Ahhh . . . summer. Picnics, gardens, fireflies—and of course, summer reading!

In this issue of The Callout, our summer harvest includes the first comprehensive history of the Ozarks region; a pair of magnificent volumes on the influential Italian architect Pier Luigi Nervi; and a provocative exploration of ugliness as central to queer female sexuality. New titles in science fiction studies offer the familiar (Arthur C. Clarke) and the little known (international science fiction writers); while our “Behind the Book” feature illuminates a sweeping new book on black opera. We also highlight a roundup of new and recent biographies in the Music in American Life series, ranging from Harry Burleigh to Libby Larson to Uncle Dave Macon. New additions to our journals program in Mormon studies and a new Common Threads title round out the offerings.

Meanwhile, our centennial celebrations continue apace. To mark the June 2 anniversary of the Board of Trustees’ approval of the founding of the University of Illinois Press, we cohosted a birthday party at the Illini Union with Document Services—formerly Printing Services, which was twinned with the Press from its 1918 founding into the early 1970s.

At UI Press, we strive to foster ground-breaking scholarship, innovate in the scholarly publishing community, and empower local and global readers to understand and engage with the changing world. If you’d like to support our mission, consider becoming a founding member of our Friends of the Press program by joining before the end of 2018.

Come in to our garden and enjoy the bounty! And look for us at the Urbana Market in the Square, where we’ll be staffing a table every Saturday in July.

Sincerely,

Laurie Matheson, DMA
Do you believe books have the power to change the world? We do. For the past century, the University of Illinois Press has established itself as a leading publisher in US history and culture. And now, by becoming a **Friend of the Press**, you can help ensure our work continues into another century.

**Why should I support University of Illinois Press?**

In our books and journals, we strive to be a force for positive social change by guiding the scholarly conversation and amplifying its reach to a broader audience. By becoming a **Friend of the Press**, you will help us provide a platform for exceptional, reliable scholarship that continues to shape the urgent conversations of our time.

Many of our pioneering series emphasize neglected voices, such as in African American history, women’s history, US music, sports history, working-class history, and immigration history. A perfect recent example is *Illegal: Reflections of an Undocumented Immigrant*, the memoir of a Chicago resident and a story of the triumph of education over adversity. The book has received high-profile media coverage, has been adopted by several college programs, and will soon be offered by UI Press in a Spanish translation.

**What will my donations be used for?**

Your donations will keep important books and journals as affordable and accessible as possible for their intended audiences—scholars, students, libraries, and the public. As a non-profit publisher, UI Press receives modest support from the university but is 85% self-supported. Your gift will help us meet the costs of publishing both specialized scholarship and attractive regional books. Your support will also help fund other efforts like opportunities for young professionals to gain valuable experience in the publishing industry.

**What benefits will I receive?**

Become a **Friend of the Press** today and receive these benefits:

**Friend: $25–99 annually**

30% discount on UIP books
E-newsletters with updates from the Press
Link to seasonal catalogs

**Sponsor: $100–249 annually**

All of the above benefits, plus invites to special Press events

**Leader: $250+ annually**

All of the above benefits, and a 40% discount on UIP books

In celebration of our centennial year, those who join between now and December 31, 2018, will be designated a Founding Friend. All members also have the option to be listed on our **Friends of the Press** webpage.
The University of Illinois Press was officially founded by the U of I Board of Trustees at its June 2, 1918, meeting. On June 1, 2018, the Press and the Division of Document and Mailing Services cohosted a party to mark that significant milestone. About 80 guests attended the event at the Illini Union on the UIUC campus in the beautiful art gallery adjacent to the president’s lounge (we relocated our Little Free Library into the Gallery for the occasion).

Brief remarks were offered by Barb Childers, director of document and mailing services; by Jamie Singson, manager of the Illini Union; and by the Press’s director, Laurie Matheson. The mayors of Champaign and Urbana, Deborah Frank Feinen and Diane Marlin, respectively, issued a joint proclamation declaring June 1, 2018 “Print Day.” The event also featured exhibits on the history of printing services and of the Press, and plenty of birthday cake!

The University of Illinois Press was the twelfth university press to be established in the United States, the third public university to found a university press, and only the second, with the University of Chicago, to be located outside the east or west coasts. This truly speaks to the joint vision and leadership of U of I President Edmund James and Harrison Cunningham, who became the Press’s first director. The idea of a university press that serves the land grant mission of cultivating and disseminating knowledge for the good of all remains at the heart of the Press’s vision and purpose.

In the beginning, the University Press provided both printing and publishing services for the university. The Press gradually took over the work of editing, printing, and publishing on behalf of the university’s departments. One of these publications was the *Journal of English and Germanic Philology*, which UIP continues to publish (currently in volume 117). UIP now publishes 37 journal titles, of which 13 are owned by the U of I or its departments.

In addition to publishing books, the Press began marketing and selling them, as well as licensing rights for translation, film adaptation, and other secondary uses. UIP began to broaden the type of work it published, and our books and journals now speak to more diverse scholarly audiences, as well as regional readerships. In addition to U of I faculty, authors now come from the best colleges and universities in the country to publish with Illinois. Our current roster includes authors residing in 68 countries, and UIP books are translated into 27 languages and distributed internationally in electronic and print forms. We published some 4,500 book titles over our first century, with more than 2,000 titles currently in print and about 90 new titles being published each year.
“This monumental trilogy will take readers from the deep, geological history of the region, through the settler era, past the Civil War, into the cultural constructions of the twentieth century, before ending with the near-contemporary economy and society of the early twenty-first century. Blevins’s work is a tour de force of accessible history that will bring depth and nuance to our understanding of an often-marginalized place and people.”

—James Engelhardt, UI Press Acquisitions Editor

Author Brooks Blevins reflects on the trilogy: “Ten years ago, when I became Missouri State University’s first Professor of Ozarks Studies, I had never given a thought to writing a comprehensive history of the Ozark region. Developing an Ozarks Studies curriculum, however, I realized that the absence of a comprehensive history hamstrung efforts to build a thriving field in the study of the mid-American highlands. So, after putting the finishing touches on Ghost of the Ozarks: Murder and Memory in the Upland South (UIP, 2012), I embarked on a research odyssey that introduced me to regional characters and stories I hardly knew existed. I read just about every published work that touched on the region, from forestry bulletins to nineteenth-century short stories.

“The result was something more than the single volume I first envisioned. The trilogy A History of the Ozarks will, I hope, provide the foundation for the blossoming field of Ozarks Studies. It is also my hope that A History of the Ozarks reaches an audience beyond academe, and that concern for taking scholarly history to the public undergirds its conscious narrative style.”


Background images: (Top) Lover’s Leap, Galena, Missouri, Ozark Mountains, ca. 1920s, by Rudolph Ingerle (courtesy of M. Christine Schwartz Collection); (Bottom) Ozark Covered Wagon by Carl Krafft, ca. 1910s (original in St. Louis University High School Art Collection. Donated by Tim and Jeanne Drone).
What would it mean to turn to ugliness rather than turn away from it? Indeed, the idea of ugly often becomes synonymous with non-white, non-male, and non-heterosexual physicality and experience. That same pejorative migrates to become a label for practices within underground culture.

In *Ugly Differences*, Yetta Howard uses underground contexts to theorize queer difference by locating ugliness at the intersection of the physical, experiential, and textual. From that nexus, Howard contends that ugliness—as a mode of pejorative identification—is fundamental to the cultural formations of queer female sexuality. Slava Tsukerman’s postpunk film *Liquid Sky*, Sapphire’s poetry, Roberta Gregory’s *Bitchy Butch* comix, New Queer Cinema such as *High Art*—these and other non-canonical works contribute to an audacious critique. Howard reveals how the things we see, read as, or experience as ugly productively account for non-dominant sexual identities and creative practices. *Ugly Differences* offers eye-opening ways to approach queerness and its myriad underground representations.

*YETTA HOWARD* is an associate professor in the Department of English and Comparative Literature at San Diego State University.


“Writing *Ugly Differences* meant activating my research as a fanatic of underground culture. Deeply investing in less-explored contexts often allows us to ask the more provocative questions about queer sexuality’s vectors of difference. What may be hidden from the masses is indispensable for exploring ugliness’s relationship with queerness.”—Yetta Howard
Recent Award Winners

DECEMBER 2017–APRIL 2018

- Radical Aesthetics and Modern Black Nationalism by Gershun Avilez won the William Sanders Scarborough Prize from the Modern Language Association.
- Chicana/o and Latina/o Fiction: The New Memory of Latinidad by Ylce Irisarry won the MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies from the Modern Language Association.
- Black Girlhood in the Nineteenth Century by Nazera Sadiq Wright won the Honor Book Award from the Children’s Literature Association.
- Iain M. Banks by Paul Kincaid has won the British Science Fiction Association Award for Best Non-Fiction from the British Science Fiction Association and Eastercon.
- Michael J. Socolow won the 2018 Broadcast Historian Award from the Library of American Broadcasting Foundation, in partnership with the Broadcast Education Association, for his book Six Minutes in Berlin: Broadcast Spectacle and Rowing Gold at the Nazi Olympics.
- Asianfail: Narratives of Disenchantment and the Model Minority by Eleanor Ty has won the 2017-2018 Asian/Pacific American Award for Literature for Adult Non-Fiction from the Asian/Pacific American Librarians Association.
- Islanders in the Empire: Filipino and Puerto Rican Laborers in Hawai‘i by Joanna Poblete won the Best Book Award in History from the Filipino Section of the Association for Asian American Studies.
- Beyond Respectability: The Intellectual Thought of Race Women by Britney C. Cooper won the Organization of American Historians Merle Curti Intellectual History Award.
- Building Filipino Hawai‘i by Roderick N. Labrador has won the Best Book Award in Social Sciences from the Filipino Section of the Association for Asian American Studies.
- Newspaper Wars: Civil Rights and White Resistance in South Carolina, 1935–1965 by Sid Bedingfield was named the winner of the George C. Rogers Jr. Award by the South Carolina Historical Society.

2017 Choice Outstanding Academic Titles:

- Cold War Games: Propaganda, the Olympics, and U.S. Foreign Policy by Toby C. Rider.

Additional honors:

- Iain M. Banks by Paul Kincaid was nominated for a Hugo Award for Best Related Work.
Journals Highlights

A NEW TITLE IN THE COMMON THREADS SERIES

In *Teaching Art, (Re)Imagining Identity*, Laura Hetrick, an assistant professor of art education at UIUC, draws on articles from the archives of *Visual Arts Research* to address how K-16 educators create supportive space for young people to work through the personal and cultural factors influencing the process of developing personal identities. Juxtaposing the scholarship in new ways, she illuminates methods that allow educators to help students explore identity through artmaking; to reinforce identity in positive ways; and to enhance marginalized identities. A final section offers suggestions on how educators can use each essay to engage with students who are imagining, and reimagining, their identities in the classroom and beyond.

ANNOUNCING TWO NEW JOURNALS

We are excited to welcome two new journals to our ever-growing collection of scholarly work in Mormon studies.

The *Journal of Book of Mormon Studies*, edited by Joseph M. Spencer, is in its 26th year of publication, and is one of the leading venues for scholarly work on the *Book of Mormon*, including primary research articles, textual analysis, book reviews, and interviews. It also features an annual comprehensive bibliography on *Book of Mormon* scholarship.

The *Mormon Studies Review*, edited by J. Spencer Fluhman, joined us in February for its fifth volume year. It focuses on review essays from Latter-day Saint (LDS) and non-LDS scholars in a broad range of disciplines, such as cultural studies, archaeology, and theology. It also includes roundtable discussions and extensive book reviews to help scholars and interested lay readers make informed judgments about the scholarly discussion on Mormonism.

Both journals serve a general readership, striving to produce accessible scholarship at the highest academic level, while recognizing the ethical complexity of writing about sacred beliefs.

We have been proud to be a part of the blossoming of Mormon academic studies in the late twentieth and early twenty-first century, with 50 book titles in Mormon Studies stretching back over 40 years.

“UIP has a long and strong history in the field of Mormon studies, and having these two titles join our program along with the *Journal of Mormon History* will ensure we continue that history.”—Clydette Wantland, journals manager
“This ambitious collection ultimately aims to lay out a new research agenda for the study of science fiction as an international phenomenon.”

—Dale Knickerbocker, editor of Lingua Cosmica

Dale Knickerbocker’s Lingua Cosmica: Science Fiction from around the World is a ground-breaking addition to our sci-fi list. Knickerbocker writes that “the volume identifies major authors and filmmakers of science fiction spanning eleven different countries on five continents to bring them to the attention of Anglophone readers and scholars. Each chapter examines one or more works created by the writer or cineaste, recent classics in their respective nations yet hitherto little-known outside their borders, contextualizing them within their culture’s science-fictional tradition while simultaneously explaining how they dialogue with contemporary trends and movements in the genre globally.”

Recent titles in the Modern Masters of Science Fiction Series

Arthur C. Clarke
Gary Westfield

Iain M. Banks
Paul Kincaid

J.G. Ballard
D. Harlan Wilson

Octavia E. Butler
Garry Comyns
JOIN US AT THE MARKET!

The University of Illinois Press will continue its centennial celebrations by hosting a table at the Urbana Market at the Square every Saturday in July. Stop by to say hello and take advantage of some special offers.

iPad giveaway: Enter to win an Apple iPad pre-loaded with 100 UIP books. [See the list of 100 books.](#)

Book giveaway: We will offer a different free book to visitors each week while supplies last:
- Lorado Taft: The Chicago Years (July 7)
- Fé-Lines: French Cat Poems through the Ages (July 14, Bastille Day)
- A Perfect Pint's Beer Guide to the Heartland (July 21)
- Picturing Illinois: Twentieth-Century Postcard Art from Chicago to Cairo (July 28)

T-shirts and tote bags: When you visit us, you can purchase our centennial t-shirt or a reusable tote bag to carry your new books—or your delicious fresh food.

Coloring Illini: And for all of the artists who visit, we will have crayons and pages from our U of I coloring book, *Orange, Blue, and U*, fun for kids and adults!

Urbana’s Market at the Square, on the corner of Illinois and Vine St., is one of the largest farmers markets in Illinois and is open every Saturday, May through October, from 7 a.m. to noon, rain or shine.

THIRD THURSDAY TALK

August 16, 4 p.m.

“The Evolution of a Vision: Reflections on the University of Illinois Press at 100”

Spurlock Museum’s European Gallery

600 S. Gregory, Urbana

Come join UI Press staff member Julie Laut (UIUC, PhD in history, 2016) to learn more about our first century. The Press was established in 1918 as a crucial part of UI President Edmund J. James’s larger vision for fostering scholarly achievement and raising the university’s international profile and academic prestige. Under the leadership of just six directors, the Press has sought to fulfill this vision, working to establish and maintain a presence both intellectual and physical on the Urbana-Champaign campus while adjusting as needed to dramatic changes in academic publishing.

Drawing on archival research and oral histories, Julie will reflect on the challenges and successes of fulfilling James’s vision with particular focus on the people and the spaces that have created and sustained the University of Illinois Press since 1918.

To learn more about our history, upcoming events, and centennial celebrations throughout the year, go to www.press.uillinois.edu/press_centennial.html, or #UIP100.
Naomi André is an associate professor in the departments of African and Afroamerican Studies and Women's Studies and the associate director in the Residential College at the University of Michigan. Here she answers questions about her recently published book.

Q: Why did you choose to focus on black opera in the United States and South Africa?

André: Initially, I thought I would keep my work on opera in the west (United States and Europe) and South Africa separate. However, as I was working on how stories around blackness were being told in opera, I saw a similar situation on both sides of the Atlantic. I tried to be very careful to keep the differences in the foreground, because each country has different histories and contexts. However, putting these two opera scenes in conversation ended up feeling like the best way to discuss them.

Both the United States and South Africa presented rather hostile environments for black people to participate in opera. Opera was segregated, and black people did not have access to the socio-economic resources to easily mount their own productions. The context for black musical theater performance was also shaped by negative stereotypes in minstrelsy, like the Mammy and Jezebel for women or the Buck and Zip Coon for men. So the two stories formed a dialogue: in both the United States and South Africa, black people were actively engaged in opera, despite many obstacles.

Q: What does opera achieve or convey to audiences that other musical forms cannot?

André: For those familiar with opera, there is always the issue—especially in recent works—of how this opera interacts with and articulates the conventions of the form. For those new to opera, each work confronts the complicated history of being considered an “elitist” genre only for wealthy, older, white patrons. Having an opera on black subjects about black experiences, sometimes with more black bodies on stage than in the audience, impacts the audience and performers in a way that supplements the plot. Hence, seeing opera performed live presents many “meta-issues” around the power dynamics of how opera is consumed.

Within the performance, opera can say many things at the same time. The words themselves carry the story, but the orchestra can either support the text in its message or present a different mood. For instance, it could provide a sinister accompaniment to a lyrical melody where the singer is trying to persuade someone, but the orchestra alerts the audience that the person is lying.

The grandness of opera allows us to examine hyper-real spectacle in ways that can slow things down and present a miniature moment as monumental. Opera can distort real time in instructive ways and take us on a journey that helps us bring different viewpoints into focus.

While people may complain that opera is “over the top,” I’ve always believed that certain lived experiences are “over the top”—and indeed, opera can help make life feel more real.

For the complete Q & A, visit: http://go.illinois.edu/blackoperaQA
The work of Italian engineer and builder Pier Luigi Nervi fascinates and inspires half a century after the completion of his best-known works.

The spiraling, web-like patterns of his 1957 Palazzo dello Sport is still breathtaking in its span, scale, and resolution. Nervi’s buildings were of concrete, a material that in the hands of other designers was often cold or alienating. But Nervi was able to coax concrete into works of great beauty—so much so that Harvard University invited him to deliver the 1961 Norton Lectures in Poetry. Nervi’s technical and philosophical fluency is evident in a reprint of those talks, titled *Aesthetics and Technology in Building*, and is explored in a new book, *Beauty’s Rigor*. Together these volumes demonstrate how Nervi’s attention to material and processes forged a unique sensibility that imprinted his work with finely grained patterns that lend his buildings their human scale.

—Thomas Leslie
A review in the Los Angeles Review of Books said Octavia E. Butler, by GERRY CANAVAN, “serves as [an] entry into this treasure trove of Butler’s writings.”

Noodle Soup: Recipes, Techniques, Obsession, by KEN ALBALA, was featured in the San Francisco Chronicle and in The Boston Globe, and Albala appeared on CBS Sacramento’s Good Day, where he demonstrated how to make pulled noodles.

A reviewer in Library Journal called JANE GAINES’S book Pink-Slipped: What Happened to Women in the Silent Film Industries? “an eye-opening look at these innovative film pioneers and their relevance today.”

A review in Publisher’s Weekly called JESSE BERRETT’S book, Pigskin Nation: How the NFL Remade American Politics, “a superb cultural history.”


Becoming Julia de Burgos: The Making of a Puerto Rican Icon, by VANESSA PÉREZ ROSARIO, was mentioned in The New York Review of Books in an essay about the great Puerto Rican poet.

An essay in The New York Review of Books titled “The Smartphone War” said LINDSAY PALMER’S Becoming the Story: War Correspondents since 9/11 “is on to something as she examines how Western audiences and readers are encouraged to empathize with war correspondents as heroes, victims, or martyrs.”

NAZERA WRIGHT’S book, Black Girlhood in the Nineteenth Century, was included in a review essay on Times Literary Supplement that examines the oppression of black women in America.

A reviewer in Library Journal called Spirituals and the Birth of a Black Entertainment Industry, by SANDRA JEAN GRAHAM, a “one-of-a-kind title.”

The Chicago Food Encyclopedia, edited by CAROL MIGHTON HADDIX, BRUCE KRAIG, and COLLEEN TAYLOR SEN, was included in Library Journal’s Best of Reference feature as “an outstanding resource for those traveling to the Windy City or anyone who just relishes food.”

Don’t Give Your Heart to a Rambler: My Life with Jimmy Martin, the King of Bluegrass, by BARBARA MARTIN STEPHENS, was featured in a column in No Depression, discussing Stephen’s contributions to bluegrass history and her recent appearance at the Sertoma Bluegrass Festival.
Biographies in the Music in American Life Series

The Music in American Life series has illuminated our musical heritage for over forty-five years. The series launched at a fateful moment when a generation of blues and folk musicians had re-emerged after years of obscurity to reignite popular and scholarly interest in homegrown music. Bluegrass and jazz—two of America’s gifts to the world—had grown into potent, exciting art forms.

At the same time, a new admiration for forgotten music made by women, African Americans, Latino/as, immigrants, and others had broadened the very definition of American Music. New books in the series reaffirm a commitment to the unique voices, overlooked music, and gifted artists filling our musical past and present. From the recital hall to the rickety front porch, the musical journey continues as Music in American Life explores the countless songs of a land and its people.

**In Bluegrass Generation,** NEIL ROSENBERG remembers his involvement with the bluegrass mecca of Bean Blossom, where he played with the likes of Bill Monroe and watched the music’s transformation into a national phenomenon.

**Sharon Ammen** traces the hurly-burly life of an early twentieth-century pop culture phenomenon in *May Irwin*, offering a critical biography of a woman who popularized the racist “coon song” genre but who was also a suffragette, real estate mogul, and vaudeville comedienne.

**Merging traditional biography with an ethnography of a single artist,** DENISE VON GLAHN’S *Libby Larsen* illuminates the polyphony of achievements that make up one of America’s most prolific living composers.

**Right to the Juke Joint follows Patrick Mullen’s** decades-long journey through fandom and scholarship as he draws on fieldwork, study, and personal reflections to delve into the wide expanse of American music.

**Walter Aaron Clark’s** *Los Romeros* tells the story of the Spanish guitar dynasty from Celedonio Romero’s 1958 debut through the family’s tireless commitment to spreading the music and expanding its repertoire.

**Jean Snyder’s** *Harry T. Burleigh* reclaims the life and art of a major composer who transformed the African American spiritual and whose works were performed by an international roster of opera and recital singers who praised them as among the best of their time.

We invite you to support the ongoing vibrancy of publications in American music at Illinois through gifts to The Judith McCulloh Fund for American Music.
University of Illinois Press Staff

Laurie Matheson, Director

ACQUISITIONS EDITORIAL
Kathy O’Neill, Assistant to the Director
Daniel Nasset, Senior Acquisitions Editor
Dawn Durante, Senior Acquisitions Editor
James Engelhardt, Acquisitions Editor
Marika Christofides, Associate Acquisitions Editor
Alison K. Syring, Assistant Acquisitions Editor

BUSINESS OFFICE
Alice Ennis, Chief Financial Officer
Sandra Sullivan, Accounts Receivable
Jenn Barbee, Accounts Payable

EDITORIAL, DESIGN, AND PRODUCTION
Jennifer Comeau, Assistant Director and EDP Manager
Kris Ding, Production Manager
Dustin Hubbart, Art Director
Jennifer Clark, Assistant Managing Editor
Lisa Connery, Desktop Publisher
Kirsten Dennison, Desktop Publisher
Jennie Fisher, Designer
Jim Proefrock, Desktop Publisher
Tad Ringo, Senior Editor
Tamara Shidlausk, Production Coordinator

I.T. DEPARTMENT
Paul Arroyo, Electronic Publisher
Bob Repta, Database & Electronic Publishing Associate
Winston Jansz, Web Programmer

JOURNALS
Clydette Wantland, Journals Manager
Jeff Mc Ardle, Associate Journals Manager
Alexa Colella, Journals Marketing Manager
Heather Munson, Senior Production Editor
Kate Kemball, Journals Production Editor
Kristen Dean-Grossmann, Journals Production Editor
Cheryl Jestis, Journals Circulation Manager
Shelly Bolen, Customer Service Assistant

MARKETING AND SALES
Michael Roux, Marketing and Sales Manager
Ami Reitmeier, Sales and Course Adoption Coordinator
Roberta Sparenberg, Sales and Marketing Assistant
Denise Peeler, Direct Mail and Advertising Manager
Margo Chaney, Exhibits Manager
Kevin Cunningham, Copywriter and Catalog Coordinator
Angela Burton, Rights and Permissions and Awards Manager
Heather Gernenz, Publicity Manager

OUTREACH AND DEVELOPMENT
Julie Laut, Outreach and Development Coordinator

SUMMER STUDENT WORKERS AND INTERNS
Rebecca Alexander (UIUC), Art + Design Intern
Jillian Borhukovich (UIUC), Marketing Staff
Eduardo Dawson (UIC), Outreach and Marketing Intern
Ellie Hinton (UIUC), Social Media Intern and Website Accessibility
Meghan McCausland (UIUC), Art + Design Intern
Leon Mire (EIU), Outreach and Marketing Intern

University of Illinois Press Faculty Board

URBANA-CHAMPAIGN
James D. Anderson, Dean, College of Education
Harriett Green, Head of Scholarly Communication and Publishing, University Library
Gayle Sherwood Magee, Professor of Musicology
Erik McDuffie, Professor of African American Studies
John Nerone, Professor of Communications

SPRINGFIELD
Michael Burlingame, Chancellor Naomi B. Lynn Distinguished Chair of Lincoln Studies

CHICAGO
Madhu Dubey, Professor of African American Studies and English
Robert D. Johnston, Professor of History
David C. Perry, Professor of Urban Planning and Policy
Gayatri Reddy, Professor of Gender and Women’s Studies and Anthropology
Jane Rhodes, Professor of African American Studies
Sharing Our Love of Film

It has been a joy to share our love of film with the Champaign-Urbana community and beyond this spring. The first two screenings in our new Contemporary Film Directors (CFD) film series at the Art Theater in downtown Champaign were highly successful. A larger-than-expected crowd turned out on a cold Tuesday night in January to view Kelly Reichardt’s *Wendy & Lucy* and participate in a lively Skype Q&A with Katherine Fusco and Nicole Seymour, authors of *Kelly Reichardt*. Then, in early May, we presented the 4K Restoration of Dario Argento’s 1977 horror film *Suspiria*. Andrew Cooper, author of *Dario Argento*, held a post-show Skype Q&A to discuss the film and the director’s incredible body of work.

We were convinced of *Suspiria*’s cult classic status when over 100 fans turned out to watch the film and our pop-up shop sold out of every copy of *Dario Argento* on hand.

Our love of film extended to a broader audience of cinephiles due to our sponsorship of the 20th annual Roger Ebert Film Festival (a.k.a. Ebertfest) at the Virginia Theater in Champaign, April 18–22. Each morning our staff interacted with the long line of people waiting to get into the theater by giving away copies of CFD books to people who answered trivia questions on this year’s Ebertfest films, Roger Ebert’s life, and the history of the Virginia Theater. And VIPs at the festival received complimentary copies of recent CFD titles. We also hosted a table throughout the festival, selling books from the CFD series, the groundbreaking *Pink-Slipped* by Jane Gaines, and our centennial T-shirts and book bags. We are already looking forward to Ebertfest 2019!

(Bottom right.) A happy winner of our book giveaway. Photos by Julie Laut.