

SPECIAL ISSUE: CARTOONS IN ARCHAEOLOGY

the
SAA archaeological record

NOVEMBER 2005 • VOLUME 5 • NUMBER 5



SOCIETY FOR AMERICAN ARCHAEOLOGY

American Antiquity and *Latin American Antiquity* are available in JSTOR!



The Society for American Archaeology is pleased to announce the full-text, online versions of *American Antiquity* 1935–2000 and *Latin American Antiquity* 1990–2000. To find out whether your library is a JSTOR participant, please email jstor-info@umich.edu. If you are not at a participating institution, as a current member you can access **both** the *Latin American Antiquity* **and** *American Antiquity* archives for just \$25 per calendar year. Members who have already paid for *American Antiquity* can access *Latin American Antiquity* at no additional charge. SAA members who live in Latin America or countries with discounted rates* can access the archive for just \$5.00 per calendar year.

To be able to search the *American Antiquity* and *Latin American Antiquity* archives in full-text, please print out the JSTOR form from SAAweb (<http://www.saa.org/publications/AmAntiq/JSTOR/form.asp>), and **fax** +1 (202) 789-0284 or **mail** the signed form with payment to:

The Society for American Archaeology
Manager, Information Services
900 Second Street NE #12
Washington DC 20002-3560

Name: _____ Member ID #: _____

Address: _____ City: _____ Zip: _____

Country: _____ Phone: _____ Email: _____

Payment Type (Check one):

Check enclosed made out to SAA

Credit Card (circle type): AMEX Visa Mastercard

Card #: _____ Expiration Date: _____

Signature: _____

*Upon processing of payment, SAA will send you an email message with your password and instructions of how to access the archive.

**Agreement with SAA:*

I agree that I will use the database for my personal use only and will not share my user name, password, or access with other individuals or institutions.

Signature: _____

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. The JSTOR database consists of the complete backfiles of over 240 scholarly journals and is available to researchers through libraries.

For additional information on JSTOR, please visit www.jstor.org.

*Standard Rate applies to members living in Australia, Bahrain, Bermuda, Brunei, Canada, Cyprus, Israel, Japan, Korea, Kuwait, Libya, New Caledonia, New Zealand, Qatar, Saudi Arabia, Sultanate of Oman, Singapore, Taiwan, United Arab Emirates, United States, or Western Europe. Discount Rate applies to members living in Latin America or any other country not included above.

the SAA Archaeological record

The Magazine of the Society for American Archaeology

VOLUME 5, No. 5

NOVEMBER 2005



Shovel Bum comic figure. Artwork:
Trent de Boer; Design: Faith
Haney.

Editor's Corner	2	John Kantner
In Brief	3	Tobi A. Brimsek
New Research on Population Aggregation: Archaeologists Flock to San Juan!	4	Tom Rocek
ETHICS COMMITTEE Calling All Students to Ethics Bowl 2006	7	Anna Neuzil, Kacy Hollenback, Samuel Duwe, and A. J. Vonarx
Charlie Brown in the Classroom: Comics and Other Incendiary Devices for Teaching Archaeology	9	Mitch Allen
Beyond the Cartesian Grid, or, Between the Comic Cells	13	Jannie Loubser
The Archaeological Zine <i>Shovel Bum</i>	19	Trent de Boer
Talking Dog Archaeology	22	Troy Lovata
Exchanges: Comics and Prehistory: A European Perspective	27	Gonzalo Ruiz Zapatero
The Archaeology of the Trojan War	30	Eric Shanower
Caricatures of Archaeology: Political Cartoons Associated with the Prescott City Centre Excavations	36	Matthew Bilsbarrow
FINANCIAL STATEMENTS	38	
POSITIONS OPEN	40	
NEWS & NOTES	42	
CALENDAR	44	



The *SAA Archaeological Record* (ISSN 1532-7299) is published five times a year and is edited by John Kantner with assistance from Erin Hudson.

Deadlines for submissions are: December 1 (January), February 1 (March), April 1 (May), August 1 (September), and October 1 (November); send to John Kantner, *The SAA Archaeological Record*, Department of Anthropology and Geography, Georgia State University, 33 Gilmer St., Atlanta, GA 30303-3083. For information, call (404) 651-1761; fax (404) 651-3235, or email kantner@gsu.edu.

Manuscript submission via email or by disk is encouraged. Advertising and placement ads should be sent to SAA headquarters, 900 Second St., NE #12, Washington, DC 20002, (202) 789-8200.

Associate editors include:

Gabriela Uruñuela [Exchanges, Mexico & Central America]

email: gabriela@mail.udlap.mx

Jose Luis Lanata [Exchanges, Southern Cone]

email: jllanata@filo.uba.ar

Anne Vawser [Government]

email: Anne_Vawser@nps.gov

Cory Breternitz [Insights]

email: COBRDSSI@aol.com

Mark Aldenderfer [Interface]

email: aldenderfer@anth.ucsb.edu

John Hoopes [Networks]

email: hoopes@ku.edu

Teresa Pinter [Public Education]

email: tpinter@acstempe.com

Kurt Dongoske [Working Together]

email: kdongoske@cableone.net

Inquiries and submissions should be addressed directly to them. *The SAA Archaeological Record* is provided free to members and institutional subscribers to *American Antiquity* and *Latin American Antiquity* worldwide. *The SAA Archaeological Record* can be found on the Web in PDF format at

[www.saa.org/publications/
thesaaarchrec/index.html](http://www.saa.org/publications/thesaaarchrec/index.html).

Past issues of the *SAA Bulletin* can be found at

[www.saa.org/publications/
saabulletin/index.html](http://www.saa.org/publications/saabulletin/index.html).

Copyright © 2005 by the
Society for American Archaeology.
All Rights Reserved

Manager, Publications:
John Neikirk

Design: Victoria Russell
Papertiger Studio • Washington, DC

Production: Peter Lindeman
Oakland Street Publishing • Arlington, VA



EDITOR'S CORNER

John Kantner

John Kantner is an Associate Professor of Anthropology at Georgia State University.

Cartoons in Archaeology

How many times have we heard “archaeology is a visual discipline”? Our textbooks are full of imagery, site reports include innumerable photographs, PowerPoint presentations are used routinely in classrooms (and now our professional meeting), and even this magazine is printed in color. We maintain extensive collections of color slides. To help bring the past to life, we create three-dimensional models and illustrate artistic reconstructions of past material culture, and we routinely represent our discipline in television documentaries. The vast majority of archaeologists clearly embrace the use of visual media to represent what we do and to evoke ideas of what the past was like.

It is therefore not surprising that archaeology is also well represented in cartoons. From comical representations of the practice of archaeology to more realistic (if not always real) stories of the past, cartoons have played an important role in our discipline. How many archaeologists have never seen the *Calvin and Hobbes* strip where Calvin exclaims, “Archaeologists have the most mind-numbing job on the planet”? Who among us has not placed *Far Side* strips on our office doors, or created impromptu cartoons in our field notebooks?

For this issue, I have assembled an issue dedicated to Cartoons in Archaeology. Contributors include Mitch Allen, the former publisher of AltaMira Press, who has published cartoon-illustrated books and is continuing to do so with his new Left Coast Press. Two creators of AltaMira Press books, Jannie Loubser of New South Associates and Trent de Boer of the Washington State Department of Transportation, contribute their perspectives on the relevance and challenge of creating cartoons about the practice of archaeology. Troy Lovata, an Assistant Professor of the University Honors Program at University of New Mexico, reflects on the trials and tribulations that he encountered in the creation of archaeological cartoons for his dissertation. Two authors consider the use of cartoons for communicating the past to the public: Gonzalo Ruiz Zapatero, Professor of Prehistory at the Complutense University of Madrid (Spain), explores the rich tradition of archaeological cartoons in Europe, while Eric Shanower, creator of the comic book series *Age of Bronze* (Image Comics), represents the perspective of an illustrator who is not trained in archaeology. Finally, Matthew Bilsbarrow, of the Arizona State Historic Preservation Office, considers the representations of archaeology and archaeologists in political cartoons.

As someone whose route to archaeology was inspired more by *The Adventures of Tintin* than by a childhood in New Mexico, I am excited to present this issue to the readership.



IN BRIEF

Tobi A. Brimsek

Tobi A. Brimsek is executive director of the Society for American Archaeology.

San Juan, Puerto Rico 2006—Bigger and Better!

The 71st Annual Meeting of the Society for American Archaeology will be phenomenal, ranking 2nd to the 66th Annual Meeting in New Orleans (SAA's largest meeting ever) in terms of the number of submissions. In case you were wondering, yes, there will be sessions scheduled for Thursday evening as well as a full complement of sessions on Sunday morning, April 30. The program will be rich with opportunities. Plan to take advantage of them!

The Differences

There are a few things that will be logistically different about this meeting. Here are a few highlights of these differences:

- **THE BIG CHANGE:** SAA will provide *LCD projectors and cables* in every session room, *replacing* slide and overhead projectors. SAA will not provide laptops. The responsibilities of session organizers and general session chairs are changed as a result of this shift to LCDs. *For organized sessions*, organizers (or their designees) are responsible for providing the session laptop and for ensuring presentations are loaded on it prior to the session. *For general sessions*, the chair will provide the laptop and ensure presentations are loaded and are ready to present. For those sending individual submissions (not part of organized symposia or forums), there was a check box on Form A of the Call for Submissions to indicate your willingness to serve as a general session chair.
- If you would like to rent a slide projector or overhead projector, please contact SAA's executive director Tobi Brimsek (email: tobi_brimsek@saa.org; tel: [202] 789-8200) for the audio/visual company contact information so that you will be able to arrange your rental.
- You will need to ride a shuttle bus between the hotel and the convention center. SAA, through a sponsorship from the Puerto Rico Convention Bureau, will be providing the continuous shuttle service. The shuttle stop is at the Caribe Hilton. The students staying at the Normandie Hotel will be able walk across to the Caribe Hilton next door to catch the shuttles. Should SAA need to contract with additional hotels, shuttle service will be provided from them as well. At present, SAA is using only the two named properties.

- Because of the shuttle service, you will need to plan ahead to arrive at the Convention Center on time. The travel time on the road (excluding waiting for a bus) is approximately 7 minutes. During peak times (i.e., early morning), you will also need to factor in a bit more time.
- **All events** scheduled for Wednesday of the meeting (including registration, the opening session, etc.) will be at the Caribe Hilton. Use of the Puerto Rico Convention Center will begin on Thursday. Shuttle service will begin early Thursday morning.

The Hotels

The headquarters hotel is the Caribe Hilton. A group of rooms has been blocked at a student rate at the Normandie Hotel, which is next door to the Caribe Hilton. As always, the number of student rooms is limited and available on a first-come, first-served basis.

Reservation information:

Caribe Hilton
Los Rosales Street
San Geronimo Grounds
San Juan 00907
Puerto Rico

Rates:

\$169—single/double

\$189—triple/quad

Plus: \$4.00 per person for Bellman gratuities and \$.50 per person daily for Maid gratuities.

Please note: No government rate rooms have been arranged, as the government rate for a resort in season in Puerto Rico is higher than the SAA rate!!!!

For Reservations:

- In order to get the SAA rates, you need to specify "Society for American Archaeology" and provide the rate code: **SOCB042306**.
- Contact the Caribe Hilton **directly** through their toll-free ([800]

➡ IN BRIEF, continued on page 6

NEW RESEARCH ON POPULATION AGGREGATION: ARCHAEOLOGISTS FLOCK TO SAN JUAN!

Thomas R. Rocek

Tom Rocek is Program Chair for the 71st Annual Meeting.

I write this column at the end of September, awed by the stacks of 2,250-odd submissions that are flowing my way to make the 71st Annual Meeting of the Society for American Archaeology the second-largest ever in the history of the SAA. San Juan promises to be truly an extraordinary archaeological as well as cultural experience. This meeting brings into alignment several factors that help to maximize the breadth of participation: the placement of the SAA Annual Meeting in Latin America for only the second time in the society's history (which is enhancing Latin American as well as international participation in general), the biannual conjunction of the SAA meeting with the annual meeting of the Paleoanthropology Society (which is holding a *three*-day meeting ahead of the SAA meeting—Monday to Wednesday, instead of their usual two-day schedule), and of course the sheer attractiveness of the venue.

The result of this outpouring of interest is a very full schedule. All time slots are in use, including Thursday evening and Sunday morning, and sessions will be running long. It is important that participants make their travel plans with this situation in mind, and please accept my apologies in advance for the very real but unavoidable inconvenience that some of this scheduling will cause. However, the positive side of this full schedule is that there most emphatically are no "less important" time slots; each day is packed with exciting sessions. Please recall one added reminder regarding the logistics of the meeting: LCD projectors will be available in each room, and chairs of each symposium must ensure that someone in their session brings a laptop computer. There will be *no* slide projectors in the rooms (anyone needing a slide projector should contact the SAA office well in advance of the meeting for information about renting one).

The positive consequence of the high submission rate is a delightful smorgasbord of sessions awaiting us in San Juan. The final stages of processing submissions are still ongoing, so a complete tally is not yet available. However, it is clear that the geographic and topical range is great. All 21 geographic cate-

gories are represented by both papers and posters. As befits the meeting place, Mesoamerican sessions dominate (at least 40 of the organized sessions), followed by South American (15) and the Caribbean (11). Still, North America (all regions combined) accounts for over 20 sessions, the Old World for 13, and over 55 sessions center on topics that are either not geographically structured or that compare multiple regions. The U.S. West is a bit less heavily represented than last year, but there are still 8 sessions (symposia and poster sessions) on the Southwest and individual papers and posters from *each* subregion of the U.S. Overall, there are over 140 symposia, over 10 forums, at least 8 poster sessions, and several electronic symposia and working groups. Around 40 general sessions round out the offerings.

As might be expected, the Caribbean is better represented than at any previous SAA meeting, beginning with Wednesday's opening session, "Islands in the Stream: Interisland and Continental Interaction in the Caribbean," and continuing with multiple Puerto Rican symposia (e.g., "Current Topics in Puerto Rican Archaeology; Prehistory, History and the Future of Puerto Rico's Past," "Current Issues in the Practice of Archaeology in Puerto Rico," "Compliance Archaeology in Pursuit of the Caribbean's Past: How are We Doing and What Do We Have To Show?") as well as sessions from throughout the region (e.g., "Archaeology from Behind the Blockade: New Research in Cuba").

Topical foci are equally broad, covering the gamut from broadly theoretical sessions (e.g., "Does Archaeological Theory Exist," "Social Identity of Postmodern Razzle-dazzle? Critical Evaluations of Identity in Archaeology") to broad comparative and synthetic studies ("Early Village Society in Global Perspective," "Archaeology of Religion and Ritual," "The Spread of Agriculture in Europe: Looking Forward to a New Consensus"), to CRM concerns (among many others, these are highlighted by the SAA board-sponsored twin sessions "Centennial Reflections and Challenges: The Antiquities Act of 1906 and its Legacy"), to methodological and technical issues (e.g., "Toward a Cyber-



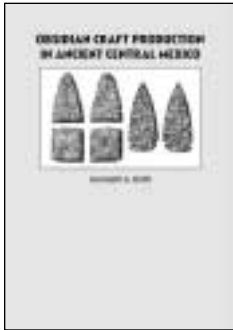
SAN GERÓNIMO AND CONDADO. PUERTO RICO CONVENTION BUREAU (PRCB).

Infrastructure for Archaeology: Tools and Incentives”), and regional or site-centered (e.g., “Current Research at Copan: Unearthing, Analyzing and Conserving the Cultural Heritage of Honduras,” “Recent Research at Cheylon Ruin, an Ancient Hopi Village in NE Arizona”).

Several symposia honor the accomplishments of members of our field including two Fryxell symposia rather than the usual one, twin symposia in honor of Jane Buikstra, and sessions honoring Fredrick J. Bove, James N. Hill, Charles A. Hoffman, Ed Kurjack, James B. Petersen, T. Douglas Price, and Alan Wormser. Additional events include Thursday’s ethics bowl and an array of roundtable lunches on Friday (with topics such as “Publishing and Presenting Archaeology for Public Consumption,” “The African Diaspora,” “Teaching Archaeology using Film and Television,” and “Defining Historical Archaeology”).

The 71st annual meeting will be a very full, highly diverse, exciting event. I look forward to seeing you there!

Would you like to volunteer in Puerto Rico at the 71st Annual meeting, April 26–30? Please see back cover for application instructions!



Obsidian Craft Production in Ancient Central Mexico

Kenneth G. Hirth

Examines the obsidian craft industry found at the site of Xochicalco, Morelos, between AD 650 and 900—the Gobernador or Epiclassic period.

“A must-read for those interested in prehispanic Mesoamerican households, craft specialization, and stone tools.”

— Gary Feinman, Field Museum, Chicago

“ This is the best study of Mesoamerican lithic technology written to date.”

— Robert Cobean, INAH Mexico

Kenneth G. Hirth is professor of anthropology at Pennsylvania State University. He is the author of *Mesoamerican Lithic Technology* (Univ. of Utah Press 2003). He lives in State College, Pennsylvania.

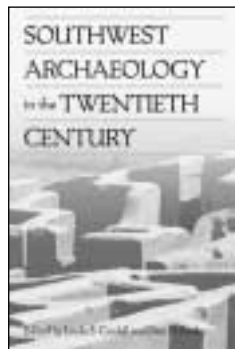
89 illustrations

Cloth \$60.00

Southwest Archaeology in the Twentieth Century

Edited by Linda S. Cordell and Don D. Fowler

“A tribute to the work that has been undertaken by generations of American and Mexican archaeologists to make the culture area truly one of the most studied in the world.”
— Nancy Parezo, University of Arizona



Linda S. Cordell is director of the University of Colorado Museum and professor of anthropology at the University of Colorado, Boulder.

Don D. Fowler is the Mamie Kleberg Professor of Historic Preservation and Anthropology at the University of Nevada, Reno.

21 illustrations, 2 maps

Cloth \$45.00

The University of Utah Press

(800) 621-2736

Order online from www.UofUpress.com



The University of Utah Press

IN BRIEF

IN BRIEF, from page 3

468-8585) or toll number ((787) 721-0303 extension 6080).

The SAA rate is not available through the general Hilton reservations numbers nor is it available through any website. You must make reservations directly with the Caribe Hilton using one of the two telephone numbers listed above, or by fax as listed below.

- You may also make reservations with the Caribe Hilton by fax: (787) 724-6992.

For Students Only:

Normandie Hotel
499 Munoz Rivera Avenue
00901-2215 San Juan
Puerto Rico

RATES:

\$119—single/double

\$139—triple

No quads are available

Plus: \$2.50 per person for Bellman gratuities and \$.50 per person daily for Maid gratuities.

FOR RESERVATIONS

- In order to get the SAA rates, you need to specify “Society for American Archaeology” when you call. The Normandie Hotel toll free number is (877) 987-2929. The toll number for the Normandie is (787) 729-2929.
- You may also make reservations online at <http://www.normandiepr.com>.

To reserve online, you need to select the city of San Juan and fill in the:

Corporate ID: **WHSAN004**

AND

Rate Access Code: **N9D**

You must fill in both the corporate ID and the rate access code for the SAA rate to come up on the rate list. Neither is optional, despite what the screen says!!!!

If you have filled in the two pieces of information, the SAA rates will be the first appearing on the list. They are also the lowest rates on the list.

As these rooms are reserved only for students, a valid student ID will be required to be produced upon check-in. Reservations will only be honored with the valid current student ID.



COMMITTEE REPORT: ETHICS COMMITTEE

CALLING ALL STUDENTS TO ETHICS BOWL 2006

Anna Neuzil, Kacy Hollenback, Samuel Duwe, and A. J. Vonarx

Anna Neuzil, Kacy Hollenback, Samuel Duwe, and A. J. Vonarx represented the winning University of Arizona team at the 2005 Ethics Bowl.

As we students begin to hoard our pennies for a flight to San Juan, the SAA Ethics Committee is preparing for the Third Annual Ethics Bowl, to be held in Puerto Rico in 2006. The Ethics Bowl is a debate-style competition in which teams of students come together to argue ethical responses to hypothetical case studies. Past cases have focused on NAGPRA, ethical issues in the cultural resource management (CRM) world, and the commodification of the material record. Why not organize a team of 4–5 students from your school and give it a try? It is an entertaining and challenging way to familiarize yourself with dilemmas that will be encountered in any archaeological career! Both undergraduate and graduate students are welcome and encouraged to participate.

How to Prepare

To prepare for the Ethics Bowl in 2005, we, the team from the University of Arizona, began to prepare about six weeks before the event. We divided the official case studies into general categories (e.g., archaeology and the public, CRM, intellectual property rights, borders and international issues, American Indians and archaeology). Each person chose a few cases that echoed his/her ethical, archaeological, and regional interests. Each of us prepared “statements” on our cases, noting the central ethical issues and what we thought the archaeologist should do in each situation. Frequently, we sought out readings (from within and beyond archaeology) to help us define our positions. We met often as a group, at least once a week, to discuss our progress, share references, and debate our points of view—“ethics are never black and white.”

Early on we sought out faculty mentors (Barbara J. Mills and T. J. Ferguson) who facilitated practice sessions and offered constructive criticism. They urged us to consider (and make distinctions between) ethics and legal theory. We used the concept of virtue ethics (Colwell-Chanthaphonh and Ferguson 2004) in this effort. Constant dialog with each other and our mentors proved to be the most useful part of our preparation strategy. By drawing on our own life experiences and group discussions, we



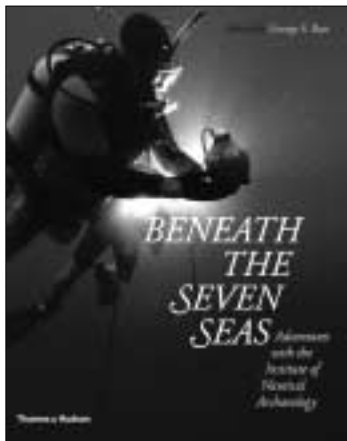
Figure 1: The University of Arizona team, winners of the 2005 Ethics Bowl: Kacy Hollenback, A. J. Vonarx, Samuel Duwe, and Anna Neuzil.

were able to develop and choose between alternative courses of action for each of our cases.

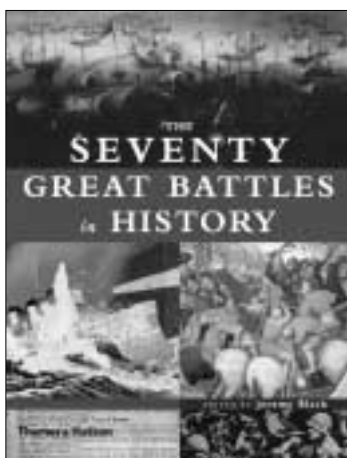
Relevance of Case Studies

One of the most interesting aspects of preparing for the Ethics Bowl was that many of our case studies had direct application to real-life situations. One case, for example, dealt with the rights of private landowners to control archaeological resources on their property. During the course of the first author’s dissertation research, which was largely conducted on sites located on private property, Neuzil had encountered this issue many times. In the case at hand, an archaeologist had recorded a site without permission from the landowner. When the landowner found out, he insisted that the archaeologist not turn in any records. The landowner felt the government had no business knowing what resources were on his property.

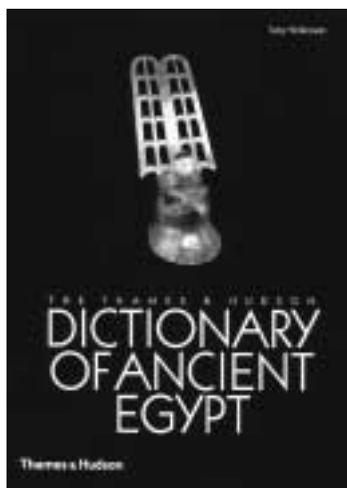
In order to address the issues in this case, Neuzil first consulted the SAA’s Principles of Archaeological Ethics to get the SAA’s take on the responsibilities of archaeologists to the archaeological record—regardless of jurisdiction. She then looked to state



George F. Bass, ed.
\$39.95 hardcover / 256 pages / 400+ illus.



Jeremy Black, ed.
\$40.00 hardcover / 304 pages / 320 illus.



by Toby Wilkinson
\$50.00 hardcover / 272 pages / 312 illus.

 **Thames & Hudson**
Available wherever books are sold
thamesandhudsonusa.com

SAA COMMITTEES

and federal laws concerning cultural resources on private property. After gaining an understanding of the legal and ethical responsibilities surrounding cultural resources and private land, Neuzil laid out a plan of action for the archaeologist. This plan centered on dialog with both the landowner and the archaeologist's supervisor. Through my own research, I found that many landowners who were hesitant about archaeological research had specific reasons, such as a mistrust of the government based on previous experiences or false information. Often these issues could be addressed through dialog. Thus, in this case, as well as others on the slate in 2005, the solution was not a statement of whether an archaeologist's actions were right or wrong and why, but instead a discussion of the issues at hand and a proposed course of action to address these issues in a meaningful way that had real world applications.

If you are interested in forming a team or want more information, visit the Ethics Bowl site at <http://www.saa.org/about-SAA/committees/ethics/ebowl.html>.

Useful Resources

- Colwell-Chanthaphonh, Chip, and T. J. Ferguson
2004 Virtue Ethics and the Practice of History: Native Americans and Archaeologists along the San Pedro Valley of Arizona. *Journal of Social Archaeology* 4(1):5-27.
- American Anthropological Association (AAA)
Code of Ethics of the American Anthropological Association (1998)
<http://www.aaanet.org/committees/ethics/ethcode.htm>
- Archaeological Institute of America (AIA)
Code of Professional Standards (1994)
http://www.archaeological.org/pdfs/AIA_Code_of_Professional_StandardsA5S.pdf
- Canadian Archaeological Association (CAA)
Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples (1999)
Principles of Ethical Conduct
<http://www.canadianarchaeology.com/ethical.lasso>
- Register of Professional Archaeologists (RPA)
Code of Conduct and Ethical Standards of Performance (1998)
<http://www.rpanet.org/conduct.htm>
- Society for American Archaeology (SAA)
Principles of Archaeological Ethics (1996)
<http://www.saa.org/aboutSAA/committees/ethics/principles.html>
- World Archaeological Congress (WAC)
Vermillion Accord on Human Remains (1989)
First Code of Ethics (1990)
<http://www.wac.uct.ac.za/archive/content/ethics.html>

CHARLIE BROWN IN THE CLASSROOM

COMICS AND OTHER INCENDIARY DEVICES FOR TEACHING ARCHAEOLOGY

Mitch Allen

Mitch Allen is Publisher of Left Coast Press, Inc. and has taught archaeology at Santa Clara University and Mills College in California.

Teaching introductory college archaeology students is a challenge. No one doubts that. How do you get students motivated? Adjust to different learning styles? Handle the cultural diversity of the student population? Explain complex scientific analytic methods in student terms?

Colleges are focusing ever more on teaching, establishing instructional resource centers and creating workshops and manuals to help professors learn to teach. A stream of guidebooks has also hit the academic publishing market with that purpose in mind (e.g., Brookfield 2000; Nilson 2003; Weimer 1993). While archaeology cannot be said to be on the forefront of this trend, neither have we ignored it—witness the early multimedia experiments (Fagan and Michaels 1992), the MATRIX Project (<http://www.indiana.edu/~arch/saa/matrix/>), SAA's Public Education Committee newsletter (<http://www.saa.org/pubEdu/A&PE/>), and the Teaching Archaeology in the 21st Century report (<http://www.saa.org/aboutSAA/committees/curriculum/index.html>). A smattering of books about teaching also exist in our field (Smardz and Smith 2000; Smith and Burke 2006).

In looking through these resources, one glaring omission emerges: they rarely mention how to select a course textbook. You can learn how to work with large classes and with small classes, how to lecture or lead discussions, how to create effective tests and assign challenging papers. But the process of selecting textbooks for a course is still a highly personal and private act, akin to religious worship or sexual relations. Big text or little? One book or many? A commercially produced reader or one from your campus copy shop? Supplementary readings or not? These are all matters of faith, over which many intradepartmental wars have been fought. A brief skim through instructional development manuals created at major universities—California, Illinois, Ohio State—show that the Privacy Law of Textbook Choice is not restricted to archaeology. But given the traditional rap on textbooks—expensive, overstuffed, boring, written for the professor and not student—this should be a subject of workshops, not ritual sacrifice.

If the reigning paradigm in educational theory is that different kinds of learners require different kinds of instructional strategies, why does this not appear in the textbook arena? True, archaeologists have learned this lesson long ago in their classes. Few other disciplines have the variety of instructional methods available to us—field and lab work, videos, illustrated lectures (God bless Powerpoint!), working with material objects in class. Though the standard full-length texts are moving toward supplementary materials in different media, there is one big catch—you have to adopt an \$80 or \$90 book to be able to access the websites that have all these little goodies. And the books themselves still suffer from the classic rap against textbooks: encyclopedic rather than engaging.

This is in spite of the reality known to us all—archaeology is a visual discipline. Archaeology textbooks are heavily illustrated, more so than would be found in other social science fields. A very unsystematic sample from my shelf produced the factoid that the standard full-length introductory text averages over 500 illustrations, more than one per page. A similar sampling of sociology textbooks turned up only 150 per book, with most of them being statistical tables.

The Comic Solution

As publisher of AltaMira Press from its founding in 1995 until early 2005, I tried to find alternatives to traditional publishing strategies. If we had to publish textbooks—and the demands of for-profit publishing ensured that we did—we were damned well going to do it in our own way. Johannes Loubser's *Archaeology: The Comic*, published in 2003, was five years in the making, hand sketched, then redrawn and inked after reviewers critiqued his content for its pedagogy. This 150-page comic book was patterned after traditional textbooks, but was presented entirely graphically.

Another chance encounter at an SAA conference produced a second AltaMira comic book, *Shovel Bum* (de Boer 2004), a compilation of articles from the humorous, edgy zine of the same

name run by Trent de Boer of the Washington State Department of Transportation. While this was not designed specifically for the classroom, it was certainly a good way of answering the students' question: what will I really do if I get a job as an archaeological field technician after I graduate?

When my second career of being an archaeology instructor forced me to select a brief textbook to go with my other readings for a university-wide archaeological survey course, I had no choice but to use a comic book. I assigned *Archaeology: The Comic*.

Solve Teaching Problems with Comic Books

"When I was still in the shopping phase for classes, seeing ATC [*Archaeology: The Comic*] on the bookstore shelf was a definite plus for the class—I mean, how can a class be boring if one of the texts is a comic?"

This comment was one of many from my students, who were given an optional assignment to critique their textbook. The comic had just solved my first problem—how to get students to sign up. It helped with other problems as well. It was brief, it scaled methods and theory to the bare bones appropriate for a university-wide course, and it allowed me the luxury of assigning several other books to make up a course's reading. Other very brief introductory books have emerged in recent years using a more traditional format (e.g., Bahn 1996; McDowell-Loudan 2002).

More importantly, it took the concept of an illustrated archaeology text to its logical conclusion—it provided the power of the image to explain the material aspects of archaeology and was of great assistance to those who were visual learners. Two students commented:

"Especially useful when introducing new vocabulary; no definition is needed when a picture shows the essence of the word better than trying to explain it does. Also, giving pictures of what goes on at an archaeological site helps to give the reader a clear idea of how field work is carried out."

"I still use highlighter in this book, and because of the images, finding what I am looking for when I refer back to the book will be extremely easy."

The promise of a "fun" textbook helped get the students into reading it. Beth (a pseudonym, as are all names here) suggested, "anytime learning becomes fun, students learn more. They get excited about the subject and that's exactly what this comic did for me." And Denise added, "with regular-format textbooks

I find myself flipping through pages desperately seeking something to break up the monotony of text. Oooh, a picture? A graph? With a comic book as the format, I get text and variety together on every single page."

The promise of humor, the "un-textbook," was a further attraction. Jennifer reported "ATC gives the medicine with a spoonful of sugar," and Kathryn concurred, "it combines the best tradition of textbooks and television learning."

Not that it was an unmixed blessing. One student expected Deputy Dawg from the book to be the instructor, rather than the wayward publisher she was stuck with: "I would love to have a comic book for every class I ever take. I would also love to have a cartoon [character] teaching the class, but sometimes we have to deal with what we can get."

A Tradition of Educational Comics

Archaeology is not on the forefront of this new teaching resource. Since 1939, Puffin Classics have taken classic literature and digested it into comic book form for students looking for the easy route through English literature (<http://www.puffin.co.uk>). These retellings included such sacrosanct works as *Frankenstein*, *Great Expectations*, *Canterbury Tales*, and *Tom Sawyer*, shrunk down to the size of a Marvel Comic.

In the 1980s, University of California Press translated and reprinted a basic textbook on Japanese economics, when those economics were all the rage in American business schools. Based on the Japanese comic tradition, *Japan, Inc.* (Ishinomori 1988) was a commercial success in economics classrooms.

The Japanese company Digital Manga Productions has followed in this tradition and developed a line of Edumanga for the Japanese and international markets, which include biographies of Helen Keller, Anne Frank, Beethoven, Einstein, and Mother Theresa, all narrated by a character named Astro Boy (<http://www.dmpbooks.com/>).

Closer to our field, San Francisco artist Larry Gonick (1990, 1991) has teamed up with various professors to produce *The Cartoon History of the Universe*, *The Cartoon History of the United States*, and cartoon guides to physics, computers, genetics, and statistics, among others. Eric Shanower (2001) is deep into his well-researched retelling of the Trojan War, *The Age of Bronze*, which has been nominated for several cartooning awards. And *Motel of the Mysteries* (Macaulay 1979) has been an archaeological staple for decades.

Part of a Wider Trend

This move toward varying the tone of archaeology textbooks has gone far beyond comic books. Jean Auel's *Clan of the Cave Bear* (1984) has long been used in archaeology classes as have other novels that strive for both authenticity and compelling narrative. Under my watch at AltaMira, Adrian Praetzelis of Sonoma State produced two teaching novels featuring crusty archaeologist Hannah Green: *Dug to Death* (2003) on archaeological methods and *Death by Theory* (2000) on theory. Both were used in a wide variety of introductory courses. Futurist Rob Swigart created *Xibalbá Gate* (2005) for AltaMira, a novel that attempts to recreate life in the late classic Maya lowlands within the plot of an all-too-real computer simulation invented by a Mesoamericanist professor. Swigart is now working on another teaching novel based at Neolithic Çatalhöyük for my current operation, Left Coast Press, Inc.

The use of commercially produced simulations in archaeology was pioneered by T. Douglas Price's *Adventures in Fugawiland* (2002), followed by others (Davis et al. 1998; Dibble and McPherron 2003). Their success can be documented by the fact that they have gone into multiple editions.

In other disciplines, educational video games are also being developed for the classroom. At MIT, *Sole Survivor* introduces psychology to students, as a group of dysfunctional individuals try to save the world from the evil leaders of a planetary alliance. In *Prospero's Island*, a production of MIT and the Royal Shakespeare Company, the game actualizes Shakespeare's metaphors, including climbing the waterfall of Prospero's tears. Players of *Environmental Detectives* look for the source of a mystery chemical spill. And the over-the-top game *Surviving the Inquisition* has students playing converted Jews who try to avoid being burned at the stake (Aviv 2005). *Tomb Raider*, while the darling of the Nintendo generation, has limitations as a teaching tool.

Principles Learned

As both a producer and consumer of archaeology comic textbooks, I believe I have learned a few lessons from my experiences to pass along to would-be cartoonists furiously sketching away at their graphic versions of *Archaeology as Human Ecology* or *Reading the Past*. Admittedly, the sample is small and non-representative, but I think instructive.

- The book must be both good archaeology and good cartooning. We know you can think like an archaeologist, but you must also think like a cartoonist. Obey standard conventions of the medium, your audience is more sophisticated at the rules of cartooning than you think.
- Hit the right tone. False notes in cartooning sound more false than in a regular text. In Loubser's (2003:42) book, his teenage protagonist Squeeze states: "I get it. The buried

anomalies picked up during the ground penetrating radar survey should be treated as a population set separate from the pottery." Though some teenagers may be this articulate, my 15-year old daughter and her friends certainly don't speak like that.

- Seeing the comic book format, students generally do not expect serious content, even though that is your purpose. My student Debi reported: "The chapter on dating was very complex and analytical...I had to make myself continue on. I love the idea of getting all the facts in, but sometimes facts upon facts become tedious if there is no reprieve from them. This portion of the book took me back to my chemistry days. That was not pretty." Loubser (personal communication) admits that he worked on making the comic overly serious to avoid charges of frivolousness. You need to find a way to present technical material graphically that engages them while serving up serious content.
- Think metaphorically about how to present complex ideas and processes. Avoid talking heads as often as possible.
- Things that are obvious visual cues to you might not be to your students. One student could not figure out why a character's nose kept growing while she was lying to the archaeologist, an obvious reference to Pinocchio. Another was mystified by the ghostly, bearded Greek head in the background while Loubser discussed the Pythagorean theorem.
- Don't expect respect for your work. In addition to the guffaws of your colleagues, the students compared the textbook to Cliff Notes, flash cards, and *Where's Waldo* books.
- Break your ideas into cell-length or rows-of-cell-length segments. Comics are consumed in bite-sized chunks, not paragraphs or pages.

Sounds a bit daunting for the budding archaeological cartoonist, but you are no longer sailing into uncharted waters. If my students' responses were any indication, there is an audience for *Poverty Point: The Comic* or *Adventures in Ground-Penetrating Radar*. All that is needed is the cartoonist. And just think of all those boring days of monitoring or nights in the Motel 6 that you will have to work on it.

Acknowledgments

The author acknowledges the assistance of Johannes Loubser, Trent de Boer, Jane Eva Baxter, Brian Fagan, Adrian Praetzelis, and the Anthro 180 class at Mills College in the preparation of this article.

References Cited

- Auel, Jean
1984 *Clan of the Cave Bear*. Bantam, New York.
- Aviv, Rachel
2005 *Game On! Will More Professors Develop Video Games for*

- their Classes? *Village Voice Education Supplement*. January 11, accessed 10/6/05 at <http://www.villagevoice.com/arts/0502,aviv,59899,12.html>.
- Bahn, Paul
1996 *Archaeology: A Very Short Introduction*. Oxford University Press, Oxford.
- Brookfield, Stephen D.
2000 *The Skillful Teacher: On Technique, Trust, and Responsiveness in the Classroom*. Jossey-Bass, San Francisco.
- Davis, R. P. Stephen, Jr., Patrick Livingood, Trawick Ward, and Vincas P. Steponaitis
1998 *Excavating Occaneechi Town: Archaeology of an Eighteenth-Century Indian Village in North Carolina*, CD-ROM, UNC Press, Chapel Hill.
- De Boer, Trent
2004 *Shovel Bum: Comix of Archaeological Field Life*. AltaMira, Walnut Creek, CA.
- Dibble, Harold, and Sharron McPherron
2003 *Virtual Dig: A Simulated Archaeological Excavation of a Middle Paleolithic Site in France*, 2nd Edition. CD-ROM. McGraw-Hill, New York.
- Fagan, Brian M., and George H. Michaels
1992 Anthropology 3: An Experiment in the Multimedia Teaching of Introductory Archaeology. *American Antiquity* 57(3): 458–466.
- Gonick, Larry
1990 *Cartoon History of the Universe Vol. 1–7*. Doubleday, New York.
1991 *Cartoon History of the United States*. Harper, New York.
- Ishinomori, Shotaro
1988 *Japan, Inc.: An Introduction to Japanese Economics*. University of California Press, Berkeley.
- Loubser, Johannes
2003 *Archaeology: The Comic*. AltaMira, Walnut Creek, CA.
- Macaulay, David
1979 *Motel of the Mysteries*. Houghton Mifflin, New York.
- McDowell-Loudan, Ellis E.
2002 *Archaeology: Introductory Guide for Classroom and Field*. Prentice Hall, Upper Saddle River, NJ.
- Nilson, Linda B.
2003 *Teaching at Its Best: A Research-Based Resource for College Instructors, Second Edition*. Anker, Bolton, MA.
- Praetzelis, Adrian
2000 *Death by Theory: A Tale of Mystery and Archaeological Theory*. AltaMira, Walnut Creek, CA.
2003 *Dug to Death: A Tale of Archaeological Method and Mayhem*. AltaMira, Walnut Creek, CA.
- Price, T. Douglas, and Anne Birgitte Gebauer
2002 *Adventures in Fugawiland: A Computerized Simulation in Archaeology, 3rd Edition*. CD-ROM. McGraw-Hill, New York.
- Shanower, Eric
2001 *A Thousand Ships: The Age of Bronze Vol. 1*. Image Comics, Orange, CA.
- Smardz, Karolyn, and Shelley J. Smith (editors)
2000 *The Archaeology Education Handbook: Sharing the Past with Kids*. AltaMira, Walnut Creek, CA.
- Smith, Claire, and Heather Burke (editors)
2006 *Archaeology to Delight and Instruct*. UCL Press, London. In Press.
- Swigart, Rob
2005 *Xibalbá Gate: A Novel of the Ancient Maya*. AltaMira, Walnut Creek, CA.
- Weimer, Maryellen
1993 *Improving Your Classroom Teaching*. Sage, Thousand Oaks, CA.

We can go on thrill rides to experience what some "seers" have done in altered states of consciousness for the last 60,000 years.

Beyond the Cartesian Grid, or, Between the Comic Cells
 Jannie Loubser
 New South Associates, Inc.

Archaeologists almost daily use concepts passed down through the ages, such as the Pythagorean Theorem.

Ghost of Greek philosopher, Pythagoras, hovering over square unit.

530BC

AD2005

1.00

1.41

1.00

90°

Archaeologists also benefit from the Cartesian Grid, as invented by Rene Descartes.

For example, this grid allows us to plot artifact densities.

But the thinking of this seventeenth century French philosopher extends far beyond mathematics...

Mind and body are separate!

This purported dualism between mind and body has profoundly influenced how we perceive "science."

Only knowledge that involves algebra and geometry is reliable.

action-to-action (single subject progression)



Following a Cartesian world-view we even arrange comic cells in a grid-like fashion, generally following the sequence from left to right, and from top to bottom.



subject-to-subject (link between subjects)



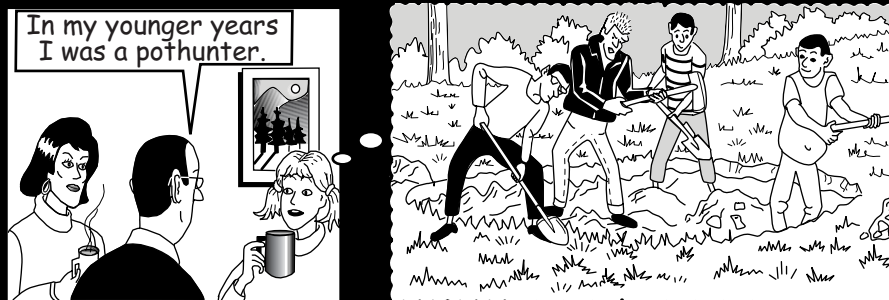
To understand jumps between cells, we normally need verbal or textual commentary, especially when contexts are unfamiliar to us.



aspect-to-aspect (different moods of the moment)



scene-to-scene (significant time and space jumps)



Northwestern Plains Indians, such as the Crow, portray sequential events in single panels.



Having been explained the pictorial conventions adopted in Indian drawings on rock or animal hide, other people can follow the narrative.



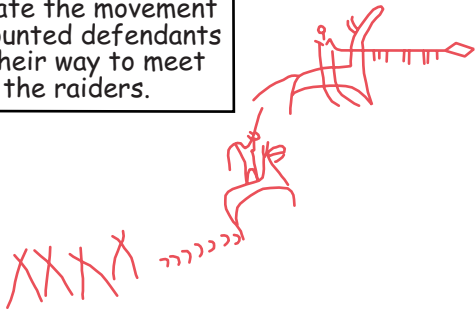
An account is normally followed from right to left. In this rock art panel, tracks show the journey from the raiders' shelter.



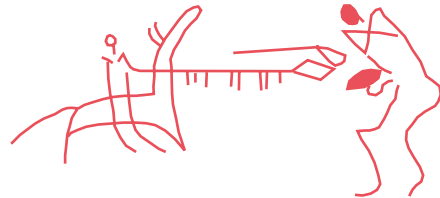
Triangles portray the defenders' tipi camp on the opposite side of the panel.



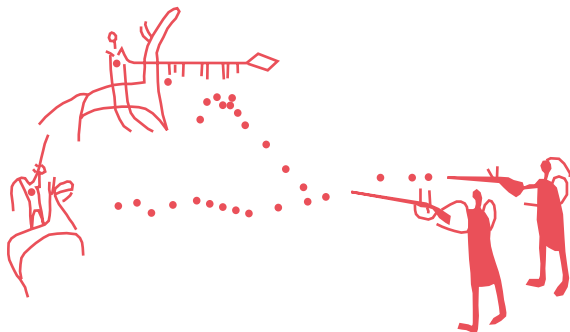
A series of C shapes, representing hoofprints, indicate the movement of mounted defendants on their way to meet the raiders.



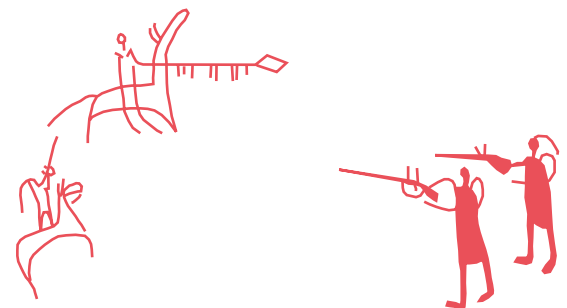
The uppermost rider uses his spear to kill one raider.

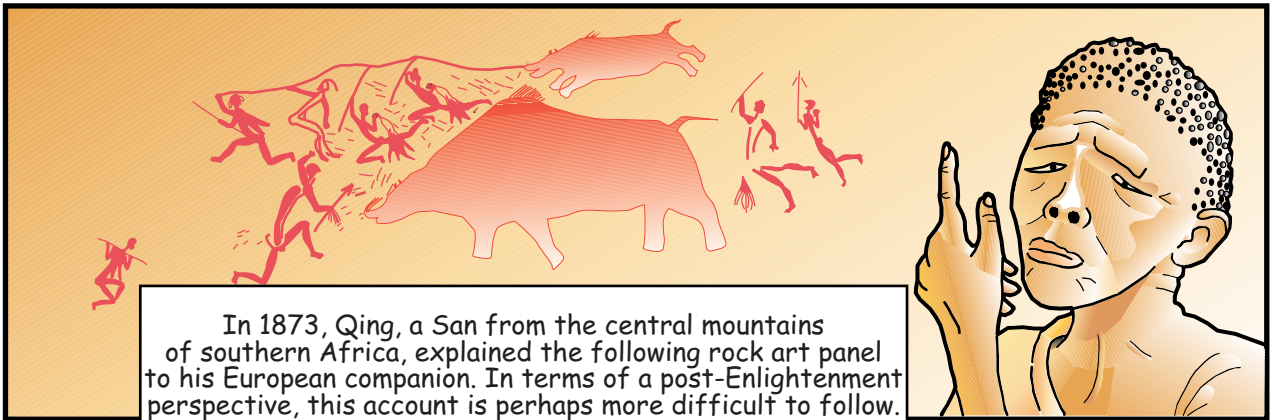


Bullets, depicted as dots, from the raiders' guns kill the horsemen. A dot within a figure is the convention that indicates a fatal gunshot wound.



If for some reason, due to weathering or changing light, the bullets have disappeared, some Indians believe that events have changed and no actual horsemen were killed.



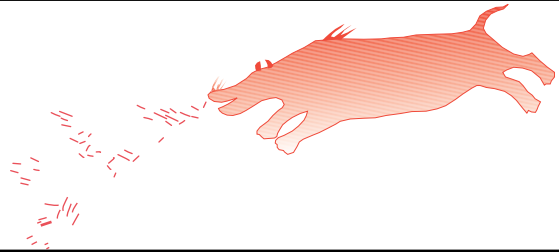


In 1873, Qing, a San from the central mountains of southern Africa, explained the following rock art panel to his European companion. In terms of a post-Enlightenment perspective, this account is perhaps more difficult to follow.

Qing said that at least some figures are doing the trance dance. This dance was a central ritual among his people. The San believed that by entering a trance, their shamans could enter and act in the spirit world.



The spirit world was within the rock, a place which experienced shamans visited to catch rain animals. According to Qing, the strokes are things growing under water. Other San have also identified such fat creatures as rain animals.



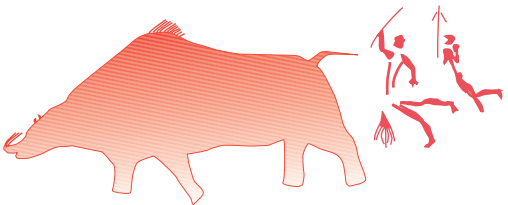
In 1874 a copy of the same panel was shown to a San known as Hankasso. Belonging to a different linguistic group, Hankasso's account differs in certain details from Qing's. However, the overall agreement between the two accounts is remarkable.



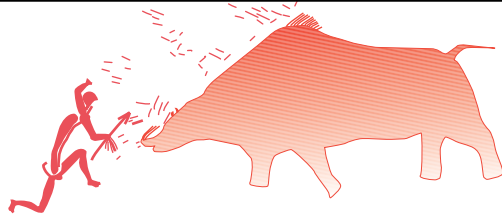
Both Qing and Hankasso said that the shamans attached a thong to the creature's nose.



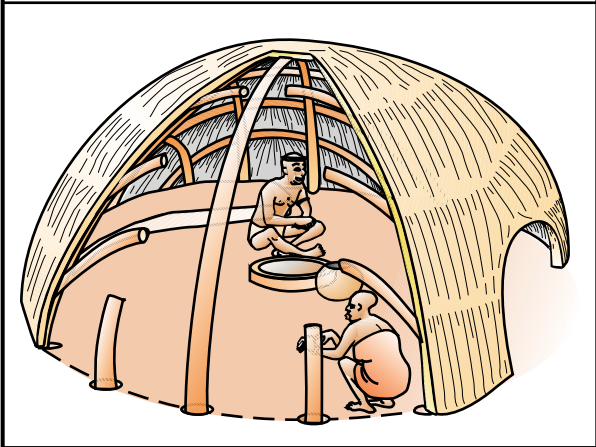
The shamans then drove the animal across a plain.



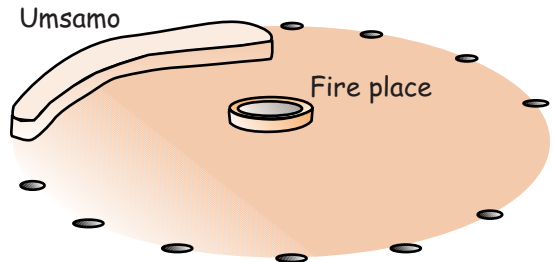
Once on the plain, the shaman killed the animal to produce rain. Perhaps because Hankasso emphasized the latter part of the narrative, he identified the flecks as rain.



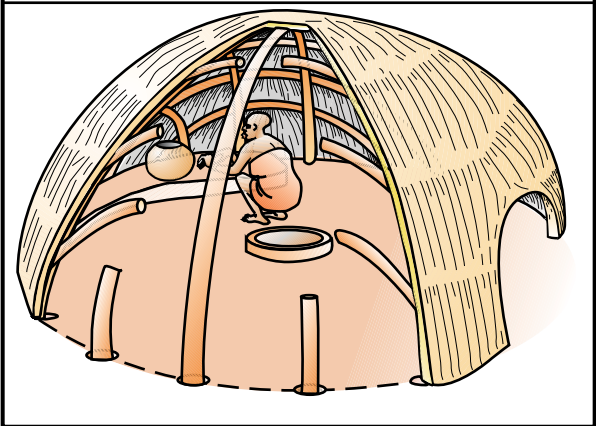
Seen in actual ethnographic context, the physical placement of an artifact often helps us understand its "function." The Zulu clay pot is a case in point.



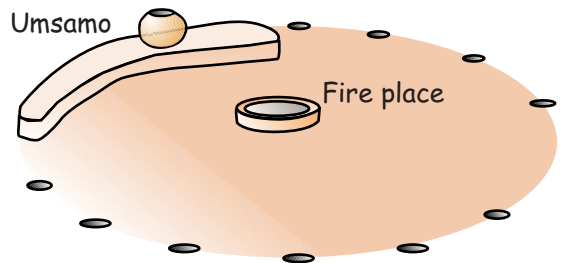
When used and left in most places, a clay pot can be interpreted as merely a container and drinking vessel.



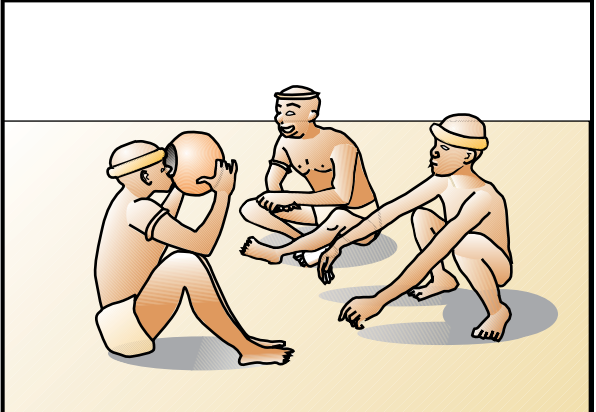
However, on specific occasions to venerate the ancestors, a pot is placed on a special platform at the back of the hut.



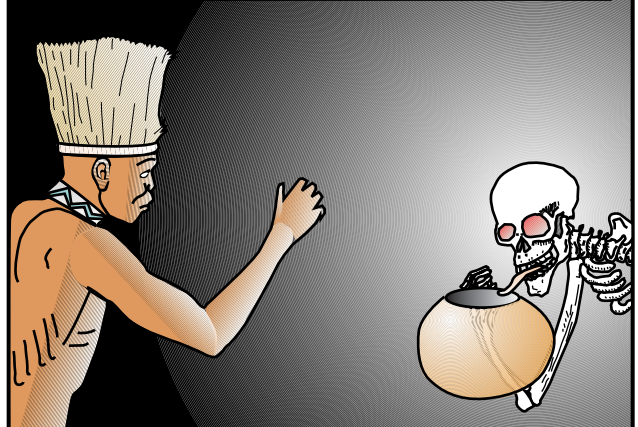
Known as Umsamo, this special area changes the pot into an object with ritual significance. If an archaeologist was to find a pot in this context, then ritual behavior can be inferred.



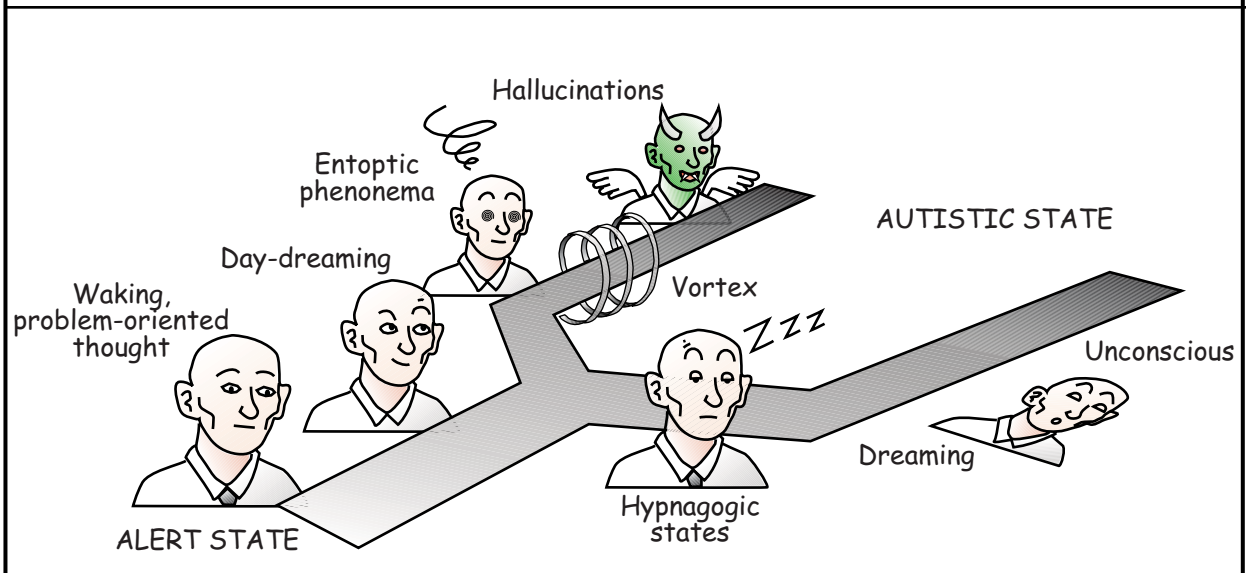
Being very nutritious but having a low alcohol content, Zulus use sorghum beer mainly to compensate work parties or during political discussions.



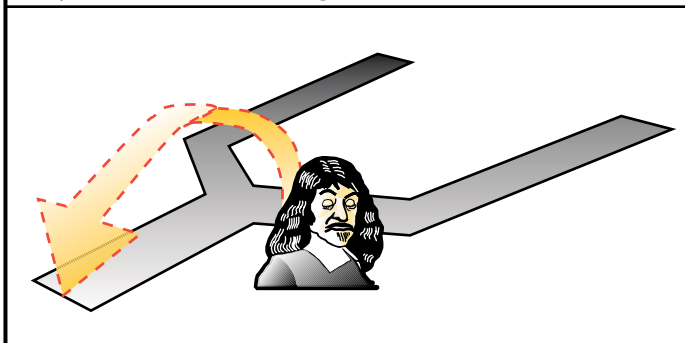
Being left in the back of a dark hut, however, beer is believed to be licked by the ancestor spirits. Diviners and "seers" claim to observe apparitions of these beings.



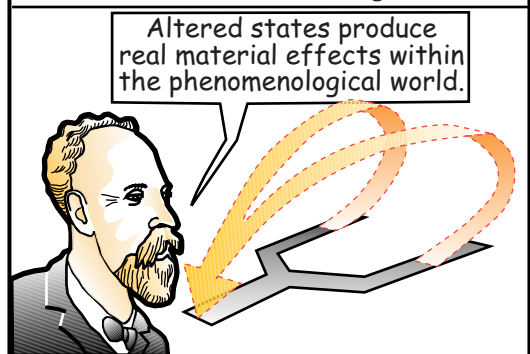
These examples show how shifting states of human consciousness can influence what we see and believe. Such different states can be aligned along a spectrum of consciousness.



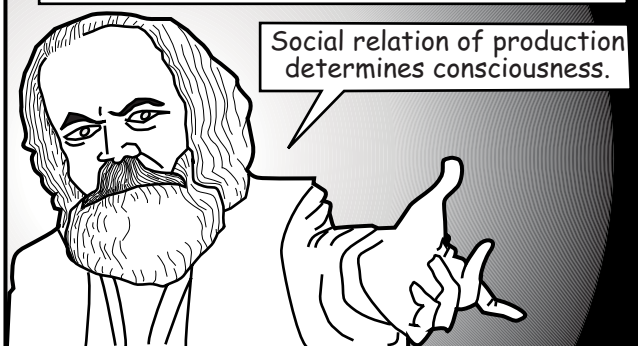
Although we value alert, or "rational" thinking, many lasting insights are made when people are in a relaxed mood, such as being in a hypnagogic state. Ironically, Descartes claimed that mind and body are separate while dreaming in front of a warm stove.



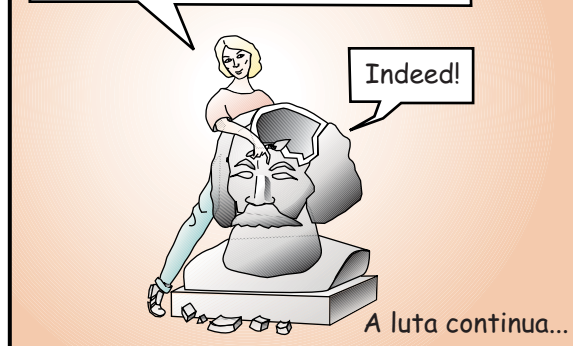
As shown by the physiologist William James, almost all religions are ultimately informed by revelations received by individuals experiencing visions or dreaming.



We find it difficult to ascribe any significance to other modes of thought, even though the majority of hunter-gatherer and agricultural societies value visions and dreams.



But how does the ambiguity introduced by gender conceptions fit into all of this mumbo-jumbo?



THE ARCHAEOLOGICAL ZINE *SHOVEL BUM*

Trent de Boer

Trent de Boer is a professional archaeologist employed by the Washington State Department of Transportation. He is also the creator/editor of the archaeological fanzine Shovel Bum.

I created the zine *Shovel Bum* with my wife Betsy in 1997. Zine is short for “fanzine,” which in turn is short for “fanatic magazine.” In general, “zines are noncommercial, nonprofessional, small-circulation magazines which their creators produce, publish, and distribute by themselves” (Duncombe 1997:6). To me, however, it is most accurate to describe *Shovel Bum* as a periodical geared toward fanatical archaeological field technicians.

The first issue was published while Betsy and I were working in the Oachita National Forest in central Arkansas. We worked for a cultural resource management (CRM) firm and were conducting archaeological surveys prior to timber sales. That summer, a friend had sent me a few copies of John Porcellino’s zine *King-Cat and Other Stories*, in which Porcellino drew comix—comic strips for an adult audience—about his days as a mosquito abatement man (Porcellino 2005). I was impressed with Porcellino’s ability to clearly express the day-to-day routine of a heretofore unknown occupation, and I saw the potential of comix for explaining our jobs as archaeological field techs. Comix are especially well suited to conveying complex thoughts through their use of universal icons (McCloud 1993). By default—or lack of training—it was easy for me to keep my comix simplistic and straightforward.

The target audience for the first issue was our family and friends, so I focused on the basics—lodging, field diet, and job responsibilities (Figure 1). Because the audience was primarily non-archaeologists, I spent a lot of time discussing/showing field methods and the reasoning for their use. I included “exciting” topics like survey transect intervals, site recordation, and orienteering (Figure 2). This was partially in response to the typical reaction I received when I told someone I was an archaeologist. Most people had visions of pyramids, mummies, and other National Geographic-caliber projects and had no idea that the CRM world of construction monitoring and pipeline surveys even existed. “No, I don’t excavate dinosaurs.” “No, I don’t work for the university.” “Yes, I get paid to do archaeology.”

From the beginning, humor has played a major role in *Shovel Bum* (Figure 3). Having a sense of humor in the field is a valuable coping mechanism, as anyone who has spent time in inclement weather trying to fill out paperwork understands. A good sense of humor can get you through the particularly unrewarding CRM

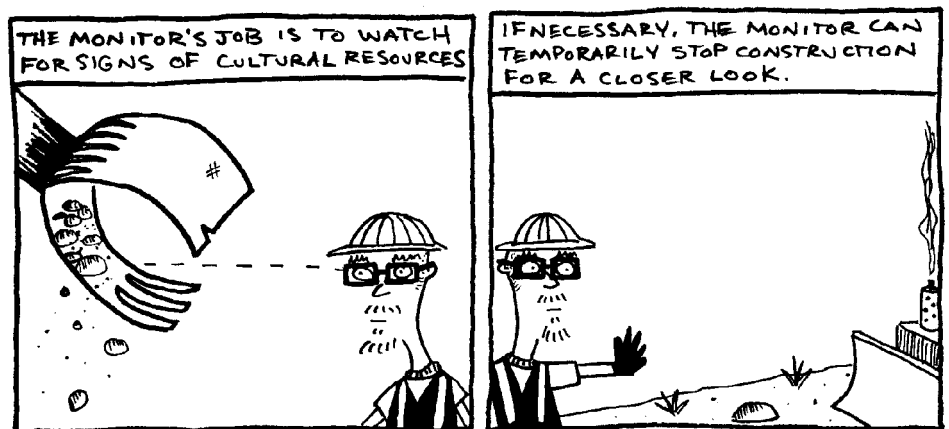


Figure 1.



Figure 2.

projects, such as shovel testing suburban front yards—the kinds of projects that make you question your initial decision to become an archaeologist. Every shovel bum worth his or her salt has dozens of good, usually hilarious, field stories, and *Shovel Bum* has long served as a clearinghouse.

On the other hand, *Shovel Bum* is also about acknowledging the joys of being an archaeologist (Figure 4). The old phrase “a bad day in the field is better than a good day in the office” is the mantra of many a shovel bum. It is not uncommon for archaeologists to put up with month after month of dreary office work for that one perfect field day each season. The most memorable field experiences eventually find their way into my comix.

Over the years, *Shovel Bum* has evolved into a “lifestyle”-oriented zine, as opposed to its earlier “how-to” emphasis. A big factor in this evolution has been the many contributors who submit comix, stories, and other works for publication. Issue #3 contained the first contributions from other shovel

bums, and each subsequent issue has featured more and more. Our contributors draw upon a wide range of experiences, and the result is that each issue of *Shovel Bum* provides a window into the archaeological field worker’s lifestyle.

At the same time we began including contributors’ work, we also began to loosely structure each issue with themes. To date, we have published themed issues on field food, bad motels, military work, field vehicles, construction monitoring, and extreme archaeology. In addition to organization, the themes help focus the ideas of our contributors into something tangible. Many ideas for *Shovel Bum* are kicked around in the field but fail to materialize into something publishable unless I crack the editing whip a few times.

In true zine fashion, each issue is also filled with a random assortment of material that in no way fits with the issue’s theme. Zines are renowned for meandering back and forth, changing at the whim of the publisher’s interests (Duncombe 1997). We have published letters to the editor, pickled egg recipes, poetry, games (crossword puzzles, word searches, quizzes), essays, reviews, and more. This variety reflects the many interests held by archaeological fieldworkers.

Community is a constant emphasis in the pages of *Shovel Bum*. Those who stay in the business for more than a few years realize that there really are not that many people in the business (Figure 5). More often than not, every big CRM project is a shovel bum reunion. Veteran

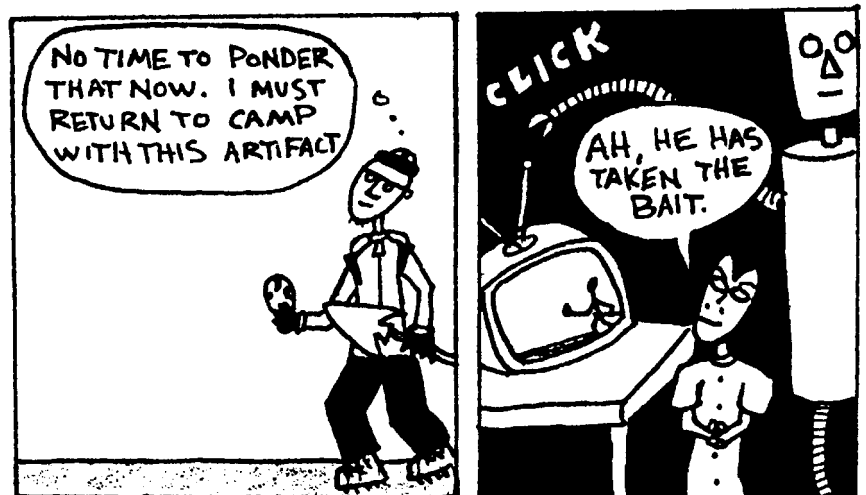


Figure 3.

shovel bums provide important training and leadership to green-horns, training that can only be gained through direct, on-the-job experience. In turn, those who stick it out become veterans in their own right and provide training to the next wave of green-horns. I have always admired the sense of communal support amongst shovel bums, and I have consciously tried to portray it in my comix with the hope that others will also feel like they belong to this unique little community.

Last year, AltaMira Press published *Shovel Bum: Comix of Archaeological Field Life* (de Boer 2004). The book collects the first eight issues of *Shovel Bum*. Since its release, we have published two more issues and will be publishing issue #11 (Field Food, Part II) later this year. For those interested in contributing to *Shovel Bum*, please contact me at dutchcircuit@hotmail.com or <http://www.shovelbum.com>.

References Cited

- de Boer, Trent
2004 *Shovel Bum: Comix of Archaeological Field Life*. AltaMira Press, Walnut Creek, CA.
- Duncombe, Stephen
1997 *Notes From the Underground: Zines and the Politics of Alternative Culture*. Verso, London and New York.
- McCloud, Scott
1993 *Understanding Comics: The Invisible Art*. Kitchen Sink Press, Northampton, MA.
- Porcellino, John A.
2005 *Diary of a Mosquito Abatement Man*. La Mano, Minneapolis.

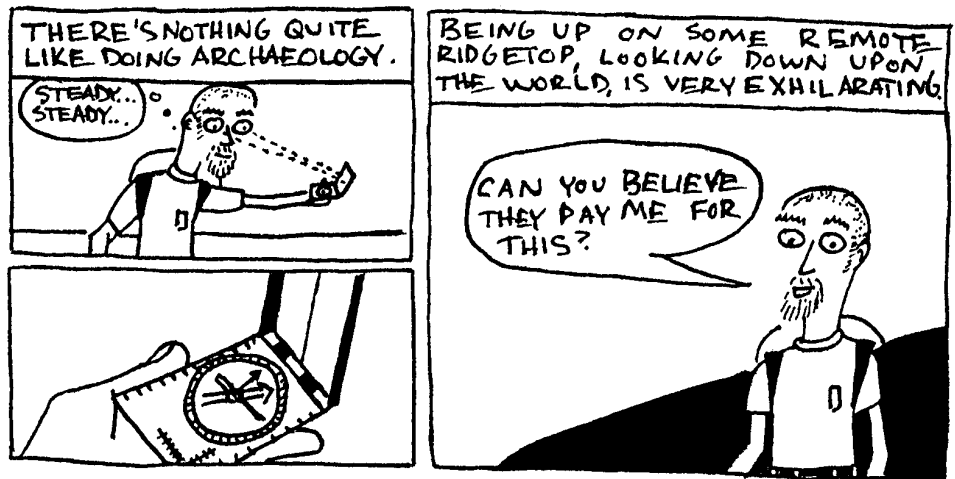
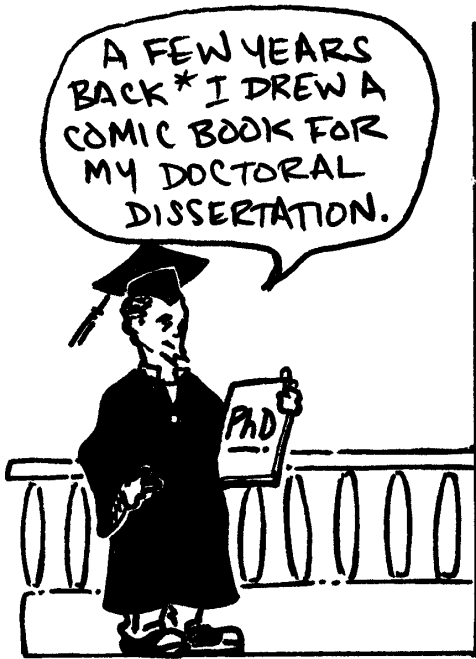


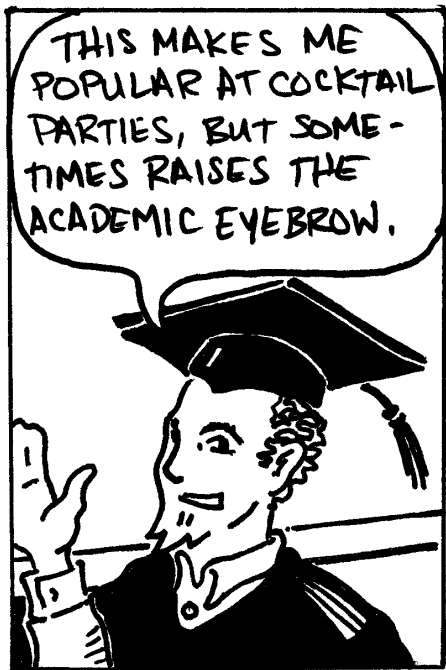
Figure 4.



Figure 5.



A FEW YEARS BACK * I DREW A COMIC BOOK FOR MY DOCTORAL DISSERTATION.



THIS MAKES ME POPULAR AT COCKTAIL PARTIES, BUT SOMETIMES RAISES THE ACADEMIC EYEBROW.

TALKING DOG ARCHAEOLOGY
 ARF!
 by
TROY LOVATA
 2005

*UNIV. OF TEXAS, SPRING '00

THE COMIC IS ABOUT DOG DOMESTICATION ON THE GREAT PLAINS, SO I USED MY OWN DOG AS A NARRATOR.

THE DISSERTATION INCLUDED A LONG, WRITTEN EXAMINATION OF HOW THE PAST IS VISUALLY PRESENTED TO PEOPLE.

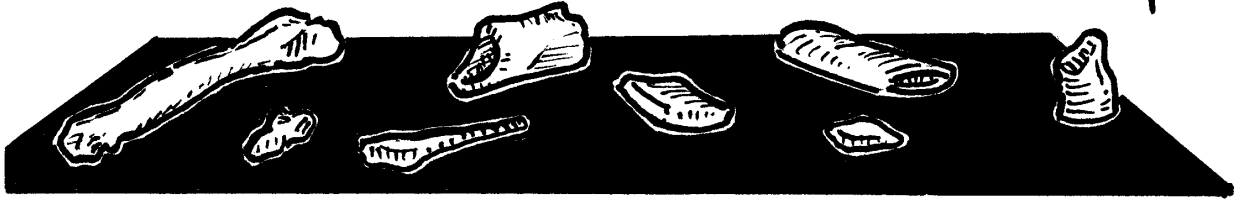


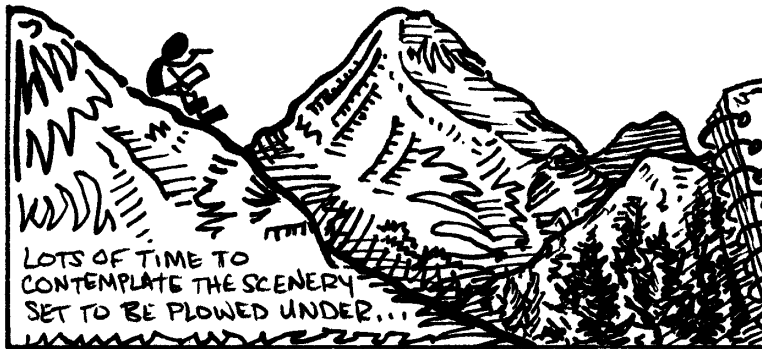
"WILEY"

44 PAGES OF A DOG DISCUSSING ARCHAEOLOGY

Archaeologists study the li people. Therefore, they rare disinterestd public because as direct connection, both (arnett 1991) and emotional (ender 1998), to some part past. Public opinion survey's repeatedly confirmed the high of interest in not just the past, archaeology as a discipline that explains the past.

THE IDEA WAS TO LOOK AT A SMALL SET OF BROKEN CANINE BONES FROM AN AVERAGE ARCHAIC SITE IN EASTERN COLORADO AND SHOW, IN COMIC FORM, HOW TO USE A LITTLE COLLECTION TO MAKE MEANINGFUL STATEMENTS ABOUT PREHISTORY.





THE IDEA TO DO A COMIC AT ALL HAS ROOTS IN THE CARTOONS I DREW IN A FIELD NOTE BOOK DURING A PARTICULARLY MESSY PROJECT IN THE ROCKY MOUNTAINS.

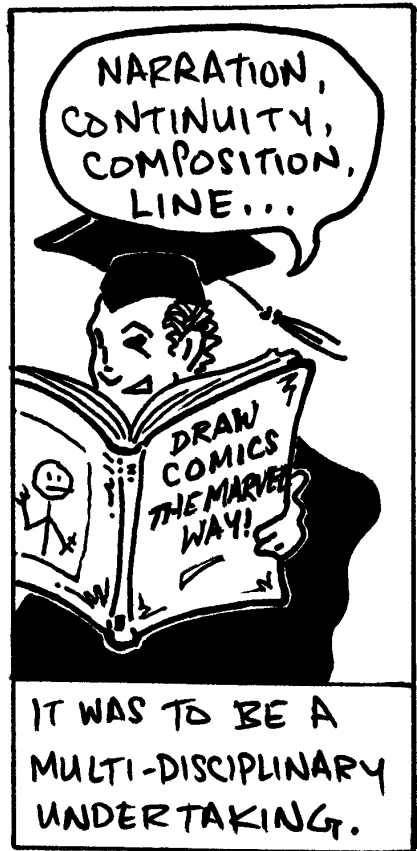
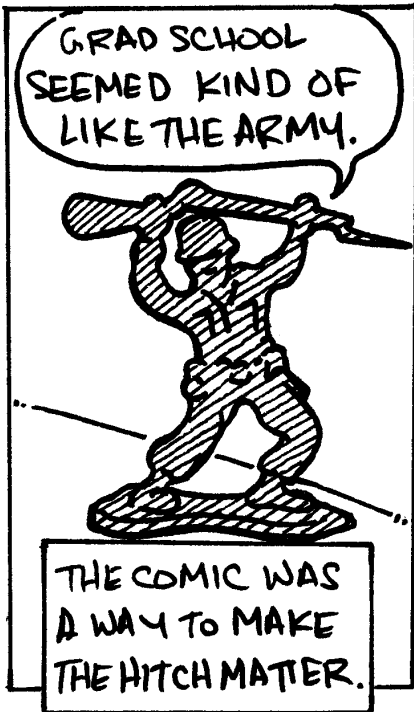


THE JUMP COMES WHEN THESE MAKE IT INTO SOMETHING PERMANANT...



DAVE ROBINSON'S COMICS IN BARBARA BENDER'S STONE-HENGE BOOK, FOR EXAMPLE.

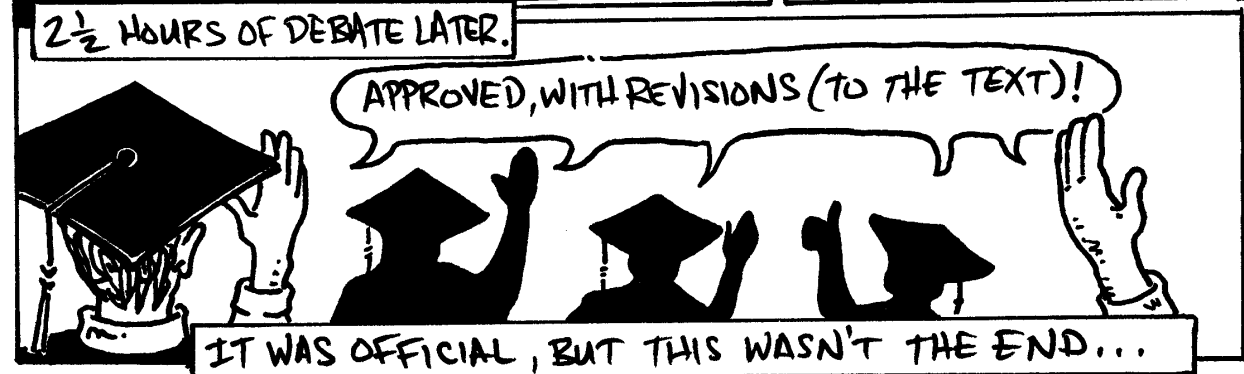
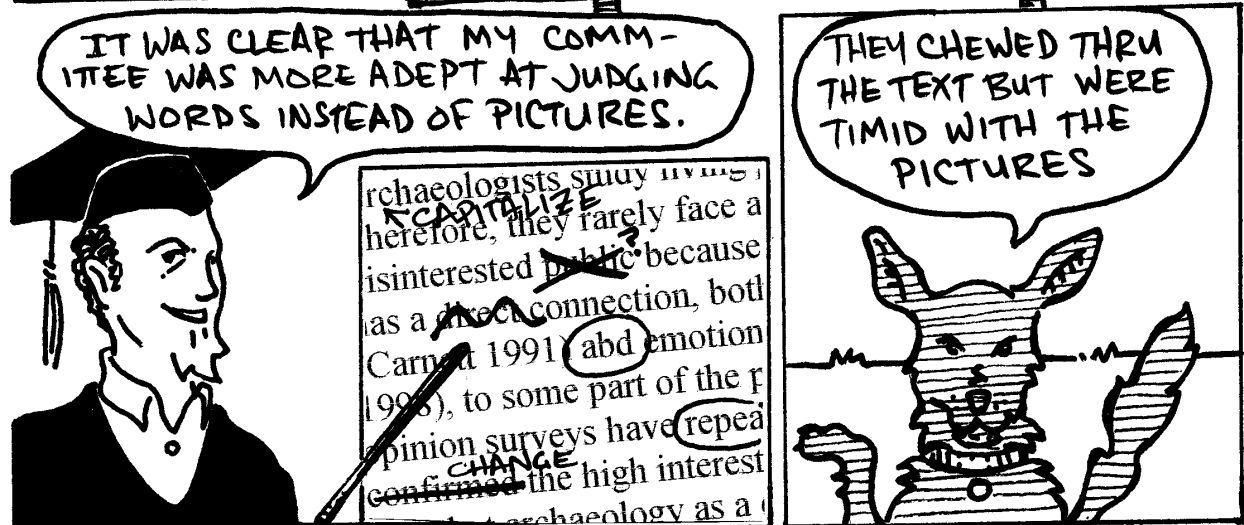
*ARCHIV REVIEW FROM CAMBRIDGE
 FOR ME, THE JUMP CAME DURING GRAD SCHOOL IN TEXAS. THE LONE STAR STATE HAS A TRADITION OF HISTORY COMICS - FROM JACK JACKSON TO CHARLES SHAW TO JACK PATTON'S "TEXAS HISTORY MOVIES".



BUT IT MEANT MORE THAN LEARNING NEW JARGON. IT WASN'T A PROCESS OF DUMBING DOWN EITHER. WORDS AND PICTURES HAD TO WORK TOGETHER TO FORM SOMETHING NEITHER COULD ALONE.



*MITCH ALLEN IN THE SAA ARCHY RECORD V.3, N.1



NO ONE WANTED TO PUBLISH IT.

25¢



DAMN.



OF COURSE, EVERY GRADUATE HAS COMPLAINTS.

WOE IS YOU.



ACADEMIC PASSES DIDN'T DO FULL BLOWN COMICS BOOKS AND THE COMIC BOOK PUBLISHERS THOUGHT IT TOO ACADEMIC.

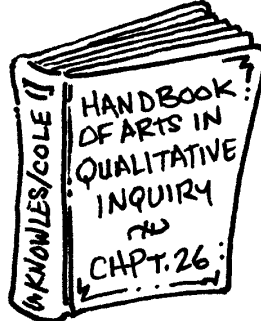
IN FACT, I'VE SINCE DONE OTHER COMICS AND WRITTEN A LOT ABOUT VISUALS IN ARCHAEOLOGY.



SAA 2005
SHEP LAKE CITY



SHOVEL BUM



HANDBOOK OF ARTS IN QUALITATIVE INQUIRY
CHPT. 26
KNOWLES/COLE

THIS HAS BECOME PUBLIC ARCHAEOLOGY AND I'VE BEEN MORE SUCCESSFUL DISCUSSING THE USE OF COMICS IN ARCHAEOLOGY RATHER THAN THE VALIDITY OF THE STORIES TOLD WITHIN THEM.

YOU'RE HIRED! NOW GET TENURE!



WORDS STILL SEEM PRIVILEGED OVER PICTURES IN ACADEMIA, BUT MY ADVISOR WAS RIGHT AFTER ALL.

SO, A TALKING DOG HAS WORKED FOR YOU?



CERTAINLY.

END

COMICS AND PREHISTORY

A EUROPEAN PERSPECTIVE

Gonzalo Ruiz Zapatero

Gonzalo Ruiz Zapatero is Professor of Prehistory at the Complutense University of Madrid (Spain).

Once we know everything there is to know about the remote past through archaeological investigation, there is only one thing left: to explore that past through our imagination and fiction. This is where a good comic can help. Archaeologists' secret and rarely admitted dream is to visit the past in H. G. Wells's "time machine." Perhaps that explains why prehistory and comics have had little point of contact. Archaeologists consider the kind of comics filled entirely with fantasy to be frivolous and completely unscientific. Comic book writers and illustrators see prehistory as a remote period when cave-men with clubs lived side by side with impossible dinosaurs, in the style of the film *A Million Years Ago* (Don Chaffery 1966) and *When Dinosaurs Ruled the Earth* (Val Guest 1970). The prehistoric past was seen as flat and uniform, and prehistorians did not supply them with real stories like historians did; archaeologists only described the life of Palaeolithic people in general, and there were no individuals, no names, and no events or dates. How could that sort of history be interesting? It is as if "stories" only happen with history. It is easy to understand why prehistory, which lasted more than two million years and accounts for the largest part of humanity's existence, has received least attention from the writers of history comics.

The comic, defined as a sequence of drawings, originated at the end of the nineteenth century. At that time, prehistory was also struggling to acquire a conceptual structure, and illustrations were a fundamental part of its methodology (Catalogue 2003). The comic and prehistory therefore originated more or less at the same time, and graphic representation, realistic or imaginary, has played a crucial role for the practitioners of both activities. Although two different graphic languages are obviously involved, there are points of contact between them, such as reconstructions of ways of life and behavior in the past, which both use the comic's iconographic code (Moser 1998) and the services of notable authors such as the Czech Burian and several French illustrators (Tosello 1990). It is only in recent years, however, that archaeologists have reflected on the messages embodied in the illustrations they use to reinforce their inter-

pretations (Gamble 1992; Molyneux 1997; Moser 1998) and also thought about actual comics (Gallay 1991–92; Ruiz Zapatero 1997).

Prehistory in Comics

There are many possible criteria for classifying the genres of comics, but my proposed classification uses two basic variables: it takes into account the way in which information is imparted according to the degree of realism and accurate scientific content, and it considers the style of the drawing, which ranges from realistic to the most obvious caricature (Ruiz Zapatero 1997:289). By considering these two criteria, five categories of comic set in prehistory can be distinguished:

1. the prehistory documentary comic, with realistic drawings and considerable scientific content, whose purpose is clearly educational;
2. the fiction comic inspired by prehistory, with a free fictional storyline and realistic drawings, but keeping to the archaeological facts;
3. the entirely fictional prehistory comic, with a totally fictional storyline and little or no regard for the facts of prehistory, but realistic graphics, with a long tradition in America in the works of great authors such as Corben, Eisner, and Kirby (Figure 1);
4. the prehistory-fantastic cartoon comic, in which the distancing offered by the drawing is exploited in order to present a science-fantasy past, such as B. C. de J. Hart and the universal Flintstones;
5. the prehistory documentary cartoon comic, designed to be educationally informative and using soundly based information about prehistory, such as the great *The Cartoon History of the Universe* (1989) by L. Gonick, or the *Pazzesca Storia dell'Uomo* (Bertotti and Peretto 1996), which depicts the cultural evolution of humanity from its origins and was published to mark the 13th Congress of the UISPP (Forlì, Italia).

Here, I am going to discuss the first and second type of comic

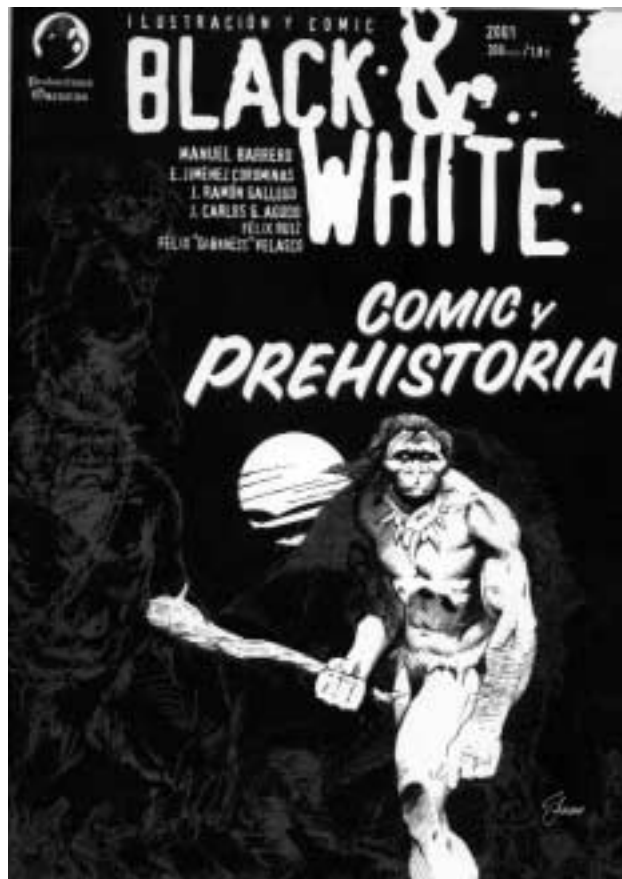


Figure 1. Title page of *Black & White, Comic y Prehistoria* (2001), Spanish fanzine edited by F. Velasco (email:blackwhite@inicia.es).

in the European context, because they are, in my opinion, the most attractive and valuable way of imparting information about aspects of life in prehistory.

The prehistory documentary comic has had its greatest expression in numerous collections designed to narrate universal, national, regional, and even local histories. Almost all start with the prehistoric past and use the *Histoire de France en Bandes Dessinées* (Paris, 1979) as a fundamental referent. What is interesting is the way the main facts are chronicled with simplistic storylines and little attention to the material aspects of the recreated past. At times, comics that were mediocre to begin with are republished without incorporating new research findings, as in the case of *Historia de la Humanidad en 7000 Ilustraciones* by the Spanish newspaper *El Mundo* (2004). The first volume, “La Prehistoria, El Origen del Hombre,” which retains gender bias in the title and contents, is a comic that appeared in 1979 with very poor graphics and is not improved by the addition of a short introduction by E. Carbonell, co-director of the Atapuerca

Project. Another example, in this case by an Italian author, is *La Storia dei Popoli a Fumetti* (Biagi 2001), an ambitious world history in the form of a full-color comic with many pages devoted to prehistory and ancient history, especially of the Old World.

But without a doubt, the French publications are the best and most archaeologically accurate prehistory documentary comics. The great French tradition of comics and the importance of prehistoric research in France (Chante 1988) combine to good effect. The history of the Vézère valley in the Perigord is very well summarized in an elegant black-and-white comic that captures the atmosphere of Palaeolithic hunters (Felix and Bigotto 1990a). A delightful version of the discovery of the famous cave of Lascaux—the most beautifully decorated cave in the world, as Y. Coppens says in the foreword—is that recounted in *Le Secret des Bois de Lascaux* (Felix and Bigotto 1990b). Written by the prehistorian who personally interviewed the four children from the village of Montignac who discovered Lascaux in 1940, it is illustrated with the marvellous black-and-white drawings of P. Bigotto but with color to give life to the magnificent paintings. In recent years, information about other great prehistoric sites is being imparted in the form of comics; this is being done, for example (Figure 2), for the famous Portuguese sanctuary of Foz Côa, with its open-air drawings (Ferronha and Gouveia n.d.).

The use of comic book heroes such as Rahan, Tounga, Toumac (<http://www.skene.be/RW/EXPO/ImagesPrehistoire>), and the Gauls Alix and Asterix in museum archaeological exhibitions is also an interesting way of extending historical knowledge. The catalogue of a recent Belgian exhibition used an extensive collection of European prehistory comics to compare images with scientific data (Van der Plaetsen 1999). This kind of exhibition has been organized with the assessment of academic institutions as the Italian *Paleofantasy* “*La Preistoria a Fumetti*” (<http://www.cesmap.it/mostre/tutte/paleo.htm>).

The second style of comic, the fiction comic inspired by prehistory, with a good documentary base and careful attention to archaeological detail, is a fairly recent phenomenon. The comic books by A. Houot published by Lombard in a series called *Chroniques de la Nuit des Temps* deserve special attention (see Ruiz Zapatero 1997: 292–296 for a detailed analysis). Excellent research and great artistic talent are used to illustrate the history of the Great Rift Valley two million years ago, which includes conflict between Australopithecines and *Homo habilis* (Houot 1990); the France of the Magdaleniense at the end of the Palaeolithic (Houot 1989); and Switzerland during the late Palaeolithic and the Bell Beaker period (Houot 1992). In my opinion, these are the best prehistory comics. Material available to the public at some archaeological sites now includes fictional comic book versions, as in the case of Atapuerca (Spain), which displays the fullest prehistoric sequence in Europe and provides us

with one of the most complete records of the first European populations. The finds of *Homo antecessor* in TD6 of Gran Dolina (ca. 0.8 KY) have inspired an interesting comic book, *Explorador en la Sierra de Atapuerca* (Quintanapalla 2004). Based on the archaeological evidence, it relates the conflict between two bands of hominids in the north of Spain during the Middle Pleistocene. Some archaeological magazines for children, such as the excellent French publication *Arkéo Junior*, also include high-quality fictional comic strips.

Comics and Prehistory: Some Final Thoughts for Archaeologists

Prehistory comics bring together a number of values that deserve the appreciation and respect of archaeologists. First, in the highly audiovisual world we live in, the comic is a powerful educational medium, especially in schools. We should not forget that archaeology itself is a highly visual discipline (Moser 1998). Second, their applications as an educational tool and their further educational potential deserve greater attention from educators and teachers. Third, as Gally has pointed out (1996:130), the narrative formula used by comics is another way of recounting the past in a way that closely resembles the narrative discourse of archaeologists—the comic book's combination of words and images to some extent reflects the ways in which the past is represented (Gamble 1992).

We must not forget that comics are material documents that are now being lost, since few countries have any centers for their documentation and research. And if we, as archaeologists, neglect them, as Chante asked himself (1988:211), what will future generations think of archaeologists who ignored material documents from and about the past?

References Cited

- Berttotti, U., and Peretto, C.
1996 *La Pazzesca Storia dell'Uomo*. Forli, Abaco Edizioni.
- Biagi, E.
2001 *La Storia dei Popoli a Fumetti*. Milán, Mondadori.
- Catalogue
2003 *Vénus et Caïn. Figures de la Préhistoire 1830–1930*. Paris. Éditions de la Réunion des Musées Nationaux.
- Chante, A.
1988 Archéologie et Archéologues dans la Bande Dessinée. In *L'Archéologie et Son Image*, pp. 201–211. Juan-les-Pins, Éditions APDCA.
- Felix, T. and Bigotto, P.
1990a *Vallée Vézère : Du Moustier à la Roque Saint Christophe*. Tome 1. Sarlat, Dolmen Editions.
1990b *Le Secret des Bois de Lascaux*. Sarlat, Dolmen Editions.
- Ferronha, A. L., and Gouveia, E.
n.d. *Foz Côa. Viajar no Tempo por Milénios de História*. Vila Nova de Foz Côa, Edição ELO.
- Gally, A.
1991–92 Archéologie et Bande Dessinée. *Bulletin du Centre Genevois d'Anthropologie* 3:154–157.
1996 Archéologie et Histoire: La Tentation Littéraire. In *La Préhistoire au Quotidien. Mélanges offerts à Pierre Bonenfant*, pp. 119–140. Grenoble, Ed. Jérôme Millon.
- Gamble, C.
1992 Figures of Fun, Theories about Cave-Men. *Archaeological Review from Cambridge* 11(2):357–372.
- Houot, A.
1989 *Tête Brûlée*. Bruselas-Paris, Editions du Lombard.
1990 *On a Marché Sur la Terre*. Bruselas-Paris, Editions du Lombard.
1992 *Le Soleil des Morts*. Bruselas, Editions du Lombard.

👉 ZAPATERO, continued on page 35

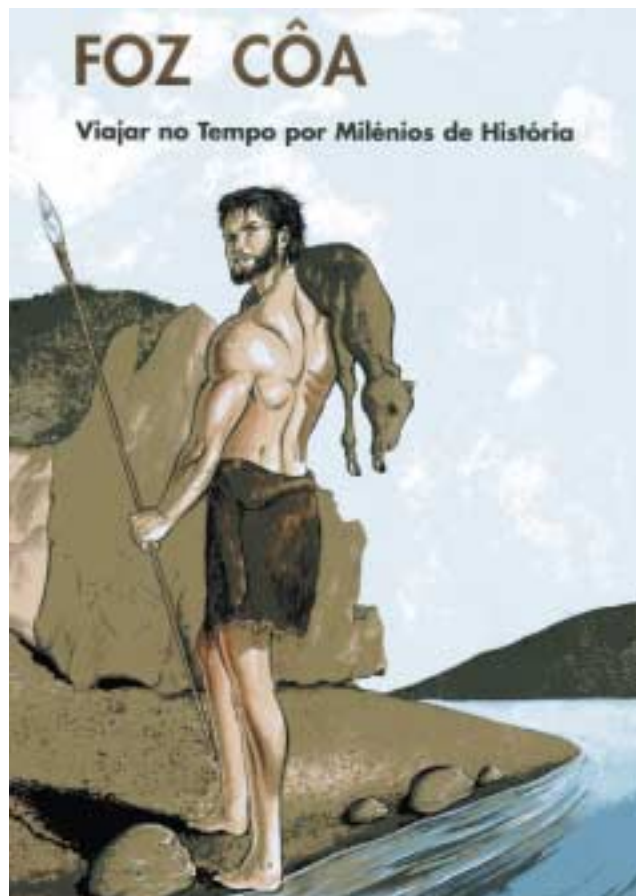


Figure 2: Title page of Foz Côa (Ferronha and Gouveia n.d.).

THE ARCHAEOLOGY OF THE TROJAN WAR

Eric Shanower

Eric Shanower is the two-time Eisner Award-winning creator of the comic book series Age of Bronze (Image Comics), a retelling of the Trojan War. His past work includes the Oz graphic novel series, many other comic books, and illustrations for more than a dozen prose works, including several he wrote himself.

As a cartoonist, I write and draw comic books. My study of archaeology serves one specific purpose and focuses narrowly on the Late Bronze Age Aegean. It is, however, a serious study in support of an ambitious project. *Age of Bronze* is my comics art retelling of the Trojan War in seven volumes. I am presenting the complete story in full dramatic detail—from Paris's days as a herdsman on Mount Ida before he learns that he is actually a Trojan prince, through the fall of the city of Troy and its aftermath. The first two volumes, *A Thousand Ships* and *Sacrifice*, have been published. I am currently working on the third volume, *Betrayal*.

Age of Bronze was inspired by a book called *The March of Folly: From Troy to Vietnam* by Barbara Tuchman. In a chapter discussing the disastrous folly of the Trojans drawing the Wooden Horse into their city, the author mentions that the story of the Trojan War has spawned many permutations and variants over the course of centuries. I decided that a complete telling of the Trojan War incorporating as many of the permutations and variants that I could find—while reconciling all the contradictions—would make a wonderful comic book. Homer's great epic poem, the *Iliad*, is the earliest known version of the Trojan War story, but the *Iliad* is merely the starting point for *Age of Bronze*. I have gathered as many of the different versions of the story as I can find—poems, plays, stories, paintings, opera, etc.—and I am combining them into one long story.

Visualizing the Aegean Bronze Age

Comics art is a visual medium. The illustrations carry the story as much as the words do, so my designs of characters, costumes, and settings in *Age of Bronze* are fundamental to the project. At the start, I decided that my version of the Trojan War would be set firmly in the Aegean Late Bronze Age, the 13th century BC, so that if the Trojan War really took place, what you see in *Age of Bronze* is a reasonable approximation of what it looked like.

At first, I knew very little about the Mycenaean civilization that inhabited Greece during the Late Bronze Age, and I knew nothing about the Trojans of that time. I set out to learn what I needed to know. I easily found information about the Mycenaeans. They left representations of themselves and their surroundings in color paintings on palace walls, in paintings on pottery, and in sculptures of wood, clay, ivory, and metal. Their clothing, hairstyles, armor, weapons, and faces are preserved for us still to see. From Mycenaean graves have come not merely representations, but actual objects the Mycenaeans used: boar tusk helmets, cuirasses, greaves, swords, arrowheads, jewelry, pottery, and more. All these have proved valuable to *Age of Bronze*.

Many Mycenaean palaces still remain—now little more than crumbling foundations, but enough to make reconstructions. The palace of Mycenae—where in legend Agamemnon ruled—and Nestor's palace at Pylos rise again in *Age of Bronze* (Figure 1). I have had to make up a palace at Sparta for Menelaus and one on the island of Skyros, but I based them on solid research.



Figure 1: Mycenaean palace courtyard.

A gold death mask from a shaft grave at Mycenaean is probably the most famous object of the Mycenaean civilization. It is popularly called the Mask of Agamemnon, although it probably dates from centuries before the time Agamemnon would have ruled at Mycenaean, if such a person ever really existed. I don't care—there was no way I was going to use anything but that mask as the model for the face of my Agamemnon (Figure 2).



Figure 2: Face of Agamemnon.

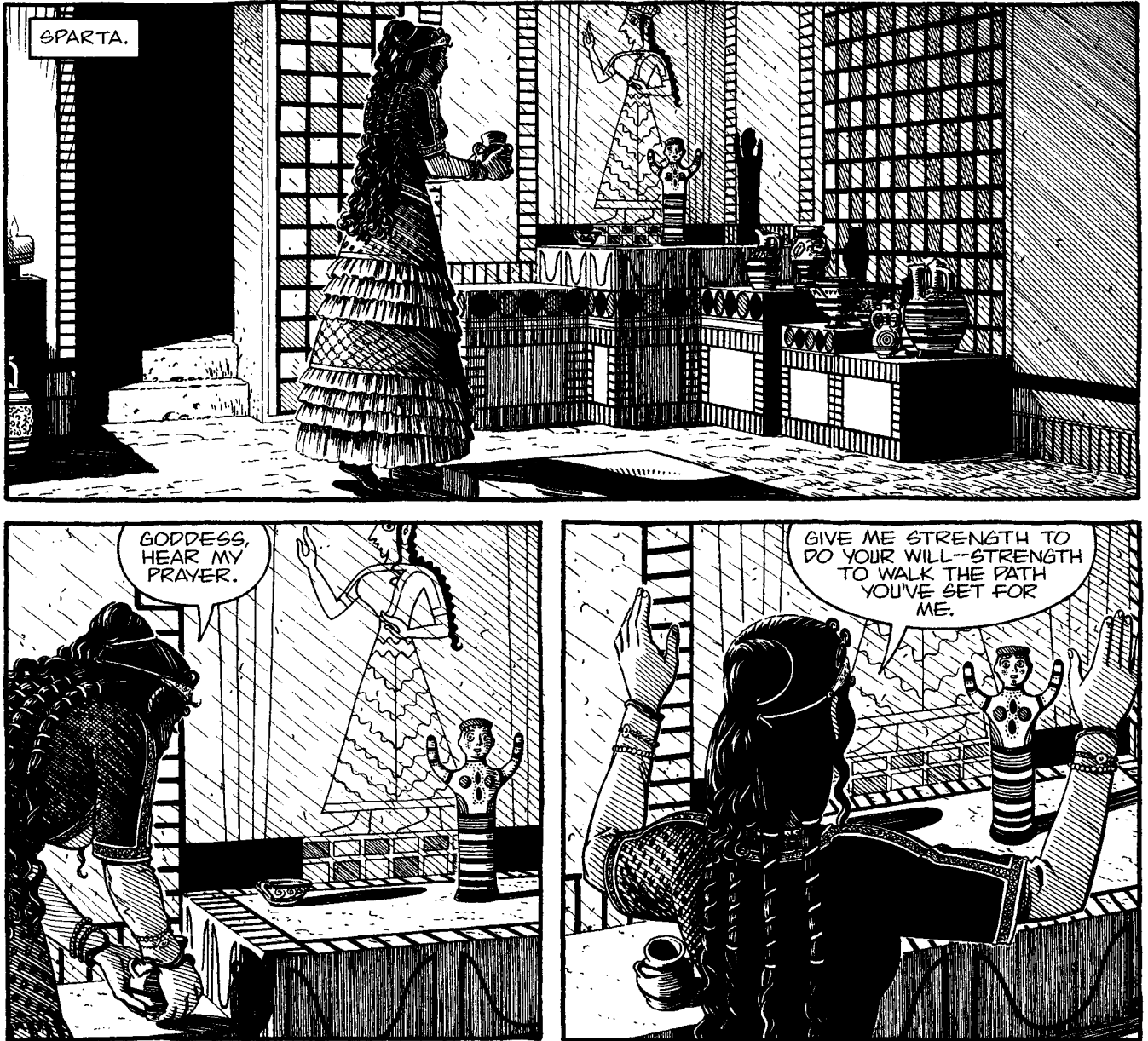


Figure 3: Helen at the altar.

Of course, I am faced with contradictions between the traditional Troy story and Bronze Age archaeology. One example is hair color. In the *Iliad*, Homer describes Achilles as having golden or reddish hair, depending on the translation. And Helen, the most beautiful woman in the world, traditionally is a blonde. But in all the paintings we have of people from Mycenaean Greece, not one of them has blonde hair—at least, as far as I have seen. So I had to choose between story and archaeology. My general rule when I run into conflicts like this it to let the literary tradition win in matters of the words that appear in *Age of Bronze* and archaeology win in matters of the pictures in *Age of Bronze*. So both Achilles and Helen have dark hair (Figure 3)—prompting criticism from readers.



Figure 4: Troy at night.

Reconstructing Troy

Another apparent conflict was the size of the city of Troy. The literary and artistic traditions depict Troy as a large, wealthy, and flourishing city. In the 1870s, Heinrich Schliemann brought to light the site that most scholars accept as the city of Troy. Hisarlik, a mound in northwest Turkey. Schliemann's excavations revealed the actual Troy to have been a rather small, unimpressive citadel; the Late Bronze Age level, Troy VI, features the remains of a circuit wall enclosing the space for a couple dozen buildings. For *Age of Bronze*, I had to find a way to bring it closer to the traditional version of a glorious Troy. At first, I planned to have the aristocrats living within the circuit wall, while the rest of the population would be outside, their dwellings either clustered around the citadel in a kind of lower city or spread out over the plain among farms, orchards, and grazing lands. Then I discovered that in 1988, an international team of archaeologists led by Manfred Korfmann of Germany's Tübingen University had begun a new excavation at the site of Troy. It turned out that the current excavations revealed evidence for a lower town of Troy VI outside the citadel—not just a scattering of houses, but a relatively organized community surrounded by a defensive ditch and possibly enclosed by a wall. The size of Troy VI was actually about ten times larger than previously believed, making it a major Late Bronze Age metropolis, much closer to the image preserved by legend. I was pleased with myself for having theorized that a lower town could have existed, but was even more pleased that it really had existed and I did not have to make it up for *Age of Bronze*.

But what did Troy VI and its inhabitants look like? For a long time, I could not find a satisfactory answer. The Trojans left no paintings of themselves. The literary tradition makes the Trojan culture basically identical to the culture of the Greeks, who Homer called the Achaeans. In *Age of Bronze*, where the visual component is such a large facet of telling the story, I wanted the Achaeans and the Trojans to look different. So I had to look beyond Troy. First, I considered Thrace, an area extending from northern Greece toward the Balkans, but this did not seem like the right choice. Looking east, I considered the

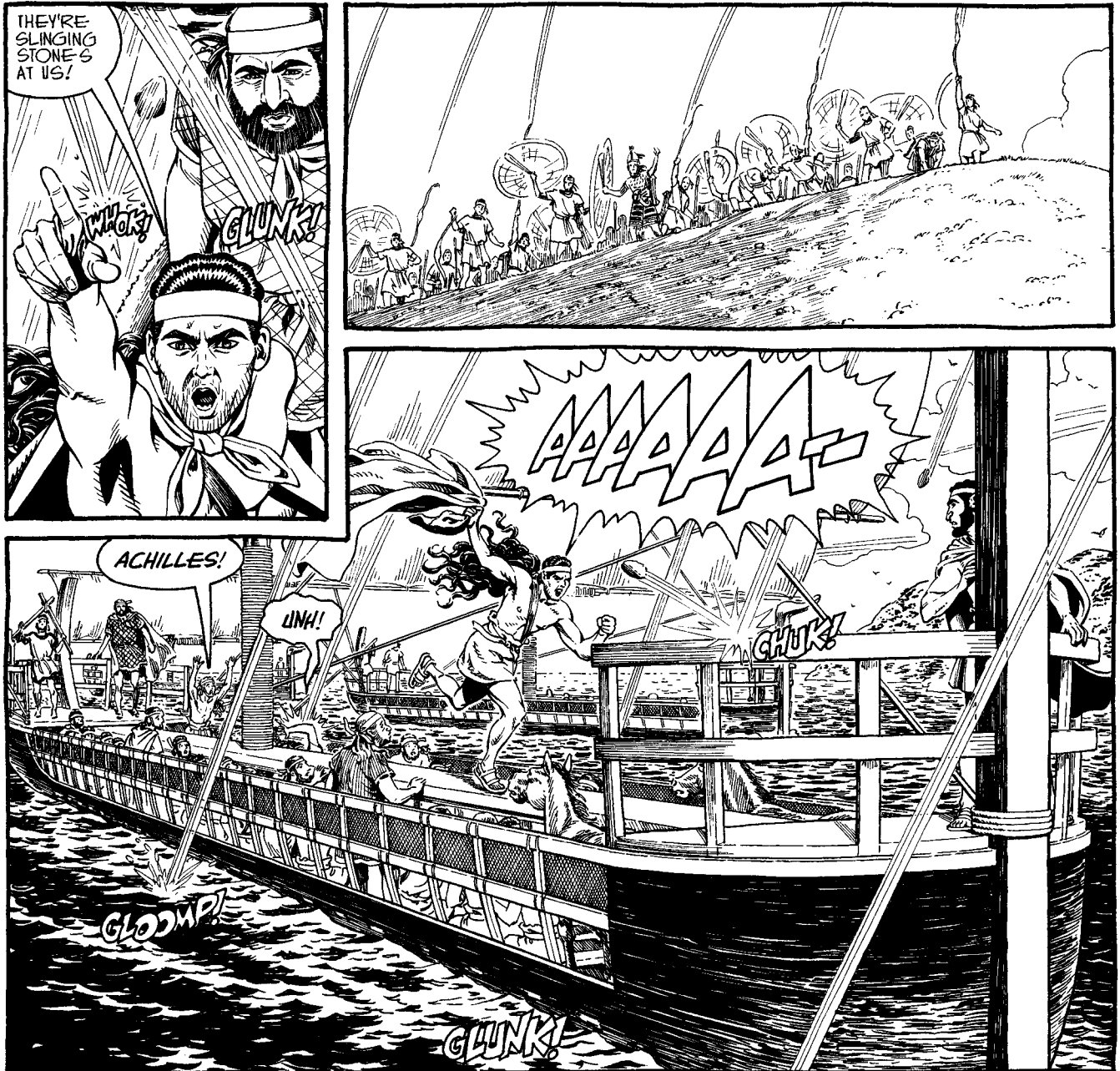


Figure 5: Slinging stones at a ship.

cultures of Assyria and Babylon, but these seemed too far away. Then there was the empire of the Hittites, due east of Troy. I did not know much about the Hittites. They seemed alien to me, very different from the depiction of the Trojans in the literary tradition. And I was reluctant to begin researching from scratch an entire new culture.

In February 1997, the Smithsonian held a symposium on Troy. Manfred Korfmann, the leader of the current excavations at Troy, was announced as a speaker, so I went. I still needed answers to several questions before I could begin drawing *Age of Bronze*, and I hoped I could find answers at the symposium. When I asked what the inhabitants of Troy VI would have looked like, he told me to look at the Hittites. The architecture of Troy VI was Hittite in nature, a seal with letters in a Hittite dialect had been found at Troy, and the one representation of a human found in Late Bronze Age Troy was a small figure of what looked like a Hittite god. Korfmann theorizes that Troy was a Luwian culture within the Hittite sphere of influence.

That was answer enough for me. So in *Age of Bronze*, the Trojans are based on the Hittites. Sculpture both in relief and in the round provided the basis for Trojan costume and hairstyles. The lower portions of Troy VI's walls remain; a piece of Hittite pottery shaped like a city wall and tower allowed me to reconstruct the tops of the walls. From the floor plans of Hittite temples and reliefs of altars, I created temples on the summit of Troy VI's citadel. From the floor plans of Hittite palaces, I created King Priam's throne room. And so I am able to draw a plausible version of the great city of Troy (Figure 4).

The remains of other eastern Mediterranean cultures contribute to *Age of Bronze*. Ancient Egypt has supplied costumes and musical instruments, as well as depictions of the Hittites and their chariots and weaponry. I have based drawings on ship models from Cyprus for the Cypriot contingent of the Achaean fleet (Figure 5). The Minoan civilization from Crete, which is closely tied to the Mycenaeans, has also provided a wealth of material.

Concluding Thoughts

Age of Bronze is not finished, so my research is ongoing. Books have provided the bulk of my research. In libraries and bookstores, I can often be found in the archaeology and mythology sections. A list of works consulted can be found in the *Age of Bronze* volumes. The Internet has proven valuable, especially the Perseus project from Tufts University and the list-serve Aegeanet. I have consulted archaeologists and classicists through email as well as in person. I have not yet traveled to the site of Troy, but early in the project, I asked a friend who was going to Troy to take photos for me. I wanted photos looking away from the site, since photos in books generally take the opposite point of view. But nothing can substitute for actually visiting the site of Troy. I will get there someday—before *Age of Bronze* is finished.

ZAPATERO, from page 29 ↩

Molyneux, B.

1997 *The Cultural Life of Image: Visual Representations in Archaeology*. London, Routledge.

Moser, S.

1998 *Ancestral Images: The Iconography of Human Origins*. Stroud, Sutton Publishing.

Quintanapalla, J.

2004 *Explorador en la Sierra de Atapuerca*. (Prólogo de C. Díez Fernández-Lomana). Burgos, Fundación Atapuerca y Diario de Yacimientos de la Sierra de Atapuerca.

Ruiz Zapatero, G.

1997 Héroes de Piedra en Papel: La Prehistoria en el Cómic. *Complutum* 8: 285–310.

Tosello, G.

1990 Reconstituer la Préhistoire en Images. In *Peintres d'un Monde Disparu. La Préhistoire Vue par des Artistes de la Fin du XIX Eme Siècle à nos Jours*, pp. 109–126. Solutre, Musée Départemental de Préhistoire de Solutre.

Van Der Plaetsen, P.

1999 *Belden uit de Prehistoire*. Zottegem, Publicaties van het Provinciaal Archeologisch Museum van Zuid-Oost-Vlaanderen-site Velzeke.

Velasco, F.

2001 La Prehistoria en los Comics. *Black & White, Ilustración y Comic*. Monográfico "Comic y Prehistoria": 7–12.

CARICATURES OF ARCHAEOLOGY

POLITICAL CARTOONS ASSOCIATED WITH THE PRESCOTT CITY CENTRE EXCAVATIONS

Matthew Bilbarrow

Matthew Bilbarrow is with the Arizona State Historic Preservation Office.

Political cartoons are a proud part of the American newspaper tradition. They can spotlight the foibles of the powerful or draw attention to moral dimensions of particular issues or situations. What happens when cartoonists turn their attention to archaeology?

Three political cartoons depicting archaeologists appeared in the *Prescott Daily Courier* (Arizona) during excavations of the city's Chinatown and red-light district located adjacent to the still-vibrant historic downtown. A private developer and the city, which owned the parcel, funded the investigations, because they planned to construct Prescott City Centre—a five-story building containing a public parking garage, retail space, and affordable condominiums. They were convinced to perform the archaeological investigations because the developer applied for a loan guarantee from the U.S. Department of Housing and Urban Development (HUD). Since the large-scale and sometimes insensitive urban renewal projects of the 1960s, federal agencies are more conscious about identifying and mitigating adverse effects to important places, such as archaeological sites.

The first cartoon (Figure 1) appeared during eligibility testing. Historical records indicated that members of Prescott's Chinese community lived and operated businesses on the parcel prior to the devastating fire of 1900 that destroyed this block and three others. At the time of the project, the parcel had been used for parking and storage for almost 60 years. Archaeologists using a backhoe—not the chopsticks mentioned in the cartoon—quickly excavated and examined sample trenches across the parcel. As a result, they identified five nineteenth-century foundations, a privy, a trash-filled well, and Chinese household and personal items. The figure labeled "Buckey O'Prescott" represents the local community, which is proud of hometown hero "Buckey" O'Neill—one of Teddy Roosevelt's Rough Riders.

The second cartoon (Figure 2) appeared during the interval between testing and data recovery fieldwork. As a result of the test excavations, HUD, in consultation with the State Historic Preservation Office, determined that the site was eligible for inclusion in the National Register of Historic Places and that the construction project would adversely affect the site. The appropriate treatment measure, namely data recovery, was quickly identified and developed by the archaeological consultant. However, negotiation among consulting par-



Figure 1: Cartoon that appeared during Eligibility Testing (*Prescott Daily Courier*, 12/30/2001).

ties over the terms of the Memorandum of Agreement and determination of who would pay for the second phase of archaeological work took almost a year. The question asked in the cartoon is unintentionally humorous to archaeologists, because the federal government uses the short spelling (“archeology”) to save space, while universities and professionals prefer to keep the word’s Latin roots intact (“archaeology”). How you spell archaeology often depends on who you work with.

The third cartoon (Figure 3) shows recognizable likenesses of two archaeologists who worked on the data recovery excavations. Poker chips, Chinese coins, European liquor bottles, a woman’s felt hat, imported decorated Chinese porcelain, and English toothpaste containers were collected from contexts associated with the turn-of-the-century residents of the parcel. More important than any single artifact, the excavations recovered a representative sample of artifacts belonging to poorly documented groups (i.e., Chinese sojourners and prostitutes) living and working in Arizona’s territorial capital. Archaeologists, working together with historians, concluded that Mary “Annie” Hamilton ran a middle-class brothel and that unknown Chinese individuals established a combination gaming hall, opium den, and eatery serving patrons of all sorts. Situated only one block away from the county courthouse, South Granite Street was referred to as “the forbidden zone” by one local resident’s mother. Because of the archaeological investigations, the community is reminded of the reasons for this moniker.

All three cartoons characterized archaeology negatively, because of delays to an important community project. Yet the bulk of the time was used by the project proponents and officials to make decisions and to find funding sources, not by the archaeologists performing the field work. The site’s deposits accumulated through 36 years of use, were buried for 101 years, and were excavated by archaeologists in just 35 days. Poor planning delayed this project, not archaeology.

By questioning the value of archaeology, the cartoons stimulated debate in the community. Guest editorials and letters to the editor both supporting and opposing the archaeological investigations were published in the local newspaper. An online poll with 96 responses, conducted by Prescott Newspapers, showed that 81 percent supported the excavations, 15 percent were opposed, and only four percent were unaware of the controversy. Several local volunteers participated in the field and laboratory work under professional supervision. About 300 people, mostly local residents, took guided tours of the excavations in progress. A local museum exhibit using the knowledge and artifacts recovered from excavations opened in 2005.

In conclusion, the community rejected the political cartoons’ message that archaeology was not worth delaying construction. After all, Prescott is the home of the world’s oldest rodeo; contains over 500 buildings listed on the National Register of Historic Places, including the famous “Whiskey Row” saloons; and promotes itself as the place where “history lives on.” Despite the cartoonist’s point of view, the community recognized that the information gained from the Prescott City Centre archaeological excavations contributed to their heritage.



Figure 2: Cartoon that was published after testing but before data recovery excavations (Prescott Daily Courier, 3/6/2002).



Figure 3: Cartoon drawn of the data recovery excavations (Prescott Daily Courier, 11/14/2002).

SOCIETY FOR AMERICAN ARCHAEOLOGY

STATEMENTS OF ACTIVITIES

	Year Ended December 31,			
	2004		2003	
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
REVENUE				
Membership Dues	\$ 637,620	-	\$ 574,053	\$ 574,053
Annual Meeting	436,430	-	358,932	358,932
Publications	262,521	-	255,308	255,308
Public Programs and Services	170,028	-	208,761	208,761
Organization and Administration	129,672	8,048	174,312	210,515
Member Programs and Services	12,636	-	11,856	11,856
Awards	-	-	12,266	12,266
Net Assets Released from Restriction - Public Programs and Services	758	(758)	4,266	-
Total Revenue	1,649,665	7,290	1,599,754	1,631,691
EXPENSES				
Program Services				
Membership	58,954	-	123,730	123,730
Annual Meeting	318,195	-	278,527	278,527
Publications	285,367	-	275,085	275,085
Public Programs and Services	423,592	-	318,681	318,681
Member Programs and Services	72,260	-	172,791	172,791
Awards	4,681	-	12,292	12,292
Total Expenses	1,163,049	-	1,181,106	1,181,106
Supporting Services				
Management and General	257,063	-	245,057	245,057
Membership Development	23,243	-	26,325	26,325
Total Expenses	280,306	-	271,382	271,382
Total Expenses	1,443,355	-	1,452,488	1,452,488
CHANGE IN NET ASSETS	206,310	7,290	147,266	179,203
NET ASSETS, Beginning of Year	1,331,548	49,881	1,184,382	1,471,517
NET ASSETS, End of Year	\$ 1,537,958	\$ 57,171	\$ 1,331,648	\$ 1,650,720

The Accompanying Notes Are An Integral Part Of These Financial Statements

SOCIETY FOR AMERICAN ARCHAEOLOGY

BALANCE SHEETS

ASSETS

	December 31,	
	2004	2003
CURRENT ASSETS		
Cash and Cash Equivalents	\$ 1,535,175	\$ 1,418,097
Accounts Receivable, Net	3,583	57,162
Accrued Interest Receivable	1,653	455
Prepaid Expenses, Current Portion	43,437	73,598
Total Current Assets	1,583,848	1,549,312
PREPAID EXPENSES, Less Current Portion	26,250	7,901
INVESTMENTS	1,177,083	1,045,562
PROPERTY AND EQUIPMENT		
Equipment	121,160	130,561
Furniture and Fixtures	62,572	62,572
Computer Software	160,496	149,296
	344,228	342,429
Less: Accumulated Depreciation	267,611	247,657
	76,617	94,772
DEPOSITS	6,076	5,165
	\$ 2,869,874	\$ 2,702,712

LIABILITIES AND NET ASSETS

	December 31,	
	2004	2003
CURRENT LIABILITIES		
Accounts Payable and Accrued Expenses	\$ 40,846	\$ 43,113
Deferred Revenue		
Membership Dues, Current Portion	433,370	419,964
Subscriptions	165,250	168,369
Grants and Cooperative Agreements	78,974	134,618
Meetings and Other	229,622	257,900
Total Current Liabilities	948,062	1,023,964
DEFERRED MEMBERSHIP DUES, Net of Current Portion	26,525	28,028
Total Liabilities	974,587	1,051,992
NET ASSETS		
Unrestricted		
Undesignated	1,231,066	1,010,759
Board-Designated	306,892	320,889
	1,537,958	1,331,648
Temporarily Restricted	57,171	49,881
Permanently Restricted	300,158	269,191
Total Net Assets	1,895,287	1,650,720
	\$ 2,869,874	\$ 2,702,712



POSITIONS OPEN

POSITION: ASSISTANT PROFESSOR

LOCATION: TEMPE, AZ

The School of Human Evolution and Social Change (SHESC) at Arizona State University invites applications for a full-time, tenure-track position at the Assistant Professor level beginning in August 2006. The successful applicant will be an integral member of the new Center for Bioarchaeological Research (CBR). We seek an anthropologist specializing in bioarchaeology of the Old World whose duties will include conducting research leading to significant publications, teaching undergraduate and graduate courses, and engaging in academic service. The successful applicant will have a Ph.D. in anthropology awarded prior to July 1, 2006, and an active research program with the potential to obtain external funding and involve students in fieldwork or collections-based research. We are particularly interested in individuals whose geographic emphasis is in Africa, the circum-Mediterranean region, or the Middle East. Preference will be given to applicants whose research and teaching intersect interests of current faculty, complementing and building on present strengths that range from theorizing mortuary behavior to paleopathology. Research relating to one or more of the thematic foci of SHESC, including biocultural dimensions of human health, identity formation and ethnicity, urbanism and the rise of social complexity, and linkages of both urban and non-urban societies to natural and built landscapes is desired. Send a letter of application including a discussion of research and teaching experience and plans, a curriculum vita, and names and contact information for three references to Dr. Jane E. Buikstra, Chair, Bioarchaeology Search Committee, School of Human Evolution and Social Change,

Arizona State University, Tempe, AZ 85287-2402. Review of applications will begin on November 15, 2005; or, if not filled, every two weeks until search is closed. SHESC/CBR faculty attending the AAA meetings will be available to meet with interested candidates. A background check is required before employment. AA/EOE.

POSITION: CHAIR

LOCATION: WACO, TX

Baylor University seeks a chair at the associate or full professor rank to head a newly reorganized department (recently separated from Sociology) that includes Anthropology, Forensic Science, and Archaeology. Strong record of success in teaching, scholarship, and external funding required. The ideal candidate will have administrative experience, good communication skills, and the ability to bridge among the humanities, social sciences, and natural sciences, advocating for all programs within the department. The department has 9 full-time faculty and over 300 majors, with 200+ in forensic science. Currently, the department offers a B.A. Anthropology, B.S. Forensic Science, or a B.A. Archaeology with potential for growth and expansion. The academic field is open, although an archaeology or forensic anthropology specialization will be given preference. Applications will be reviewed beginning Nov. 1, 2005, and will be accepted until the position is filled. To ensure full consideration, your complete application must be received by Dec. 15, 2005. Baylor is a Baptist university affiliated with the Baptist General Convention of Texas. As an Affirmative Action/Equal Employment Opportunity Employer, Baylor encourages minorities, women, veterans, and persons with disabilities to apply. Please

send a CV, three letters of reference, and any other supporting materials to: Dr. Frieda H. Blackwell, Interim Chair, Department of Anthropology, Forensic Science and Archeology, One Bear Place 97344, Waco, TX 76798-7344.

POSITION: VISITING SCHOLAR

LOCATION: CARBONDALE, IL

Southern Illinois University Carbondale, Center for Archaeological Investigations, seeks its 2006–2007 Visiting Scholar (VS). The VS organizes and conducts an archaeological conference at SIUC, resulting in an edited volume of selected papers. VS assembles and edits conference volume while in residence. The successful candidate is also expected to pursue her/his research and teach one seminar in her/his specialty. 11-month term appointment as a Visiting Scholar. Qualifications: Ph.D. in anthropology or related discipline with specialization in archaeology. Degree must be completed by August 16, 2006. VS selected on the basis of 5-page proposal outlining nature and structure of the conference and on the strength of vita and references. Pre-application inquiries recommended. Closing date: February 1, 2006. Send letter, vita, list of references, and proposal to Dr. Heather Lapham, CAI, 1000 Faner Drive - Mail Code 4527, Southern Illinois University Carbondale, Carbondale, IL 62901; tel: (618) 453-5031; email: hlapham@siu.edu. SIUC is an affirmative action/equal opportunity employer that strives to enhance its ability to develop a diverse faculty and staff and to increase its potential to serve a diverse student population. All applications are welcomed and encouraged and will receive consideration.

POSITIONS OPEN

POSITION: ASSISTANT PROFESSOR

LOCATION: WILLIAMSBURG, VA

The College of William & Mary Department of Anthropology invites applications for a tenure-track position in historical archaeology to be filled at the level of assistant professor starting in August 2006. The Department's Ph.D. program in historical archaeology and historical anthropology emphasizes the integration of social and cultural theory within historical studies in archaeology and anthropology. We seek a scholar (Ph.D. in hand by the time of employment) whose research contributes to the history of the colonial and/or postcolonial Americas prior to the twentieth century. The applicant should have an active field research program, a strong publication record, and experience teaching at the undergraduate and graduate levels. Materials should include a detailed letter describing current and planned research activities, teaching qualifications and interests, a full curriculum vita, and the names and addresses (including telephone and email) of at least three academic references. Please mail materials to Martin Gallivan, Search Committee Chair, Department of Anthropology, College of William and Mary, Washington Hall, Room 103, P.O. Box 8795, Williamsburg, VA 23187-8795. Review begins November 11, 2005, and will continue until an appointment is made. The College is an EEO/AA employer.

POSITION: ASSISTANT PROFESSOR

LOCATION: SOUTH BEND, IN

Indiana University South Bend invites applications from broadly trained physical anthropologists and/or archaeologists for a tenure-track, Assistant Professor of Anthropology position, to begin Fall 2006. Candidates must be capable of teaching a wide range of courses across the four fields at both introductory and advanced levels including human origins and prehistory, research methods, and regional ethnography. Qualifications: Ph.D. in Anthropology by August

2006, strong commitment to undergraduate teaching, evidence of teaching effectiveness and active and productive research program. Review begins November 15, 2005. For full details and application instructions, see <http://www.iusb.edu/~socanth/job.doc>

POSITION: ASSISTANT PROFESSOR

LOCATION: KENT, OH

Opportunity for an Archaeologist at the tenure-track assistant Professor level. Kent State University has a rich academic history in eastern North American archaeology, as well as modern laboratory facilities and collections. We offer the B.A. and M.A. in all three subfields of anthropology, a B.S. degree, and a Ph.D. in biological anthropology in cooperation with other departments. Qualifications: A Ph.D., a capacity for primary research likely to attract extramural funding, and a dedication to teaching and mentoring at all levels are required. Theoretical focus is open, but the candidate must demonstrate expertise in contemporary archaeological method and theory. The successful candidate should be able to work comfortably in a dynamic department with interests ranging from the culture of Oceania to primate neurobiology and behavior. Area(s) of geographic specialization open. Application Deadline: Review of applicants will begin on December 1, 2005, and continue until the position is filled. To apply, please submit a letter of application, vita, and any supporting materials to: Archaeology Search, Department of Anthropology, Kent State University, P.O. Box 5190, Kent, OH 44242-0001. For additional job opportunities, please visit our jobsite at: <http://jobs.kent.edu>. All documents submitted to Kent State University for employment opportunities are public records and subject to disclosure under the Ohio Public Records Law. Equal Opportunity/Affirmative Action Employer.

POSITION: HISTORICAL ARCHAEOLOGIST

LOCATION: KNOXVILLE, TN

The University of Tennessee Department of Anthropology seeks qualified candidates to fill a position in historical archaeology beginning in August 2006. The position carries the rank of Assistant Professor and will be a regular full-time, tenure-track appointment. We are seeking candidates with demonstrated teaching and research expertise in eighteenth- and nineteenth-century Euroamerican or Afroamerican archaeology of the eastern United States. It is expected that the successful candidate will contribute to an established graduate (M.A. and Ph.D. level) research program in the historical archaeology of the Mid-South. Research opportunities include affiliation with the department's Archaeological Research Laboratory. A strong interest in material culture and ability to teach laboratory courses in historic artifact analysis is desirable. Other teaching duties will include archaeological field school, method and theory in historical archaeology, and courses specific to the individual's particular interests. The Ph.D. degree must be in hand at the time of appointment. Qualified minorities and women are especially encouraged to apply. Send a letter of application, curriculum vita, and a list of three references to Dr. Gerald F. Schroedl, Chair, Archaeology Search Committee, Department of Anthropology, The University of Tennessee, Knoxville, TN 37996-0720. Review of applications will begin on December 10, 2005, and will continue until the position is filled. The University welcomes and honors people of all races, genders, creeds, cultures, and sexual orientations, and values intellectual curiosity, pursuit of knowledge, and academic freedom and integrity. The University of Tennessee is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA Employer.

POSITIONS OPEN

POSITION: SENIOR-LEVEL NEW WORLD ARCHAEOLOGIST

LOCATION: BURLINGTON, VT

University of Vermont, Department of Anthropology, a four-field department with a well-established consulting archaeology program, invites applications for an archaeologist at the level of associate or full professor to begin Fall 2006. We are seeking a scholar with a dynamic research program and demonstrated teaching excellence at the undergraduate level. Research should complement existing department specialties; New World focus preferred. The applicant should be prepared to either serve as department chair immediately or in the near future. Willingness to engage in Northeastern archaeology a plus. Ph.D. in anthropology (or appropriate related field) required. The University of Vermont is an Affirmative Action/Equal Opportunity employer. The Department of Anthropology is committed to increasing faculty diversity and welcomes applications from women and underrepresented ethnic, racial, and cultural groups and from people with disabilities. Review of applications will begin on December 7th. Candidates may apply by mail, to the address below, including a copy of his/her curriculum vita, a statement of research and teaching interests, a list of three (3) individuals who can provide letters of recommendation and other pertinent information. Candidates may also apply online at <http://www.uvmjobs.com>, attaching a curriculum vita and a statement of research and teaching interests. The list of the three (3) individuals who can provide letters of recommendation and other pertinent information, such as representative publications, should be sent to: Chair, Archaeology Search, Department of Anthropology, University of Vermont, 509 Williams Hall, 72 University Place, Burlington, VT 05405-0168.

NEWS & NOTES



NEWS & NOTES

Interpreting World Heritage Conference Follows SAAs. The Association for Interpretation (known in the U.S. as the National Association for Interpretation) plans to host its first annual international conference on the subject of heritage interpretation May 1–5, 2006 on the island of Puerto Rico. The conference, titled “Connecting People to Places Through Sustainable Heritage Tourism,” will bring together 150–200 delegates from 30–40 nations in an effort to create opportunities for professional development for attendees and establish a network for professional associations and individuals involved in heritage interpretation around the globe. This capacity-building network will allow the exchange of ideas and facilitate working partnerships between nations with established interpretive organizations and developing nations that need assistance with the promotion and instigation of interpretive facilities to enhance tourism experiences, benefit local economies, and sustain sensitive cultural and natural heritage resources. The International Heritage Interpretation Conference will attract heritage interpreters and managers of interpretive sites, as well as vendors, researchers, and educators in the field. The theme of the conference will be using interpretation to create sustainable heritage tourism. It will include the following program highlights: Four keynote sessions from speakers of international prominence; three days of concurrent sessions featuring approximately 80 speakers (including one day of extended-length sessions for in-depth exploration of key issues in the field); off-site sessions for exploration of in-the-field operations in local interpretive venues (including optional two-day preworkshop trips); and informal evening events to encourage

professional networking and exploration of local culture. Over 75 speakers from 25 countries have already been confirmed. Although the deadline for submittal of proposals has passed, those interested in becoming a speaker can contact Lisa Brochu, at naiprograms@aol.com, for information on opportunities for participation. The conference will be held at the Sheraton Old San Juan in San Juan, Puerto Rico. Room rates have been negotiated to \$125/night (plus tax). All events will be held at the hotel or nearby sites with transportation provided. For additional information about the conference and for registration materials, please visit <http://www.interpnet.com/iwh>.

Byron S. Cummings Award to Jeffrey S. Dean and W. James Judge. The Byron S. Cummings award is given annually by the Arizona Archaeological and Historical Society (AAHS). The award is given for outstanding research and contributions to knowledge in Southwestern archaeology, anthropology, or ethnology. It is named in honor of Byron S. Cummings, the principal professional founder of the Arizona Archaeological and Historical Society, who was also the first Head of the Department of Anthropology (then Archaeology) at the University of Arizona, as well as Dean and President of the university. **Jeffrey S. Dean** is a professor of Dendrochronology at the University of Arizona Laboratory of Tree-Ring Research whose research has had a major impact on American anthropology, archaeology, and interdisciplinary studies for nearly 45 years. Educated at the University of Idaho (B.A. 1959) and University of Arizona (Ph.D. 1969), Jeff’s research, using tree-rings as his primary data, has revolutionized Southwestern dendrochronology, archaeology, and

chronometric theory, and he is widely recognized as the leading dendroarchaeologist in the world. Jeff has edited three major academic volumes, published more than 60 articles in scholarly journals, and received more than 30 major grants from the National Science Foundation (NSF). He has been president of the AAHS, Treasurer of the SAA, Editor of *Tree-Ring Bulletin*, President and Vice-President of the Society of Archaeological Sciences, and recipient of the 2001 SAA Lifetime Achievement Award. **W. James Judge** has made lasting contributions to Southwestern archaeology as the director of the renowned Chaco Project, a university professor of anthropology, and an active advocate of preservation and conservation causes. After completing his Ph.D. in 1970 at the University of New Mexico (UNM), Jim was a faculty member at Colorado State University and UNM before becoming the chief research archaeologist and then director of the Chaco Project. As a result of his leadership roles in this joint program of the National Park Service (NPS) and UNM, intensive and innovative research produced great advances in knowledge about the spectacular developments in Chaco Canyon. Jim's Chaco work is published in several coauthored books and many articles, and Jim has received numerous grants from the NSF, the National Endowment for the Humanities, National Geographic, and NPS. In keeping with his distinguished service to the profession, Jim received the Emil W. Haury Award of the Western National Parks Association, was appointed to the Advisory Board of the National Center for Preservation Technology by the Secretary of the Interior, and is a member of the Board of Directors of the Archaeological Conservancy.

Victor R. Stoner Award to Gary E. Yancy. The Victor R. Stoner award is given annually by the Arizona Archaeological and Historical Society. The award celebrates the promotion of

historic awareness and preservation and is given to someone who brings Southwestern anthropology, archaeology, ethnology, or history to the public for an extended period. It is awarded in honor of the Reverend Stoner, a Catholic priest and scholar, an avocational historian, longtime supporter of the Society, and one of the founders of its journal, *Kiva: Journal of Southwestern Anthropology and History*. **Gary E. Yancy** has been one of the leading avocational archaeologists in Arizona and the Southwest for many years. After graduating from the University of New Mexico with a degree in electrical engineering, Gary returned to Arizona where he began to study archaeology and history. He became active in the Arizona Archaeological Society and in 1994 was elected president of the AAS Phoenix chapter, a position he held for two years. In 1996, he was elected state chair person of AAS, a position he held for nine years. Gary has also been actively involved in the Arizona Archaeological Society's field school at Q Ranch. In 2003, Gary was asked to be on the Governor's Archaeology Advisory Commission for Arizona. Also in 2003, he received the Award in Public Archaeology from the Archaeology Advisory Commission for Arizona. For the past 20 years Gary has been an active participant in many aspects of archaeology, as a leader in the Arizona Archaeological Society, administering the Q Ranch school, supporting the AAS certification programs, and advocating on behalf of archaeology to the public.

Call for Proposals for the Obermann Center for Advanced Studies Research Seminar. The Research Seminar "Comparative Archaeologies: The American Southwest (A.D. 900–1600) and the Iberian Peninsula (3000–1500 BC)" will be held at the University of Iowa in Iowa City from June 18–26, 2006. Eight to ten fellows will be selected: half specializing in the Iberian Peninsula and half working in the Amer-

ican Southwest. Fellows will be paid a \$1,000 stipend, plus up to \$1,500 (or \$2,000 for overseas travel) to cover travel, housing, and per diem for duration of seminar. The seminar will bring together, for the first time, archaeologists working in the American Southwest and in the Iberian Peninsula to engage and discuss a common set of themes and problems, including art, bodies, food, landscapes, and history. Papers from the seminar will be included in an edited volume. The application deadline is January 30, 2006. For more information, visit the seminar website at <http://www.uiowa.edu/obermann/comparativearchaeologies> or contact Jay Semel, Director of the Obermann Center for Advanced Studies, N134 Oakdale Hall, The University of Iowa, Iowa City, IA 52242; tel: (319) 335-4034; email: jay-semel@uiowa.edu.

Geophysics for Archaeology. Many tutorials on the topic of geophysical exploration for archaeology are available on a free CD. Most of these publications are for archaeologists and cultural resource managers who are considering the application of geophysics to their studies. Some the documents are written for individuals who would like to do geophysical surveys on their own. The CD has over 1,200 pages of reports in Portable Document Format (PDF). It is available at no cost by writing to: Bruce Bevan, Geosight, 356 Waddy Drive, Weems, VA 22576-2004.



CALENDAR

2005–2006

2005

DECEMBER 2–4

The 6e Festival International du Film Archéologique held in Brussels, Belgium is a biennial festival focusing on production made between 2000 and 2005 about all aspects of archaeology, with an emphasis on good cinematography. It builds on traditions and relationships established by a previous Brussels festival whose name it adopted in 1995. This year's program will include special sections dedicated to the first films about archaeology and to the archaeology of countries newly admitted into the European Union. For further information contact Serge Lemaitre, President or Benjamin Stewart, Secretary at Asbl Kineon, 55, rue du Croissant, B-1190 Brussels, Belgium; tel: +32(2) 672.82.91; fax: +32(2) 537.52.61; email: info@kineon.be; web: <http://www.kineon.be>.

2006

JANUARY 13–14

The 10th Biennial Southwest Symposium, titled "Acts of History: Ritual, Landscape, and Historical Archaeology in the Southwest U.S. and Northwest Mexico," will be held in Las Cruces, NM. Registration and submission details are available at <http://web.nmsu.edu/~wiwalker/>.

MAY 1–5

The 1st Annual Conference of the Association for Interpretation will be held at the Sheraton Old San Juan in San Juan,

Puerto Rico. The conference, titled "Connecting People to Places Through Sustainable Heritage Tourism," will bring together 150–200 delegates from 30–40 nations in an effort to create opportunities for professional development for attendees and establish a network for professional associations and individuals involved in heritage interpretation around the globe. Although the deadline for submittal of proposals has passed, those interested in becoming a speaker can contact Lisa Brochu, at naiprograms@aol.com. For additional information about the conference and

APRIL 26–30

71st Annual Meeting of The Society for American Archaeology will be held in San Juan, Puerto Rico.

for registration materials, please visit <http://www.interpnet.com/iwh>.

JUNE 18–26

The Obermann Center for Advanced Studies Research Seminar, "Comparative Archaeologies: The American Southwest (AD 900–1600) and the Iberian Peninsula (3000–1500 BC)," will be held at the University of Iowa in Iowa City. Eight to ten fellows will be selected: half specializing in the Iberian Peninsula and half working in the American Southwest. Fellows will be paid a \$1,000 stipend, plus up to \$1,500 (or \$2,000 for overseas travel) to cover travel, housing, and per diem for duration of seminar. The application deadline is January 30. For more information, visit the seminar website at <http://www.uiowa.edu/obermann/comparativearchaeologies> or contact Jay Semel, Director of the Obermann Center for Advanced Studies, N134 Oakdale Hall, The University of Iowa, Iowa City, IA 52242; tel: (319) 335-4034; email: jay-semel@uiowa.edu.

mann/comparativearchaeologies or contact Jay Semel, Director of the Obermann Center for Advanced Studies, N134 Oakdale Hall, The University of Iowa, Iowa City, IA 52242; tel: (319) 335-4034; email: jay-semel@uiowa.edu.

JUNE 23–26

The Society of Africanist Archaeologists (SAfA) 18th Biennial Conference will be held in Calgary, Canada. The program includes a pre-conference day on June 22 that offers the options of attending a student session or going on one of two excursions. Students are encouraged to participate fully in the conference. Submissions of thematic sessions, individual papers, and poster presentations are invited. Proposals should be sent to safacnf@ucalgary.ca (please start the subject line with "Program"), or submissions can be mailed to Program Chair SAfA 2006, Department of Archaeology, University of Calgary, Calgary AB, Canada T2N 1N4; fax: +1 403 282 9567. Deadlines: Feb 1 for preliminary proposals for thematic sessions; April 1 for session, paper, and poster proposals and for conference registration. Application for travel assistance (limited to Africans resident in Africa) should reach the organizing committee as soon as possible. Website: <http://homepages.ucalgary.ca/~safacnf/SAFA/>.

APPLICATIONS INVITED FOR EDITOR, *AMERICAN ANTIQUITY*

The Society for American Archaeology invites applications or nominations for the editorship of *American Antiquity*. The editorship may be held by a single individual or jointly.

American Antiquity is one means by which SAA carries out a central mission, scholarly journal publishing. Its subscription list is composed of those SAA members who opt for the journal as a membership benefit, and of libraries and institutional subscribers. The SAA Board is strongly committed to providing the means by which the society's journals, *American Antiquity* and *Latin American Antiquity*, will flourish in changing conditions for academic publishing.

The editor(s) has overall responsibility for journal's functioning and final responsibility for all content within general policies established by the SAA Board. The journal's production is done from the SAA office in Washington.

Although editors of the SAA journals have often been senior scholars of long experience, individuals of less-senior standing may be better placed to devote the necessary time and attention to the journal. The central qualifications are a good knowledge of the field *American Antiquity* covers, with a broad respect for the varied research attitudes and traditions within it; specific editing experience is helpful.

The editorship is unpaid. The editor(s) will be expected to provide some institutional support for their office, and to ensure they have sufficient time to carry out their responsibilities; release time of at least 25 percent from university teaching commitments has been customary.

The term of the editor is for a period of three years; it may be renewed once thereafter.

The editor position falls vacant on April 27, 2007 when the present editor, Michael Jochim, completes his term. The editorship is preceded by an overlap period with him beginning January 1, 2007. SAA anticipates making the appointment late in 2005 or early in 2006.

Available to discuss the post informally are Jochim (Department of Anthropology, University of California-Santa Barbara, 57 Mesa Road, Santa Barbara, CA 93106-3210; tel: [805] 893-4396; e-mail: Jochim@anth.ucsb.edu); and the chair of the SAA Publications Committee, Christine R. Szuter (contact information below), who leads the search.

Applications outlining relevant qualifications and expected local institutional support arrangements, along with a current vita, should be directed to Christine R. Szuter, Chair, University of Arizona Press, 355 S. Euclid Ave., Suite 103, Tucson AZ 85719-6654; tel: (520) 621-1441; fax: (520) 621-8899; email: szuter@uapress.arizona.edu by January 3, 2006.



SOCIETY FOR AMERICAN ARCHAEOLOGY

VOLUNTEERS: SAA NEEDS YOU NEXT APRIL!

Would you like the opportunity to meet people interested in archaeology, have fun, and save money? Then apply to be an SAA volunteer!

Volunteers are crucial to all on-site meeting services, and we are currently looking for people to assist the SAA staff at the 71st Annual Meeting in San Juan, Puerto Rico on April 26–30, 2006.

In return for just 12 hours of your time, you will receive:

- complimentary meeting registration,
- a free copy of the *Abstracts of the 71st Annual Meeting*,
- a \$5 stipend per shift.

For details and a volunteer application, please go to SAAweb (www.saa.org) or contact Darren Bishop at SAA (900 Second St. NE #12, Washington, DC, 20002-3560, phone (202) 789-8200, fax (202) 789-0284, e-mail darren_bishop@saa.org). Applications are accepted on a first-come, first-serve basis through February 1, 2006, so contact us soon to take advantage of this great opportunity. See you in San Juan!



SOCIETY FOR AMERICAN ARCHAEOLOGY
900 Second Street NE #12
Washington DC 20002 USA

Non-profit Org.
U.S. Postage
PAID
St. Joseph, MI
Permit 38

The paper used in this publication meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).
 Printed on recycled paper.