CALL FOR PAPERS!

APRIL 24-25, 2020
ALBUQUERQUE, NM @ HOTEL ALBUQUERQUE

91ST ANNUAL CONFERENCE OF THE
SOUTHWESTERN ANTHROPOLOGICAL
ASSOCIATION

Community, Culture & Wellbeing
keynote speaker Dr. Emily Mendenhall, PhD, MPH

Conference Abstracts accepted January 1–February 15
swaa-anthro.org
SWAA President’s Winter Message

Winter greetings!

Even in the Southwest, we are feeling the chill. But, we are looking ahead to April and the sunny skies of Albuquerque. We are ramping up our planning for the SWAA Annual Conference which will be held at the Hotel Albuquerque on April 24 and 25. The conference venue is a really lovely hotel with lots of local flavor located in Albuquerque’s historic Old Town. This will be a conference where you won’t be stuck in the hotel. You will be able to walk to the plaza and Old Town’s shops, museums, and restaurants.

The Albuquerque Museum has fantastic collections related to the history and art of New Mexico, the New Mexico Natural History Museum has great exhibits that help people understand and get the feel of the local geology and wildlife, and ¡Explora! is a wonderful experiential museum that “creates opportunities for inspirational discovery and the joy of lifelong learning through interactive experiences in science, technology, engineering, art, and math.” Children love it but frankly so do adults! And a short drive from the hotel, the University of New Mexico has the Maxwell Museum of Anthropology—a small but exceptional museum focusing on artifacts and cultures from New Mexico and the southwest. [See more about a local museum on page 11 of this newsletter.]

For the conference itself, we have been ramping up planning and logistics. The theme for the conference is “Community, Culture and Wellbeing.” The Keynote speaker will be medical anthropologist, Dr. Emily Mendenhall from Georgetown University. Dr. Mendenhall’s groundbreaking theoretical work on syndemics and how trauma and poverty are “entangled” with disease provides novel ways of thinking about health equity and how community and culture are interconnected with health outcomes. We will begin accepting abstracts for papers, panels, posters, and salon sessions in January. I look forward to seeing you all in Albuquerque in April.

Janet Page-Reeves
SWAA President 2019-2020
Conference Registration:
Full registration for the conference includes one year membership in SWAA, the SWAA quarterly Newsletters, Conference tote bag and pen, and access to the Friday evening Reception.

- Regular conference registration $90
- Emeritus conference registration $70
- Graduate student conference registration $50
- Undergraduate student conference registration $50

The deadline for online ADVANCE registration is midnight on Monday, April 13, 2020. [Conference attendees who do not register in advance may also register on-site.]

Use this link for SWAA conference registration

Abstract Submission:
If you plan to submit an abstract, you must register for the conference.

Accommodations for Special Needs:
If you will need special accommodations [e.g. for a disability] please contact SWAA Chair Henry Delcore by February 15, 2020, at hdelcore@csufresno.edu.

Hotel Reservations:
Rooms are available at the SWAA rate for $129 per night if you book by March 18, 2020. SWAA conference rate includes the “amenities fee” [normally $20 additional], which will provide you with free valet parking, free Wifi, a bottle of water and a daily evening “snack,” plus a 15% discount coupon that can be used at the hotel’s New Mexican Restaurant Garduño’s or at an Old Town shop, or the SawMill shops/restaurants. All guest rooms come with a refrigerator and coffee maker.

Make your hotel reservations HERE.

Saturday Evening Banquet, April 25th:
Banquet tickets are $46, which includes tax and service. Tickets may be purchased at the same time that you register for the conference. The deadline for purchasing banquet tickets is also midnight on Monday, April 13, 2020. If you have already registered and need to purchase banquet tickets separately, use this link.

Distinguished Speaker Dr. Emily Mendenhall [See page 5 for more information about Dr. Mendenhall]

Banquet Menu includes:
Entrée [see choices below], plus salad, sides, bread and butter, dessert, freshly brewed coffee and tea, as well as red and white wine.

Entrée Choices:
- Roasted Mahi Mahi
- Basil & Ricotta Stuffed Chicken
- Tamale and Blue Corn Enchilada (vegetarian)
**Student Poster Competition**

**Competition Requirements**

1. Posters submitted to the competition must be presented at the SWAA Annual Conference of the same year. The submitted poster may not differ substantially from the poster at time of presentation.

2. Only single-authored posters are allowed.

3. The author must be an undergraduate or graduate student and must be enrolled in a college or university at the time when the poster is presented at the SWAA Annual Conference.

4. In order to be in the competition all you need to do is present your poster during your allotted time slot. All single-authored student posters are automatically entered into the Student Poster Competition. See this link for Poster Guidelines.

5. Questions? Please contact Janni Pedersen.

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**Student Paper Competition**

**Competition Requirements**

To submit a paper to the competition, the student must first register for the Conference, choosing “yes” for submitting an abstract.


2. Full papers should be submitted via email to Michael Eissinger by April 6, 2020.

3. Papers submitted to the competition must be presented at the SWAA Annual Conference of the same year. The submitted paper may not differ substantially from the presentation. See this link for Poster Guidelines.

4. Only single-authored papers are allowed.

5. The author must be an undergraduate or graduate student and must be enrolled in a college or university at the time when the paper is presented at the SWAA Annual Conference.

   The full paper entry to the competition must be submitted by the submission deadline: April 2, 2019

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**Student Abstract Guidelines**

See this link for helpful information about writing abstracts.
We are excited to welcome Dr. Emily Mendenhall as our distinguished speaker for the SWAA 2020 Conference.

From the Georgetown University faculty webpage:

Professor Emily Mendenhall is a medical anthropologist who writes about how social trauma, poverty, and social exclusion become embodied in chronic mental and physical illness. She is an Associate Professor of Global Health in the Science, Technology, and International Affairs (STIA) Program in the Edmund A. Walsh School of Foreign Service at Georgetown University. Dr. Mendenhall received her PhD from the Department of Anthropology at Northwestern University and MPH from the Hubert Department of Global Health in the Rollins School of Public Health at Emory University. In 2017, she was awarded the George Foster Award for Practicing Medical Anthropology by the Society for Medical Anthropology.

Dr. Mendenhall's most recent project is a book forthcoming with Cornell University Press (2019), *Rethinking Diabetes: Entanglements of Poverty, Trauma, and HIV*. *Rethinking Diabetes* considers how "global" and "local" factors transform how diabetes is perceived, experienced, and embodied from place to place. Drawing from a decade of research and hundreds of interviews among low-income people living with Type 2 Diabetes in Chicago, Delhi, Johannesburg, and Nairobi, this book investigates how deeply embedded social, economic, psychological, and physiological pathways of stress are to their sense of self, illness, and suffering. The four case studies investigate how social, cultural, and epidemiological factors shape people's experiences and why we need to take these differences seriously when thinking about what drives diabetes and how it affects the lives of the poor. Professor Mendenhall also is the author of *Syndemic Suffering: Social Distress, Depression, and Diabetes among Mexican Immigrant Women* (Routledge, 2012). This book dives deep into 121 life history narratives of women in Chicago who face considerable social distress and duress associated with immigration, poverty, interpersonal violence, social exclusion and longing for companionship, family stress, and financial insecurity. Together these social factors become entangled in their psychological suffering (examined through depression) and physical distress (examined through Type 2 diabetes). Mendenhall argues that these social and health problems travel together and become syndemic, or inseparable in cultivating poor health.

In 2017, Professor Mendenhall led a Series of articles on Syndemics in *The Lancet*. The Series explores how we think about disease pathologies affects how we design policies and deliver care to those most affected by social and economic inequities. Conventional frameworks in medicine and public health, such as comorbidity and multimorbidity, often overlook the effects of social, political, and ecological factors. The papers in the Series show that the theory of syndemics improves on conventional frameworks in both theoretical and practical terms by illuminating how macro-level social factors promote disease clustering at the population level and impact disease pathologies at the individual level.

For several years Prof Mendenhall has been engaged with the movement for global mental health. She co-edited a book with Dr. Brandon Kohrt entitled, *Global Mental Health: Anthropological Perspectives* (Routledge, 2015), along with a companion article published in Lancet Psychiatry (2016). Drawing on the experience of many well-known experts in this area, these projects illustrate that mental illnesses are not only problems experienced by individuals but must also be understood and treated at the social and cultural levels. In 2016, Prof Mendenhall co-organized an international conference on "Global Mental Health: Transdisciplinary Perspectives" at Georgetown University. She also collaborated with and contributed to small projects associated with PRIME and with the Africa Mental Health Foundation.

Prof Mendenhall hold an Honorary Appointment in the Faculty of Health Sciences at the University of the Witwatersrand where she mentors PhD Students and has conducted multiple research projects. This work is primarily in the Developmental Pathways for Health Research Unit located at Chris Hani Baragwanath Hospital. Her work has been supported by the National Science Foundation, National Institutes of Health Fogarty International Center, South African Medical Research Council, and her academic homes, including Northwestern and Georgetown Universities. Most recently Prof Mendenhall has benefited from many small grants from Georgetown University from the SFS Dean's Office, Provost Office, Global Futures Initiative, Global Environmental Initiative, and the Global Health Initiative.

For more than a decade she has also developed global health curriculum for youth. More information is available at www.GHN4C.org.
Eclectic Exhibitions of the Unexpected and the Anthropology of Place: Hats and Rattlesnakes

As the fall semester comes to a close and the holidays are upon us, there may be insufficient time to luxuriously enjoy a full day at a museum. Even so, the rush of the season still allows for a few minutes of surprise and wonder at our human inclination to display life acquisitions that reflect our sense of place in the world. This column describes one such display I recently encountered in a hat shop in Shoreline Village, Long Beach, a local tourist attraction close to the location of the SWAA 2016 Conference at the Queen Mary. The other is the American International Rattlesnake Museum in Albuquerque, New Mexico, the city hosting our 2020 Conference.

The Village Hat Shop exuberantly describes its offerings this way on the Shoreline Village website (https://shorelinevillage.com/ and https://shorelinevillage.com/shopping/village-hat-shop/):

“Choose your crowning glory from the country’s largest selection of hats under one roof. From baseball caps to Stetsons, visors or berets, to costume hats and a full line of nautical headwear, and everything in between. And don’t miss the Hat Museum! Village Hat Shop carries hats, caps & berets from around the world. Founded in 1980, Village Hat Shop has been a leading retailer of head wear and fashion accessories. In 1997, Village Hat Shop became the first website to allow people the opportunity to buy hats online.”

Shoreline Village is a packed arcade of shops and restaurants serving downtown Long Beach, adjacent to the revitalized Pike area and within sight of the notable Aquarium of the Pacific. It is positioned along the entry to a small boat harbor, across from a lighthouse. The area is highly accessible to tourists and locals, and is served by a variety of forms of public transportation, which is unusual in Southern California. Long Beach, like many major cities, is heavily invested in projecting a balance of distinctively local character and an inclusive, culturally-diverse cosmopolitanism. A fence at the water’s edge is officially designated for lovers to affix small padlocks, in explicit imitation of the famous “Love Locks” in Paris on the Pont des Arts bridge, a practice which has been popularly replicated around the world. The hat store is joined by (among others), a Turkish-
themed souk adorned with glowing lamps and similar items to warm the heart of any orientalist, an establishment selling an astonishing variety of hot chili pepper sauces from around the world, and a shop selling pirate-themed goods, in keeping with the annual Pirate Invasion and Mermaid Festival – the “biggest pirate fest in the west” - held at the base of the lighthouse [see below, left]. Among the eye-catching and colorful storefronts is one offering Native American-themed wares [below, right], a reminder that Long Beach is one gateway to the American Southwest and home to many Native Americans. Shoreline Village hosts an annual Native American Festival in March, and nearby California State University, Long Beach also hosts its annual Pow Wow in that month. (Keep an eye on this page for updated information on the 2020 event: http://www.cla.csulb.edu/departments/americanindianstudies/) The Long Beach Aquarium of the Pacific in the same harbor hosts a fall Moompetam Festival featuring the local “Saltwater People” (indigenous maritime Tongva, Chumash, Acjachemen, Costanoan, Luiseno, and Kumeyaay.)

***Important reminder to SWAA members:*** the Albuquerque Pow Wow, known as the Gathering of Nations, is happening on the same weekend as our conference, so make your hotel reservations as soon as possible!

A hat shop may seem an unexpected place for a cultural exhibition experience, but I might have been prepared had I looked at their web site first (https://www.villagehatshop.com/), which includes a 23 chapter-long illustrated guide to the history of hats of the world through the ages (https://www.villagehatshop.com/content/50/history-of-hats.html), as well as a “Hat Facts” page that links to a wealth of information on hats of all kinds. Would you like to know about straw hats and culture, the hats of Kazakhstan, or the current location of the hats once worn by Indiana Jones and Abraham Lincoln? There is information on Tahitian hats, mummies and their hats, hat sellers of the Andes and Hanoi, and much, much more. (https://www.villagehatshop.com/content/26/hat-facts.html) Indeed, there is more information on hats (with abundant photographs and illustrations) on the webpage of this retail establishment than one will find in almost any museum exhibition.

*Isicholo* is the Zulu name for this married woman’s hat style (originally a hairstyle), which has a deep, traditional history and yet was also the inspiration for the regal headdress worn by the Queen Mother of Wakanda in the recent film, “Black Panther.”
Real-estate values and the maintenance/overhead costs for brick-and-mortar museum institutions are a punishing reality, so it is not surprising that some enterprising innovators would develop virtual, online alternatives and do-it-yourself display exhibitions in other kinds of spaces. The Village Hat Shop houses a small, behind-glass, museum-like display of hats that hints at the owner’s deep engagement with the topic of culturally diverse hats, with a helpful plethora of signage providing some context and detail. This is not a full-on museum by any means but, coupled with the store’s website, this is a welcome complement to the more established and prestigious exhibitions on fashion.

Left: Feathered yellow “doll hat” with explanation: “Debuting in the Spring of 1938 the diminutive doll hat worn by adult women was controversial from its start. The New York Sunday Mirror called the doll hat ‘the entire gamut of female cussedness reduced and confined to a few spare inches of hat.’ Nevertheless the doll hat was put in a time capsule at the end of the New York World’s Fair at the end of the 1930s.”

Below: Thai wedding hat, with signage that says, “the cone-shaped hat has been found in most civilizations at one time or another. Height and stature are not the only objectives. In hot climates this shape also helps to keep the head cool by trapping air inside the cone.”

Below: Panama hats are a specialty of the Village Hat Shop, and this is reflected in the especially rich signage for this variety of hat, which is broadly popular among customers in this area.

Right: The shop includes a large selection of Panama hats. This is an example of a Moneros Panama hat, with signage that says: “A high quality Panama hat has been hand painted by Moneros, a talented young artist from the Otavalo area in Ecuador’s Andes.”
For those with a specific interest in hat exhibitions, there is a National Hat Museum in Portland, Oregon (https://www.thehatmuseum.com/) that features Euro-American millinery styles of the past century. Their website links to the website for a hat museum located in Stockport, the United Kingdom, which once had a thriving hat production industry (https://www.stockport.gov.uk/topic/hat-works). The World of Hats Museum in Riga, Latvia contains a sizable global collection. As one might expect, there is also a hat museum in France, the Atelier-Musee du Chapeau in Lyon (http://www.museeduchapeau.com/practical-information.html).

Museum exhibitions on clothing fashions are increasingly popular, especially since the very successful Alexander McQueen blockbuster traveling exhibition, “Savage Beauty,” began in 2011. (This video clip from the Metropolitan Museum of Art in New York explains that exhibition: https://www.youtube.com/watch?v=Pg0HwL AJyV0) Fashion exhibitions in museums are a means to draw in a larger audience interested in popular culture, often supported by scholarly research on how fashion can provide significant insights on culture and society. Even Forbes magazine has taken notice of this trend, as this article takes note: https://www.forbes.com/sites/oliviapinnock/2019/03/14/the-growing-popularity-of-fashion-exhibitions/#7e1ecdc7bbb1. The Village Hat Shop does not have a lot of critical edginess (or a lot of space); instead, it is making a cross-culturally ethnographic statement about the universal appeal of hats. Some of the items displayed are accompanied by illustrations, books, and contextual details hinting at how interesting a bigger, more developed hat museum exhibition could be. I am reminded of the annex art display at the busy Schiphol Airport near Amsterdam that is maintained by the Dutch Rijksmuseum, which serves to remind tourists and travelers of Holland’s national art treasures. (The museum also has a very attractive gift shop at the airport.) Think of the possibilities when select retail establishments include small museum-like displays within their premises that remind tourists and travelers to consider visiting larger exhibitions at their local museums. It would be interesting to see the Village Hat Shop collaborate with the Long Beach Art Museum, the Los Angeles County Museum of Art, or the Bowers in support of at least a temporary exhibition on hats, maybe focused on a theme like “headgear as indicators of social status or social change in diverse cultures of the world.” These would be exhibits that anthropologists could easily love, and they would also enhance a strong sense of place in an otherwise diffuse and scattered urban/suburban landscape.

At left: A matador’s hat is called a montera and is traditionally made from Astrakhan, the pelts of the kara-kul breed of lambs. Here, bullfighter Enrique Ponce of Spain wears the montera. The hat in the display was brought from Spain in the 1950s.

On right: “Carved Bavarian Mushroom Hat” is a hat that is sometimes referred to as one made of “amadou” or “felt” made of the spongy Fomes fomentarius or “hoof fungus,” which grows on the trunks of certain trees. These hats are often called “mushroom-hunter hat” because of the popularity of wild mushroom hunting in the parts of Eastern Europe where the hats were first made popular.

Left: This Yoruba beaded hat from Nigeria has little accompanying explanation, except a note that it was once reserved for royalty and an intriguing reference to an “African Heritage Collection” (of hats?) that was “housed for years in Los Angeles.” That is a mystery I must investigate further.
Humu Papa Hawaiian Hatband. Feathered hatbands are considered a traditional Hawaiian art form with roots in the feathered regalia of indigenous Hawaiian chiefs and monarchs. [Close-up shown below.] The sign above at left notes this is the work of artist Hana Von Krenner, and it “contains select feathers of about 150 birds, 6-8 stiches affixing each feather and 300 yards of thread. It represents about 200 hours of work.”
As we look forward to the SWAA 2020 Conference in Albuquerque, we should consider the special attractions of that place which make it a distinctive destination. We will be seeing more on that topic in upcoming newsletters, on our Facebook page, and in SWAA Instagram posts (sw_anthro.) As a preview, I suggest an option that might not otherwise appear on most museum-goers’ radar, but it does embody a definite sense of Albuquerque as a unique place. In historic Old Town Albuquerque, which is itself worth a visit because it is listed in the New Mexico State Register of Cultural Properties and features adobe buildings around a classic plaza, a Spanish colonial church, and two of the city’s major museums, you can also find the quirky American International Rattlesnake Museum (https://www.rattlesnakes.com/)

This museum is essentially a small zoo dedicated to education, conservation, and “viper research” on an international scale. It maintains a library relevant to that research. A remarkable number of rattlesnake species are represented in the live animals displayed on site. (The website claims it has the “largest collection of different species of rattlesnakes in the world” – more than several major American zoos combined.) Educational tours are offered for schools and other organizations. As an added bonus, the museum includes displays of snake-themed art, commercial products and memorabilia, and there is a well-stocked gift shop.
The website and Facebook page (https://www.facebook.com/rattlesnakemuseum/) include a wealth of information, links, and photographs. Professional photographer Nancy Smith, who maintains the museum Facebook page, kindly gave permission for some of her photos to be used here, with the assent of Museum Director, Bob Meyers. The Rattlesnake Museum is only a block from the Old Town Plaza and historic San Felipe de Neri church, and two blocks from the Albuquerque Museum, which specializes in the art of the American Southwest and the history of the city and the region. The SWAA 2020 Conference hotel venue is also in Old Town, which is located close to the Rio Grand River, on the western edge of the downtown area. The National Hispanic Cultural Center and the Indian Pueblo Cultural Center, both well worth visiting, are located elsewhere in the city and deserve their own reviews, as they represent the two historically dominant cultural groups of this area. The Rattlesnake Museum is worth a visit because of its location in Albuquerque’s Old Town, and as a reminder that the desert landscape and its iconic species have played a strong role in shaping human cultural experience in this region. The rattlesnake has been a key symbol, to use Sherry Ortner’s term, used quite polysemically in the prickly politics of place and independence, especially in the west and by people of varying cultural, historical, and political affiliations (Ortner 1973).

Reference:

Ortner, Sherry
No More Gold, Or Peaches

On Memorial Day, 2010 I reached Eureka, Utah in the East Tintic Mountains, and on June first I walked through it. Once upon a time it was a mining town; now it’s a living ghost town. Built ca.1890, Bullion Beck & Champion Mining Company’s headframe still stands to greet people entering town from the west. It holds pulleys through which ropes ran that raised overburden and ore, as well as lowering and raising miners, their tools and equipment. Since I approached the town walking up a slope it loomed above me, very impressive, a fine monument marking the entrance to a former mining town.

Eureka reminded me of many mining boom towns I had seen in Nevada. Although there is a more impressive abandoned 1930s post office in the center of town, the Post Office is now located at the east end of town. After getting stamps I talked to the postmaster, who gave me a brief rundown of the town’s history. He said that more gold was taken from Eureka than from California during the Gold Rush before it too played out. (I could not substantiate this—the figures I found had the California Gold Rush well ahead.) At its peak Eureka was Utah’s second largest city after Salt Lake City. J.C. Penny’s opened their second store there. Now about 700 live in Eureka and most of the retail buildings along the main street are vacant and deteriorating.
Across the street from these buildings was a historic two-room log cabin with a thatched roof. Now the cabin is protected by a more modern roof supported by four corner posts, above the thatched roof. The cabin was open and furnished to the period; accommodations were pretty Spartan. Although I found it enjoyable going through it, my guess is yuppies would not find it to their liking.

A sign in front of the United Methodist Church announced it was a “shared ministry congregation” and showed the logos of seven denominations. Shared ministry churches I was aware of, but I didn’t see any others serving seven denominations.

Living ghost towns are fascinating. They seem characteristic of the United States. Those in Nevada and Utah are similar to, yet different from, those in Eastern Colorado and Kansas whose decline was not due to mines playing out, but rather to farms becoming larger due to technological improvements. Then there are larger cities that shared many of the experiences and problems of living ghost towns of Nevada and Utah. One example is when iron ore deposits in the Messabi Range in Michigan’s Upper Peninsula played out, creating Rust Belt cities in the Great Lakes region. Due to their more strategic locations and more diverse economies they are slowly rebounding, but it was a painful transition for both individuals and the cities’ institutions.

Leaving Eureka I started down a six percent grade through Big Canyon and entered Goshen Valley. Ahead of me was Elberta and across the valley the Wasatch Range, which look insurmountable. Elberta is a small town with two churches, Latter Day Saints and Catholic; the Catholic church advertised services in both Spanish and English. At the corner of U.S. Highway 6 and State Highway 68, a service station/convenience store, the one commercial building in town, was closed and for sale. Across the street from the defunct store was a small park where I sat to drink water and eat a snack. Next to me was a monument to people from Elberta who had served in the military since World War II. Names were engraved in granite, along with their branch of service and the military situation in which they saw duty, an impressive monument. A plaque in the park said the town was named for the fine Elberta peaches that were growing there. Nary a peach tree did I see. From the park I turned north toward Salt Lake City on 68, along which Elberta peaches have given way to alfalfa as the region’s chief crop. Are there plans afoot to rename the town Alfalfa, I wondered? (Sometimes weird thoughts cross my mind as I walk.)

After retiring from Cuesta College, long-time SWAA member Bill Fairbanks walked across America between 2009 and 2014. These are stories from his travels.
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www.himalayanhealth.com

Ask the team anthropologist, Dr. Hilarie Kelly, about the syllabus and documentation for obtaining academic credit. hkelley@laverne.edu
The SWAA Newsletter
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We welcome your submissions!

Submissions should be sent to: beerickson@fullerton.edu or to Barbra Erickson at
CSU Fullerton, 800 N. State College Blvd.
Division of Anthropology, Fullerton, CA 92831. Phone: (657) 278-5697

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Authors, please include a brief statement describing your interests and affiliation.

Newsletter Editor, Barbra Erickson.
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