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The University of Nevada Press was established in 1961 and continues to produce books for a scholarly and general audience that preserve, study, and celebrate the history and culture of the American West. In addition to regional works, we publish books of global significance in fields such as environmental studies, Basque studies, mining, gaming, and urbanization. The Press also publishes select fiction and memoir.

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Cover photo: Dreamstime / Georges Kyrillos
A young physician arrives at a Grand Canyon clinic and encounters medical mysteries, beautiful landscapes, and unexpected romance

The Color of Rock
A Novel
SANDRA CAVALLO MILLER

“Like the spectacular setting it is based in, The Color of Rock is a uniquely sculpted, fascinating novel. Well-written and original, the storyline chronicles the struggles of a young physician living and working remotely in Grand Canyon National Park.”
—Tom Myers, co-author of Over the Edge: Death in Grand Canyon

“Dr. Miller has created a page turner with real and endearing characters. You will vicariously hike in the Grand Canyon and witness some of its secrets. You’ll even learn a little medicine as you watch a delightful romance unfold.”
—Therese Zink, MD, MPH, family physician and writer

The Color of Rock transports readers into the Arizona landscape where they join Dr. Abby Wilmore in the challenges of practicing rural medicine, overcoming personal demons, and finding love. Starting a new medical career at the Grand Canyon Clinic, Abby struggles to figure out her personal life amid the complicated tasks of providing health care to a wide array of patients. Abby must adjust to the medical needs of this unique rural location, with cases involving everything from squirrel bites and sexually transmitted diseases to suicides and bubonic plague. While trying to tend to unprepared tourists, underserved locals, and her own mental health, Abby finds herself pursued by a persistent park ranger and struggling to get along with the physician in charge of the clinic. As the story progresses, Abby confronts a danger far more treacherous than the foreboding landscape.

This engaging novel shows the complex, demanding tasks of physicians in their everyday professional and personal lives and explores the meaning of a life fully lived. The adventures, medical exploits and mysteries, the quirky secondary characters, and the remarkable geology of the setting make Sandra Cavallo Miller’s debut novel a must-read.

Sandra Cavallo Miller is an author, poet, and retired academic family physician. Her writings and poems have been published in JAMA’s A Piece of My Mind, Pulse: Voices From the Heart of Medicine, Under the Sun, and American Journal of Kidney Diseases. The Color of Rock is her first novel. She lives in Phoenix, Arizona.
Refugia (6)

You will want what I want—some sweet spot canopied in buffered slope.

Each hidden canyon a sanctuary.
Our bodies turn ancient in their retreat,
as in snowshoe hare leaping like a white flare across brown earth

or the pika nibbling lichen from alpine talus,
storing yarrow feathers in hay stacks for winter.

You will want like I want.

We will fluctuate our arrivals into a pattern,

   count species

on our fingers, follow folded seams leaking groundwater into pools.

Snatched remnants of the old world crowded into this refuge,

our houses burned behind us.

“Kyce Bello’s haunting Refugia is both homage and lament for the Earth we share. Kinder than Robison Jeffers, Bello extends her sympathy also to the transience of human existence wherein we are all, ultimately, refugees. The equanimity of Bello’s vision is direly needed in the ongoing environmental crises of our world. I’m thankful to find a poet in the twenty-first century with such compassion.”

—Claudia Keelan, Barrick Distinguished Scholar at UNLV
Breathtaking debut of identity and place in a time of ecological crisis from the winner of the Test Site Poetry Series Prize

Refugia
Poems
KYCE BELLO

“These are poems of blooming and burning, poems of growth and decay, poems that still see beauty in a broken world . . . Bello is a poet to watch, and Refugia is a book we need in this moment.”
—Maggie Smith, author of Good Bones

“Kyce Bello elegantly braids together a focus on daily concerns—with an emphasis on family dynamics, particularly motherhood—with environmental concerns, as she grapples with the gifts and burdens of living in the Anthropocene. . . Bello’s ability to hold joy and despair in the heart at once is remarkable; her concern for drought, for lost conifers, for the world her children will inherit and inherit shines in these poems.”
—Amie Whittemore, author of Glass Harvest

Refugia is a bright and hopeful voice in the current conversation about climate change. Kyce Bello’s stunning debut ponders what it means to inhabit a particular place at a time of enormous disruption, witnessing a beloved landscape as it gives way to, as Bello writes, “something other and unknown, growing beyond us.” Ultimately an exploration of resilience, Refugia brings to life the author’s home ground in Northern New Mexico and carefully observes the seasons in parallel with personal cycles of renewal and loss. These vivid poems touch upon history, inheritance, drought, and most of all, trees—be they Western conifers succumbing to warming temperatures, ramshackle orchards along the Rio Grande, or family trees reaching simultaneously into the past and future.

Like any wilderness, Refugia creates a terrain that is grounded in image and yet many-layered and complex. These poems write us back into an ecological language of place crucial to our survival in this time of environmental crisis.

“This work documents the collaborative approach to doing archaeology at the Stewart Indian School near Carson City, Nevada. The research benefited from true collaboration between archaeologists, tribal members, and former students of the school.”

—Joe Watkins, president of the Society for American Archaeology (2019–2021) and senior consultant at Archaeological and Cultural Education Consultants.
A groundbreaking community-based archaeological case study

Collaborative Archaeology at Stewart Indian School

Edited by SARAH E. COWIE, DIANE L. TEEMAN, and CHRISTOPHER C. LEBLANC

“Collaborative Archaeology at Stewart Indian School represents the epitome of thoughtful, community-engaged, culturally sensitive, and rigorous archaeological research, and it breaks new ground in terms of advocating for—and adhering to—a collaborative ethic from day one to publication and at all steps in between.”
—Tsim Schneider, assistant professor of anthropology, University of California, Santa Cruz

Winner of the 2019 Mark E. Mack Community Engagement Award from the Society for Historical Archaeology, the collaborative archaeology project at the former Stewart Indian School documents the archaeology and history of a heritage project at a boarding school for American Indian children in the Western United States. In Collaborative Archaeology at Stewart Indian School, the team’s collective efforts shed light on the children’s education, foodways, entertainment, health, and resilience in the face of the U.S. government’s attempt to forcibly assimilate Native populations at the turn of the twentieth century, as well as school life in later years after reforms.

This edited volume addresses the theory, methods, and outcomes of collaborative archaeology conducted at the Stewart Indian School site and is a genuine collective effort between archaeologists, former students of the school, and tribal members. With more than twenty contributing authors from the University of Nevada, Reno, Nevada Indian Commission, Washoe Tribal Historic Preservation Office, and members of the Washoe, Paiute, and Shoshone tribes, this rich case study is strongly influenced by previous work in collaborative and Indigenous archaeologies. It elaborates on those efforts by applying concepts of governmentality (legal instruments and practices that constrain and enable decisions, in this case, regarding the management of historical populations and modern heritage resources) as well as social capital (valued relations with others, in this case, between Native and non-Native stakeholders).

As told through the trials, errors, shared experiences, sobering memories, and stunning accomplishments of a group of students, archaeologists, and tribal members, this rare gem humanizes archaeological method and theory and bolsters collaborative archaeological research.

Sarah E. Cowie is an author and associate professor of anthropology at the University of Nevada, Reno. Her research in archaeology has received recognitions from the Society for Historical Archaeology, the National Academy of Sciences, and the United States government.

Diane L. Teeman is a member of the Burns Paiute Tribe and director of the Burns Paiute Tribe’s Culture & Heritage Department. She is currently a doctoral candidate at University of Nevada, Reno and has spent the past thirty years working toward tribal culture and heritage protection and revitalization.

Christopher C. LeBlanc is a heritage consultant at the University of Nevada, Reno and has over twenty years of experience in the fields of cultural and heritage resource management. He is currently working as a crew chief and archaeological technician in Reno, Nevada.
“This book is a very important corrective to the literature on the history of the Grand Canyon and for twentieth-century U.S. environmental history that for so long now has not told the complete story (and truth) on exactly how dams were kept out of the greater Grand Canyon area. Along the way, Pearson tells a compelling story on so many levels of this controversy.”

—Sterling Evans, Louise Welsh Chair in Southern Plains and Borderlands History, University of Oklahoma
The astonishing untold story of a century of attempts to save one of the world’s seven natural wonders—the Grand Canyon

Saving Grand Canyon
Dams, Deals, and a Noble Myth

BYRON E. PEARSON

“A fresh, bold new case for who should get the credit for preserving the Grand Canyon.”
—Bob Wyss, professor of journalism, University of Connecticut

The Grand Canyon has been saved from dams three times in the last century. Unthinkable as it may seem today, many people promoted damming the Colorado River in the canyon during the early twentieth century as the most feasible solution to the water and power needs of the Pacific Southwest. These efforts reached their climax during the 1960s when the federal government tried to build two massive hydroelectric dams in the Grand Canyon. Although not located within the Grand Canyon National Park or Monument, they would have flooded lengthy, unprotected reaches of the canyon and along thirteen miles of the park boundary.

 Saving Grand Canyon tells the remarkable true story of the attempts to build dams in one of America’s most spectacular natural wonders. Based on twenty-five years of research, this fascinating ride through history chronicles a hundred years of Colorado River water development, demonstrates how the National Environmental Policy Act came to be, and challenges the myth that the Sierra Club saved the Grand Canyon. It also shows how the Sierra Club parlayed public perception as the canyon’s savior into the leadership of the modern environmental movement after the National Environmental Policy Act became law.

The tale of the Sierra Club stopping the dams has become so entrenched—and so embellished—that many historians, popular writers, and filmmakers have ignored the documented historical record. This epic story puts the events from 1963–1968 into the broader context of Colorado River water development and debunks fifty years of Colorado River and Grand Canyon myths.

Byron E. Pearson is an Arizona native, author, and environmental historian of the American West. He is a professor of history at West Texas A&M University and has published numerous articles and scholarly reviews in venues such as Forest History Today, The Western Historical Quarterly, and Pacific Historical Review.
“We never expected to find anything but heartache coming back to Vegas, but in the garden we found peace and comfort and we made lifelong friends . . . When people ask what they can do for us, I usually say your prayers, love and support are all we need. But now I talk about the garden . . . so they can contribute to this beautiful, beautiful peaceful place that you’ve created for us all to come together and find comfort. We are forever grateful.”

—Oral testimony from Linda, a mother who lost her daughter at the Route 91 Concert
One community’s response to tragedy

Healing Las Vegas

The Las Vegas Community Healing Garden
in Response to the 1 October Tragedy

“We just wanted to do something to stay busy, something positive, and gardening is a positive thing: it’s growing something . . . we wanted to honor the lives lost, but we also wanted to honor life. That’s what the garden represents.”

—Jay Pleggenkuhle and Daniel Perez, the men who developed the initial concept of the Las Vegas Community Healing Garden

On Sunday, October 1, 2017, a gunman opened fire from thirty-two floors above a crowd of concert goers at the Route 91 Harvest Festival on the Las Vegas Strip. The event left fifty-eight people killed, more than 860 injured, and thousands psychologically wounded. To date, this was the deadliest mass shooting in the United States in the last seventy years. Despite the chaos and terror, first responders, concert-goers, and passersby aided victims and survivors. Nearby businesses, hotels, and the university provided safety and services. Medical personnel rushed to area hospitals. And as the scope of the tragedy unfolded, the people of Las Vegas flooded blood donation centers and offered food, water, comfort, and care. And they created a garden—The Las Vegas Community Healing Garden.

The story of the garden unfolds through photographs and the words of survivors, first responders, family members, medical professionals, counselors, and members of the community. In only a matter of days, volunteers and local businesses transformed a downtown vacant lot into a serene urban oasis. Families and friends of those lost in the tragedy soon adopted each of the fifty-eight trees planted in honor of their loved ones, and visitors left behind colorful mementos, including painted rocks, photographs, and ornaments, as well as words of encouragement, love, loss, and strength.

In the aftermath of 1 October, an often misunderstood city revealed its soul under the most heartbreaking of circumstances. The inspirational voices and stories from a community touched by tragedy provide comfort and encouragement. And the organic response to the unthinkable is a testament to how one community came together at its darkest hour, chose hope over despair, unity over hate.

Royalties from this book go to support the Las Vegas Community Healing Garden
A deep dive into representations of water in contemporary literature and film

Make Waves
Water in Contemporary Literature and Film

Edited by PAULA ANCA FARCA

“This edited book underscores how water is a creatively transformative symbol through which we synthesize environmental concerns and a source of cultural and political tensions exacerbated by climate change.” —Chris Travis, professor of Spanish and Latin American Literature, Elmhurst College

Water is a symbol of life, wisdom, fertility, purity, and death. Water also sustains and nourishes, irrigates our crops, keeps us clean and healthy, and contributes to our energy needs. But a strain has been put on our water resources as increased energy demands combine with the effects of climate change to create a treacherous environment. Individuals and communities around the globe increasingly face droughts, floods, water pollution, water scarcity, and even water wars. We tend to address and solve these concerns through scientific and technological innovations, but social and cultural analyses and solutions are needed as well.

In this edited collection, contributors tackle current water issues in the era of climate change using a wide variety of recent literature and film. At its core, this collection demonstrates that water is an immense reservoir of artistic potential and an agent of historical and cultural exchange. Creating familiar and relatable contexts for water dilemmas, authors and directors of contemporary literary texts and films present compelling stories of our relationships to water, water health, ecosystems, and conservation. They also explore how global water problems affect local communities around the world and intersect with social and cultural aspects such as health, citizenship, class, gender, race, and ethnicity.

This transformative work highlights the cultural significance of water—the source of life and a powerful symbol in numerous cultures. It also raises awareness about global water debates and crises.

Paula Anca Farca is an author, editor, and associate professor at Colorado School of Mines where she teaches literature and environmental humanities courses.
Becoming Willa Cather
Creation and Career

DARYL W. PALMER

“I cannot think of any Cather volume quite like this one. It is a welcome and innovative contribution to the existing literature. This book will appeal to the broad cross-section of committed lay readers as well as to practicing scholars.”
—Timothy W. Bintrim, professor of English, Saint Francis University

From the girl in Red Cloud who oversaw the construction of a miniature town called Sandy Point in her backyard, to the New Woman on a bicycle, celebrating art and castigating political abuse in Lincoln newspapers, to the aspiring novelist in New York City, committed to creation and career, Daryl W. Palmer’s groundbreaking literary biography offers a provocative new look at Willa Cather’s evolution as a writer.

Willa Cather has long been admired for O Pioneers! (1913), Song of the Lark (1915), and My Ántonia (1918)—the “prairie novels” about the lives of early Nebraska pioneers that launched her career. Thanks in part to these masterpieces, she is often viewed as a representative of pioneer life on the Great Plains, a controversial innovator in American modernism, and a compelling figure in the literary history of LGBTQ America. A century later, scholars acknowledge Cather’s place in the canon of American literature and continue to explore her relationship with the West.

Drawing on original archival research and paying unprecedented attention to Cather’s early short stories, Palmer demonstrates that the relationship with Nebraska in the years leading up to O Pioneers! is more dynamic than critics and scholars thought. Readers will encounter a surprisingly bold young author whose youth in Nebraska served as a kind of laboratory for her future writing career. Becoming Willa Cather changes the way we think about Cather, a brilliant and ambitious author who embraced experimentation in life and art, intent on reimagining the American West.

Daryl W. Palmer is an author and professor of English at Regis University in Denver, Colorado.
“There is something special about being able to live and work in a landscape over many years. Each year offers greater understanding of place and your place in it. Richard Collins shines when he is describing his beloved high desert grasslands and the people and creatures who occupy it.”

—Ross Humphreys, San Rafael Ranch
A memorable tale of perseverance and love of land from a twenty-first-century conservationist-rancher

Cowboy is a Verb
Notes from a Modern-day Rancher

RICHARD COLLINS

“Collins seamlessly weaves a memoir about how he learned to ranch in southeastern Arizona with astute commentaries about the challenges of doing so in a land where most of his neighbors were exurbanites and a small endangered minnow caused more problems than the drug runners trekking through his mountain pastures.”
—Tom Sheridan, professor of anthropology, University of Arizona, and author of Stitching the West Back Together

From the big picture to the smallest detail, Richard Collins fashions a rousing memoir about the modern-day lives of cowboys and ranchers. However, Cowboy is a Verb is much more than wild horse rides and cattle chases. While Collins recounts stories of quirky ranch horses, cranky cow critters, cow dogs, and the people who use and care for them, he also paints a rural West struggling to survive the onslaught of relentless suburbanization.

A born storyteller with a flair for words, Collins breathes life into the geology, history, and interdependency of land, water, and native and introduced plants and animals. He conjures indelible portraits of the hardworking, dedicated people he comes to know. With both humor and humility, he recounts the day-to-day challenges of ranch life such as how to build a productive herd, distribute your cattle evenly across a rough and rocky landscape, and establish a grazing system that allows pastures enough time to recover. He also intimately recounts a battle over the endangered Gila topminnow and how he and his neighbors worked with university range scientists, forest service conservationists, and funding agencies to improve their ranches as well as the ecological health of the Redrock Canyon watershed.

Ranchers who want to stay in the game don’t dominate the landscape; instead, they have to continually study the land and the animals it supports. Collins is a keen observer of both. He demonstrates that patience, resilience, and a common-sense approach to conservation and range management are what counts, combined with an enduring affection for nature, its animals, and the land. Cowboy is a Verb is not a romanticized story of cowboy life on the range, rather it is a complex story of the complicated work involved with being a rancher in the twenty-first-century West.

Richard Collins is a rancher, writer, horseman, conservationist, and scholar who has owned and operated farms and ranches on the borderlands in Southern Arizona since 1983. His essays have appeared in numerous publications, including National Geographic Traveler, Science & Spirit, and SNReview magazines.
**Here Is Where I Walk**
Episodes from a Life in the Forest

LESLIE CAROL ROBERTS

“Roberts expertly crafts a narrative both of the places she’s traveled and the events that have shaped her own emotional terrain.”
—Library Journal

“There is a certain beauty and elegance in Roberts’s words and the rhythm and cadence of her writing. All the while, her text exudes a deep love and respect for the world around her. Simply put, Here Is Where I Walk is a breath of fresh air.”
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—David Stevenson, author of Warnings against Myself: Meditations on a Life in Climbing

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