



spring/summer 2016

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Cover photo: Ken Bosma, “Saguaro cactus bloom”

Cover design by Leigh McDonald



Congratulations to Juan Felipe Herrera, Poet Laureate



Photo courtesy UC-Riverside

Juan Felipe Herrera is the nation’s twenty-first Poet Laureate Consultant in Poetry for 2015–2016. Herrera, who assumed duties in the fall, said of the appointment, “This is a mega-honor for me, for my family and my parents who came up north before and after the Mexican Revolution of 1910—the honor is bigger than me.”

The son of migrant farm workers, Herrera attended the University of California, Los Angeles, and Stanford University, and received a master of fine arts from the University of Iowa Writer’s Workshop. For his poetry, Herrera has received numerous awards, including two Latino Hall of Fame Poetry Awards and a PEN USA National Poetry Award.

Herrera has published seven collections with the University of Arizona Press, including *Half of the World in Light: New and Selected Poems*, which received the National Book Critics Circle Award. His longstanding relationship with the University of Arizona Press began in 1994, when he became the inaugural author of the award-winning Camino del Sol Latina/Latino Literary Series.

“We are so thrilled to see Juan Felipe Herrera receive this prestigious appointment,” said University of Arizona Press director Kathryn Conrad. “His work gives voice to the voiceless and speaks to readers all over the world. We are honored to be one of the publishers of his transformative work.”

Poetry of Resistance

Voices for Social Justice

Edited by Francisco X. Alarcón and Odilia Galván Rodríguez
Foreword by Juan Felipe Herrera

*A dynamic call for tolerance, reflection,
and reconciliation*

On April 20, 2010, nine Latino students chained themselves to the main doors of the Arizona State Capitol in an act of civil disobedience to protest Arizona's SB 1070. Moved by the students' actions, that same day Francisco X. Alarcón responded by writing a poem in Spanish and English titled "Para Los Nueve del Capitolio/ For the Capitol Nine," which he dedicated to the students. The students replied to the poem with a collective online message. To share with the world what was taking place, Alarcón then created a Facebook page called "Poets Responding to SB 1070" and posted the poem, launching a powerful and dynamic forum for social justice.

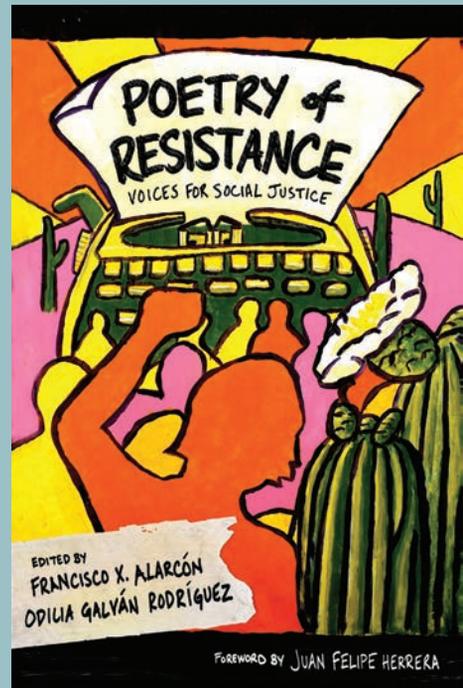
Since then, more than three thousand original contributions by poets and artists from around the globe have been posted to the page. *Poetry of Resistance* offers a selection of these works, addressing a wide variety of themes, including racial profiling, xenophobia, cultural misunderstanding, violence against refugees, shared identity, and much more. Contributors include distinguished poets such as Francisco Aragón, Devreaux Baker, Sarah Browning, Lorna Dee Cervantes, Susan Deer Cloud, Sharon Dubiago, Martín Espada, Genny Lim, Pam Uschuk, and Alma Luz Villanueva.

Bringing together more than eighty writers, the anthology powerfully articulates the need for change and the primacy of basic human rights. Each poem shows the heartfelt dedication these writers and artists have to justice in a world that has become larger than borders. *Poetry of Resistance* is a poetic call for tolerance, reflection, reconciliation, and healing.

Francisco X. Alarcón is a Chicano poet and educator, and author of twelve volumes of poetry, including *From the Other Side of Night: Selected and New Poems*. His most recent books are *Canto hondo / Deep Song* and *Borderless Butterflies / Mariposas sin fronteras*. He founded the Facebook page "Poets Responding to SB 1070" and teaches at University of California, Davis.

Odilia Galván Rodríguez, eco-poet, writer, editor, and activist, is the author of four volumes of poetry; her latest is *Red Earth Calling: Cantos for the 21st Century*. She was the English edition editor of *Tricontinental Magazine* in Havana, Cuba. She facilitates creative writing workshops nationally and is a moderator of "Poets Responding to SB 1070" and "Love and Prayers for Fukushima," both Facebook pages dedicated to bringing attention to social justice issues that affect the lives and well-being of many people.

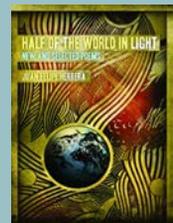
"Poetry of Resistance is a timely response (via verse) to the current political climate of Arizona, though what the book ultimately argues is that these injustices have always been taking place—SB 1070 is simply its most recent manifestation."—Rigoberto González, author of *Our Lady of the Crossword*



Of Related Interest

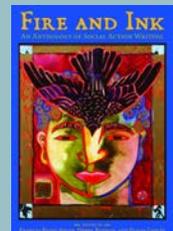
Half of the World in Light

New and Selected Poems
JUAN FELIPE HERRERA
ISBN 978-0-8165-2703-8
\$24.95 paper



Fire and Ink

*An Anthology of Social
Action Writing*
Edited by FRANCES PAYNE
ADLER, DEBRA BUSMAN,
and DIANA GARCIA
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POETRY / LATINO LITERATURE

Camino del Sol

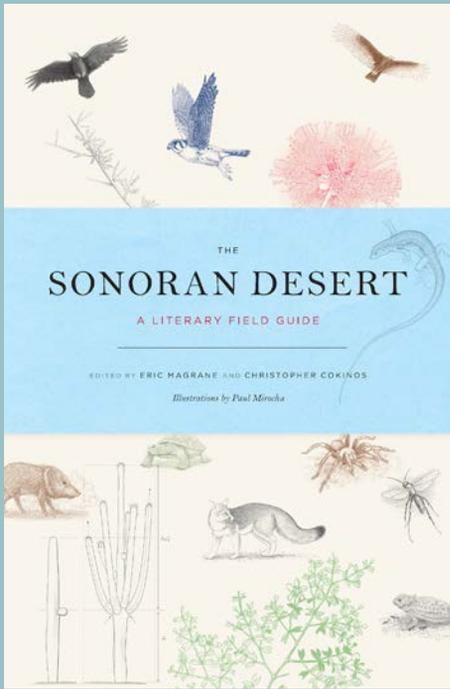
March

224 pp.

6 x 9

ISBN 978-0-8165-0279-0 **\$21.95** paper

Electronic edition available



The Sonoran Desert

A Literary Field Guide

Edited by Eric Magrane and Christopher Cokinos
Illustrations by Paul Mirocha

A literary must-have for desert lovers

A land of austerity and bounty, the Sonoran Desert is a place that captures imaginations and hearts. It is a place where barbs snag, thorns prick, and claws scratch. A place where lizards scramble and pause, hawks hunt like wolves, and bobcats skulk in creosote.

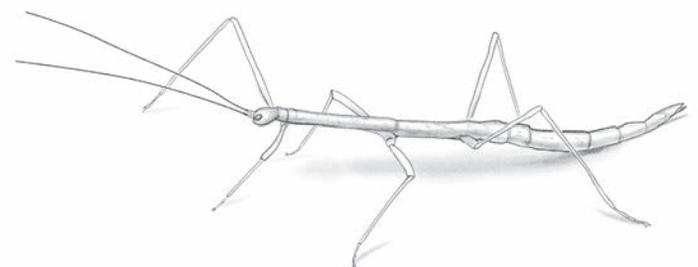
Both literary anthology and hands-on field guide, *The Sonoran Desert* is a groundbreaking book that melds art and science. It captures the stunning biodiversity of the world's most lush desert through words and images. More than fifty poets and writers—including Christopher Cokinos, Alison Hawthorne Deming, Ken Lamberton, Eric Magrane, Jane Miller, Gary Paul Nabhan, Alberto Ríos, Ofelia Zepeda, and many others—have composed responses to key species of this striking desert. Each creative contribution is joined by an illustration by award-winning artist Paul Mirocha and scientific information about the creature or plant authored by the book's editors.

From the saguaro to the mountain lion, from the black-tailed jackrabbit to the mesquite, the species represented here have evoked compelling and creative responses from each contributor. Just as writers such as Edward Abbey and Ellen Meloy have memorialized the desert, this collection is sure to become the new classic, offering up the next generation of voices of this special and beautiful place, the Sonoran Desert.

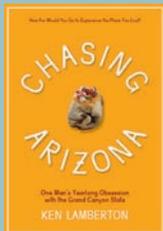
Eric Magrane is the first poet-in-residence at the Arizona-Sonora Desert Museum. He has been an artist-in-residence in three national parks and is the founding editor of *Spiral Orb*, an experiment in permaculture poetics. Magrane is currently completing his PhD in geography at the University of Arizona.

Christopher Cokinos is the author of three books of literary nonfiction: *Hope Is the Thing with Feathers: A Personal Chronicle of Vanished Birds*, *The Fallen Sky: An Intimate History of Shooting Stars*, and *Bodies, of the Holocene*. Winner of several national awards, Cokinos teaches in the MFA program at the University of Arizona and is affiliated faculty with the Institute of the Environment.

Paul Mirocha is the artist in residence at Tumamoc Hill. Mirocha has illustrated numerous books, including work by Gary Paul Nabhan and Barbara Kingsolver. Mirocha is the winner of multiple awards, including those from the Society of Illustrators of Los Angeles and the Arizona Commission on the Arts.



Of Related Interest



Chasing Arizona
One Man's Yearlong Obsession with the Grand Canyon State
KEN LAMBERTON
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Where Clouds Are Formed
OFELIA ZEPEDA
ISBN 978-0-8165-2779-3
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LITERATURE / NATURAL HISTORY

March

216 pp.

6 x 9

70 illustrations, 1 map

ISBN 978-0-8165-3123-3 **\$19.95** paper

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“It’s a book to walk with, a book to scribble in, and even a book to use as a cushion if the desert rock you tried to sit on was too sharp. It’s also a book to get away with. Let the rest of the country rant and rave and post and tweet and babble. The writers inside these pages aren’t listening. They are too busy getting out there and getting lost, naming plants and animals, teaching and learning, and doing the vital work of mapping their place.”

—DAVID GESSNER, author of *All the Wild That Remains: Edward Abbey, Wallace Stegner, and the American West*



“The Sonoran Desert: A Literary Field Guide brings to life the beauty, strangeness, and biodiversity of the plants, invertebrates, birds, mammals, reptiles, and amphibians that make the Sonoran Desert their home. It is as charming as it is informative, even if you live nowhere near a desert. What a wonderful resource this book is.”

—ANN FISHER, co-editor of *The Eco-poetry Anthology*

“Forget what you think you know about deserts—or field guides. This is something entirely unexpected and entirely necessary. Among the fairy duster and devil’s claw, bobcat and butterfly—among the tears of laughter and lament—you’ll rediscover another awesome creature that has long found sustenance in the desert: the human creative spirit.”

—JOHN T. PRICE, author of *Man Killed by Pheasant: And Other Kinships*

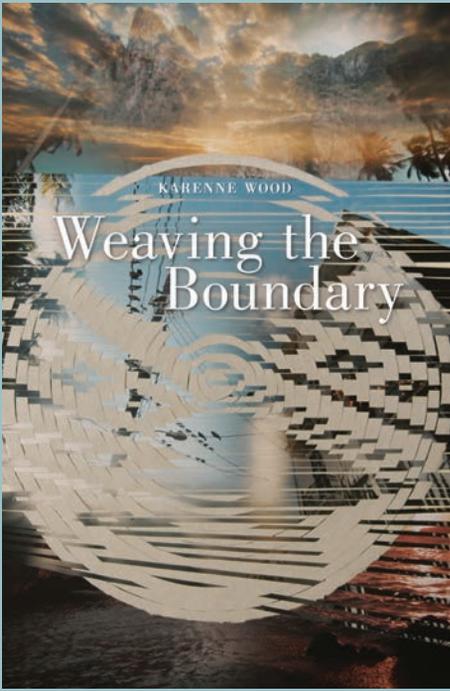
“A book of delights for the mind and spirit, this is what a field guide ought to be. What better way to truly see a place than through the unblinking eyes of literature? What better way to truly love a place than through the embrace of ecology? Put them together, as Magrane and Cokinon have brilliantly done, and here is their irresistible invitation to the spectacular desert.”

—KATHLEEN DEAN MOORE, author of *Wild Comfort: The Solace of Nature*

“A genre-bending book that educates as much as it inspires connection to the desert around us.”

—BENJAMIN THEODORE WILDER, co-author of *Plant Life of a Desert Archipelago: Flora of the Sonoran Islands in the Gulf of California*





Weaving the Boundary

Karenne Wood

A poetic revelation of imagery, tenderness, and courage

Evocative, haunting, and ultimately hopeful, Karenne Wood's *Weaving the Boundary* explores personal and collective memories and contemporary American Indian realities through lenses of human loss, desire, violence, and love.

This focused, accessible collection carries readers into a deep and intimate understanding of the natural world, the power of language, and the interconnectedness of life. Untold stories are revealed through documented events in various tribal histories, and indictments of destructive encounters between Western colonialism and Native peoples are juxtaposed with a lyric voice that gently insists on reweaving the past, honoring women and all life, creating a sovereign space for indigenous experience. Wood writes, "Nothing was discovered. Everything was already loved."

Political yet universal, *Weaving the Boundary* tells of love and betrayal, loss and forgiveness. Wood intertwines important and otherwise untold stories and histories with a heightened sense of awareness of Native peoples' issues and present realities.

Moving from elegy to evocations of hope and desire, the poems call for respect toward Mother Earth and feminine sensibility. One hears in this collection a longing to be carried deeper into the world, to return to tradition, to nature, to truth, to an innate belonging in the "weaving" of all life.

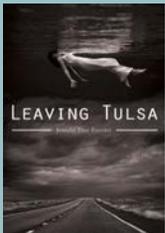
Karenne Wood holds an MFA in poetry from George Mason University and a PhD in linguistic anthropology from the University of Virginia. She is an enrolled member of the Monacan Indian Nation and has served on the Monacan Tribal Council for many years. She directs the Virginia Indian Programs at the Virginia Foundation for the Humanities.

"This collection by Karenne Wood is essentially a collection of word weavings. Some of the weavings are voices from the deep history of the Americas, who surface to remind us of their names. Others rise up from the storehouse of mythic origin stories. As you read these poems, you can hear the plants growing that make the paper for the book, the materials of the weavings. Such is the power of these poems."—Joy Harjo, Mvskoke poet, musician, performer, and teacher

"These poems move us through indigenous history to reveal our presence today—in an act of resistance and revelation and faith."—Heid E. Erdrich, author of *Cell Traffic: New and Selected Poems*

"Weaving the Boundary is a rare work of ranging significance: a lyric art that traverses the hemisphere through five centuries, inscribing the past against history, land against geography, home against wilderness, a cry against what is Not-There. Wood has given us a deep gift, poetry radiant with what must be said."—Carolyn Forché, poet

Of Related Interest



Leaving Tulsa

JENNIFER ELISE FOERSTER

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Tributaries

LAURA DA'

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POETRY / NATIVE AMERICAN LITERATURE

Sun Tracks

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96 pp.

6 x 9

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Death Valley

Painted Light

Stephen Strom

With poems by Alison Hawthorne Deming
and an essay by Rebecca A. Senf

*A lasting tribute to one of America's
crown jewels*

Death Valley is the lowest, driest, and hottest area in North America. Located about 150 miles (241 kilometers) west of Las Vegas near the border of California and Nevada, it straddles an area of about 3,000 square miles (770 square kilometers). A land of extremes and contrasts, it includes Telescope Peak that towers over the valley at 11,049 feet elevation (3,367 meters) and an oasis that provides habitat for the endangered Devils Hole Pupfish (*Cyprinodon diabolis*). Designated a national monument in 1933 and expanded into a national park in 1994, its rugged yet otherworldly beautiful landscape now attracts more than 1,000,000 visitors per year.

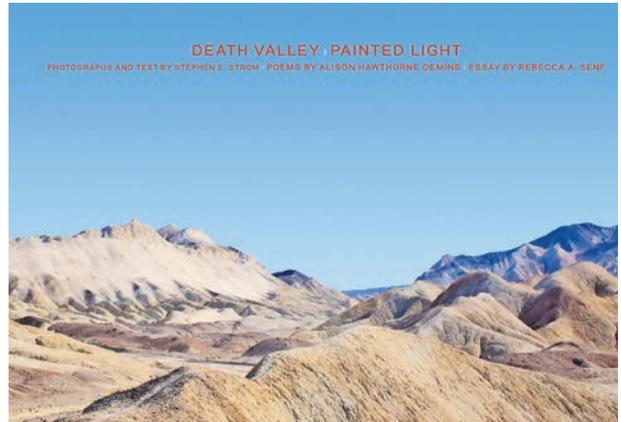
Attracted by the distinctive topography and light of Death Valley, Stephen Strom, a renowned professor of astrophysics, began regularly traveling there some thirty-five years ago. His acute eye for abstract, almost pointillist compositions not only reveals the patterns and effects of geologic forces over millennia, but it also takes in the vast, colorful sweep of land and sky as well as the land's myriad details—volcanic cinder cones and sand dunes, dry lakes and salt pans, colorful badlands and canyons, and pine-studded mountains—that give the area its distinctive and varied character.

Strom's photographs are complemented by Alison Hawthorne Deming's original sequence of poems, written for this book, that are as luminous and detailed as the images themselves. And Rebecca A. Senf's perceptive essay situates Strom's work within the canon of those photographers who have inspired and mentored him, including Ansel Adams, Harry Callahan, Keith McElroy, Eliot Porter, Frederic Sommer, and Max Yavno. *Death Valley: Painted Light* is a book unlike any other about a landscape whose topographic relief and sheer beauty are unforgettable.

Stephen Strom is both a research astronomer and fine-art photographer. His works, largely interpretations of landscapes, have been exhibited throughout the United States and is held in several permanent collections, including the Center for Creative Photography in Tucson, Arizona; the University of Oklahoma Art Museum; the Mead Museum in Amherst, Massachusetts; and the Museum of Fine Arts, Boston. He has published six previous books of photography.

Alison Hawthorne Deming, an award-winning poet and essayist, is the Agnese Nelms Haury Chair of Environment and Social Justice at the University of Arizona, Tucson. She is the author of eleven books of nonfiction and poetry, including *Zoologies: On Animals and the Human Spirit*. She is the recipient of the Walt Whitman Award of the Academy of American Poets.

Rebecca A. Senf is the Norton Family Curator of Photography, a joint appointment at the Center for Creative Photography in Tucson and the Phoenix Art Museum.



Of Related Interest

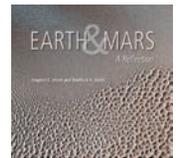
Earth and Mars

A Reflection

STEPHEN E. STROM and
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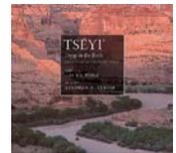
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Canyon de Chelly*

LAURA TOHE

with photographs by
STEPHEN E. STROM

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April

160 pp.

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72 photographs, 4 color maps

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Dispatches from the Fort Apache Scout

White Mountain and Cibecue Apache History Through 1881

Lori Davisson with Edgar Perry and the Original Staff of the White Mountain Apache Cultural Center
 Edited by John R. Welch

Bringing Ndee history to the forefront

In the 1970s, the White Mountain Apache Tribe and the Arizona Historical Society began working together on a series of innovative projects aimed at preserving, perpetuating, and sharing Apache history. Underneath it all was a group of people dedicated to this important goal. *Dispatches from the Fort Apache Scout* is the latest outcome of that ongoing commitment.

The book showcases and annotates dispatches published between June 1973 and October 1977, in the tribe's *Fort Apache Scout* newspaper. This twenty-eight-part series of articles shared Western Apache culture and history through 1881 and the Battle of Cibecue, emphasizing early encounters with Spanish, Mexican, and American outsiders. Along the way, rich descriptions of Ndee ties to the land, subsistence, leadership, and values emerge. The articles were the result of the dogged work of journalist, librarian, and historian Lori Davisson along with Edgar Perry, a charismatic leader of White Mountain Apache culture and history programs, and his staff who prepared these summaries of historical information for the local readership of the *Scout*.

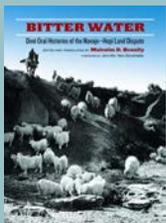
Davisson helped to pioneer a mutually beneficial partnership with the White Mountain Apache Tribe. Pursuing the same goal, Welch's edited book of the dispatches stakes out common ground for understanding the earliest relations between the groups contesting Southwest lands, powerfully illustrating how, as elder Cline Griggs, Sr., writes in the prologue, "the past is the present."

Dispatches from the Fort Apache Scout is both a tribute to and continuation of Davisson's and her colleagues' work to share the broad outlines and unique details of the early history of Ndee and Ndee lands.

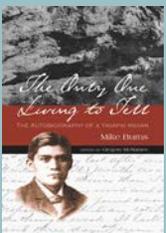
John R. Welch is a professor at Simon Fraser University, jointly appointed in the Department of Archaeology and the School of Resource and Environmental Management. He has worked for and with the White Mountain Apache Tribe for three decades and currently serves as adviser on protecting sacred sites and on the board of the Fort Apache Heritage Foundation, a nonprofit he helped the tribe establish to rescue the Fort Apache and Theodore Roosevelt School National Historic Landmark.

"Grounded in some of our old people's memories and what some of the first visitors to our land wrote down, this book is worth reading. It shows how Fort Apache became the gateway through which the non-Indians marched into our lives and changed them forever."
 —Ronnie Lupe, Chairman, White Mountain Apache Tribe

Of Related Interest



Bitter Water
Diné Oral Histories of the Navajo-Hopi Land Dispute
 MALCOLM D. BENALLY
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The Only One Living to Tell
The Autobiography of a Yavapai Indian
 MIKE BURNS
 Edited by GREGORY MCNAMEE
 ISBN 978-0-8165-0120-5
 \$18.95 paper

INDIGENOUS STUDIES / WESTERN HISTORY

March

224 pp.

6 x 9

58 photos, 8 maps

ISBN 978-0-8165-3211-7 **\$19.95** paper

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Oral History of the Yavapai

Mike Harrison and John Williams

Edited by Sigrid Khera and Carolina Castillo Butler

Now available from the University of Arizona Press

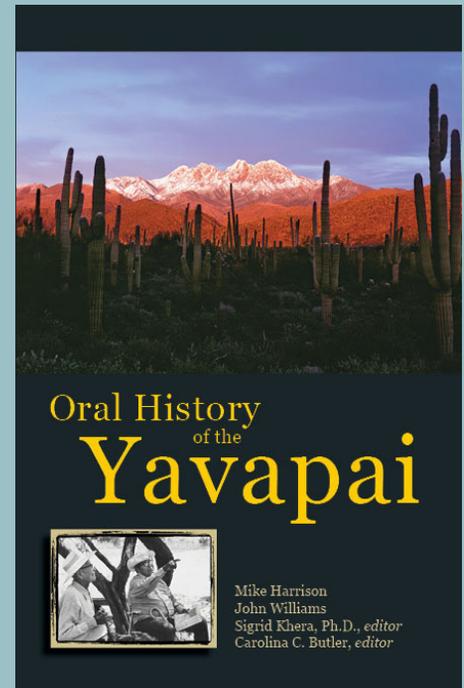
In the 1970s, the Fort McDowell Reservation in Arizona came under threat by a dam construction project that, if approved, would potentially flood most of its 24,680 acres of land. As part of the effort to preserve the reservation, Mike Harrison and John Williams, two elders of the Yavapai tribe, sought to have their history recorded as they themselves knew it, as it had been passed down to them from generation to generation, so that the history of their people would not be lost to future generations. In March 1974, Arizona State University anthropologist Sigrid Khera first sat down with Harrison and Williams to begin recording and transcribing their oral history, a project that would continue through the summer of 1976 and beyond.

Although Harrison and Williams have since passed away, their voices shine through the pages of this book and the history of their people remains to be passed along and shared. Thanks to the efforts of Scottsdale, Arizona, resident and Orme Dam activist Carolina Butler, this important document was made available to the public for the first time.

Oral History of the Yavapai offers a wide range of information regarding the Yavapai people, from creation beliefs to interpretations of historical events and people. Harrison and Williams not only relate their perspectives on the relationship between the non-native and the Native American peoples of the Southwest, but they also share stories about prayers, songs, dreams, sacred places, and belief systems of the Yavapai.

Sigrid Khera (1934–1984) was born in Vienna, Austria. After coming to the United States she got a position as assistant professor in the Anthropology Department at Arizona State University in Tempe. When she was newly arrived at ASU, a letter dropped into her hands that a Yavapai elder wanted his tribe's history written as they themselves knew it. In March 1974 Sigrid Khera started working with Mike Harrison (1886–1983) and John Williams (1904–1983), two Yavapai elders from the Fort McDowell reservation in Arizona. When Sigrid Khera died in 1984, she left behind a completed manuscript, *Oral History of the Yavapai*.

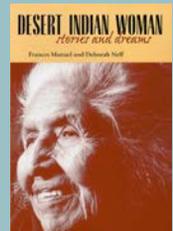
Carolina Castillo Butler took an activist's path. While giving her time to house, husband, and four children, she was a leader in a ten-year battle, helping the Yavapai Tribe at Fort McDowell save their land. The government wanted to relocate the tribe for a dam. She was a successful leader in two county-wide elections: first, working for a "yes" vote for the construction of useful bridges over the Salt and Agua Fria Rivers; second, working to defeat the \$3 billion Rio Salado Project and a new property tax for it. She was a water activist, testifying numerous times to reform water policy. Carolina is a Mexican American born in Arizona, and very proud that her ancestors came to Arizona from Mexico in 1864. Carolina and Walker, her husband of forty-six years, live in Scottsdale, Arizona.



Of Related Interest

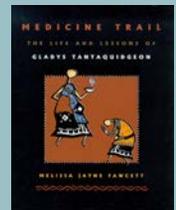
Desert Indian Woman

Stories and Dreams
FRANCES MANUEL and
DEBORAH NEFF
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Medicine Trail

*The Life and Lessons of
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INDIGENOUS STUDIES

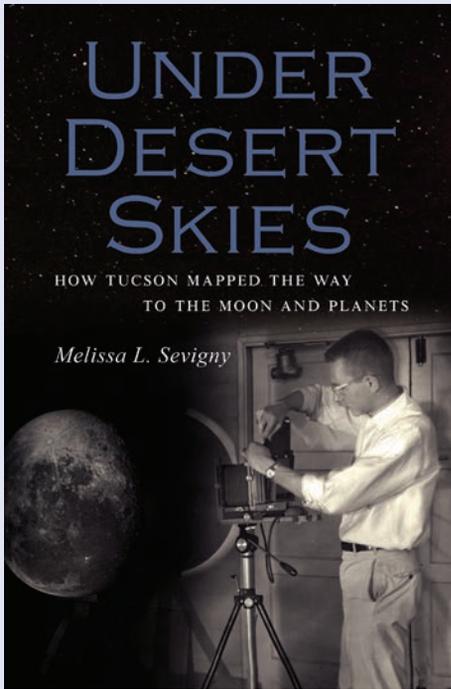
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Under Desert Skies

How Tucson Mapped the Way to the Moon and Planets

Melissa L. Sevigny

The University of Arizona's vital contribution to planetary science

President Kennedy's announcement that an American would walk on the Moon before the end of the 1960s took the scientific world by surprise. The study of the Moon and planets had long fallen out of favor with astronomers: they were the stuff of science fiction, not science.

An upstart planetary laboratory in Tucson would play a vital role in the nation's grand new venture, and in doing so, it would help create the field of planetary science. Founded by Gerard P. Kuiper in 1960, the Lunar and Planetary Laboratory (LPL) at the University of Arizona broke free from traditional astronomical techniques to embrace a wide range of disciplines necessary to the study of planets, including geology, atmospheric sciences, and the elegant emerging technology of spacecraft. Brash, optimistic young students crafted a unique sense of camaraderie in the fledgling institution. Driven by curiosity and imagination, LPL scientists lived through—and, indeed, made happen—the shattering transition in which Earth's nearest neighbors became more than simple points of light in the sky.

Under Desert Skies tells the story of how a small corner of Arizona became Earth's ambassador to space. From early efforts to reach the Moon to the first glimpses of Mars's bleak horizons and Titan's swirling atmosphere to the latest ambitious plans to touch an asteroid, LPL's history encompasses humanity's unfolding knowledge about our place in the universe.

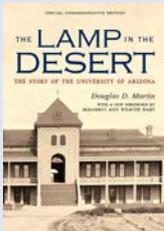
Melissa L. Sevigny grew up in Tucson, Arizona, with a deep love of the geology, ecology, and the clear desert skies of the Southwest. She is science and technology reporter for KNAU (Arizona Public Radio) in Flagstaff. Minor Planet (15624) Lambertson is named in her honor.

"Through a series of engaging interviews, Melissa Sevigny guides her readers on an amazing journey of solar system exploration in a way that captures the pioneering spirit of the Lunar and Planetary Lab's researchers. It is a must-read for anybody interested in humanity's quest to understand our origins and place in the universe."—Dante Lauretta, Professor of Planetary Science, University of Arizona

"A fascinating story of how a small university department became a major powerhouse in our exploration of the solar system, and of how our knowledge of the solar system blossomed with the space age."—Derek Sears, Space Science and Astrobiology Division, NASA Ames Research Center

"Tucson scientists have played a critical role in exploring our solar system. Melissa Sevigny has captured this remarkable story in a well-researched, thoroughly enjoyable manner."—Kevin Schindler, Historian, Lowell Observatory

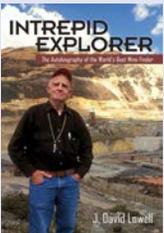
Also available from Sentinel Peak Books



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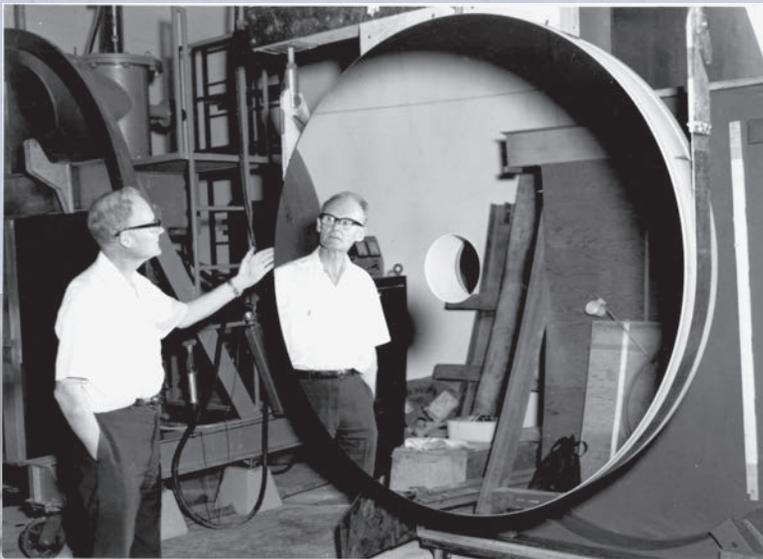
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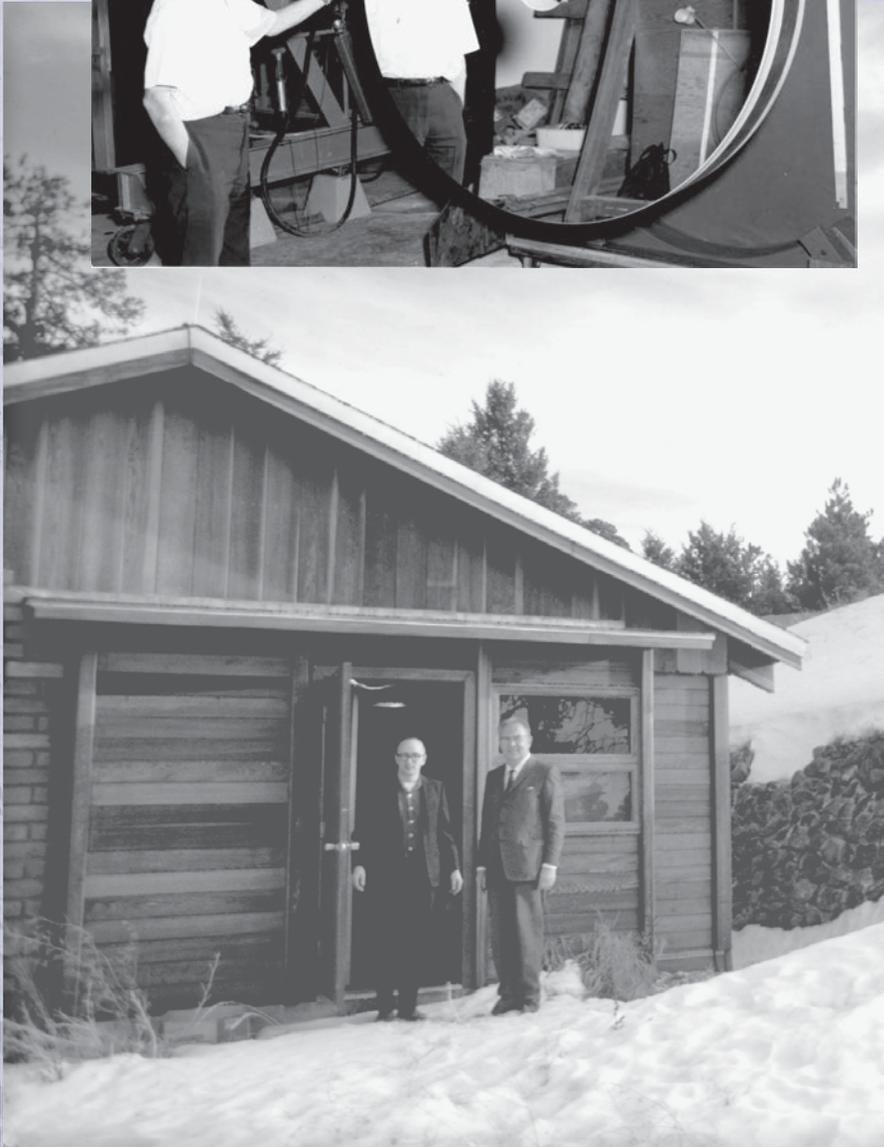
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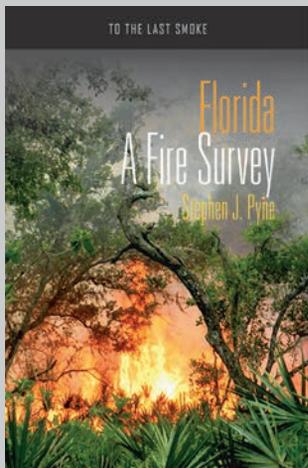
◀ Robert Waland, chief optician, displays the 61-inch aluminized mirror for Kuiper's prized lunar observatory. Courtesy of LPL Space Imagery Center and Ewen Whitaker, ScD hc.



▲ Gerard P. Kuiper (on right) with Robert E. Murphy at the Catalina Station on Mt. Bigelow, January 1969. Courtesy of D. C. Cruikshank.

Ewen Whitaker, Gerard P. Kuiper, and Ray Heacock stand in front of a lunar hemisphere and a model of the Ranger spacecraft. Courtesy of NASA/JPL-Caltech.





NATURE / ENVIRONMENTAL STUDIES

To the Last Smoke

March

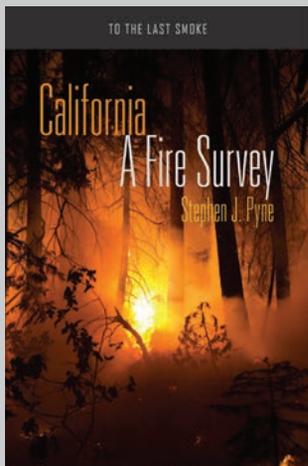
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Florida A Fire Survey

Stephen J. Pyne

How wildland fires impact Florida life and culture

In Florida, fire season is plural, and it is most often a verb. Something can always burn. Fires burn longleaf, slash, and sand pine. They burn wiregrass, sawgrass, and palmetto. The lush growth, the dry winters, the widely cast sparks—Florida is built to burn.

In this important new collection of essays on the region, Stephen J. Pyne colorfully explores the ways the region has approached fire management. Florida has long resisted national models of fire suppression in favor of prescribed burning, for which it has ideal environmental conditions and a robust culture. Out of this heritage the fire community has created institutions to match. The Tallahassee region became the ignition point for the national fire revolution of the 1960s. Today, it remains the Silicon Valley of prescription burning. How and why this happened is the topic of a fire reconnaissance that begins in the panhandle and follows Floridian fire south to the Everglades.

California A Fire Survey

Stephen J. Pyne

A comprehensive look at the region's fire history

The coastal sage and shrublands of California burn. The mountain-en-crusting chaparral burns. The conifer forests of the Sierra Nevada, Cascades, and Trinity Alps burn. The rain-shadowed deserts after watering by El Niño cloudbursts and the thick forests of the rumpled Coast Range—all burn according to local rhythms of wetting and drying. Fire season, so the saying goes, lasts 13 months.

In this collection of essays on the region, Stephen J. Pyne colorfully explores the ways the region has approached fire management and what sets it apart from other parts of the country. Pyne writes that what makes California's fire scene unique is how its dramatically distinctive biomes have been yoked to a common system, ultimately committed to suppression, and how its fires burn with a character and on a scale commensurate with the state's size and political power. California has not only a ferocity of flame but a cultural intensity that few places can match. California's fires are instantly and hugely broadcast. They shape national institutions, and they have repeatedly defined the discourse of fire's history. No other place has so sculpted the American way of fire.

To the Last Smoke is a multivolume series describing the nation's fire scene region by region. Volumes will cover Florida, California, the Northern Rockies, the Great Plains, the Southwest, and other critical fire regions. The series serves as an important punctuation point to Stephen J. Pyne's fifty-year career with wildland fire—both as a firefighter and a fire scholar. These unique surveys of regional pyrogeography are Pyne's way of “keeping with it to the end,” encompassing the directive from his rookie season to stay with every fire “to the last smoke.”

STEPHEN J. PYNE is a historian in the School of Life Sciences at Arizona State University. He is the author of more than twenty-five books, including



The Ice: A Journey to Antarctica, How the Canyon Became Grand: A Short History, and Voyager: Exploration, Space, and the Third Great Age of Discovery. He is also the author of *Between Two Fires: A Fire History of Contemporary America*, published by the University of Arizona Press.

Also from Stephen J. Pyne

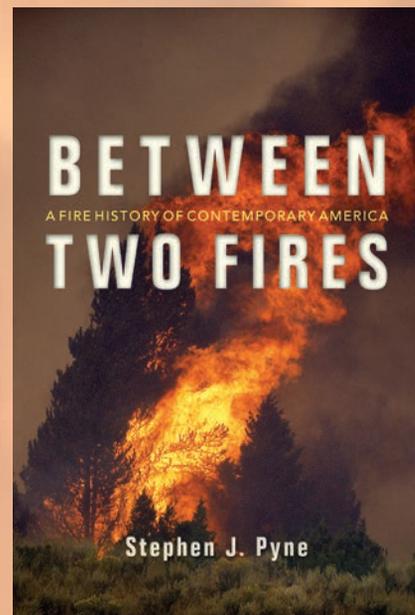
Between Two Fires

A Fire History of Contemporary America

Stephen J. Pyne

Between Two Fires is America's story told through the nation's flames. Award-winning author Stephen J. Pyne tells of a fire revolution that began in the 1960s as a reaction to suppression, stalled in a 1980s counterrevolution, and finally was replaced with more enlightened programs of fire management.

But today, writes Pyne, fire agencies are scrambling for funds, firefighters continue to die, and the country seems unable to come to grips with the fundamentals behind a rising tide of megafires. Pyne has constructed a history of record that will shape our next century of fire management.

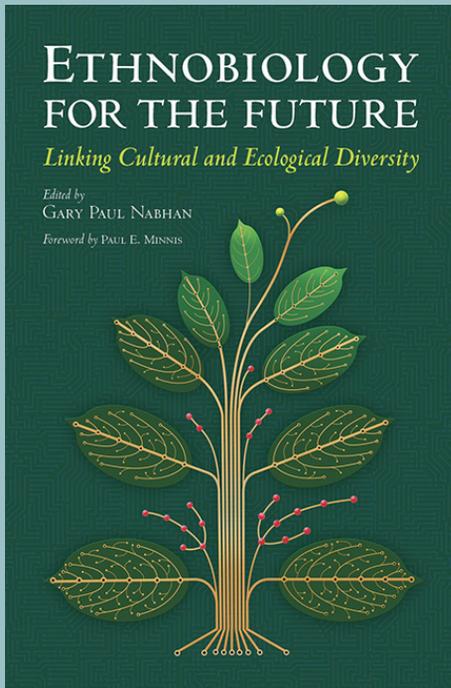


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Ethnobiology for the Future

Linking Cultural and Ecological Diversity

Edited by Gary Paul Nabhan
Foreword by Paul E. Minnis

Why the study of the ethnobiosphere matters now more than ever

Ethnobiology holds a special place in the hearts and minds of many because of its dedication to celebrating the knowledge and values of some of the most distinctive cultural practices in some of the most distinctive places on Earth. Yet we live in a world of diminishing natural and linguistic diversity. Whether due to climate change or capitalism, homogeneity is trumping the once-resplendent heterogeneity all around us.

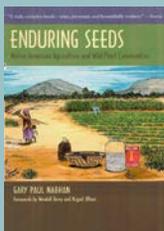
In this important new collection, Gary Paul Nabhan puts forth a call for the future not only of ethnobiology but for the entire planet. He articulates and broadens the portfolio of ethnobiological principles and amplifies the tool kit for anyone engaged in the ethnobiosphere, those vital spaces of intense interaction among cultures, habitats, and creatures.

The essays are grouped into a trio of themes. The first group presents the big questions facing humanity, the second profiles tools and methodologies that may help to answer those questions, and the third ponders how to best communicate these issues not merely to other scholars, but to society at large. The essays attest to the ways humans establish and circumscribe their identities not only through their thoughts and actions, but also with their physical, emotional, and spiritual attachments to place, flora, fauna, fungi, and feasts.

Nabhan and his colleagues from across disciplines and cultures encourage us to be courageous enough to include ethical, moral, and even spiritual dimensions in work regarding the fate of biocultural diversity. The essays serve as cairns on the critical path toward an ethnobiology that is provocative, problem-driven, and, above all, inspiring.

A MacArthur Fellow and recipient of a Lifetime Achievement Award from the Society for Conservation Biology, Gary Paul Nabhan is the Kellogg Chair in Southwest Borderlands Food and Water Security at the University of Arizona, where he is also a research social scientist at the Southwest Center. He is the author or editor of more than twenty-six books.

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“Gary’s eyes seem especially well attuned to the beauty and joys of the human experience particularly as it relates to our ethnobiological connections.”—Paul Minnis, editor of Ethnobotany: A Reader

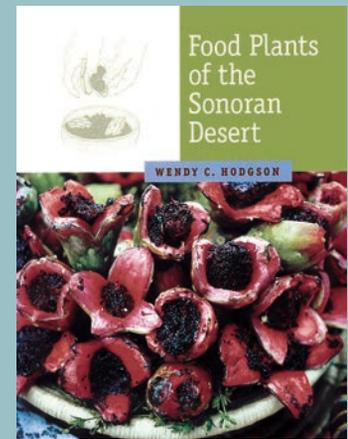
Food Plants of the Sonoran Desert

Wendy C. Hodgson

A Southwest classic now in paper

Food Plants of the Sonoran Desert includes not only plants such as gourds and legumes but also unexpected food sources such as palms, lilies, and cattails, all of which provided nutrition to desert peoples. Each species entry lists recorded names and describes indigenous uses, which often include nonfood therapeutic and commodity applications. The agave, for example, is cited for its use as food and for alcoholic and nonalcoholic beverages, syrup, fiber, cordage, clothing, sandals, nets, blankets, lances, fire hearths, musical instruments, hedgerows, soap, and medicine, and for ceremonial purposes. The agave entry includes information on harvesting, roasting, and consumption—and on distinguishing between edible and inedible varieties.

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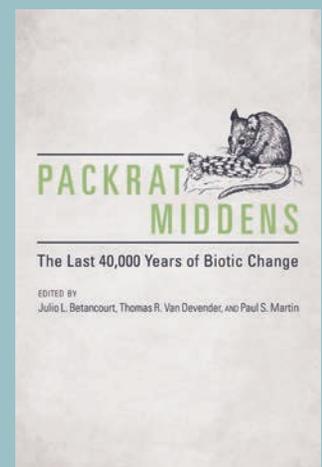
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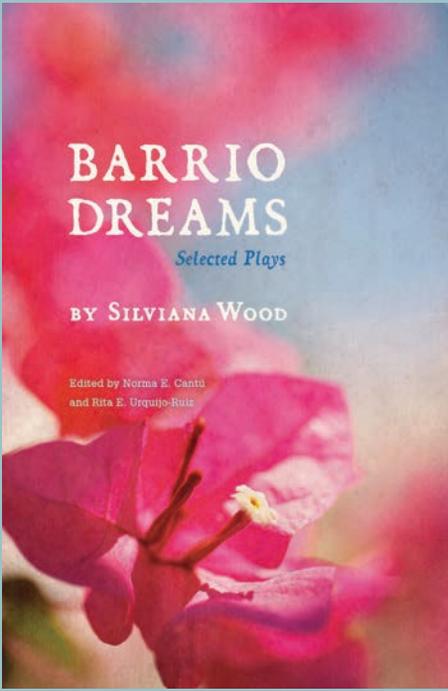
STUDIES

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Barrio Dreams

Selected Plays

Silviana Wood

Edited by Norma E. Cantú and Rita E. Urquijo-Ruiz

The collected works of one of Arizona's foremost playwrights

During the advent of Chicano teatro, dozens of groups sprang up across the country in Chicano/a communities. Since then, teatristas have been leading voices in the creation and production of plays touching minds and hearts that galvanize audiences to action.

Barrio Dreams is the first book to collect the work of one of Arizona's foremost teatristas, playwright Silviana Wood. During her decades-long involvement in theater, Wood forged a reputation as a playwright, actor, director, and activist. Her works form a testimonio of Chicana life, steeped in art, politics, and the borderlands. Wood's plays challenge, question, and incite women to consider their lot in life. She ruptures stereotypes and raises awareness of social issues via humor and with an emphasis on the use of the physical body on stage.

The play *Una vez, en un barrio de sueños* . . . offers a glimpse into familiar terrain—the barrio and its dwellers—in three actos. In *Amor de hija*, a fraught mother-daughter relationship in contemporary working-class Arizona is dealt an additional blow as the family faces Alzheimer's disease. In the tragedy *A Drunkard's Tale of Melted Wings and Memories*, and in the trilingual (Spanish, English, and Yaqui) tragicomedy *Yo, Casimiro Flores*, characters love, live, die, travel through time and space, and visit the afterlife. And in *Anhelos por Oaxaca*, a grandfather travels back in time through flashbacks, as he and his grandson travel through homelands from Arizona to Oaxaca.

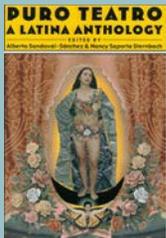
Part of Wood's genius is the way she portrays life in what Gloria Anzaldúa called "el mundo zurdo," that space inhabited by the people of color, the poor, the female, and the outsiders. It is a place for the *atravesados*, the odd, the different, those who do not fit the mainstream. The people who inhabit Wood's plays are common folk—janitors, mothers, grandmothers, and teenagers—hardworking people who, in one way or another, have made their way in life and who embody life in the barrio.

Silviana Wood is a celebrated playwright and Chicana activist based in Tucson. She was a member of Teatro Libertad, a collective that emerged in the 1970s as part of the Chicano civil rights movement. Her plays have been performed both regionally and nationally.

Norma E. Cantú is a professor of Latina/o studies at the University of Missouri and a professor emerita at the University of Texas, San Antonio. She is the author of several books, including *Ofrenda: Liliana Wilson's Art of Protest and Promise*.

Rita E. Urquijo-Ruiz is an associate professor in the Modern Languages and Literatures Department at Trinity University. She is the author of *Wild Tongues: Transnational Mexican Popular Culture*.

Of Related Interest

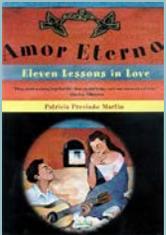


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DRAMA / LATINO LITERATURE

Camino del Sol

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The Fornes Frame

Contemporary Latina Playwrights and the Legacy of Maria Irene Fornes

Anne García-Romero

Five outstanding playwrights in a new context

A key way to view Latina plays today is through the foundational frame of playwright and teacher Maria Irene Fornes, who has trained a generation of theatre artists and transformed the field of American theatre. Fornes, author of *Fefu and Her Friends* and *Sarita* and a nine-time Obie Award winner, is known for her plays that traverse cultural, spiritual, and aesthetic borders.

In *The Fornes Frame: Contemporary Latina Playwrights and the Legacy of Maria Irene Fornes*, Anne García-Romero considers the work of five award-winning Latina playwrights in the early twenty-first century, offering her unique perspective as a theatre studies scholar who is also a professional playwright.

The playwrights in this book include Pulitzer Prize-winner Quiara Alegria Hudes; Obie Award-winner Caridad Svich; Karen Zacarías, resident playwright at Arena Stage in Washington, DC; Elaine Romero, member of the Goodman Theatre Playwrights Unit in Chicago, Illinois; and Cusi Cram, company member of the LAByrnth Theater Company in New York City.

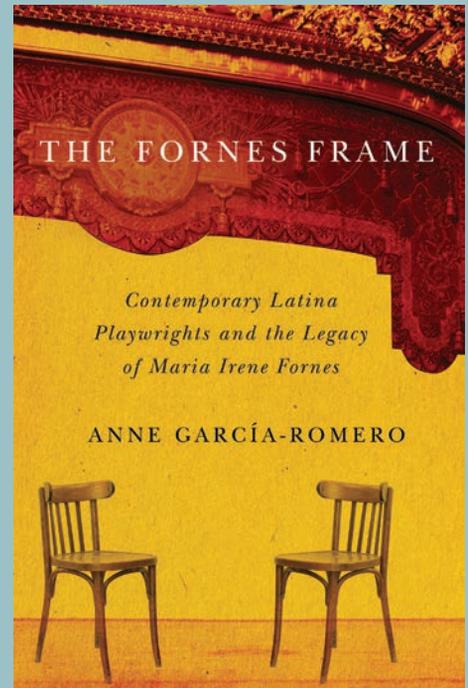
Using four key concepts—cultural multiplicity, supernatural intervention, Latina identity, and theatrical experimentation—García-Romero shows how these playwrights expand past a consideration of a single culture toward broader, simultaneous connections to diverse cultures. The playwrights also experiment with the theatrical form as they redefine what a Latina play can be. Following Fornes's legacy, these playwrights continue to contest and complicate Latina theatre.

Anne García-Romero is a playwright and theatre studies scholar. Her plays include *Paloma*, *Provenance*, *Earthquake Chica*, *Mary Peabody in Cuba*, *Mary Domingo*, *Juanita's Statue*, and *Santa Concepción*. She has published numerous articles on Latina/o theatre, community-based theatre, and playwrighting pedagogy. She is a founding member of the Latina/o Theatre Commons, and is the Thomas J. and Robert T. Rolfs Assistant Professor in the Department of Film, Television and Theatre at the University of Notre Dame.

"It takes time to appreciate fully the impact of a writer's work and her teachings. This eloquent book is the result of Fornes's legacy and the many Latina writers she inspired."—Nilo Cruz, author of *Anna in the Tropics*

"A privileged insider look into the works of these five outstanding playwrights."—Teresa Marrero, co-editor of *Out of the Fringe: Contemporary Latina/Latino Theatre and Performance*

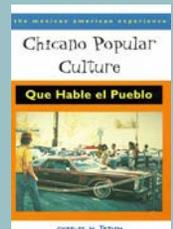
"The author's conclusions about Fornes and the generation of Latina dramatists are incredibly important and insightful."—Tiffany Ana López, editor of *Growing up Chicana/o: An Anthology*



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Chicano Popular Culture

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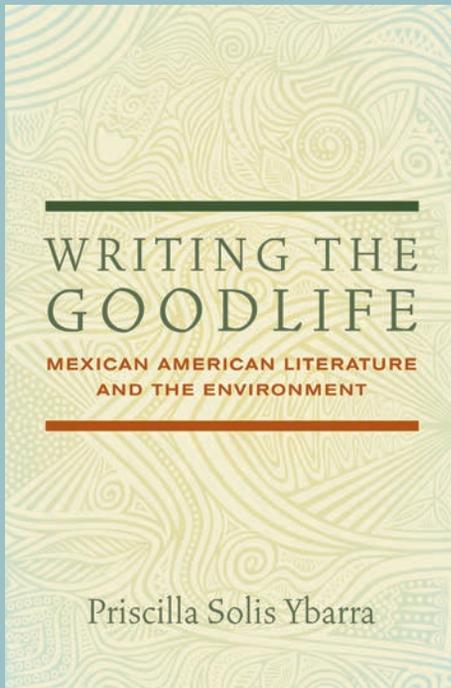
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Writing the Goodlife

Mexican American Literature and the Environment

Priscilla Solis Ybarra

Revealing environmentalism in Mexican American writing

Mexican American literature brings a much-needed approach to the increasingly urgent challenges of climate change and environmental injustice. Although current environmental studies work to develop new concepts, *Writing the Goodlife* looks to long-established traditions of thought that have existed in Mexican American literary history for the past century and a half. During that time period, Mexican American writing consistently shifts the focus from the environmentally destructive settler values of individualism, domination, and excess toward the more beneficial refrains of community, non-possessiveness, and humility. The decolonial approaches found in these writings provide rich examples of mutually respectful relations between humans and nature, an approach that Priscilla Solis Ybarra calls “goodlife” writing.

Goodlife writing has existed for at least the past century, Ybarra contends, but Chicana/o literary history’s emphasis on justice and civil rights eclipsed this tradition and hidden it from the general public’s view. Likewise, in ecocriticism, the voices of people of color most often appear in deliberations about environmental justice. The quiet power of goodlife writing certainly challenges injustice, to be sure, but it also brings to light the decolonial environmentalism heretofore obscured in both Chicana/o literary history and environmental literary studies.

Ybarra’s book takes on two of today’s most discussed topics—the worsening environmental crisis and the rising Latino population in the United States—and puts them in literary-historical context from the U.S.-Mexico War up to today’s controversial policies regarding climate change, immigration, and ethnic studies. This book uncovers 150 years’ worth of Mexican American and Chicana/o knowledge and practices that inspire hope in the face of some of today’s biggest challenges.

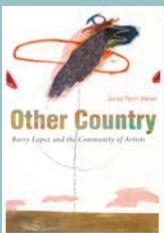
Priscilla Solis Ybarra is an assistant professor of Latina/o literature in the Department of English at the University of North Texas.

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SARAH JAQUETTE RAY
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“Writing the Goodlife offers a timely, lucid, elegant and always compelling analysis of a broad swath of literature. . . It shows how tremendously important ecological and environmental thinking have been to Mexican American letters for more than a century. With this text Ybarra also creates a literary history that suggests a hitherto unrecognized tradition of ecological meditation in literary form. Writing the Goodlife broadens our understanding of Chicana literature and ecocriticism in significant new ways.”—Mary Pat Brady, author of Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space

How Myth Became History

Texas Exceptionalism in the Borderlands

John E. Dean

Challenging prevailing narratives about the Texas borderlands

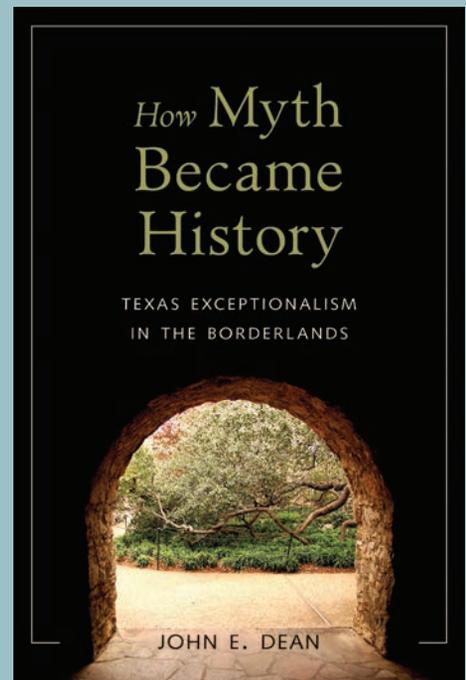
The myth of Texas origin often begins at the Alamo. This story is based on ideology rather than on truth, yet ideology is the foundation for the U.S. American cultural memory that underwrites official history. The Alamo, as a narrative of national progress, supports the heroic acts that have created the “Lone Star State,” a unified front of U.S. American liberty in the face of Mexican oppression.

How Myth Became History explores the formation of national, ethnic, racial, and class identities in the Texas borderlands. Examining Mexican, Mexican American, and Anglo Texan narratives as competing representations of the period spanning the Texas Declaration of Independence to the Mexican Revolution, John E. Dean traces the creation and development of border subjects and histories. Dean uses history, historical fiction, postcolonial theory, and U.S.-Mexico border theory to disrupt “official” Euro-American histories.

Dean argues that the Texas-Mexico borderlands complicate national, ethnic, and racial differences. Dean makes this clear in his discussion of the Mexican Revolution, when many Mexican Americans who saw themselves as Mexicans fought for competing revolutionary factions in Mexico, while others who saw themselves as U.S. Americans tried to distance themselves from Mexico altogether.

Analyzing literary representations of the border, *How Myth Became History* emphasizes the heterogeneity of border communities and foregrounds narratives that have often been occluded, such as Mexican-Indio histories. The border, according to Dean, still represents a contested geographical entity that destabilizes ethnic and racial groups. Border dynamics provide critical insight into the vexed status of the contemporary Texas-Mexico divide and point to broader implications for national and transnational identity.

John E. Dean is an associate professor of literature at Texas A&M International University in Laredo, Texas. He is the author of *Travel Narratives from New Mexico: Reconstructing Identity and Truth*.



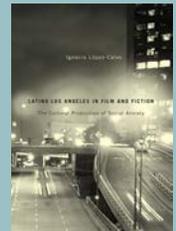
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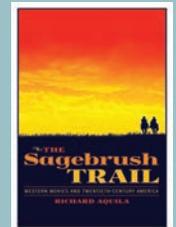


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BORDER STUDIES / LATINO STUDIES

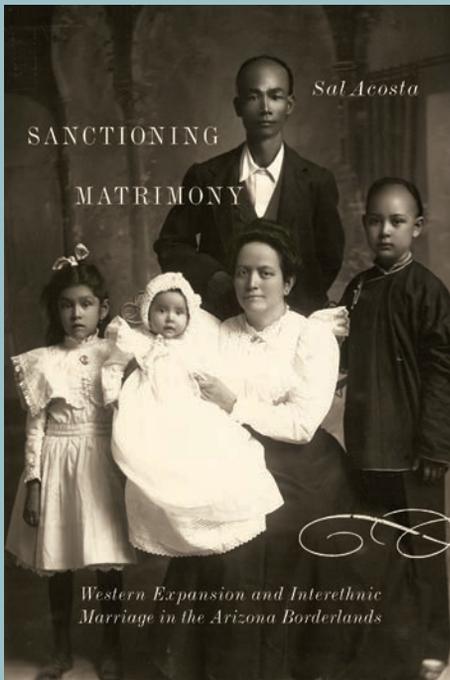
March

224 pp.

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Sanctioning Matrimony

Western Expansion and Interethnic Marriage in the Arizona Borderlands

Sal Acosta

A new look at race and ethnicity in the borderlands

Marriage, divorce, birth, baptism, and census records are the essential records of a community. Through them we see who marries, who divorces, and how many children are born. Sal Acosta has studied a broad base of these vital records to produce the largest quantitative study of intermarriage of any group in the West. *Sanctioning Matrimony* examines intermarriage in the Tucson area between 1860 and 1930. Unlike previous studies on intermarriage, this book examines not only intermarriages of Mexicans with whites but also their unions with blacks and Chinese.

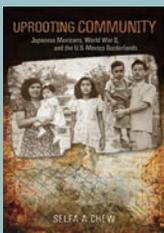
Following the Treaty of Mesilla (1853), interethnic relationships played a significant part in the Southwest. Acosta provides previously unseen archival research on the scope and tenor of interracial marriages in Arizona. Contending that scholarship on intermarriage has focused on the upper classes, Acosta takes us into the world of the working and lower classes and illuminates how church and state shaped the behavior of participants in interracial unions.

Marriage practices in Tucson reveal that Mexican women were pivotal in shaping family and social life between 1854 and 1930. Virtually all intermarriages before 1900 were, according to Acosta, between Mexican women and white men, or between Mexican women and blacks or Chinese until the 1920s, illustrating the importance of these women during the transformation of Tucson from a Mexican pueblo to an American town.

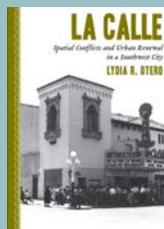
Acosta's deep analysis of vital records, census data, and miscegenation laws in Arizona demonstrates how interethnic relationships benefited from and extended the racial fluidity of the Arizona borderlands.

Sal Acosta is an assistant professor of history at Fordham University. He is a contributor to *Latin American Popular Culture Since Independence: An Introduction, 2nd ed.*

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"Acosta carefully delineates intermarriage patterns between Mexicans and non-Mexicans in southern Arizona, primarily Tucson, between 1860 and 1930. This task has never been achieved to the level presented in this book."—F. Arturo Rosales, author of Chicano! A History of the Mexican American Civil Rights Movement

"The book provides much never-before-seen archival research of the scope and tenor of interracial marriages in the Arizona Territory . . . at the height of U.S. expansionism."—Nicole Guidotti-Hernández, author of Unspeakable Violence: Remapping U.S. and Mexican National Imaginaries

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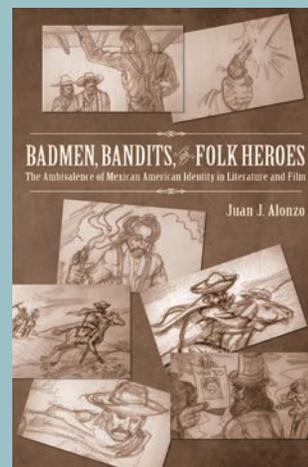
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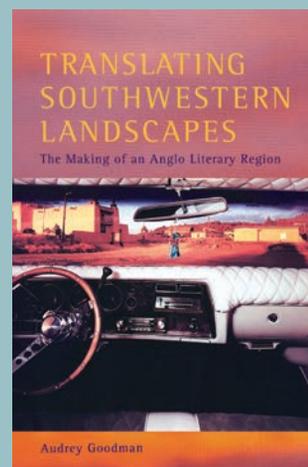
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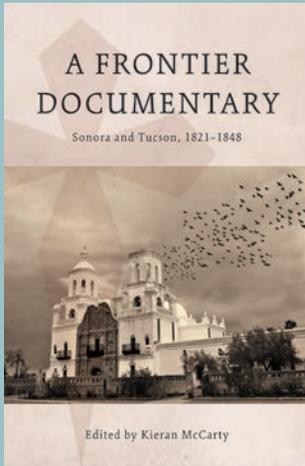
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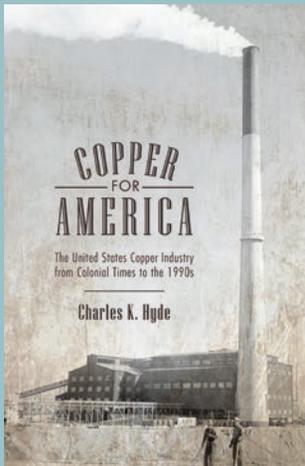
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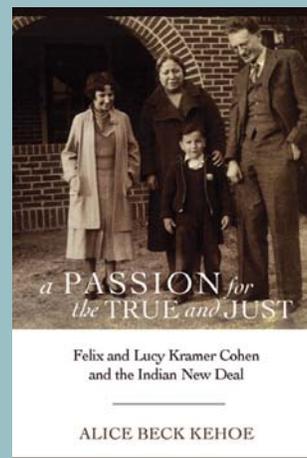
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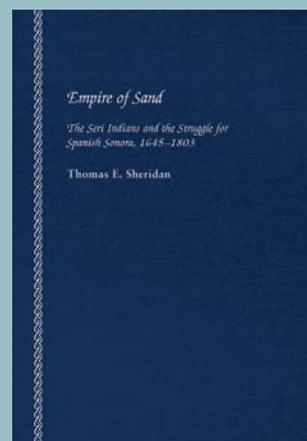
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AMERICAN INDIANS AND NATIONAL FORESTS



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A new history of the shaping of our national landscape

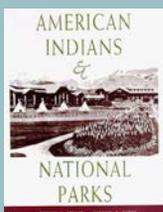
American Indians and National Forests tells the untold story of how the U.S. Forest Service and tribal nations dealt with sweeping changes in forest use, ownership, and management over the last century and a half. Indians and U.S. foresters came together over a shared conservation ethic on many cooperative 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.

All national forest lands were once Indian lands. Tribes' modern-day interests in their ancestral lands run the gamut, from asserting treaty rights to hunt and fish to protecting their people's burial grounds and other sacred places to having a say in ecological restoration.

Marginalized in American society and long denied a seat at the table of public land stewardship, American Indian tribes have at last taken their rightful place and are making themselves heard. Weighing indigenous perspectives on the environment is an emerging trend in public land management in the United States and around the world. The Forest Service has been a strong partner in that movement over the past quarter century.

Theodore Catton is a historian and co-proprietor of Environmental History Workshop in Missoula, Montana. He is an associate research professor of history at the University of Montana. He is the author of *Inhabited Wilderness: Indians, Eskimos, and National Parks in Alaska and National Park, City Playground: Mount Rainier in the Twentieth Century*.

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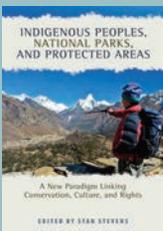


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"Catton covers a range of important issues, from specific case studies of tribal and USFS failures and successes, to macro-level discussions about Indian law, federal land use, and the nature of tribal sovereignty."—Jeffrey Shepherd, author of We Are an Indian Nation: A History of the Hualapai People

Indigenous Pop

Native American Music from Jazz to Hip Hop

Edited by Jeff Berglund, Jan Johnson, and Kimberli Lee

Shining a light on the Red Roots of music

Popular music compels, it entertains, and it has the power to attract and move audiences. With that in mind, the editors of *Indigenous Pop* showcase the contributions of American Indian musicians to popular forms of music, including jazz, blues, country-western, rock and roll, reggae, punk, and hip hop.

From Joe Shunatona and the United States Indian Reservation Orchestra to Jim Pepper, from Buffy Saint-Marie to Robbie Robertson, from Joy Harjo to Lila Downs, *Indigenous Pop* vividly addresses the importance of Native musicians and popular musical genres, establishing their origins and discussing what they represent.

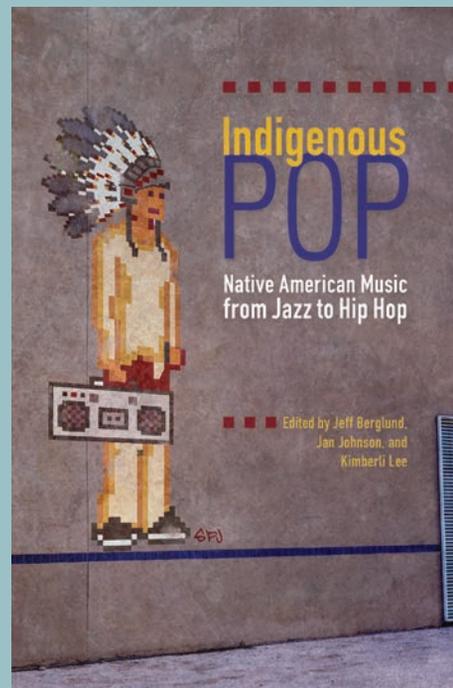
Arranged both chronologically and according to popular generic forms, the book gives Indigenous pop a broad new meaning. In addition to examining the transitive influences of popular music on Indigenous expressive forms, the contributors also show ways that various genres have been shaped by what some have called the “Red Roots” of American-originated musical styles. This recognition of mutual influence extends into the ways of understanding how music provides methodologies for living and survival.

Each in-depth essay in the volume zeros in on a single genre and in so doing exposes the extraordinary whole of Native music. This book showcases the range of musical genres to which Native musicians have contributed and the unique ways in which their engagement advances the struggle for justice and continues age-old traditions of creative expression.

Jeff Berglund is a professor of English at Northern Arizona University. He is the author of *Cannibal Fictions: American Explorations of Colonialism, Race, Gender, and Sexuality* and co-editor of *Sherman Alexie: A Collection of Critical Essays*.

Jan Johnson is an assistant professor of English and coordinator of the American Indian Studies Program at the University of Idaho. Johnson’s work appears in *The Environmental Justice Reader* and *Sherman Alexie: A Collection of Critical Essays*.

Kimberli Lee is an associate professor of English at Northeastern State University in Tahlequah, Oklahoma. She is the author of “*I Do Not Apologize for the Length of This Letter*”: *The Mari Sandoz Letters on Native American Rights, 1940–1965*.



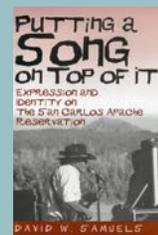
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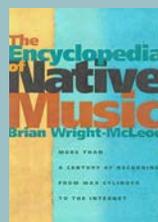


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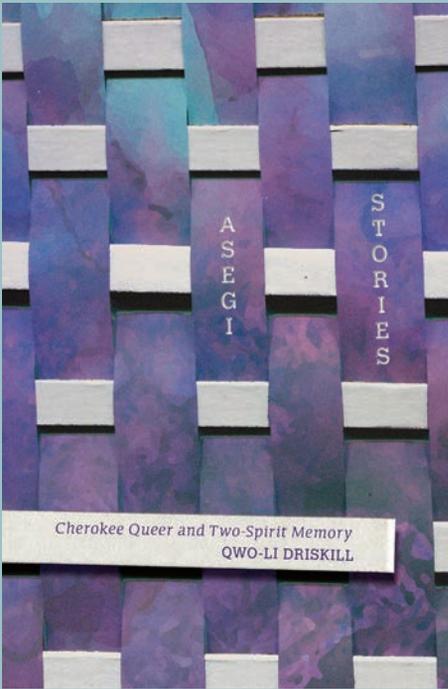
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Asegi Stories

Cherokee Queer and Two-Spirit Memory

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Reviving tribally specific Queer Indigenous memory

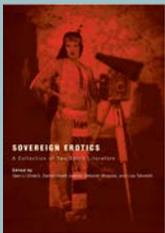
In Cherokee, *Asegi udanto* refers to people who either fall outside of men's and women's roles or who mix men's and women's roles. *Asegi*, which translates as "strange," is also used by some Cherokees as a term similar to "Queer." For author Qwo-Li Driskill, *asegi* provides a means by which to reread Cherokee history in order to listen for those stories rendered "strange" by colonial heteropatriarchy.

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The theoretical and methodological underpinnings of *Asegi Stories* derive from activist, artistic, and intellectual genealogies, referred to as "dissent lines" by Maori scholar Linda Tuhiwai Smith. Driskill intertwines Cherokee and other Indigenous traditions, women of color feminisms, grassroots activisms, Queer and Trans studies and politics, rhetoric, Native studies, and decolonial politics. Drawing from oral histories and archival documents in order to articulate Cherokee-centered Two-Spirit critiques, Driskill contributes to the larger intertribal movements for social justice.

Qwo-Li Driskill is an assistant professor in the Women, Gender and Sexuality Studies Department at Oregon State University. Driskill is co-editor of *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature* and *Sovereign Erotics: A Collection of Two-Spirit Literature*. S/he is also the author of the poetry collection *Walking with Ghosts: Poems*.

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"Asegi Stories places the study of sexuality and two-spirit strategies for continuance at the heart of decolonial struggles and decolonial intellectual projects that bridge grassroots and academic scholarship."—Maylei Blackwell, author of *¡Chicana Power! Contested Histories of Feminism in the Chicano Movement*

In Divided Unity

Haudenosaunee Reclamation at Grand River

Theresa McCarthy

Showing how theory can engage community

In February 2006, the Six Nations occupation of a 132-acre construction site in Caledonia, Ontario, reignited a 200-year-long struggle to reclaim land and rights in the Grand River region. Framed by this ongoing reclamation, *In Divided Unity* explores community-based initiatives that promote Haudenosaunee traditionalism and languages at Six Nations of the Grand River as crucial enactments of sovereignty both historically and in the present.

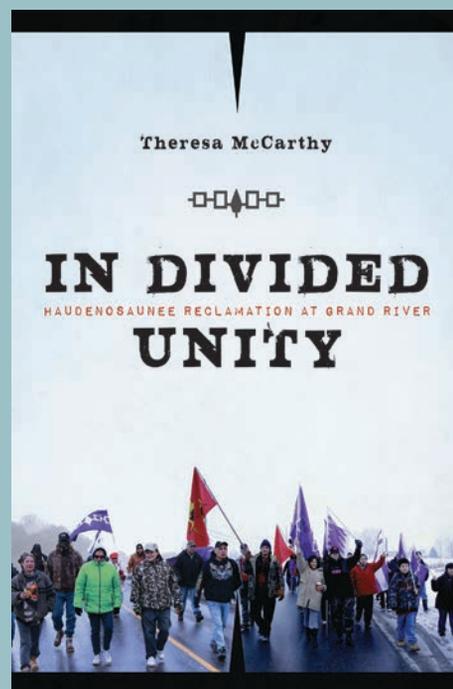
Drawing from Haudenosaunee oral traditions, languages, and community-based theorists, *In Divided Unity* engages the intersecting themes of knowledge production and resistance against the backdrop of the complicated dynamics of the Six Nations community, which has the largest population of all First Nations in Canada. Comprising the Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora nations, citizens of the Six Nations Confederacy collectively refer to themselves as Haudenosaunee, which means “we build the house.”

Theresa McCarthy critiques settler colonial narratives of Haudenosaunee decline used to rationalize land theft and political subjugation. In particular, McCarthy illustrates that current efforts to discredit the reclamation continue to draw on the flawed characterizations of Haudenosaunee tradition, factionalism, and “failed” self-government popularized by conventional scholarship about the Iroquois. Countering these narratives of decline and failure, McCarthy argues that the 2006 reclamation ushered in an era of profound intellectual and political resurgence at Six Nations, propelled by the contributions of Haudenosaunee women.

Centering Haudenosaunee intellectual traditions, *In Divided Unity* provides an important new model for community-based activism and scholarship. Through the active practice and adaptation of ancient teachings and philosophies, McCarthy shows that the Grand River Haudenosaunee are continuing to successfully meet the challenges of reclaiming their land, political autonomy, and control of their future.

Theresa McCarthy (Six Nations Onondaga, Beaver clan) is an assistant professor of Native American studies in the Department of Transnational Studies at the University of Buffalo. McCarthy co-produced a documentary about Haudenosaunee land reclamation titled *Sewatokwa'tshera't: The Dish with One Spoon*.

“The story that is being told here is of political vitality rather than foretold death, accession, declension. As well, the story is of profound adaptability and dignified and insistent push back 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 the future itself.”—Audra Simpson, author of Mohawk Interruptus

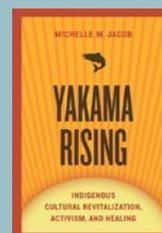


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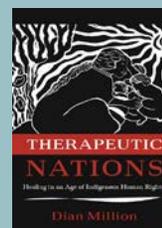
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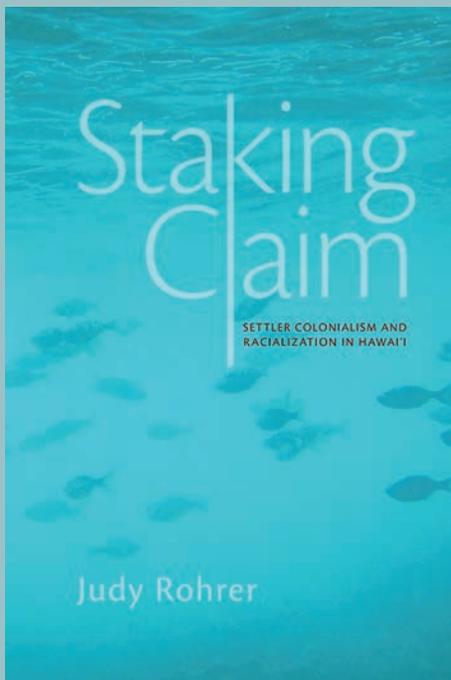
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Judy Rohrer

Exploring how racialization is employed to further colonialism

In the heart of the Pacific Ocean, Hawai'i exists at a global crosscurrent of indigeneity and race, homeland and diaspora, nation and globalization, sovereignty and imperialism. In order to better understand how settler colonialism works and thus move decolonization efforts forward, *Staking Claim* analyzes competing claims of identity, belonging, and political status in Hawai'i.

Author Judy Rohrer brings together an analysis of racial formation and colonization in the islands through a study of legal cases, contemporary public discourse (local media and literature), and Hawai'i scholarship. Her analysis exposes how racialization works to obscure—with the ultimate goal of eliminating—native Hawaiian indigeneity, homeland, nation, and sovereignty.

Staking Claim argues that the dual settler colonial processes of racializing native Hawaiians (erasing their indigeneity), and indigenizing non-Hawaiians, enable the staking of non-Hawaiian claims to Hawai'i. It encourages us to think beyond a settler-native binary by analyzing the ways racializations of Hawaiians and various non-Hawaiian settlers and arrivants bolster settler colonial claims, structures, and white supremacist ideologies.

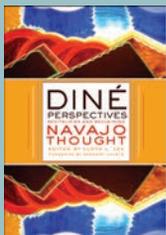
Judy Rohrer grew up in Hawai'i and earned her PhD in political science from the University of Hawai'i at Mānoa. Rohrer is the director of the Institute for Citizenship and Social Responsibility at Western Kentucky University. She is the author of *Haoles in Hawai'i*.

"Rohrer brilliantly brings together works on indigenous politics, settler colonialism, critical race theory, Native Pacific cultural studies, gender analyses, and Chicana studies to unmask the power of settler colonial processes, while highlighting ongoing resistances. It doesn't stop there; rather, through her fearless engagement with indigenous claims, Rohrer encourages and assists readers, haole or otherwise, to imagine a more just and decolonial future."

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"Focusing on how racializing processes have worked in tandem with land loss, Rohrer skillfully details how haoleness (whiteness) might be activated in ways that unsettle rather than further the structures of settler colonialism that have captured us all. This book brilliantly demonstrates the vitality and necessity of engaging indigeneity across a range of disciplines and subject positions."—Jodi A. Byrd, Associate Professor of English and Gender and Women's Studies, University of Illinois at Urbana-Champaign

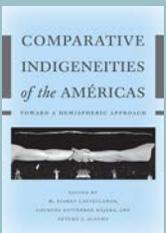
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Finding Meaning

Kaona and Contemporary Hawaiian Literature

Brandy Nālani McDougall

A groundbreaking look at contemporary Hawaiian literature

In this first extensive study of contemporary Hawaiian literature, Brandy Nālani McDougall examines a vibrant selection of fiction, poetry, and drama by emerging and established Hawaiian authors, including Haunani-Kay Trask, John Dominis Holt, Imaikalani Kalahahele, and Victoria Nālani Kneubuhl. At the center of the analysis is a hallmark of Hawaiian aesthetics—kaona, the intellectual practice of hiding and finding meaning that encompasses the allegorical, the symbolic, the allusive, and the figurative.

With a poet's attention to detail, McDougall interprets examples of kaona, guiding readers through *ōlelo no'ēau* (proverbs), *mo'ōlelo* (literature and histories), and *mo'ōkū'auhau* (genealogies) alongside their contemporary literary descendants, unveiling complex layers of Hawaiian identity, culture, history, politics, and ecology.

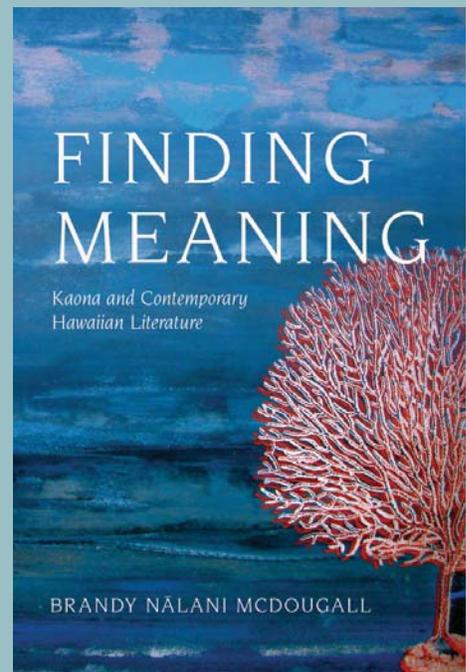
Throughout, McDougall asserts that "kaona connectivity" not only carries bright possibilities for connecting the present to the past, but it may also ignite a decolonial future. Ultimately, *Finding Meaning* affirms the tremendous power of Indigenous stories and genealogies to give activism and decolonization movements lasting meaning.

Brandy Nālani McDougall is an assistant professor specializing in Indigenous studies in the American Studies Department at the University of Hawai'i at Mānoa. She is the co-editor of *Huihui: Navigating Art and Literature in the Pacific and Home(is)lands: New Writing and Art from Hawai'i and Guahan* and the author of a poetry collection, *The Salt Wind / Ka Makani Paakai*.

"Finding Meaning is an essential breath of fresh air in literary criticism giving a Native poet's readings of the expanse of meaning that can be found in Native literature using Native practice and knowledge. Her work authenticates the vital decolonized artery of encoded interpretation with magnificent pulse. A definitive must-read for all interested in Indigenous literature studies."—Allison Adelle Hedge Coke, author of *Streaming* and editor of *Sing: Poetry of the Indigenous Americas*

"A landmark publication in the field of Hawaiian literature."—David Chang, author of *The Color of the Land: Race, Nation, and the Politics of Landownership in Oklahoma, 1832–1930*

"Finding Meaning will become a classic of Pacific literary criticism. McDougall shows the aesthetic beauty, literary complexity, and political urgency of contemporary Hawaiian writing."—Craig Santos Perez, author of *from unincorporated territory*



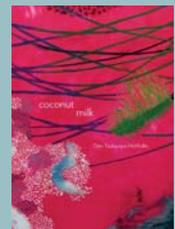
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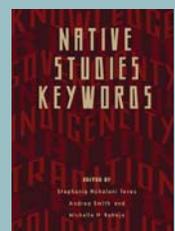


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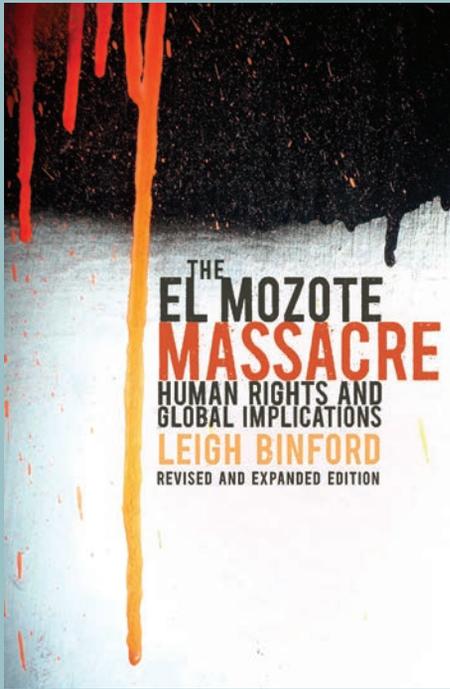
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In 1981, more than a thousand civilians around El Mozote, El Salvador, were slaughtered by the country's U.S.-trained army. The story was covered—and soon forgotten—by the international news media. In the first edition of *The El Mozote Massacre*, anthropologist Leigh Binford successfully restores a social identity to the massacre victims through his dissection of Third World human rights reporting and a rich ethnographic and personal account of El Mozote-area residents prior to the massacre.

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The El Mozote Massacre maintains the crucial presence of the massacre in human rights discussions for El Salvador, Latin America, and the world.

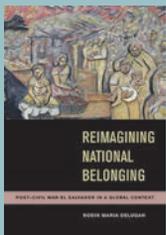
Leigh Binford is a professor of sociology and anthropology at the College of Staten Island and a member of the CUNY graduate faculty. His work has been published in journals such as *Journal of Peasant Studies*, *Anthropologica*, and *Third World Quarterly*.

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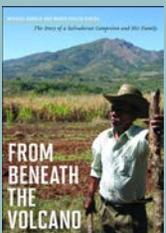
"Binford's call for a more humanistic anthropology and a less apathetic world comes across clearly. . . . Well written, compelling, and recommended for all those interested in Latin America, anthropological ethics, and human rights."—Human Mosaic

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Participatory Indigenismo, Populism, and Mobilization in Mexico, 1970–1984

María L. O. Muñoz

Rethinking power relations in Mexico

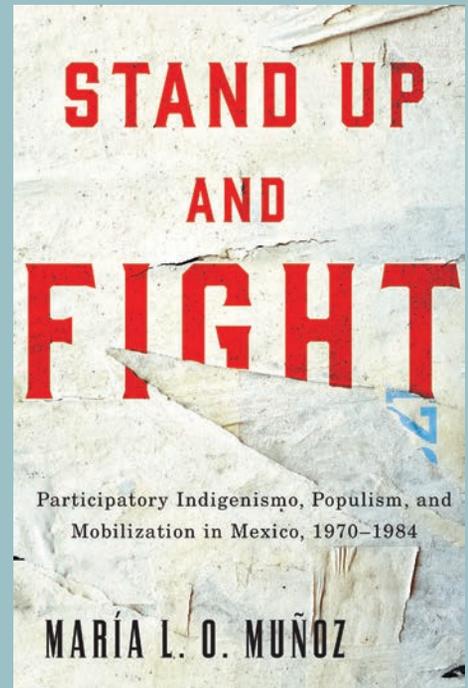
In 1975 a watershed moment captivated Mexico as Indigenous peoples from across the country came together on the Island of Janitzio for the First National Congress of Indigenous Peoples. The congress was a federal government initiative intended to preempt an independent Indigenous movement. But Indigenous groups circumvented the intended containment policies of the congress and made bold demands for political self-determination.

Using previously unavailable documents, María L. O. Muñoz examines the events that led to the congress, the meeting itself, and developments after the assembly. Muñoz shows how Indigenous leaders working within Mexico's Department of Colonization and Agrarian Affairs (DAAC) sidestepped state attempts to control Indigenous communities, and how they made bold demands that redefined the ways federal and state governments engaged with pueblos indígenas.

Through research in previously untapped archives, Muñoz is able to trace the political history of the Indigenous leaders and government officials who redefined the ways Indigenous peoples engaged with governments. She illustrates the fluid and evolving power relationships of the key players with a focus on the twelve years of populism in the last decades of the twentieth century.

This book challenges the discourse of unquestioned power and hegemony of the national ruling party, the Institutional Revolutionary Party (PRI), and it illustrates how Indigenous communities in Mexico reimagined their roles in the social, political, and economic life of the nation.

María L. O. Muñoz is an associate professor of history at Susquehanna University, where she serves as an associate director of the honors program. She is the co-editor of *Populism in Twentieth Century Mexico: The Presidencies of Lázaro Cárdenas and Luis Echeverría*.

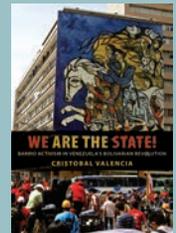


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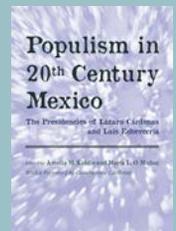
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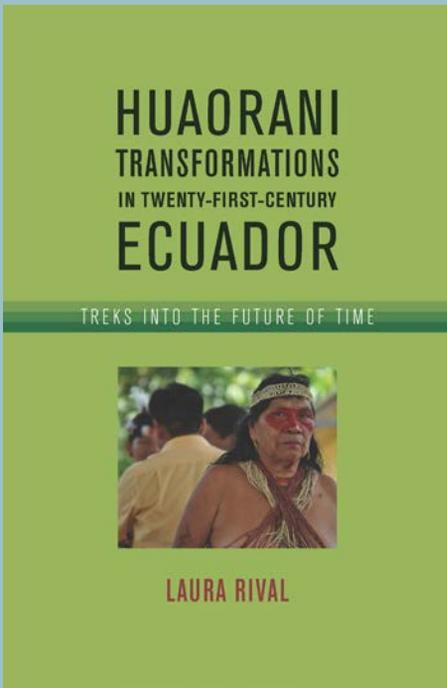
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Treks into the Future of Time

Laura Rival

Bringing new insights on the Huaorani's unique way of relating to humans and to the forest

The indigenous people of the Amazon Basin known as the Huaorani are one of the world's most intriguing peoples. The community of just under four thousand in Ecuador has been known to the public primarily for their historical identity as a violent society. But Laura Rival reveals the Huaorani in all their humanity and creativity through a longitudinal ethnography, bringing a deeper perspective beyond the stereotype.

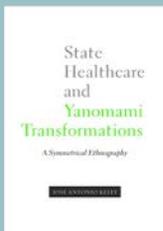
Rival's intimate knowledge of Huaorani culture spans twenty-five years. Here in a collection of broad-ranging essays, she offers a fascinating and provocative study. The first section, "Among Forest Beings," shows that the Huaorani have long adapted to life in the tropical rain forest with minimal reliance on horticulture, yet have developed a complex relationship with plants. In "In the Longhouse," the second section, Rival focuses on the intimate relations that create human persons and enact kinship relations. She also discusses women's lives and perspectives. The third section, "In the Midst of Enemies," considers how Huaorani society fits in larger political and economic contexts, illustrating how native values shape their encounters with oil companies, the state, and other external forces. Rival carefully analyzes insider/outsider dialectics wherein Huaorani people re-create meaningful and valued worlds in the face of alien projects, such as petroleum development, carbon trading, or intercultural education.

Capitalizing on the author's decades-long study and interactions in the community, *Huaorani Transformations in Twenty-First-Century Ecuador* brings new insights to the Huaorani's unique way of relating to humans, to other-than-humans, and to the forest landscape they have inhabited for centuries.

Laura Rival is currently an associate professor in the Department of International Development at the University of Oxford. She is the author of *Trekking Through History: The Huaorani of Amazonian Ecuador*.

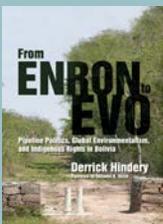
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Don Fernando de Alva Ixtlilxochitl is one of the most controversial and provocative Mexican chroniclers from the colonial period. A descendant of the famous pre-Hispanic poet-king Nezahualcoyotl as well as Hernán Cortés's ally Cortés Ixtlilxochitl, he penned chronicles that rewrote pre-Hispanic and colonial history. Traditionally known as a Europeanized historian of Tetzcoco, he wrote prolifically, producing documents covering various aspects of pre- and post-conquest history, religion, and literature.

His seventeenth-century writings had a lasting effect on the understanding of Mexican culture and history from the colonial period to the present. But because Alva Ixtlilxochitl frequently used Tetzcoacan oral traditions and pictorial codices of his ancestors' heroic achievements, scholars have long said that his writings exhibit a Texcocan bias that distorts representations and understandings of pre-Hispanic Mexican history and culture.

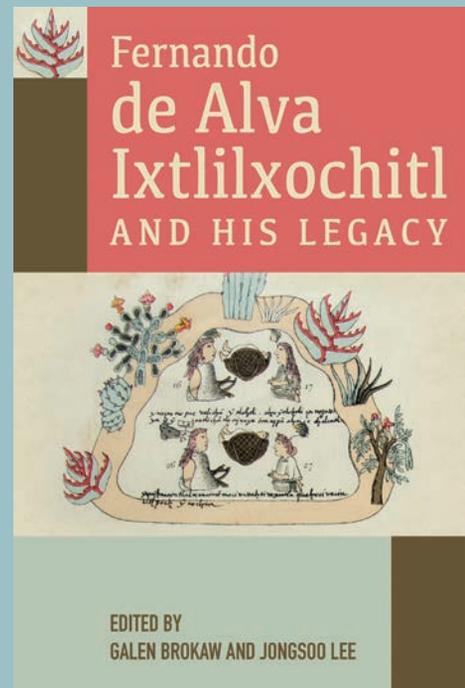
Fernando de Alva Ixtlilxochitl and His Legacy is a collection of essays providing deeper perspective on the life, work, and legacy of Alva Ixtlilxochitl. The contributors revise and broaden previous understandings of Alva Ixtlilxochitl's racial and cultural identity, including his method of transcribing pictorial texts, his treatment of gender, and his influence on Mexican nationalism. Chapter authors coming from the fields of anthropology, history, linguistics, and literature offer valuable new perspectives on the complexities of Alva Ixtlilxochitl's life and his contributions to the history and scholarship of Mexico.

Galen Brokaw is an associate professor in the Department of Romance Languages and Literatures at Montana State University. He is author of *A History of the Khipu*.

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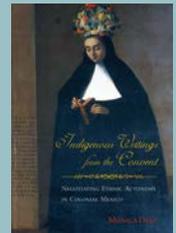
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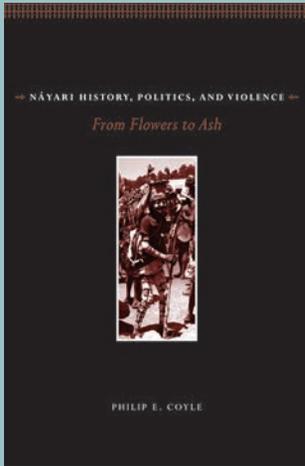
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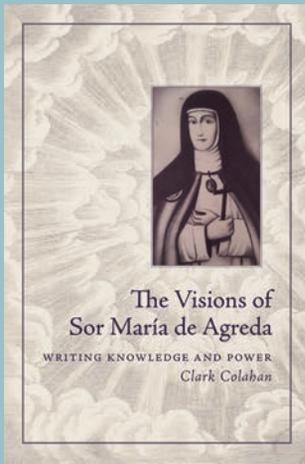
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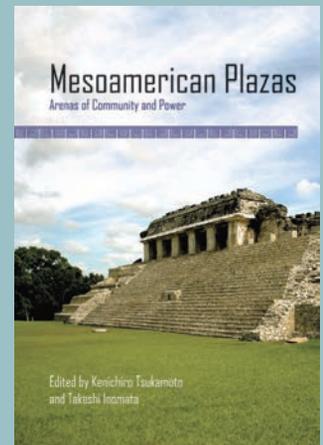
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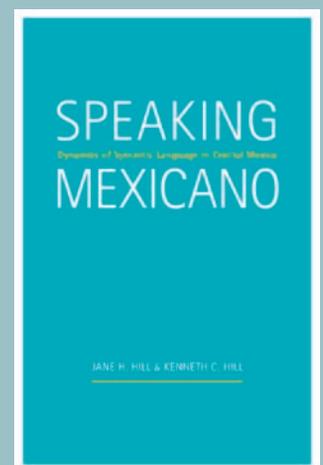
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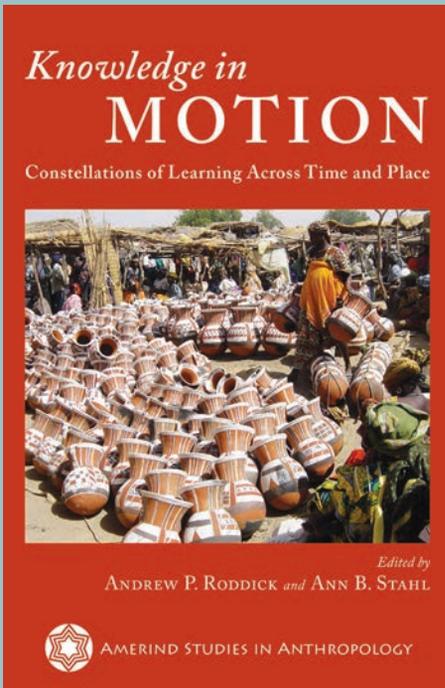
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Examining how knowledge transmission is shaped and influenced

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In the last twenty-five years, scholars from a number of disciplines have explored “situated learning,” specifically investigating how learning relates to social reproduction and daily life. In *Knowledge in Motion*, contributors focus on learning through time and at a variety of scales, particularly as they relate to power and politics, with implications for emergent communities and constellations of practice.

This volume brings together archaeologists, historians, and cultural anthropologists to examine communities engaged in a range of learning practices around the globe, from Africa to the Americas. Contributors draw on the growing interdisciplinary scholarship on situated learning to explore those processes in relation to power and broader forces that shape knowledge during times of turbulent change.

Enriching the diversity of regions and disciplines, *Knowledge in Motion* focuses on how learning, knowledge transmission, and the emergent qualities of communities and constellations of practice are shaped by changing spheres of interaction or other unstable events and influences. The contributions forge productive theories and methodologies for exploring situated learning and its broad-ranging outcomes.

Andrew P. Roddick is an assistant professor in anthropology at McMaster University, where he serves as director of the Laboratory of Interdisciplinary Research of Archaeological Ceramics.

Ann B. Stahl is a professor and the chair of the Department of Anthropology at the University of Victoria. She is the author of *Making History in Banda: Anthropological Visions of Africa's Past* and editor of *African Archaeology: A Critical Introduction*.

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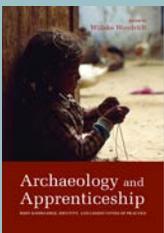
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Liam Frink

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People are often able to identify change agents. They can estimate possible economic and social transitions, and they are often in an economic or social position to make calculated—sometimes risky—choices. Exploring this dynamic, *A Tale of Three Villages* is an investigation of culture change among the Yup'ik Eskimo people of the southwestern Alaskan coast from just prior to the time of Russian and Euro-North American contact to the mid-twentieth century.

Liam Frink focuses on three indigenous-colonial events along the southwestern Alaskan coast: the late precolonial end of warfare and raiding, the commodification of subsistence that followed, and, finally, the engagement with institutional religion. Frink's innovative interdisciplinary methodology respectfully and creatively investigates the spatial and material past, using archaeological, ethnoecological, and archival sources.

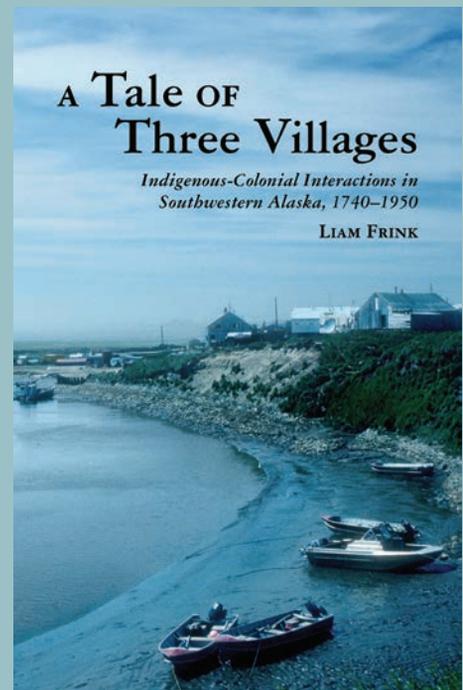
The author's narrative journey tracks the histories of three villages ancestrally linked to Chevak, a contemporary Alaskan Native community: Qavinaq, a prehistoric village at the precipice of colonial interactions and devastated by regional warfare; Kashunak, where people lived during the infancy and growth of the commercial market and colonial religion; and Old Chevak, a briefly occupied "stepping-stone" village inhabited just prior to modern Chevak. The archaeological spatial data from the sites are blended with ethnohistoric documents, local oral histories, eyewitness accounts of people who lived at two of the villages, and Frink's nearly two decades of participant observation in the region.

Frink provides a model for work that examines interfaces among indigenous women and men, old and young, demonstrating that it is as important as understanding their interactions with colonizers. He demonstrates that in order to understand colonial history, we must actively incorporate indigenous people as actors, not merely as reactors.

Liam Frink is a professor of anthropology at the University of Nevada, Las Vegas, where he researches Arctic indigenous-colonial history, ethnoecology, identity, and subsistence technology and production. He is the co-editor of *Decolonizing Indigenous Histories: Exploring Prehistoric/Colonial Transitions in Archaeology*.

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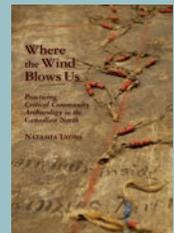
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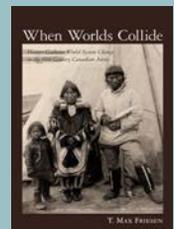
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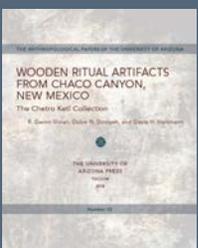
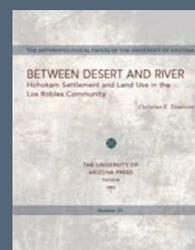
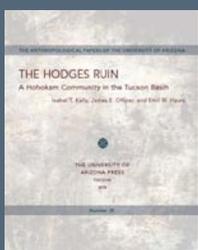
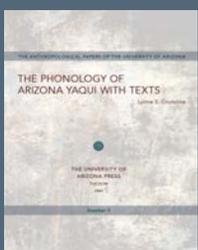
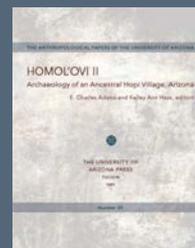
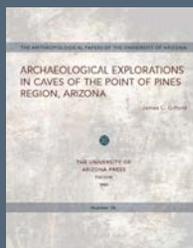
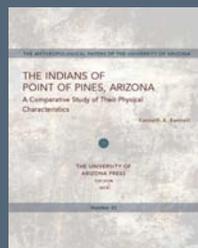
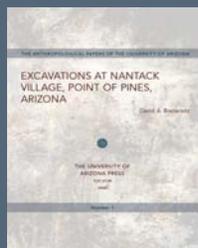
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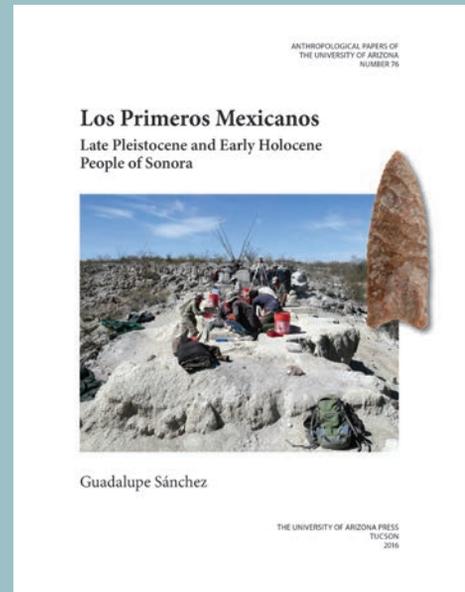
In 1927, near the town of Folsom, New Mexico, a spectacular discovery altered our understanding of early humans on the American continent. Scientists excavating a bison from the late Pleistocene age discovered a fluted projectile point wedged between the animal's ribs—forceful evidence that humans existed during the Ice Age together with now-extinct animals. Subsequent discoveries at nearby Clovis introduced scientists to the first large-scale occupation of the Americas—Clovis culture—with a time span of 13,250 to 12,500 years ago.

Los Primeros Mexicanos explores the Clovis occupation of Mexico's northwest region of Sonora. Using extensive primary data concerning specific artifacts, assemblages, and Paleoindian archaeology, Mexican archaeologist Guadalupe Sánchez presents a synopsis and critical review of current data and a unique summary of information about the First People of México that is difficult to find in Spanish and until now not available in English.

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Guadalupe Sánchez is a research associate at Estación del Noroeste, UNAM, and is the former director of the Subdirección de Laboratorios y Apoyo Académico, and the Museo Regional de Sonora for the Instituto Nacional de Antropología e Historia in México. Her work has appeared in the *Proceedings of the National Academy of Sciences (PNAS)*, *Quaternary International*, *Kiva: The Journal of Southwestern Anthropology and History*, *Arqueología Mexicana*, and *Archaeology Southwest*.



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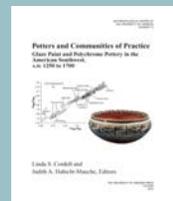
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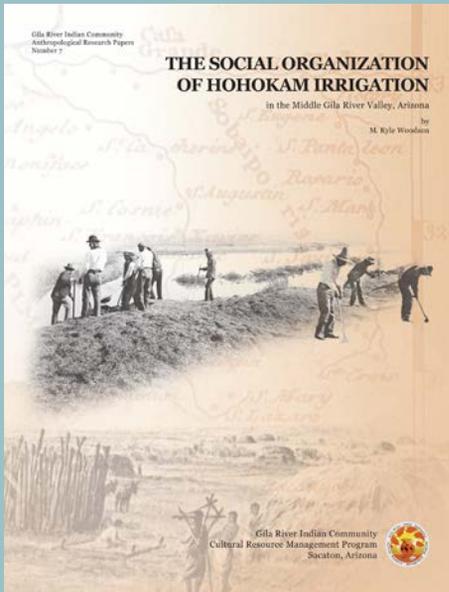
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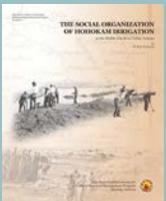
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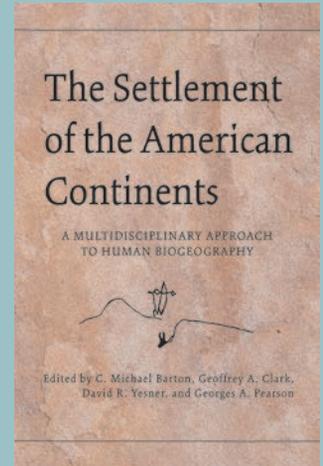
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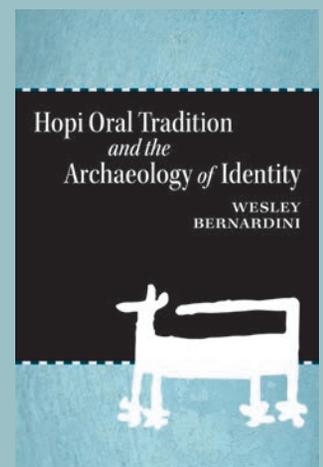
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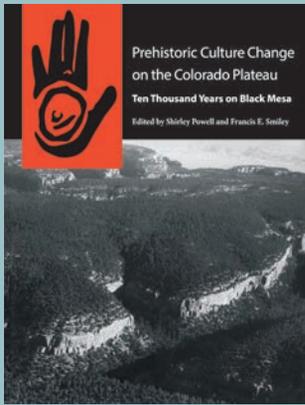
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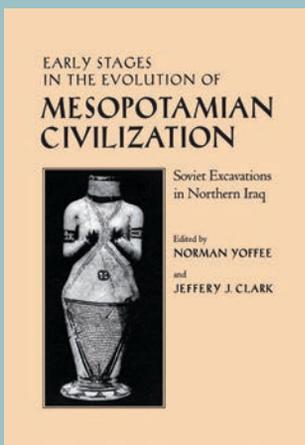
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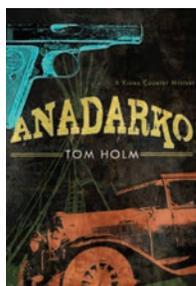
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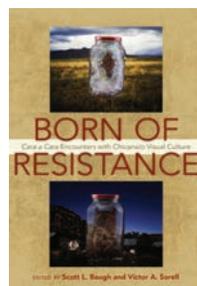
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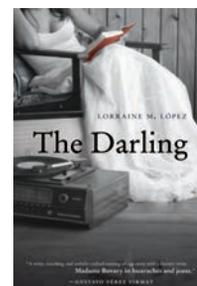
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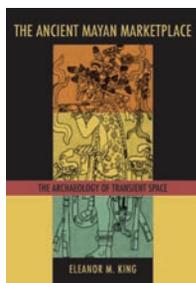
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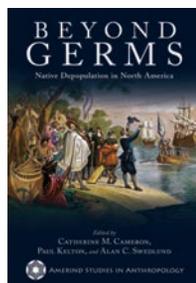
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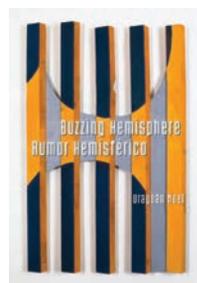
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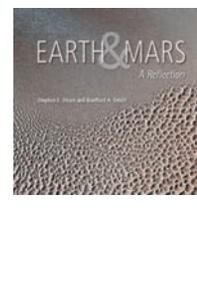
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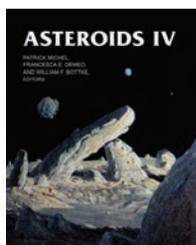
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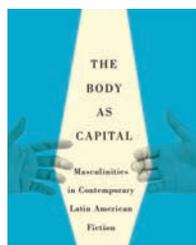
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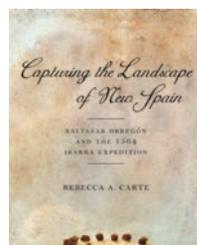
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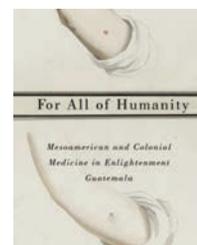
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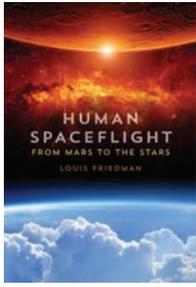


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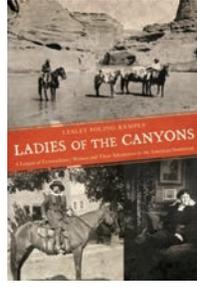


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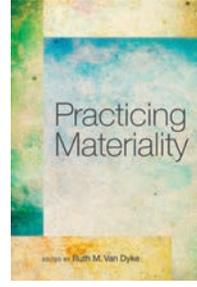
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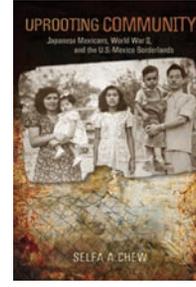
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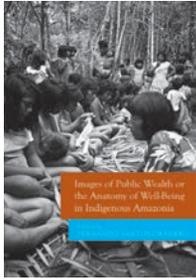
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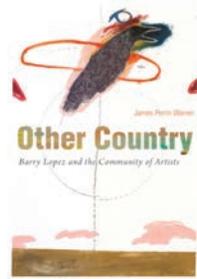
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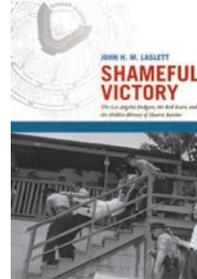
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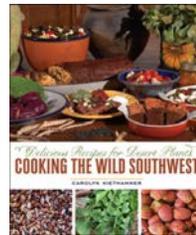
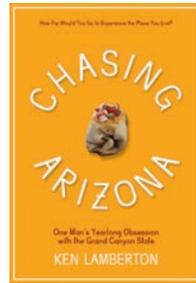
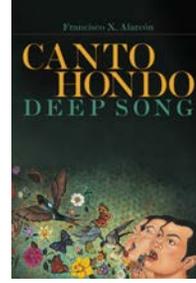
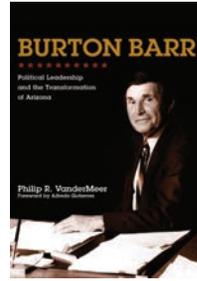
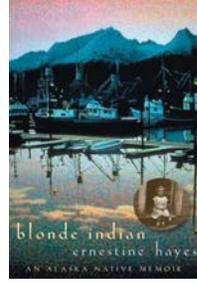
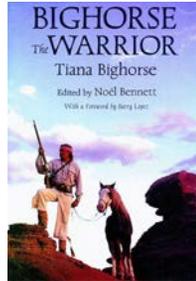
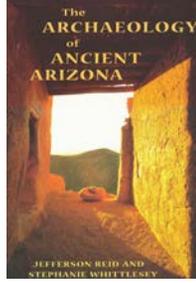
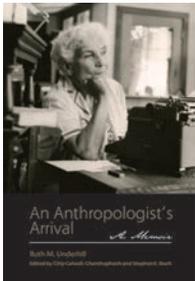
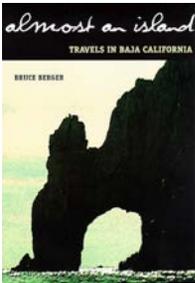
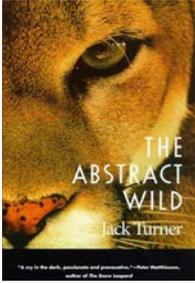


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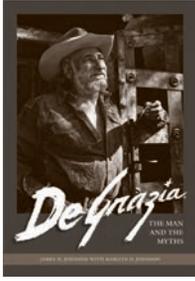
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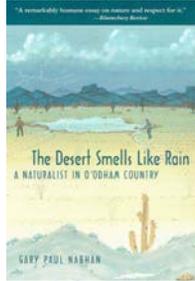
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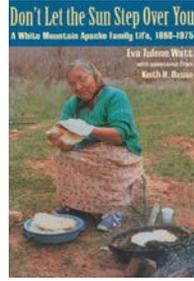
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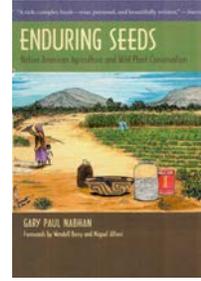
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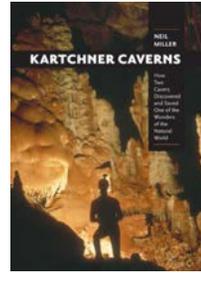
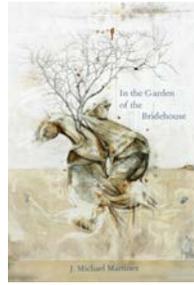
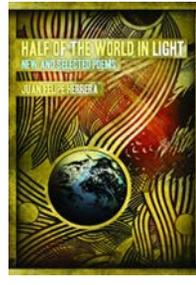
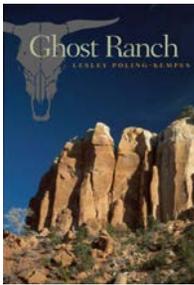
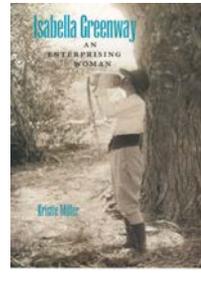
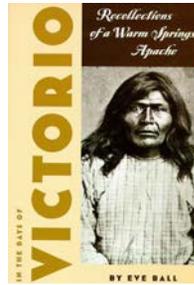
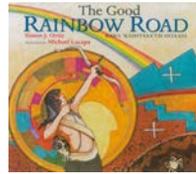
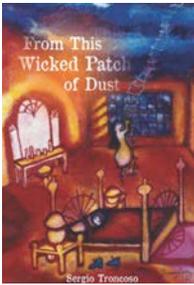
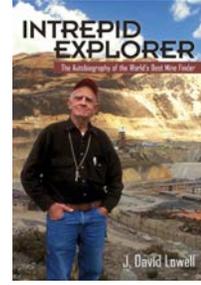
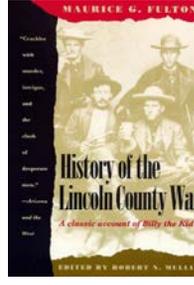
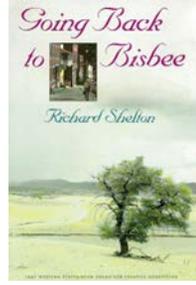
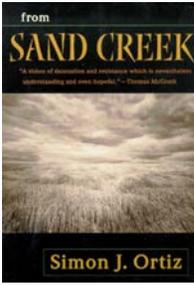
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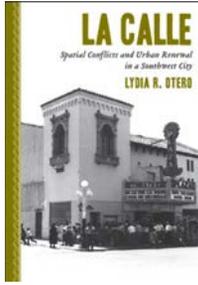
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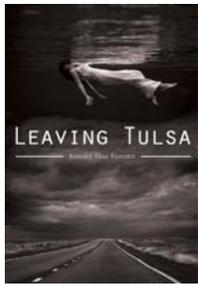
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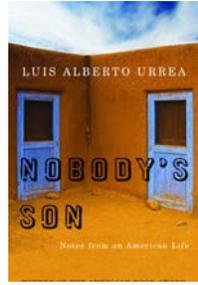
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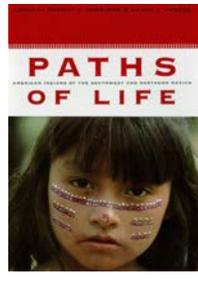
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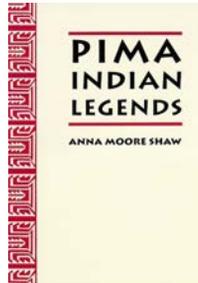
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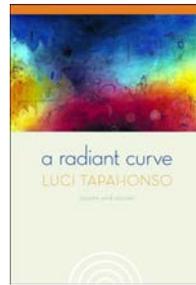
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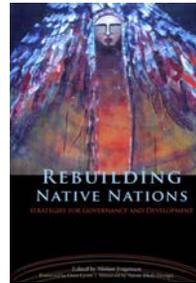
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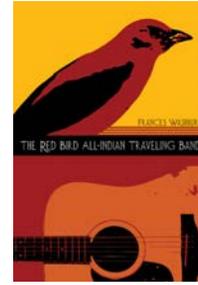
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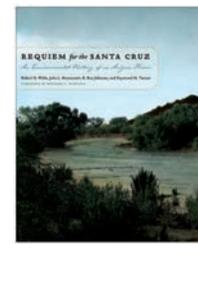
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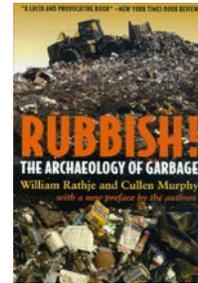
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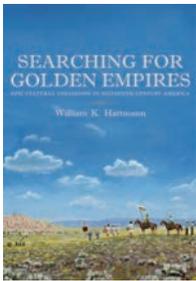
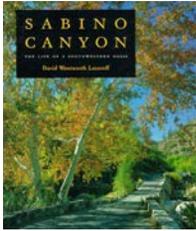
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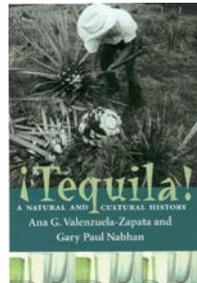
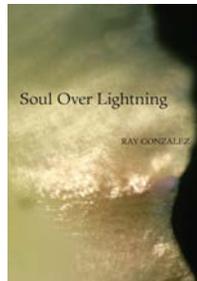
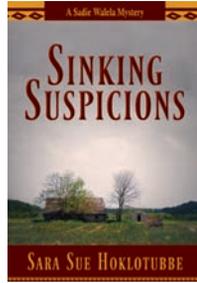
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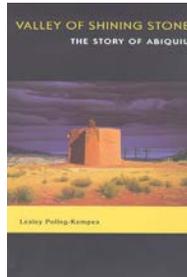
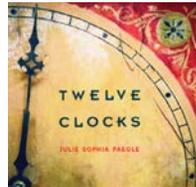
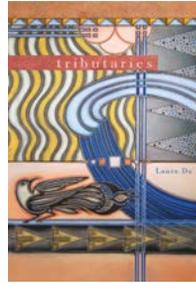
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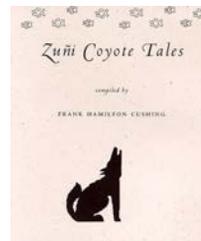
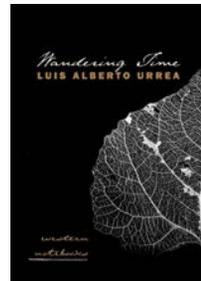
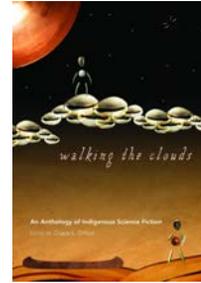
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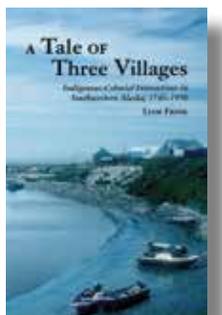
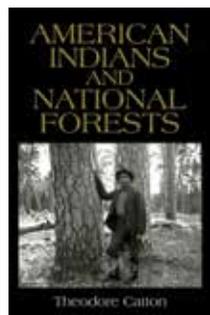
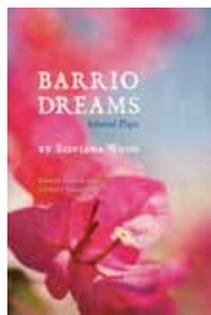
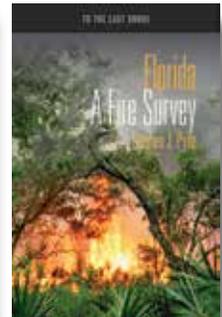
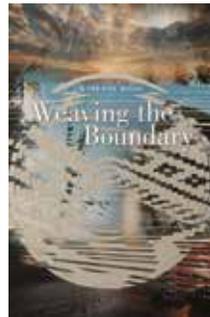
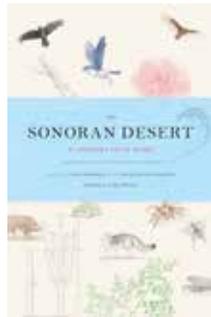
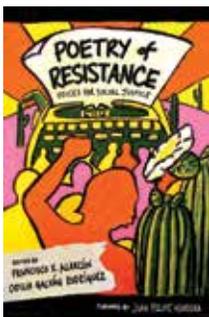
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