



Distinguished Speaker  
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PRESIDENT'S MESSAGE

Deadline for abstracts  
February 20, 2008

Call for Papers

79<sup>th</sup> Annual Meeting of the Southwestern Anthropological Association

Borders, Boundaries and Transitions:  
Framing the Past, Imagining the Future

Student Paper  
Competition  
1<sup>st</sup> \$200  
2<sup>nd</sup> \$100  
3<sup>rd</sup> \$50  
See page 11

April 10-13, 2008

Titan Conference Center at California State University, Fullerton

The theme of the April 2008 SWAA conference **Borders, Boundaries and Transitions: Framing the Past, Imagining the Future** is intended to inspire and appeal to anthropologists of diverse interests. The idea of borders can be used as a metaphor for any number of anthropological undertakings that focus on the past, the present and even the

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CHAIRMAN'S THOUGHTS

SWAA has a very good Board! Only one member was unable to attend our October meeting in Fresno! Thirteen out of fourteen attended! This may be a record for a board composed of members spread over such an extensive area, with so many diverse responsibilities. I am not sure whether it was due to Sydney Story's hospitality or a dedication to SWAA. I am inclined to think it was both.

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A NEW WEBSITE IN 2008

Many of you have undoubtedly noticed that the current SWAA website is winding down. Rest assured that the SWAA Executive Website Committee is hard at work developing a revamped version with a new look that will be ready to unveil by mid-December. The new website will feature all the same online features SWAA members have come to expect, including news from the world

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The *Southwestern Anthropology Association Newsletter* is published quarterly in March, October and December through the Department of Anthropology, San Jose State University. The submissions deadline is the 10th of the month prior to publication. Submissions for the newsletter should be sent to: <swanth@comcast.net> or to Barbra Erickson, California State University, Fullerton, Dept. of Anthropology, P.O. Box 6846, Fullerton, CA 92834-6846, Office (714) 278-5697, <beerickson@fullerton.edu>.

Editor/Webmaster Karl Lueck

E-copies of the *Newsletter* are still available at our *old* website at:

<http://www.sjsu.edu/depts/anthropology/swaa/>

“hunters and deer” petroglyphs courtesy of Antelope Valley Indian Museum

## THE BOOK CORNER NEW BOOKS

In this issue the following new books are presented:

*Playing Cards of the Apaches: A Study in Cultural Adaptation*

*Artifact Classification: A Conceptual and Methodological Approach*

*Busier Than Ever! Why American Families Can't Slow Down*

*Globalization and Change in Fifteen Cultures: Born in One World, Living in Another.*

*Innovations in Educational Ethnography: Theory, Methods, and Results.*



*Playing Cards of the Apaches: A Study in Cultural Adaptation*

Virginia Wayland, Harold Wayland & Alan Ferg  
Screenfold Press, 2006

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## FROM THE EDITOR

**ERRATA:** In the hard copy version of this column in the last issue of the *Newsletter*, the announcement of the student paper competition of should have read:

The second place prize was taken by Miriam Lueck (*UC, Berkeley*), *Eat Local, Plant Global: Natural Farming Tourism in Japan.* Third prize was taken by Nicole Brand-Cousy (SCU) *“Nuestra Señora de Guadalupe: Exploring the Role of a Mexican National Symbol at an American Immigrant Church.”*

**Profuse Apologies,**

Karl Lueck, SWAA Newsletter Editor

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**STUDENT PAPER  
COMPETITION WINNER**

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**Narhan Turner is the first place winner of the 2007 SWAA Student Paper Competition. He is a student at California Southwestern University, Georgetown, TX.**

**Screw You, We're from Texas:  
the Politics of Place and the Power to  
Resist in Texas Country Music**

By Nathan Turner

**Introduction**

“Nashville sucks! Nashville sucks!” This is the chant I heard after walking into Midnight Rodeo, a corporate chain live music venue that specializes in country and “Texas Country” events, in Austin, TX one Thursday night in late November 2004. The room was filled with roughly 500 young adult and college age men and women donning their favorite baseball caps, tattered blue jeans, pearl snap shirts, or miniskirts complete with a longneck beer and the occasional cigarette (before smoking was outlawed in Austin venues). They were anxious to see the headlining act, Cory Morrow, a Texas artist attended Texas Tech with another of Texas’s country music icons, Pat Green. Morrow has often been synonymous with “Texas Country” music with his exciting, high energy, fun live shows that blend feel good “Texas Country” tradition with loud, fast-paced rock influences. Cory was also known as a drinker who promoted a party-like atmosphere with lots of tobacco and alcohol. I had heard of him from friends at school and knew that he played fraternity parties at many of the larger state schools. Today I was not here to enjoy though. I was working with a lighting and sound company that brought in the audio system for the performance. This was the second Texas country show I had ever been to and the first one I had ever worked, but it was far from my last.

Weeks later I was still intrigued by the chant. What could possibly make that many college students jeer a city hundreds miles away that most had never even been to? And why did everyone always put the word “Texas” in front of country every time they talked about these

artists, especially when many of the artists make very clear that they are not even necessarily from Texas? Was all country music not the same?

This experience and my own encounters with “Texan identity” led me to learn more about this so-called “Texas Country” music, combining the two fragmented portions of my identity: the “sound guy” and the student of anthropology. The two proved to be complementary as my work in the music industry put me into the right locations to engage in participant observation in smoky dancehalls, honky-tonks, and dirt-covered rodeo sheds. My academic resources then made it possible analyze the phenomena I observed. Participant observation was quite useful as it let me work and run sound, while also being present to hear the lyrics and comments of artists.

Texas Country music, I found, centers on the bold, loudly proclaimed distaste for the alleged “Nashville establishment,” or “the Music City Machine” as older generations had once thought of it. Artists present these feelings in songs, comments during performances, interviews, and other public displays and seem to be based on mainstream country’s commodification of music as a cultural product. Mainstream country is too quick to adhere to marketing formulas with success in mind that challenges the free self-expression and identity of its artists. Nashville record labels treat music as a commodity, as an item that may be bought and sold for extensive profit, instead of as a creation of individual performers. The above feelings of many artists is one way that Texas Country identifies and distinguishes itself from other musical genres, and one aspect of the genre that will be explored.

Texas country music is difficult to categorize as it contains elements from a variety of musical traditions, most notably the integration of a rock n roll influence with a country sound. Playing country-rock is tied to the challenge to Nashville as it makes marketing Texas country music difficult, particularly to radio stations tied to formats and playlists, or worse, to media conglomerates like Clear Channel ignorant to local challenges of strict genre boundaries. Texas country artists, however, embrace their style as their own, choosing to put their own desires above the urge to compartmentalize their sound and fit into commercial categories, regardless of the financial implications. Integrity thus trumps profit.

Texas country artists further their challenges to mainstream country convention by adhering to what I refer to as “Texas country authenticity.” Authenticity is a complex, contested, perhaps dialectical term that refers

to how artists successfully convey the desired images of themselves and their music to consumers of their music or fans (Peterson 1997, Connell & Gibson 2004, Lewis 1997, Armstrong 2004). Texas country authenticity involves not only efforts to appear authentic to their audiences but to communicate their challenges to mainstream music. Texas country authenticity involves singing about themes either forbidden or avoided in mainstream music like drug use or extreme violence, or by using words you can't say on radio. The examples of Kevin Fowler and Jason Boland will further explain Texas country authenticity.

Texas country authenticity also involves servicing what I refer to as Texas country community, where artists band together and support each other. This community functions based on Texas country principles, namely integrity, autonomy, and not compromising despite financial pressures to do so. Texas country community is also serviced by a variety of structures outlined by Benedict Anderson (1983) as necessary to creating "imagined communities" – in his case, the nation state but in mine a music scene.

Texas country authenticity also represents a nod to the country musical traditions of old that were seen as influential and important. The most important member of this group is the Outlaw Country movement of the 1970s. Outlaw country and its relationship to Texas country music is the main subject of the section relating to Ray Wylie Hubbard. Outlaw Country refers to a musical movement including names like Willie Nelson, Waylon Jennings, Jerry Jeff Walker, and others. This movement is key based on how it too challenged the Nashville music industry and allowed artists to set off on their own and make their own rules. Texas country artists nod to this tradition in a variety of ways and for a variety of reasons. Texas music also involves reinvigorating many characteristics of the older Outlaw country movement today.

Beyond challenging mainstream music and paying homage to Outlaw country, Texas country serves other interests, particularly corporate interests that in many ways sponsor and consequently profit from Texas music. These sponsors include beer and tobacco companies that root Texas country authenticity in not only musical or linguistic practices but also commercial. These outside sponsors paint a picture of Texas country music that must be evaluated in economic terms. Connections with Frankfurt school theorist Theodor Adorno's concept of "the culture industry" (1993) and other outside sources of Texas country music are evaluated in the final section.

## A Brief Background

What is Texas Country? First, the term "Texas Country," does not simply refer to country music played within the Lone Star State. Instead, a Texas country artist is one who challenges mainstream music norms and may be thought to have a free spirit. To further complicate the use of the actual term "Texas country," many of its artists are not necessarily from the state, illustrated by the important exemplar Cross Canadian Ragweed that boasts no members originally from Texas but from Oklahoma or other states. Additionally, Ragweed, as they are sometimes called, do not exactly play what is traditionally known as country music, but rather lead singer Cody Canada identifies the group as "Country boys playing rock'n'roll."<sup>1</sup> The band plays loud, electric, driving music that sometimes features live covers, or performances of songs written by another artist, from traditionally classified rock musicians such as Jimi Hendrix, Neil Young, and others.

The rock nature of many Texas country artists' sound is what led one respondent, a middle-aged, behind the scenes production of many Texas country insider, to classify the genre as "something like Southern rock with a country influence<sup>2</sup>." The rock influence evident in Texas country music is what has warranted the use of a similar, potentially better suited term to describe the genre - "Texas Music." Like Texas country, the term cannot be equated with music that happens to be based in Texas, but rather a very specific type of music is described by the phrase based on issues of affiliation and authenticity. The terms "Texas Country" and "Texas Music" are used interchangeably, with the latter normally being applied to artists who somehow do not seem to conveniently fit into the category of "country," be it Texas or otherwise.<sup>3</sup>

Accordingly, I will also use the terms Texas country and Texas music interchangeably. It is necessary to always keep in mind that neither of these terms refers simply to Texans playing country music, as oftentimes the artists are not Texans and they also do not necessarily play what many may call country music. The lack of a country sound in many Texas artists' songs, in fact, was pointed out to me by the most unlikely of sources, my mother, when on a car ride through the Dallas-Ft. Worth Metroplex while listening to a local station, 95.9 FM "The Ranch."

## Act I – Kevin Fowler as Musical Hybrid

Kevin Fowler is a musician who exemplifies the hybrid nature of Texas country. Lone Star Music Online

calls Fowler, former lead guitar player of Austin rock group “Dangerous Toys” with whom he earned a gold record in the early 90s, “perhaps the foremost practitioner of straight-up, hardcore honky-tonk on today’s Texas country music scene.”<sup>4</sup> A visit to the live photos from his performances at his website [www.kevinfowler.com](http://www.kevinfowler.com), however, feature a front man donning the traditional country cowboy hat, tight jeans, and boots but with a t shirt endorsing hard rock/heavy metal acts from Ozzy Osbourne to Motley Crue.

Fowler simultaneously connects his hard rock past with his country present within the arena of Texas country music, while perhaps more importantly, challenging mainstream country music norms. *Texas Music*, a magazine devoted to music in Texas, clearly articulates Fowler’s thoughts on Texas music and his own personal experience with Nashville.<sup>5</sup> After a 2004 performance that hosted a variety of Nashville record executives, a variety of mainstream, nationally known, record labels from RCA to Sony greeted Fowler. According to Fowler, “the first thing they wanted to do was tell me what the hell I was doing wrong” (p. 61), which consisted of critiques of Fowler’s “look” and encouraging the incorporation of outside songs written by professional songwriters (not the artist). The implicit assumption offered here is that mainstream country labels are not necessarily interested in marketing Texas artists nationally, but rather are interested in first changing Texas artists and then going about recording or marketing. One Sony executive told Fowler that much of why he was not interested in signing him was that his show and his music were “a Texas thing.” By being “a Texas thing” instead of a “Nashville thing” or an “America thing,” Fowler seems to not be easily marketable on a national level. This difficulty may come from lyrics about specific locations or actions in Texas like driving down Interstate 35 or floating and drinking beer on the Guadalupe River or attitudes somehow synonymous with Texas. However, it seems as though many artists like Fowler are quite proud of being labeled as a Texas thing, especially if the other option is being labeled “a Nashville thing.” This is evident in Fowler’s and many other artists’ rejection of the recommendations of mainstream country that may make them easier to market nationally.

*Texas Music* in a different article offers a definition of the composition of many of Texas Country’s artists that includes “goosing traditionally country sounds and themes with a healthy jolt of rock ‘n’ roll energy and Lone Star attitude” (p. 64). In this short phrase, the

magazine simultaneously merges the connections between traditional country, rock n roll, and Texas in its word choice. It indicates how individuality, commercial resiliency, and hybrid rock and western musical stylings may blend to create a unique genre that is therefore logically avoided by mainstream country.

### Authenticity

One may begin to ask the question “Doesn’t mainstream country music that we hear on the radio sound a lot like rock music also, particularly when compared to the country music radio of old?” The answer is yes, but the response is more complicated. An onstage comment of another Texas artist Jason Boland of Jason Boland & The Stragglers articulates this position with his demand to the crowd at the Texas Hall of Fame (a live music venue in Bryan, TX) to “call your local radio station and tell ‘em you wanna hear *country* music on country radio.” Boland, referred to by Lone Star Music Online’s Richard Skanse as “a traditionalist<sup>6</sup>” of the Texas music scene, is known for his conventional country sound that incorporates fiddle and steel guitar and typically an absence of rock or hard rock cover songs.

Is Boland damming his Texas country brothers and more specifically, bands like his fellow Oklahomans Cross Canadian Ragweed for not being country enough as well? The answer is likely no. Boland has written songs with Ragweed in particular and frequently books other Texas artists that seem more rock than country to share the stage with him. Instead, Boland is thus likely complaining about pop music on country radio, not necessarily rock music. He is critical of pop music in the sense that it is constructed to be easily marketable and to sell rather than to aptly describe the feelings of individuals or convey a true sense of country expression.

Overall, what is at play in Boland’s criticism has more to do with country music authenticity than it does with the actual musicological composition of country music. In Armstrong’s analysis of the authenticity of rapper Eminem (2004), he cites Moore’s (2002) definition of “first person authenticity” as “arising when artists succeed in conveying the impression that their utterances are ones of integrity” (Armstrong 2004, p. 337), that the lyrics of the performer seem to be things he/she would genuinely say and are correspondingly tied to his/her actual identity. Applying this concept of authenticity to Boland’s critique of country radio, we understand his words to mean that artists do not seem authentic in what they are saying and certainly not in what they are playing.

In terms of Erving Goffman (1959), the backstage of the artists does not match the front stage performance of the dramaturgical self. Instead, what appears is pop music designed to be marketable, to sell, and in doing so fails to achieve Boland's conception of country. Paradoxically, it seems as though Texas country artists may be more "country" than mainstream country's pop artists by fulfilling a country authenticity while sounding less country than their Nashville counterparts. What is this country authenticity? A look at songwriter Ray Wylie Hubbard will shed light on country authenticity and will show the links between current Texas country and the outlaw country movement of the 1970s.

## **Act II – Ray Wylie Hubbard – Authenticity, Community, and Tradition**

Readers unfamiliar with Ray Wylie Hubbard may best be introduced to him as the author of the song "Up against the wall, Redneck Mother" made popular in the 1970s by Outlaw country artist Jerry Jeff Walker. Hubbard represents a cornerstone of country music in Texas (both Texas country and otherwise) past, present, and presumably future. Many younger songwriters frequently make the "Hubbard pilgrimage," or visit Hubbard's home to collaborate and get an informal education of sorts on the art of songwriting that Hubbard has perfected through the years. This pilgrimage helps make Hubbard responsible for the development and maintenance of a community of Texas. This process molds younger talents into better established musicians who may then continue the Texas music tradition. The pilgrimage additionally represents a departure from the understood way of doing business in Nashville, as the emphasis seems to be on something beyond profit, where Hubbard does not charge for artists to pick his brain or necessarily make much money from songwriting royalties he acquires by collaborating with others.

Furthermore, Hubbard arguably offers something to younger artists that is valued yet not necessarily quantifiable, most notably a connection to the previous Outlaw country movement of the 1970s involving names like Willie Nelson, Jerry Jeff Walker, Waylon Jennings, Kinky Friedman, and others. These artists are oftentimes labeled as the first movement to legitimately transcend mainstream country norms and avoid its excesses, while creating a community of like musicians producing artistically viable material outside of the commercial epicenter of Nashville. Jan Reid's work "The Improbable Rise of Redneck Rock" (1977) catalogs how this movement related to community and the city of Austin

and notes Hubbard's role in this scene (see also Koster 1998 and Malone 2002 for more on Austin and Outlaw Country).

Artists flocked to Austin, according to Reid, based on the location and freedom the city offered. Likewise, today, the Texas country scene is centered on the periphery of the Austin area and the nearby town of New Braunfels, TX where a number of artists reside. What these residence patterns mean is that the vast majority of artists live typically within an hour of one another and often bump into one another at a bar or live music event. In Austin, the population of Texas artists means that during most nights of the week, someone is playing at a venue in town that may host other well-known musicians in the crowd. Performers in the audience oftentimes end up joining fellow Texas music artists not only backstage for a joint, a shot, or a beer but onstage at some point during their sets to sing or play.

The tendency to hang out in and of itself is not necessarily foreign to mainstream music, although there seems to be a lack of a major, residential epicenter in country music. Nashville may be the center of business, but many artists do not live there but rather choose to fly in to conduct business. Additionally, if there is a tendency for artists to hang out together at one another's shows, it is not as common to see them perform collaboratively during a show. Impromptu jam sessions with fellow artists are commonplace to Texas country artists, and they're sometimes even expected. Fans that frequent Texas country shows know that if they happen to see someone like Stoney Larue in the audience during a Cross Canadian Ragweed show or Wade Bowen at a Randy Rogers Band show, there will probably be some form of collaboration over the course of the night.

This kind of brotherhood amidst artists somewhat echoes the ways in which Outlaw Country artists banded together in the Austin area during the 1970s. Texas country artists actually consciously attempt to draw upon the Outlaw country lineage by covering songs by Waylon Jennings or Willie Nelson, by playing Willie's picnic, or participating in tribute albums or concerts to any of these artists. By summoning aspects of the movement, Texas artists attempt to gain legitimacy for their current style of music and ideologies on mainstream music.

Ray Wylie Hubbard serves as an intermediary between the two movements, having been involved in the past scene while also participating in many ways in their current Texas country scene. His song "Screw You, We're from Texas," which the title of this paper draws from, simultaneously combines the communities of

Outlaw country and the current Texas country scene in the phrase “We got Willie, Jacky Jack, Robert Earl, Pat, Cory, Charlie, and me and so many more...”<sup>7</sup> In this phrase, Ray Wylie combines cross-generational independent Texas artists from the Outlaw country era in Willie Nelson, a pre-Texas music leader in Robert Earl (Keen), and the larger figures associated with the then growing Texas country scene in Jack (Ingram), Pat (Green), Cory (Morrow), and Charlie (Robison) with himself situated somewhere in between. Hubbard thus points to a larger Texas community of artists, where middle ground is found between these differing historical movements in music and legitimacy is simultaneously granted to each.

Hubbard also interweaves mention of Texas music community and conceptions of Texas music authenticity in his explanation of the story behind his song “Screw you, We’re From Texas” offered at a show with the Randy Rogers Band in Luckenbach, TX in summer 2005. The song, according to Hubbard, was inspired by a group of mainstream music fans from “another state” yelling for Hubbard to play the popular, Billboard country hits of the moment at one of his past performances. Ray Wylie’s response to the fans, according to him, was that “In Texas, we do things a little differently. We mostly play our own songs or, each other’s songs, our friends’ songs, or just older tunes. We don’t really play that sort of stuff.” Apparently, the story goes, the fans did not exactly respond hospitably and Hubbard responded with a song entitled “Screw You...” This story thus points to a community of performers where artists are “friends” and not “business associates” and build upon one another’s creativity, not on the creative, profit-driven foundation of professional, label-endorsed songwriters that one finds in mainstream music and above in the tale Kevin Fowler shared with *Texas Music*.

Also, Hubbard’s final comment before launching into “Screw You...” was about how he ended his conversation with the Billboard country music fans with the phrase “Anyways, there hasn’t been real country music since Johnny Cash quit doin’ pills.” Later in the set, Ray Wylie offered a manifesto of sorts on censorship in modern radio, defending 50 Cent and a variety of so-called “gangster rappers” that wish to sing about drugs or violence. His justification for this particular position had to do with his own song “Wanna Rock n Roll,” frequently covered by Cross Canadian Ragweed where a jealous lover kills his former love interest and her new flame, a song that sometimes stirred up controversy. In both of these anecdotes, Hubbard seems to be defending a key

component of what I consider Texas music authenticity, the ability of artists to sing about themes or topics that may be forbiddin on modern radio or in mainstream music that seeks to appeal to modern media sources. Most specifically, Hubbard seems to defend the rights of artists to sing explicitly about drugs and violence,<sup>8</sup> components of songs that one most assuredly will not find on mainstream country music radio.

In juxtaposition, these themes appear frequently in Texas country music, where songs about drugs actually fit into the authenticity of many Texas music artists since numbers of them do drugs. Once again, this factor points back to analysis of Goffman’s dramaturgy, as Texas artists seem to be seeking agreement with their front stage and backstage performances. The difficulty, however, may be how to reconcile a tendency to sing songs about murder with artists’ lives that presumably have not involved actually killing anyone.

The ‘outlaw tendency’ may come from the influence of the previous Outlaw country movement, where artists like Willie Nelson, Waylon Jennings, and others frequently sang songs about cowboys or other figures robbing, stealing, or killing. The importance of these behaviors from many of these songs is that the protagonists are often the ones doing the illegal deed, challenging conceptions of morality, and they are not necessarily negatively judged. Outlaw country artists thus glorified the life of the outlaw for his (stereotypically these figures were males) capacity to reject larger structures institutions governing even right and wrong. Outlaw country artists, however, were simultaneously outlaws themselves for singing about themes like this that were not necessarily radio-friendly and certainly are not today. By continuing this tradition, Texas artists are thus continuing the Outlaw tradition by not only singing about outlaws, but by also being outlaws themselves through rejecting societal conceptions of morality by using illegal drugs<sup>9</sup> and singing about all the illegal activities that can ensure that they won’t be played on mainstream country radio. Texas country authenticity thus involves tributes to the former Outlaw Country movement along with being an outlaw through refusing to be confined by standards of decency in relation to mainstream media sources that can have very real financial implications for an artist. In country music, songs considered too graphic for radio do not get edited by programmers, they get thrown out.

### Act III – Cross Canadian Ragweed

No dialogue about Texas country artists sticking to their guns about issues of censorship (whether

voluntary or involuntary) can be complete without discussion of “the Boys from Oklahoma,” Cross Canadian Ragweed. The name from the previous sentence stems from a song of the band’s that is a staple of their live show about marijuana, hallucinatory mushrooms (‘shrooms for short), and other opiates. Live shows sometime feature an onslaught of profanity from lead singer Cody Canada, and it’s possible that the group’s newest album “Back to Tulsa: Live at Cain’s Ballroom” lucked out in escaping a parental advisory sticker for explicit lyrics.

Interestingly enough, Cross Canadian Ragweed is among some of the Texas music artists to be signed to a national, Nashville-based record label for quite a few years now. Possibly in order to reclaim their Texas country, Outlaw country-based conception of authenticity after signing a national release, the group released a song about friend Mike McClure’s woes with the mainstream country music scene entitled “Anywhere but Here” with the noteworthy verse

I spent a little time in Nashville in the back of a limousine  
They kissed my ass and they shook my hand and turned their  
back on me.  
I got a book of matches and a bottle of kerosene  
Toss ‘em a Molotov cocktail, Maybe that’ll change their scene.  
Anywhere but here<sup>10</sup>

The song’s lyrics with its intended in-your-face, explicit disdain for Music City along with its previous mention of robbing a convenience store seem to attempt to reinforce the group’s connection with Texas music’s outlaw past by glorifying illegal activity and by doing so, guaranteeing any further commercial success will not come with the assistance of mainstream country music radio or television, as Clear Channel and other media corporations tend to be reluctant to display firebombing in a positive light.

In a more public display of Texas music resiliency, an act of mainstream corporate resistance has been rumored to have taken place at a CD Release Party, a performance celebrating the public release of a group’s new album, for Ragweed’s 2005 album “Garage” at a venue in the band’s home stage of Oklahoma. Allegedly, at a near sold-out show in late 2005, lead singer Cody Canada directed the capacity crowd to turn to the back of the room, where reportedly representatives of the band’s record label, Universal south, were sitting. He then instructed the crowd to extend their middle fingers and exclaim “fuck you” upon his order, which they purportedly did... with fervor.

This story is important for two reasons. First of all, regardless of whether or not the tale is true, many others familiar with the band and their material as well as sentiments on a variety of issues have nonetheless said that the story is plausible. It then represents the resiliency found in many of Texas country’s artists, while also illustrating the capacity to challenge the mainstream music industry that artists and fans alike find in the Texas music scene.

Secondly, the possibly overtly cynical Texas music insiders who shared the story with me also recount the reaction of the Universal south representatives. Instead of growing upset, storming out, tearing up Ragweed’s contract, or showing great rage, the individuals reportedly smiled and laughed, enjoying the show.

Whether or not the story is true, its importance in the country music scene expresses key ideas Texas country artists have about their music and identity and the possibility of how outside interests may react to these expressions. Even if that particular tale is not true, it still seems plausible, archetypal of how many artists may choose to act if put under the appropriate circumstances, with challenges to their Texas music authenticity. Admittedly, however, I will say that few respondents or artists have exhibited the perspective of my storytellers; few have challenged artists’ opposition to mainstream music found in Texas country. Their reason for doing so, I was told, at least partially related to becoming jaded with the widespread reach of corporate interests prevalent in Texas music.

### **Behind the Texas Country Curtain: Corporate Sponsors**

Up until this point, I have likely given the impression of Texas country artists as free-thinking, free spirits who do what they want, sing what they want, play what they want, drink or smoke what they want, when they want. That is true to a degree, but behind the scenes of the Texas music scene lie a variety of national, corporate agendas and initiatives that sponsor much of the scene. Arguably the largest of these sponsors is Anheuser Busch, the St. Louis, MO based beer company responsible for the sale and distribution of such beers as Budweiser, Bud Light, and the beer potentially foreign to readers not from Texas, Ziegen Bock that is for sale only to Texas customers. Anheuser Busch, like many other beer companies in Texas, attempts to appeal directly to Texans, and those who identify with Texas through the promotion of a Texas identity that is rugged, self-reliant, and wild. These types of images are directly related to class and traditional notions of masculinity, where

basically the likeness one is to conjure is a cowboy, a hard-working, lower class strong male.

Anheuser Busch, Miller, and other beer companies actually frequently make appeals to a Texan identity with these types of images in mind through icons like the Texas flag, pickup trucks in commercials, and depictions of physical sports or labor that help to reinforce the masculine, working class image. The most explicit slogan of these beer companies comes in the marketing slogan of Ziegen Bock beer, "Only Texans get it!" that helps to reify the idea that there is something distinguishing Texas identity.

This reified state identity and its association with free-thinking, free spirited independence thus directly parallels the previously explored notion of Texas country music authenticity and its relationship to Outlaw country, where each battles outside structures that may infringe upon individuality. This connection, I am arguing, is why a company like Anheuser Busch annually invests so much money into Texas country music through the beer of Bud Light that sponsors almost every major Texas country performer. When I say sponsor, what that means is that Bud Light pays for artists to drink their beer, hopefully onstage, makes banners, posters, neon signs, radio ads, and other advertisements with the artist's name or likeness endorsing the beer, pays for travel expenses like paying for tour buses, and selects an artist's song to be put on a Texas music compilation album entitled "Best in Texas" that Budweiser annually sponsors. A list of artists that have been sponsored by the Budweiser/Bud Light in the last couple of years or who are still today includes most of the key artists in Texas music like Charlie Robison, Jack Ingram, Jason Boland, Reckless Kelly, Roger Creager, Wade Bowen, Randy Rogers, Kevin Fowler, Cory Morrow, Ryan Turner, Cross Canadian Ragweed (starting in 2007), among others.

Budweiser is also involved in the sponsorship of many small town festivals and larger events that grants them at least some degree of control over what artists play at many of these performances. Ultimately, Budweiser commands an extensive influence over the Texas music scene. One has to begin to ponder to what degree Texas country's capacity to resist mainstream country music is feasible considering corporate interests and the emphasis on profit over self expression is what is allegedly wrong with Nashville. Presumably to stay successful in Texas music, an artist must stay on good if not civil terms with Budweiser, one of the industry's largest sponsors. Suddenly, it may become less powerful to

hear a voice say "Nashville Sucks" when it could be just as likely to turn and say "Please Drink Bud Light Responsibly."

### **The Ghost in the Hall – Theodor Adorno**

In his work with Max Horkheimer, *Dialectic of Enlightenment* (1993), the German philosopher Theodor Adorno wrote about the culture industry – his conceptualization of the relationship between works of art like film, music, photographs, etc. and the capitalist system in which they were created. These works of art and the artists that create them, according to Adorno, are a part of the culture industry that helps to reinforce the capitalist system by allowing their own works to become commodities that can be bought and sold but by also helping to commodify the experience of leisure (Adorno & Simpson 1941). The commodification of leisure experience involves allowing the sale and purchase of moments of so-called happiness, which according to Adorno do nothing but get the masses ready to return to the factory and fields when play time is over.

Perhaps most important about Adorno's culture industry concept is that even works of art that claim or even seem to be working against the capitalist system, even perhaps by directly criticizing it or an aspect of it still support the culture industry. In the words of Adorno and Horkheimer

Anyone who resists can only survive by fitting in. Once his particular brand of deviation from the norm has been noted by the industry, he belongs to it as does the land-reformer to capitalism. (7)

Adorno may be perhaps overly cynical in his understanding of the relationship between art and resistance, particularly of criticisms related to profit or other key components of capitalism, but he is skeptical of music as a form of opposition. Texas music's capacity to resist the negative capitalist tendency to focus more on profit at the expense of personal integrity in the music industry was not hijacked by corporate interests, as it may potentially seem to some readers, but rather the capacity never existed to begin with, according to Adorno. He would then continue to damn Texas country for its role in commodifying leisure by shows becoming experiences sponsored by and catered to the specific interests of the Anheuser Busch corporation.

While Adorno's perspective may seem insightful here, it is perhaps too damning in its critique of both Texas music and of the revolutionary potential of artwork. Many Texas country artists would probably say to Adorno's critiques that they are not necessarily pandering

to any corporate interest, but that they are attempting to produce their own breed of art without losing integrity, which requires money. Furthermore, it was never exactly the task of Texas music to attempt to topple capitalism anyways.

### Conclusion

Adorno's analysis of the culture industry does, however, still remain useful in making sense of Texas country music by complicating Texas country and Outlaw authenticity. The economic situation at play seems far more complicated than artists simply doing what they want, as we see with the example of Cross Canadian Ragweed. These conceptions of authenticity are still key in helping to establish and maintain Texas country music community while reaching out to the Outlaw country legacy of the past, as the example of Ray Wylie Hubbard and his connection to younger artists illustrate. Authenticity also plays a role in helping to explain why and what there is to be despised in mainstream country music, particularly as it plays out in real life encounters between artists and record executives, as we see in the example of Kevin Fowler. Overall, each of these examples have helped to pinpoint the intended resiliency found within Texas country music as it pertains to issues of being independent, of being an outlaw, of being authentic. These types of presentations of the self, for better or worse, seem to lead to outside marketing interests and corporate initiatives, whether artists like it or not. In this regard, analyzing Texas country music is not just about music, drugs, or radio but about structures governing the public portrayal of self and how these directly relate to the larger, advanced, world capitalist system as it plays out in our daily lives, in Texas, in the world.

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### End Notes

- <sup>1</sup> "Cody Canada Q&A on LoneStarMusic." LoneStarMusic Online. [cited October 13, 2006]. Available from [http://www.lonestarmusic.com/ccr\\_05.asp](http://www.lonestarmusic.com/ccr_05.asp).
- <sup>2</sup> Conversation with anonymous Texas country insider. October 22, 2006.
- <sup>3</sup> "Texas Music" may actually be used in publications and in conversational circles to squelch the debate that particular artists are not actually "country" enough to be considered "Texas country artists," but instead may be utilized to describe both the country and rock tendencies of this particular breed of Texas artists.
- <sup>4</sup> Skanse, Richard. 2004. Kevin Fowler Q&A. [cited September 25, 2006]. Available from [http://www.lonestarmusic.com/kevinfowler\\_04.asp](http://www.lonestarmusic.com/kevinfowler_04.asp).
- <sup>5</sup> Texas Music. Fall 2004. Issue 20.
- <sup>6</sup> Skanse, Richard. "Jason Boland Q&A." Lone Star Music Online. [cited November 21, 2006]. Available from [http://www.lonestarmusic.com/boland\\_06.asp](http://www.lonestarmusic.com/boland_06.asp).
- <sup>7</sup> Hubbard, Ray Wylie. 2003. "Screw You, We're from Texas." Growl: Philo.
- <sup>8</sup> As mentioned, "Wanna Rock n Roll" is about murder, and Hubbard's song "Conversation with the devil" features mentions of his own cocaine use.
- <sup>9</sup> The tendency here may be to read "illegal drugs" as synonymous with marijuana in a country music context, but in the newer Texas music scene that is not the case. Spatial limitations here prevent too extensive exploration of the matter here, but there are frequent examples of artists singing about cocaine,

the use of prescription pills recreationally, mescaline, and of course, marijuana as well.

- <sup>10</sup> Cross Canadian Ragweed. *Anywhere but Here*. Purple. 2002. Universal South Recording.

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## DEPARTMENT NEWS

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### Biola University

Biola University's School of Intercultural Studies is proud to announce that starting with the Fall 2008 semester Biola will offer a new Master's of Art degree in anthropology. The Master of Arts in Anthropology degree is designed for those students who desire advanced training in the study of people in culture preparatory to careers in the teaching of anthropology, serving as anthropological consultants to cross-cultural agencies or research into and the application of anthropological methods of inquiry to contemporary issues associated with globalization, development, public health or other social conditions. The Master of Arts in Anthropology has been designed as a generalized degree that requires students to be familiar with three of the five fields of anthropological inquiry: cultural anthropology, linguistic anthropology, physical anthropology, archaeology and applied anthropology. Biola University is a distinctly Christian university that seeks to integrate academic excellence with a Christian worldview. Additional information regarding the new MA in anthropology will be available shortly through the Office of Admissions.

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## SWAA NEWSLETTER

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The SWAA Newsletter welcomes the submission of any newsworthy items, papers, reviews of anthropological books, movies, or exhibitions, announcements of kudos, awards, promotions or notable deaths. Use the SWAA Newsletter for the dissemination of information about events, conferences, or position openings.

**This is your newsletter, use it!**

Send submissions to:

<swanth@comcast.net>.

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## STUDENT PAPER COMPETITION

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Every year a competition is held for student papers to be **presented** at the upcoming annual meeting. These criteria are used to judge the papers.

### Criteria For Evaluation of Student Papers

*To be eligible for the competition the paper must be E-mailed to <beerickson@fullerton.edu>.*

**INTRODUCTION:** The following is submitted as a set of general guidelines for papers to be submitted to the SWAA student paper competition.

- The paper must have a statement of purpose, theme, or problem.
 

**EXPANSION:** Your paper may be based on fieldwork, or on a literature search. It may add data, illuminate previously collected data, or it may explore linkages of ideas. Tell the reader what you think you are doing using an introduction. Do not plunge into the middle of the exposition.
- The paper must be placed in a context—preferably anthropological, broadly defined.
 

**EXPANSION:** You must show the connection of what you are doing to something else in anthropology or a related field. To do so you should employ a literature search, even if small.
- The paper must specify, however briefly, the methods/techniques used.
- The body of the paper must be organized.
 

**EXPANSION:** The paper must be clearly connected to the statement of purpose, theme, or problem. Progress clearly from one idea to another. Relate ideas to evidence, either from data, or from other references.
- The paper must spell out a conclusion that has a clear and solid connection to the theme, problem, or purpose described in the introduction.
 

**EXPANSION:** Describe what you think you have found—what contribution you think you have made. If your results are unexpected, explain why. Unpredictability and serendipity are common in anthropology and may well add to the strength of your paper.
- The length of the paper should be roughly related to the time frame in which it must be read.
 

**EXPANSION:** SWAA policy requires that the paper must be read at the annual meeting, i.e. in about 20 minutes, i.e. about 12-20 pages long.
- The paper must conform to accepted standards of English prose in grammar, vocabulary and punctuation and must be properly proofread.
 

**EXPANSION:** The Chicago Manual of Style and the American Anthropological Association style guide are preferred tools for style and referencing.

**Need help writing your abstract?**

*See Guidelines on Page 12*

## Guidelines for a Good Abstract

### Introduction

SWAA requests that paper, panel and poster abstracts should be 100-250 words. Writing a good abstract is one of the most difficult things for any researcher to do, because it is an entirely different skill from writing the original paper. An abstract must be clear, concise and convey the whole of your paper in just a few words.

As you are writing your abstract there are several factors to keep in mind:

1. The purpose and audience of the abstract,
2. The basic components of a paper/poster abstract,
3. The elements that make a good abstract, and
4. Tips for writing a good abstract.

### 1. The Purpose and Audience

Your purpose in writing this abstract is to get your paper accepted for presentation at the SWAA conference. The audience you are trying to impress are the members of the conference review committee that will be reading dozens of abstracts and trying to decide which papers should be presented and which should be rejected. The wording of the abstract should be very direct; do not leave your audience guessing at what you mean, tell them. In addition to being clear and brief your abstract must also be interesting. It must grab your audience and say "look at me." Your abstract is your first, and maybe your only, opportunity to persuade the review committee that your proposal deserves to be presented.

The people who will come to the conference are a secondary audience for your abstract. They will be reading your abstract to decide if your paper/session/poster is worth their time to attend. However, if you do not impress the review committee of this first this will be a moot point.

### 2. The Basic Components of a Paper/Poster Abstract

An abstract must condense your entire paper/poster into just a few short sentences in one or two paragraphs. The four components of an abstract are:

- a. The Introduction—one or two sentences which clearly expresses the purpose of your study or presentation. What was your research problem and objectives?
- b. Your Methods—briefly review the methodology you used to do your research. What did you do and how did you do it?
- c. Your Findings—concisely but adequately summarize your main findings. What did you discover in your research?
- d. Your Conclusions—outline what is significant or useful in your research. What do your findings mean?

For each of these components you are walking the fine line between giving enough information to be clear and informative, but still staying below your word limit for the entire abstract.

### 3. The Elements that Make a Good Abstract

A good abstract is:

- a. Concise—each sentence of your abstract must work toward your purpose of impressing the review committee with the academic merit of your presentation.
- b. Self-contained—except for standard abbreviations (e.g. vs. for versus), define all abbreviations and acronyms. Do not expect the readers to be specialists in all four fields of anthropology. Define any unique terms or usages.
- c. Accurate—clearly present the content and purpose of your paper and only describes information that actually appears in your presentation. If you are doing a study, state whether your research extends or replicates previous investigations.
- d. Non-evaluative—do not add personal opinions about the value of your work.
- e. Readable—the review committee may read dozens of abstracts in a sitting; if your abstract has stilted sentences, misspellings, faulty grammar, poor transitions or fuzzy logic it will not be viewed favorably.

Take care to edit your abstract before you send it in, remember you are trying to say “Pick me! Pick me!”

#### 4. Tips for Writing a Good Abstract

The following suggestions may help you as your work on writing your abstract:

- a. The topic of your presentation should be clearly stated in the first sentence (and no later than the second sentence). It should not be vague, unclear or buried in the middle of the abstract.
- b. An abstract is nearly always read along with the title; do not repeat or rephrase your title. In fact, do not ever present the same information twice in your abstract.
- c. Use key words from your presentation. Many readers will look for the keywords to quickly understand what a presentation is about. If they do not find the keywords they are looking for in the abstract they may not attend your presentation.
- d. Write in clear and dynamic prose. Use the past tense when describing what was done, but where appropriate use active rather than passive verbs.
- e. Provides logical connections/transitions between the information in your abstract. Your reader should not have to guess where you stopped presenting your introduction and have begun your methods section.
- f. Use complete short sentences. Don't omit articles or other small words in order to save space.
- g. Vary your sentence structure to avoid chopiness. A boring, repetitious abstract suggests that the presentation will be the same.
- h. Avoid sentences that contain no real information. If a sentence does not move the reader toward your purpose, leave it out.
- i. Use simple words and avoid jargon and acronyms which would take up valuable word space to explain.
- j. Unless a number begins a sentence, use digits for numbers.

- k. Be concrete, but don't let your abstract be too abstract. Your abstract should be close to the limit, but not over it. If your abstract is much shorter than the word limit than you have probably left something out of it.

Finally, do not just knock out an abstract and send it in. Write a rough draft, edit it for weakness in organization, drop unnecessary information and wordiness, add important information that is missing, strengthen your transitions, read your abstract out loud, and check and double check the grammar, spelling and punctuation. An abstract is not just a bit of busy work that has to be done to get into a conference, but an integral part of your presentation.

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#### NEW BOOKS CONTINUED

ISBN: 0-9787746-0-4

Paper playing cards came to the New World with arriving Europeans. As early as 1581, Indian tribes in the Southwest in contact with Spaniards had access to such cards. But around 1830, when Chiricahuas and Western Apaches had difficulty obtaining printed Mexican cards, they began painting their own on horsehide rectangles, combining Spanish and Mexican designs with Apache motifs to create a unique folk-art genre. Chiricahuas in northern Mexico continued to use such cards as late as 1932.

Designs were initially careful renditions of Spanish forty-card decks. But as artist copied artist, the designs began to drift from the Spanish templates, and exhibit more and more native designs and attributes. Eventually, the suit symbols on Apache rawhide cards became largely unrecognizable as the Spanish Coins, Cups, Clubs, and Swords from which they derived, and the human figures on the cards were depicted in an essentially traditional Apache style, as painted on ceremonial hides, weapons, and clothing, and in rock art.



*Artifact Classification: A Conceptual and Methodological Approach*

Dwight W. Read

Left Coast Press, Inc. October 2007

ISBN 978-1-59874-102-5

Archaeologists have been developing artifact typologies to understand cultural categories for as long as the discipline has existed. Dwight Read examines these attempts to systematize the cultural domains in premodern societies through a historical study of pottery typologies. He then offers a methodology for producing classifications that are both salient to the cultural groups that produced them and relevant for establishing cultural categories and timelines for the archaeologist attempting to understand the relationship between material culture and ideational culture of ancient societies. This volume should be valuable to upper level students and professional archaeologists across the discipline.



### *Busier Than Ever!*

#### *Why American Families Can't Slow Down*

by Charles N. Darrah, James M. Freeman, and J.A.

English-Lueck

Stanford University Press 2007

ISBN-10: 0804754918

ISBN-13: 9780804754910

Busyness defines the lives of most Americans. For some, the focus of busyness is family. For others, it is career or social activities. Sometimes busyness results from a big event, like the catastrophic illness of a family member, but much of it builds from many seemingly inconsequential demands that collectively become overwhelming. We search for the best airline prices on the Internet, are "partners" with teachers in our children's education, and employ a battery of devices that promise to save labor if only we can learn how to use them.

*Busier Than Ever!* follows the daily activities of fourteen American families. It explores why they are busy and what the consequences are for their lives. Busyness is not just a matter of personal time management, but of the activities we participate in and how each of us creates "the good life." While numerous books deal with efficiency and the difficulties of balancing work and family, *Busier Than Ever!* offers a fresh approach. Busyness is not a "problem" to be solved—it is who we are as Americans and it's redefining American families.



### *Globalization and Change in Fifteen Cultures: Born in One World, Living in Another.*

George Spindler and Janice E. Stockard, eds.

Wadsworth-Thomson, Belmont Ca., 2006

ISBN-10: 0534636489

ISBN-13: 9780534636487

Explore cultural change with *Globalization and Change in Fifteen Cultures: Born in One World, Living in Another!* Composed of original articles, this anthology brings anthropology to life and reflects a world changed by globalization and an anthropology committed to documenting the effects of the vast cultural flows of people, information, goods, and technology, now in motion the world over. Examples of global coverage include the Bedouin in Sudan, Mardu in Australia, Sambia in New Guinea, Canela in Brazil, Yolmo in Nepal, Ju/Hoansi in Namibia, Minangkabau in Sumatra, Scottish crofters, Greek villagers, Chinese minorities, the Aztecs and Yucatecans in Mexico, and Mexican immigrants, African-American gang members, and Wisconsin town residents in the U.S.A.



### *Innovations in Educational Ethnography: Theory, Methods, and Results.*

George Spindler and Lorie Hammond, Eds.

Lawrence Erlbaum Associates. Mahwah, New Jersey, London. 2006

Dedicated to Henry (Enrique) Trueba.

ISBN: 978-0-8058-4531-0

This volume focuses on and exemplifies how ethnography—a research tool devoted to looking at human interaction as a cultural process rather than individual psychology—can shed light on educational processes framed by the complex, internationalized societies in which we live today. Part I offers theoretical chapters about ethnography and examples of innovative ethnography from particular perspectives. In Part II, the emphasis is on the application of ethnographic approaches to educational settings.

Each contribution not only takes the reader on a thoughtful and enlightening journey, but raises issues that are important to both educators and ethnographers, including the relationship of researcher to subject, the meaning of "participant" in participant observation, and ways to give voice to disenfranchised players, and on the complex ways in which all parties experience identities such as "race" in the modern world.

## CHAIRMAN'S THOUGHTS CONTINUED

### Two issues surfaced

They were a new logo for SWAA and how to increase our membership base.

Several Board members said they were told non-members thought SWAA was only for anthropologists whose research interests were the southwest; rather than a regional organization for anthropologists residing in the region no matter what their research focus. The Board reiterated its commitment to the four fields. For these reasons it thought best to develop a logo that does not identify us with the southwest in the way our current logo using Kokopelli does. SWAA diagonally across a map of the southwest was briefly discussed. Members with artistic ability, or other thoughts about a logo please contact me or one of the Board members.

How should we define the southwest? Arizona, California, Nevada and New Mexico? One definition of the southwest I came across years ago: Durango to Durango and Las Vegas to Las Vegas. Durango, Colorado to Durango, Estado de Durango, Mexico and Las Vegas, New Mexico to Las Vegas, Nevada. I also remember that definitions of the southwest as a cultural area were difficult, more so than say attempts to define the Great Basin, or North Pacific Coast. The Board favors a broad definition that sees the southwest projecting into western Texas as well as northwestern Mexico.

This leads to the second point. How do we enhance our membership base? The first decade of the 21st century is nearly over. We have new bylaws reflecting the needs of organizations like ours. Now we can focus on increasing our membership base in creative ways. SWAA, as well as the American Anthropological Association (AAA) has worked to increase student membership. Currently our Board has three very active student members: Rayed Khedher, Sarah Linn and Abram Jones. We have 14 on our Board, the three student members represent 29% of the Board. We discussed focusing on recruiting as members students graduating with degrees in anthropology from our colleges and universities. Many graduates with degrees in

anthropology go on to careers in other fields; my physician, Donald Smilovitz, majored in anthropology. SWAA may provide anthropology graduates pursuing other careers an opportunity to stay connected with their discipline at a reasonable price. In a sense it doesn't make sense for a discipline that prides itself on being wholistic (from the word whole—"containing all its parts, complete" rather than the pop culture spelling derived from hole—"a hollow place, cavity") to ignore this group. Their presence may work to enrich SWAA. For example one of my former students who earned a BA in Anthropology at Cal State Stanislaus works in the family winery. He says he knows of at least one other member of the wine industry that majored in anthropology. It would be informative to have a panel featuring anthropologists in the wine industry at some future SWAA conference as well as anthropologists in other careers. We say we learn from the field, here is an opportunity. Here is a chance for SWAA to break new ground.

We plan to create a letter inviting graduates to join SWAA and ask colleges and universities to make them available to their anthropology graduates. (If institutions of higher learning allow marketers of credit cards to solicit their students, they should be overjoyed to discover a professional association is interested in their students!) It was suggested we not only focus on students earning bachelors degrees, but associates degrees as well.

### Mexico

If the Southwest extends to Durango, Mexico what is SWAA doing to create an international organization? Board members with contacts in Mexico said they would make contacts on behalf of the organization. It would be wonderful to create an international regional association of anthropologists reflecting the greater southwest. If any SWAA members have any thoughts on how this can be accomplished please let me, or one of our Board members know.

Bill Fairbanks  
Chairman of the Board, SWAA

## ANNOUNCEMENTS

### CONFERENCE: CALL FOR PAPERS

#### **Society for Industrial Archeology**

37th Annual Conference  
San Jose, California  
May 29-June 1, 2008

#### **Change is the Constant: Dynamics of Technology and Society**

The SIA invites proposals for papers and poster sessions. Poster sessions can be works in progress. Presentations on all topics related to industrial archeology, technology, social change related to industry and bridges are welcome. Papers about industries in the Silicon Valley region are encouraged. All papers and poster sessions should offer interpretation and synthesis of data.

For more information visit:

<http://www.knightsia.org/sia2008/>

Deadline for paper proposals: February 29, 2008.

Send copies of all proposals to:

Marco Meniketti, Program Chair  
SIA 2008 Paper Sessions  
Department of Anthropology

One Washington Square, San Jose, CA 95192-0113

### CONFERENCE:

#### **35th Annual Western Departments of Anthropology and Sociology Undergraduate Research Conference**

Santa Clara University  
Saturday, April 5, 2008

For detailed information see our Conference website: <http://scu.edu/cas/anthropology> or <http://scu.edu/cas/sociology>. All forms may be obtained from the website, such as: Abstract, Presenter, Non-Presenter, Advisor, Accommodations, Information to All Presenters, SCU Directions. Abstracts are due Feb. 1 2008.

Please be advised that all program participants (presenters, session chairs, and discussants) are required to pay a registration fee in advance of the conference (30.00, including lunch). Guests are welcome to attend sessions for free, but if they wish to attend the luncheon (with keynote speaker), they must be registered by March 5, 2008.

Should you or your students have any questions regarding the conference, please feel free to call (408) 554-2794 or Fax (408) 554-4189, or email [schiaramonte@scu.edu](mailto:schiaramonte@scu.edu).

### POSITION ANNOUNCEMENT: **Linguistic Anthropology** School of Social Sciences, UC Irvine

The Department of Anthropology, University of California, Irvine, invites applications for an Assistant Professor (tenure-track) position starting July 1, 2008. We seek a candidate with strong theoretical and methodological training in linguistic anthropology who is committed to working at the theoretical forefront of the subdiscipline and anthropology more broadly. Geographic area is open. Evidence of research and teaching excellence is required. A complete job description is posted at:

[http://www.anthro.uci.edu/about\\_positions.html](http://www.anthro.uci.edu/about_positions.html).

To receive full consideration, applications should be submitted by January 10, 2008. However, it is preferable for applications to be submitted by November 20, 2007, so that if needed, preliminary interviews of candidates can take place at the annual meetings of the American Anthropological Association in Washington, D.C. Applications must be submitted online. Please visit the following website to begin the application process:

<https://recruit.ap.uci.edu/>

The University of California, Irvine has an active career partners program, is an equal opportunity employer committed to excellence through diversity, and has an Advance Program for Faculty Equity and Diversity.

### POSITION ANNOUNCEMENT: **Instructor: Archaeological Technology/Anthropology**

#### **Cabrillo Community College Full time / tenure track position**

Position scheduled to begin Fall 2008. Opportunity for Summer 2008 is also possible. The Archaeology Technology Program and Anthropology Department seek an individual broadly trained in anthropology whose primary teaching interest is in anthropological and occupational archaeology. The candidate should have expertise in Cultural Resource Management and/or heritage policy and preservation, knowledge of California Archaeology, and experience teaching lower division Anthropology courses.

Application forms and a detailed job description may be obtained through Cabrillo's web site:

[www.cabrillo.edu/services/hr/apps/index.html](http://www.cabrillo.edu/services/hr/apps/index.html)

or from:

Cabrillo College Human Resources Department  
6500 Soquel Drive, Aptos, California 95003  
Phone: (831) 479.6217 , Fax: (831) 477.3545

Applications must be complete by the end of January 2008, with interviews planned for March 2008.

## WEBSITE CONTINUED

of anthropology, conference schedules, downloadable forms for the annual meetings, and a downloadable version of the SWAA Newsletter. In addition, new features and functions will include the option to register and pay fees online through PayPal, new pages devoted to images from conferences, essays and editorials from the membership, and other members' interests. Our goal is to make this as inclusive a process as possible, so if you have ideas for the site please pass them along to your Vice President, Liam Murphy at <lmurphy@csus.edu> .

Liam Murphy

**Note from the editor:** *The URL for the new website has not been set by the printing date of this issue. I will post the new site's URL on the homepage of the old SWAA site as soon as it becomes available.*

Karl □

## GOT A POSTER? GOT A FILM?

For the 2008 SWAA Conference at CSU Fullerton we encourage members to consider presenting a poster or film.

CSUF will supply easels that can accommodate posters on poster board or foam core of 32 x 40 inches. Tables can also be provided for stand-up posters done in the three-sided format.

Films should be your own original work, on video or DVD format. Completed films or works in progress may be shown. This is a great way to get feedback on your work!

**Note:** For both posters and films, the presenter must register for the conference and submit an abstract (same procedure as for papers).

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## PRESIDENT'S MESSAGE'S CONTINUED

future. We look forward to papers, posters and films that will creatively engage these metaphors. In the following paragraphs I will mention just a few examples that have occurred to me.

The trope of borders and transitions can be used throughout every subfield of anthropology. When we look to our human past, some of our most important questions ask when various evolutionary transitions occurred, as well as how, where, and why. Transitions leading to speciation, boundaries between species, and more recently, similarities and differences in genetic makeup are all “border issues” of paleoanthropology. Some of the classic inquiries of archaeology include the transition to domestication and the rise of cities and states. In academia, we contest the boundaries and borders of our respective paradigms, theoretical frameworks, and epistemologies.

A pressing concern among primatologists and conservationists is the loss of animal habitat and the endangered status of many primate species such as orangutans and gorillas. Yet in many struggling countries the lands appropriated for wildlife preserves become contested spaces as the needs of people for farmland or the interests of governments and corporate entities clash with the desire of conservationists to protect our primate relatives [or rain forest, or other plant and animal species].

Medical anthropology actively engages boundaries in its various studies of health belief systems, explanatory models, ethnomedicine, psychological syndromes, so-called alternative medicine, and medical pluralism. Changes in the health care systems of developing countries may include transitions from traditional to biomedical conceptions of treatment and healing. Anthropology's interest in gerontology highlights other kinds of transitions—from retirement to the “ultimate transition” at the end of life.

In many ways our world has become increasingly border-less. For example, disease certainly knows no boundaries, as modern transportation allows people, animals, and pathogens to travel easily and quickly over huge distances. Technology provides almost limitless access across borders and boundaries of all kinds. War, famine, and natural disasters have driven the movement of vast numbers of refugees. At the same time that people and ideas “flow” across boundaries and scapes (as Appadurai puts it), new borders and divisions are

continually created. Migrations, diasporas, and transnational relationships result in new combinations of ethnicities, languages, customs, and religions—sometimes blurring, but sometimes increasing the emphasis on, perceived differences between groups. Identity and community may be redefined inclusively, or may be hardened along newly imagined lines of separation. Our world is still composed, even in the most “enlightened” of societies, of individuals who may see themselves as members of classes, castes, religions, races and ethnicities, with more or less real or perceived access to wealth, opportunity and privilege.

**Our keynote speaker for the conference will be Dr. Elizabeth Pollard, of San Diego State University.** A historian with deep anthropological interests, and a background that includes archaeological field experience as well as archival research, her work explores themes of boundaries and borders via magic, religion, and gender. In her keynote address, Dr. Pollard will be speaking on magic in Greco-Roman antiquity, including the construction of the concept, accusations of its use, and examples of its practice.

## Banquet Information

The SWAA Banquet will be held in the Conference Center Pavilions at California State University, Fullerton, on Saturday April 12<sup>th</sup>.

**Banquet Tickets \$38.00**

### Menu:

Caesar Salad with parmesan and croutons

Bread and butter, seasonal vegetables and side dish

Starbucks Coffee, Tazo Tea, or iced tea with lemon

Entrées (Select one):

- Oven Roasted Teriyaki Salmon with Sesame Beurre Blanc
- Seared Parmesan Chicken with Creamy Marsala & Sautéed Mushrooms
- Vegetarian entrée created by the chef

Italian Tiramisu

Red or white wine

**See you there!**

**Barbra Erickson,**

SWAA President



## Conference Hotel Deal

**SWAA Rooms Held until March 11**

**Fullerton Marriott at California State University**

2701 E. Nutwood Avenue

Fullerton, CA 92831

1(800) 228-9290 or (714) 738-7800

A limited number of rooms are available for \$129 per night.

[Same price for 1, 2, 3 or 4 persons per room]

Rooms are limited, so reserve early (by March 11, 2008).

Please **be sure to mention SWAA** when reserving your room by phone.

To reserve your room online:

<http://www.marriott.com/hotels/travel/laxfl-fullerton-marriott-at-california-state-university/>

In Box for “Group Code” enter the following codes to receive the SWAA rate:

☐ For room with double-double, Group Code is **SWASWAA**

☐ For room with King, Group Code is **SWASWAB**



## 2008 SWAA ABSTRACT SUBMISSION FORM

Name(s):

Paper / Poster / Film Title, or Panel Theme:

Affiliation:

Mailing Address:

E-mail:

Keywords (up to three):

Please check all relevant: Poster \_\_\_\_\_ Need easel \_\_\_\_\_ Need table \_\_\_\_\_

Film \_\_\_\_\_ # minutes \_\_\_\_\_ Need DVD \_\_\_\_\_ Need Video \_\_\_\_\_

**ABSTRACT**

(Type your abstract here; 100-250 words for papers and posters, 250-500 words for organized paper sessions or more informal panel discussions. **In the case of organized sessions, session chairs will complete the SESSION abstract, while individual presenters within the session will complete this form for their own paper presentation.**)

**Equipment:** An Overhead Projector (OHP), a PowerPoint projector and PC laptops for PowerPoint will be provided in each conference room. Most memory media should be supported, but it is always a good idea to bring your own laptop and to test out your slide show before hand, just in case. Posters: Easels for 32 x 40 posters and tables for three-sided posters will be available. Films may be on DVD or Video. **Please contact Barbra Erickson at [beerickson@fullerton.edu](mailto:beerickson@fullerton.edu) or (714) 278-5697 for questions or special requests.**

**INSTRUCTIONS**

1. Submit your abstract by E-mail to the SWAA Program Chair, Liam D. Murphy, at [lmurphy@csus.edu](mailto:lmurphy@csus.edu).
2. **Important:** No abstracts (for papers, posters, films, organized sessions or panel discussions) will be considered unless SWAA is in receipt of pre-registration form(s) and payment for all of the relevant the participants.

**Questions?** Contact SWAA President, Barbra Erickson, at [beerickson@fullerton.edu](mailto:beerickson@fullerton.edu) or (714) 278-5697.

# Call for Papers

79<sup>th</sup> Annual Meeting of the  
**Southwestern Anthropological Association**

## **Borders, Boundaries and Transitions: Framing the Past, Imagining the Future**

April 10 - 13, 2008  
Titan Conference Center at  
California State University, Fullerton

The theme of the April 2008 SWAA conference **Borders, Boundaries and Transitions: Framing the Past, Imagining the Future** is intended to inspire and appeal to anthropologists of diverse interests. The idea of borders can be used as a metaphor for any number of anthropological undertakings that focus on the past, the present and even the future. We look forward to **papers, posters and films** that will creatively engage these metaphors.

For more information contact:

Barbra Erickson  
SWAA President  
Office (714) 278-5697  
beerickson@fullerton.edu



Department of Anthropology  
San Jose State University  
San Jose, CA 95192-0113

### ADDRESS SERVICE REQUESTED

The December *Newsletter*  
with the "Call for Papers" is  
sent to everyone in hard copy.

## MEMBERSHIP APPLICATION/RENEWAL

### Dear SWAA Member Please Take Notice:

Registration for the annual meeting includes the renewal of your SWAA membership. If you are not attending the meeting, it may be time to renew your membership in SWAA. It is also important to include your E-mail address to receive the on-line version of the SWAA Newsletter. Your membership expiration date is printed on the label.

Name \_\_\_\_\_ Faculty / Student Affiliation \_\_\_\_\_

Street Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

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

#### Membership Fees

#### One Year

Regular Member

\$ 25.00

Student Member

\$ 20.00

Emeritus Member

\$ 25.00

Institution Membership

\$ 40.00

**Make check payable to SWAA. Payment Enclosed \$ \_\_\_\_\_**

Mail completed form and check to:

Kathleen Zaretsky, Dept. of Anthropology, San José State University, One Washington Square, San Jose, CA 95192-0113

Your subdiscipline?  Archaeology  Cultural / Social  Linguistics  Physical

Your Specialty / Specialties? \_\_\_\_\_

I would like to continue to receive a paper copy of the SWAA Newsletter.