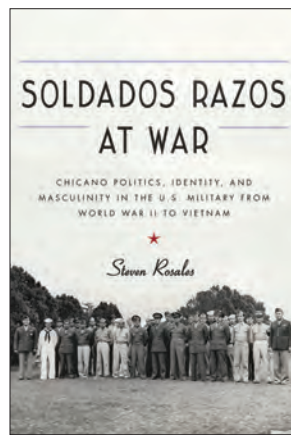
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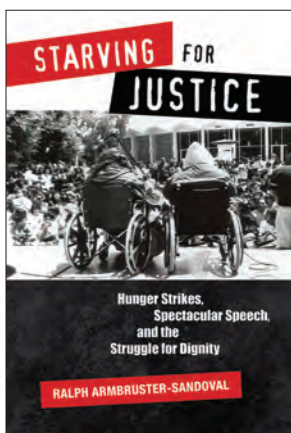
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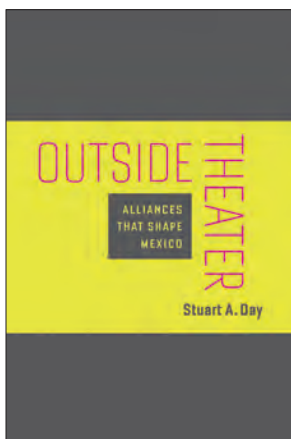
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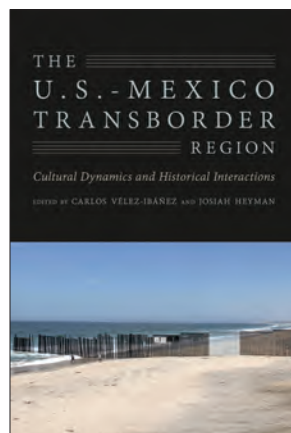
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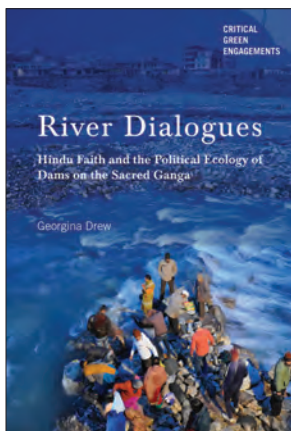
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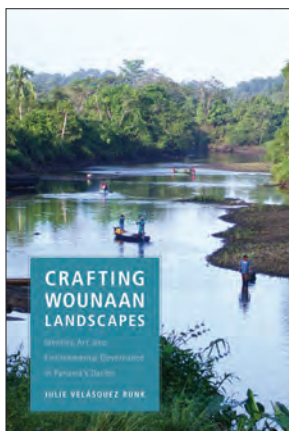
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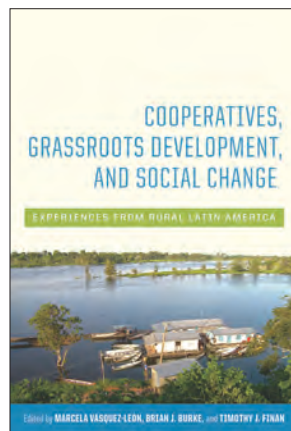
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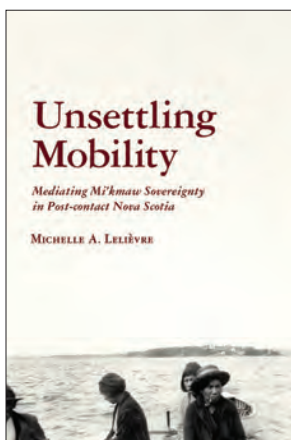
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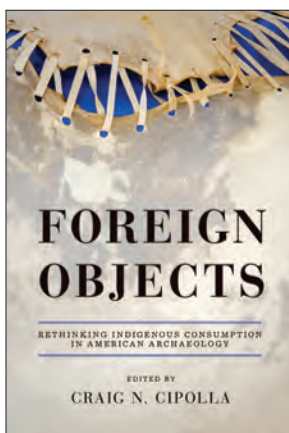
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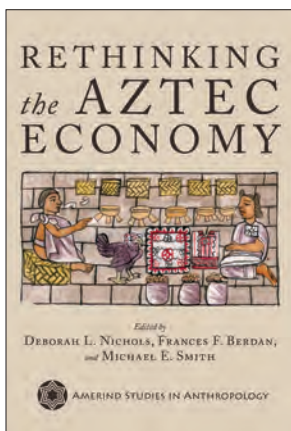
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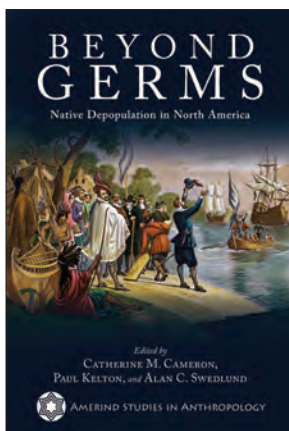
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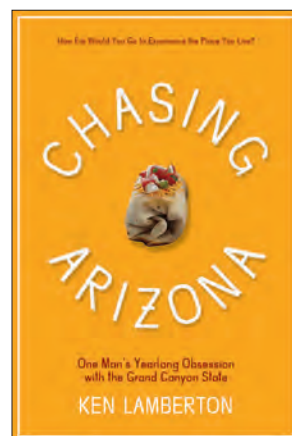
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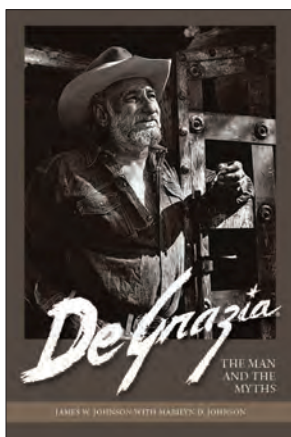
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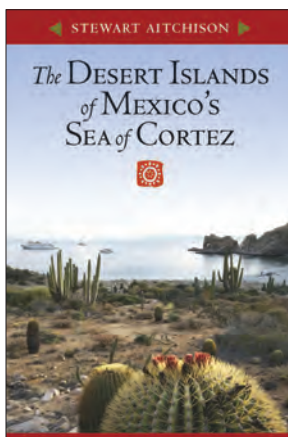
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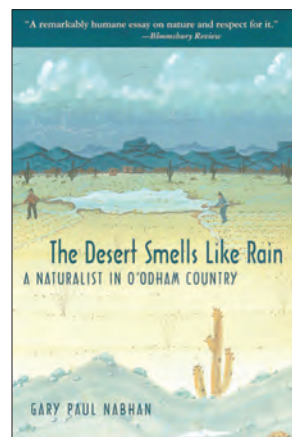
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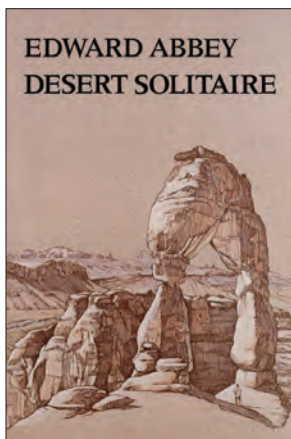


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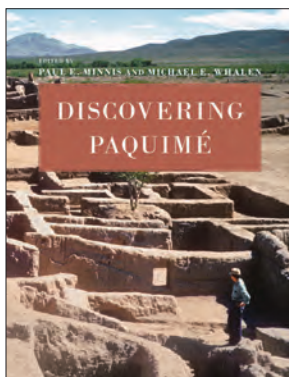


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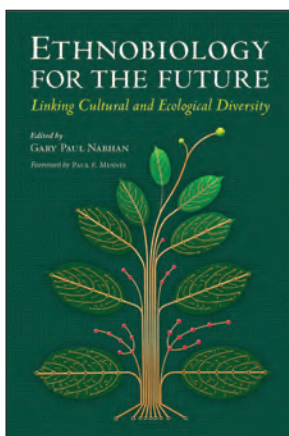
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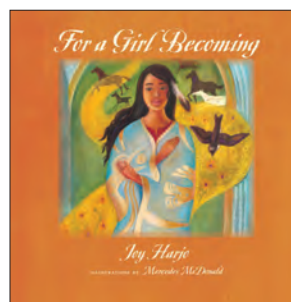
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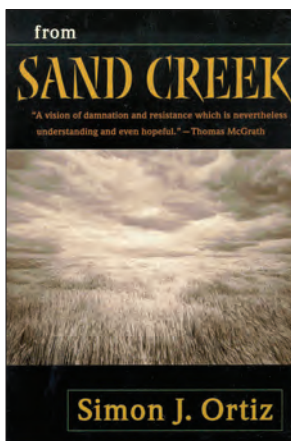
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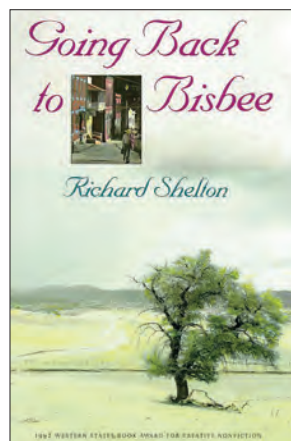
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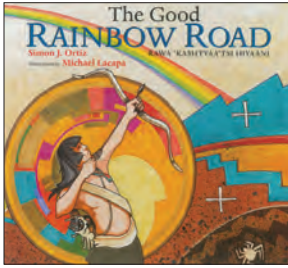


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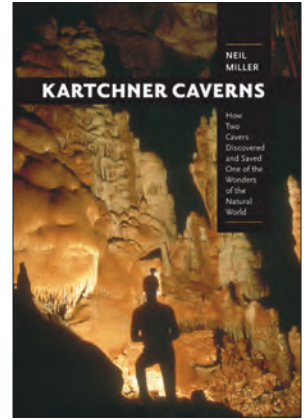
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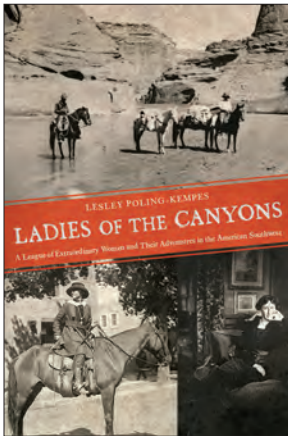
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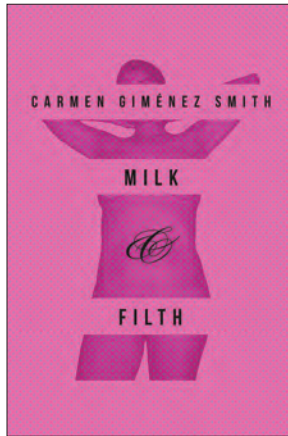
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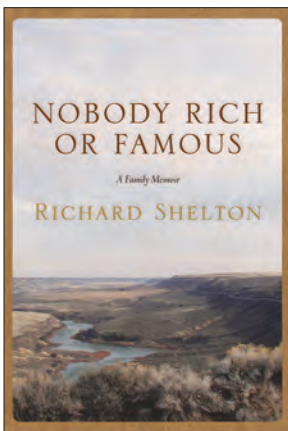
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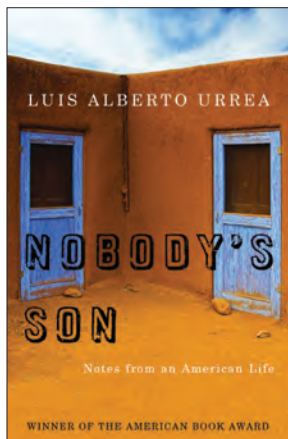
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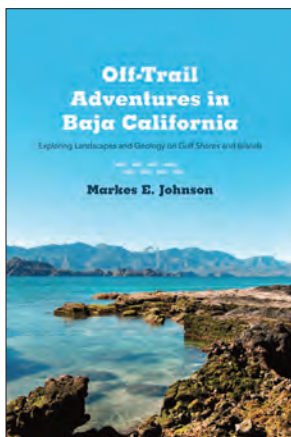


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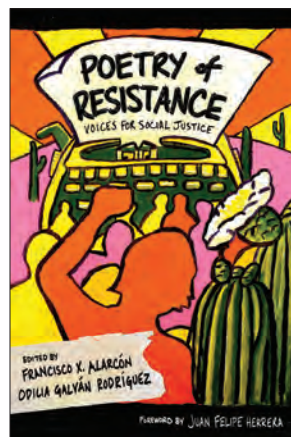
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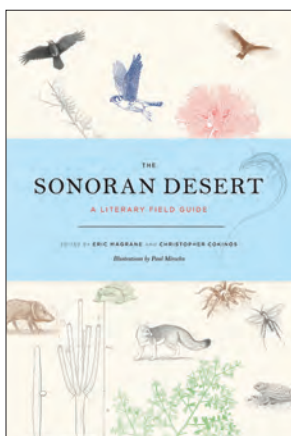
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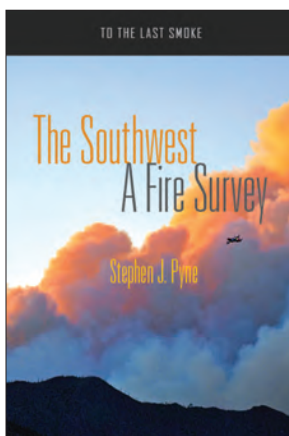
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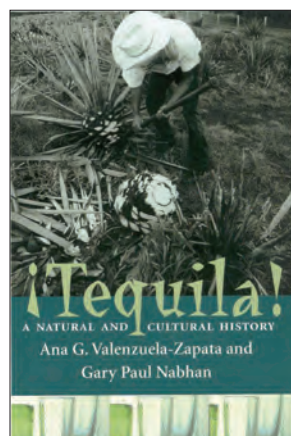
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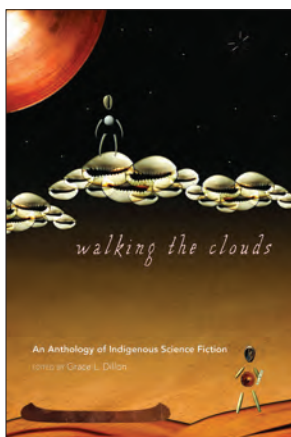
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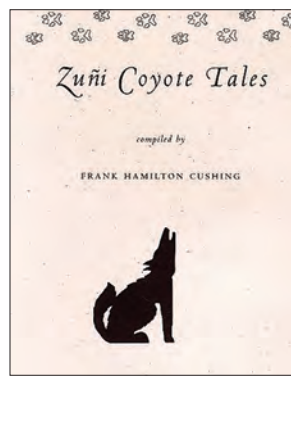
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