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Letter From the Director

Beneath the deepest snows
The secret of a rose
Is merely that it knows
You must believe in spring

Lyricists Alan and Marilyn Bergman might not have had Illinois in mind when they wrote these soulful words, but there is no doubt that they speak to the hope that sustains through a long, cold winter. It’s not too much of a stretch to compare that seasonal waiting and hoping with the process of publishing. First, an idea, a conversation; then, a flowering of that kernel into a narrative, fed by new research streams; a sometimes protracted process of peer review and revision; and at last, the harvest of a new work come to fruition. We, along with our authors and editors, bring faith, hope, and vision to our collective enterprise—with wonderful results!

This season’s Callout celebrates an exciting new series in Black Internationalism, as well as significant anniversaries for two longstanding series: Latinos in Chicago and the Midwest, and Women and Film History International. We report on our successful inaugural Publishing Symposium, a daylong conference on the Urbana-Champaign campus that we anticipate becoming an annual event. Journals and books synergy in Scandinavian studies gets some airtime, as do new publications in music.

This spring also marks the launch of our campaign to build the Darlene Clark Hine African American History Fund to help underwrite and sustain the Press’s future publications in this cornerstone field. The Fund honors Professor Hine, a founding editor of the University of Illinois Press’s prestigious New Black Studies Series and recipient of a National Humanities Medal for her groundbreaking scholarship in African American women’s history. This fund will join several others recently established—including the Bruno Nettl Fund for Ethnomusicology and the Judith McCulloh Fund for American Music—that will help ensure the future of scholarly publication in key fields at Illinois.

The landscape of scholarly publishing continues to evolve in dramatic and sometimes daunting ways, but we continue to believe in the ultimate value and transformative energy of new scholarship. Come on in and take a stroll in our garden!

Sincerely,

Laurie Matheson, DMA
Announcing the Darlene Clark Hine African American History Fund

by Dawn Durante

It gives us great joy to announce University of Illinois Press’s newest giving opportunity, the Darlene Clark Hine African American History Fund. The mission of this fund is to continue the legacy of Dr. Hine’s commitment to mentorship and scholarship by supporting Black studies publications at Illinois. Contributions to this fund will support the Press’s premier Black studies list, which has expanded and enriched the field of Black studies and helps to build a greater understanding of the African American experience in its myriad dimensions.

Dr. Hine is a prolific author, a National Humanities Medalist, and a teacher and mentor to many. Darlene has been instrumental to the growth and success of U of I Press’s Black studies program, particularly through her work on The New Black Studies Series, which she coedits with Dwight A. McBride. However, Darlene’s influence on our Black studies publishing program can be seen well beyond the series—in the breadth of the Press’s commitment to African American history and culture, and particularly African American women’s and gender studies. I personally am deeply grateful to Darlene for allowing us to honor her with this fund, and we invite you to join us in building resources to sustain the work of the next generation of Black studies scholars.

To learn more about ways to support the Fund and the Press, please visit www.press.illinois.edu/giving/ or contact Julie Laut, PhD., Outreach & Development Coordinator, at jlaut2@illinois.edu or 217-300-4126.
The University of Illinois Press was founded in 1918 with a mission to disseminate scholarship being produced at the university. Though our authors now hail from over 60 countries, our commitment to the scholarship emerging from our university community has not faded. The inaugural publishing symposium held on February 15, 2019 on the University of Illinois at Urbana-Champaign campus, grew out of this ongoing commitment. As the ecosystem of academic publishing becomes more complex with each passing year, our goal for this daylong event was to demystify and help people navigate the publishing process.

Approximately 100 people attended the daylong event, the majority of whom were UIUC graduate students, faculty, and staff. However, we were pleased that a handful of community members, colleagues from UI-Springfield, and some students and staff from the Publications Unit and Publishing Studies Sequence at Illinois State joined us as well. One attendee traveled all the way from Milwaukee!

Our staff’s commitment to the event was the key to the success of this year’s symposium. Laurie Matheson, Danny Nasset, Dawn Durante, James Engelhardt, Marika Christofides, Jeff McArdle, Jennifer Comeau, Dustin Hubbart, Michael Roux, and Heather Gernenz were featured on the agenda and shared their expertise and experience with attendees. Julie Laut coordinated all aspects of the symposium from proposal to implementation. Alison Syring, Ami Reitmeier, Angela Burton, Jenn Barbee, Michael Roux, and Paul Arroyo volunteered their time at the symposium to help things run smoothly from start to finish. Denise Peeler helped with many organizational and communications tasks leading up to the event and staffed the registration table throughout the day.

Our UIUC faculty allies were also key participants in the symposium. Press board members Nicole Cook (iSchool), Matthew Sakiestewa Gilbert (History and American Indian Studies), and Gayle Magee (Music; U of I Press author; editor of the journal *American Music*) served on panels, as did UIUC faculty members Ruth Nicole Brown (Gender and Women’s Studies; her U of I Press book *Hear Our Truths* featured prominently in her presentation), Laura Hetrick (Art Education; coeditor of the journal *Visual Arts Research*), Amy Ando (Economics), Carol Symes (History), and S. Lance Cooper (Physics). Rebecca Ferrell (Dance) emceed our lunchtime “mythbusting” session (a playful, performative approach that was Cynthia Oliver’s brainchild).

Videos of several sessions from this year’s symposium, including Jill Petty’s keynote, have been posted on the University of Illinois Press website. We intend this to be an annual event, and are excited to work with our partners at UIC to launch a publishing symposium on our Chicago campus this fall!
Jill Petty, former editor for South End Press, Beacon Press, and Northwestern University Press, delivered the keynote address at the inaugural University of Illinois Press Publishing Symposium. Jill has more than fifteen years of experience working in nonprofit, independent publishing. She has acquired and developed books that explore a range of social justice issues. Additionally, she has held communications roles for the NGO’s Partners in Health (PIH) and Equal Justice Initiative (EJI). She is currently a Communications Officer for the W.K. Kellogg Foundation, one of the largest philanthropic organizations in the US. Established in 1930, the Kellogg Foundation centers racial equity, the health and well-being of children, and community building in all funding.

The keynote talk provided an important opportunity to foster conversations about major issues facing publishing today. One such issue was at the heart of Jill Petty’s presentation: the overwhelming whiteness of the industry. In her powerful and deeply personal talk, “#PublishingWhileBlack: Reflections on ‘Diversity,’ Antiracism, and Equity,” Petty pointed to the ways in which mainstream publishing has upheld and reinforced racial and gender hierarchies within our cultures of knowledge. Drawing on her own history as a devoted reader and her many years as a social justice editor, she traced histories of power and exclusionary practices within publishing, and teased out some of the beliefs and behaviors that have resulted in the systemic lack of diversity in publishing today. But rather than offer answers or direct solutions, Petty challenged the audience to move beyond the language of “diversity” and “inclusion,” and embrace antiracist praxes to effect long-lasting, structural changes.

To learn more about the lack of diversity in publishing, see the results of the 2015 Diversity Baseline Survey (DBS) by Lee & Low Books https://blog.leeandlow.com/2016/01/26/where-is-the-diversity-in-publishing-the-2015-diversity-baseline-survey-results/


And stayed tuned to the University of Illinois Press blog https://www.press.uillinois.edu/wordpress/ for Jill’s reflection on writing her keynote.
WOMEN & FILM HISTORY INTERNATIONAL

This year marks the 10th Anniversary of University of Illinois Press’s Women and Film History International series. In collaboration with film historians Kay Armatage, Jane M. Gaines, and Christine Gledhill, former U of I Press Editor in Chief Joan Catapano established the series as a home for a new generation of film historians committed to exploring the central role of women as both filmmakers and audiences.

Using extensive archival work and theoretical revisions of early feminist film theory, books in the series traced the careers and trajectories of early women film pioneers: Germaine Dulac, Marie Dressler, and Sarah Bernhardt. Meanwhile, Mark Cooper’s award-winning book, Universal Women, examines how women flourished at Universal during the silent era and Marina Dahlquist’s collection, Exporting Perilous Pauline, explores fascinating case studies on film star Pearl White and the circulation of serial film heroines across the globe.

The past year has seen the mission of the series both come into fruition and expand. We published Jane Gaines’s Pink-Slipped: What Happened to Women in the Silent Film Industries? Her book is an eye-opening theoretical intervention that both undergirds and troubles the larger work in the series. She shines a light on pioneering filmmaking women and provides an insightful examination of the historiographical process itself. The Academy of Motion Picture Arts and Sciences supported the book project, and Jane started the new year with a lecture and screening to a full auditorium as part of the Academy’s Film Scholars Lecture series.

At the same time, we have started to push the boundaries of the series temporally, thematically, and methodologically as we look toward the future. Two great examples are forthcoming this spring. Shilyh Warren’s Subject to Reality: Women and Documentary Film places the wave of revolutionary women’s documentary films of the 1970s in the larger history of US documentary film production. Susan Potter’s Queer Timing: The Emergence of Lesbian Sexuality in Early Cinema uses playful encounters between historic spectators, on-screen figures, and contemporary scholars to explore same-sex eroticism in first decades of cinema.
Chinatown Opera Theater in North America by Nancy Yunhwa Rao won the Music in American Culture Award from the American Musicalological Society (AMS), which honors a book of exceptional merit that illuminates an important aspect of the music of the United States and places that music in a rich cultural context.

Building New Banjos for an Old-Time World by Richard Jones-Bamman won the Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology from the Society for Ethnomusicology (SEM). The award honors a work that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments.

Just One of the Boys: Female-to-Male Cross-Dressing on the American Variety Stage by Gillian M. Rodger won the Marcia Herndon Book Prize from the Gender and Sexualities Section from the Society for Ethnomusicology (SEM). The award honors exceptional ethnomusicological work in gender and sexuality.


Four U of I Press titles were named Choice Outstanding Academic Titles for 2018:

- Pink-Slipped: What Happened to Women in the Silent Film Industry? by Jane M. Gaines
- Spirituals and the Birth of a Black Entertainment Industry by Sandra Jean Graham
- Shame: A Brief History by Peter N. Stearns
- Beyond Respectability: The Intellectual Thought of Race Women by Brittney C. Cooper
Since 2013, the U of I Press has been home to *Scandinavian Studies*, the official journal of the Society for the Advancement of Scandinavian Study. This interdisciplinary journal features work in the humanities and social sciences on the languages, cultures, and histories of the Nordic region, including the countries of Denmark, Finland, Iceland, Norway, and Sweden, ranging from medieval to contemporary times. Published quarterly, *Scandinavian Studies* is now in its ninety-first volume year and is currently edited by Susan Brantly and Thomas A. DuBois, professors in the German, Nordic, and Slavic Department at the University of Wisconsin, Madison.

We are proud to build on our commitment to the field of Scandinavian Studies with the publication of Erika K. Jackson’s *Scandinavians in Chicago: The Origins of White Privilege in Modern America*. An insightful look at the immigrant experience in reverse, *Scandinavians in Chicago* bridges a gap in our understanding of how whites constructed racial identity in America.

“Makes a significant and long overdue contribution to Swedish- and Scandinavian American history by explicitly framing the Chicago experiences in a larger ethno-racial American context. By doing so, Jackson places herself in the forefront of Scandinavian American historiography.”

—Dag A. Blanck, coeditor of *Norwegians and Swedes in the United States: Friends and Neighbors*

Scandinavian immigrants encountered a strange paradox in 1890s Chicago. Though undoubtedly foreign, these newcomers were seen as Nordics—the “race” proclaimed by the scientific racism of the era as the very embodiment of white superiority. As such, Scandinavians from the beginning enjoyed racial privilege and the success it brought without the prejudice, nativism, and stereotyping endured by other immigrant groups. Jackson’s work examines how native-born Chicagoans used ideological and gendered concepts of Nordic whiteness and Scandinavian ethnicity to construct social hegemony. Placing the Scandinavian American experience within the context of historical whiteness, Jackson delves into the processes that created the Nordic ideal. She also details how the city’s Scandinavian immigrants repeated and mirrored the racial and ethnic perceptions disseminated by American media.
Expansive Visions of Music

While sustaining our emphasis on American music, Illinois continues to open out to other ethnomusicological contexts as well. Spring offerings from our music book list reflect the breadth and range of our publications in this vibrant field.

A new state-of-the-field collection on the rich diversity of American music joins our list this spring. Wide ranging in both methodology and content, this stimulating volume, edited by Tara Browner and Thomas L. Riis, tracks the expanding scope of American music scholarship as a discipline over the past generation as well as hints at the diverse array of styles and genres claiming American roots and inspiration. The volume also explores the ways in which American music is passed on and disseminated within listening communities—by individual players, singers, and composers, by teachers, publishers, and social activists, and by recorded and digital media in its various forms, including films.

Sarah Weiss brings a similarly expansive vision to the topic of women’s performance in diverse religious contexts. Incisively framing the ethnographic specifics of ritual practices in Hindu, Orthodox, Muslim, and Catholic communities in Europe, Asia, and Africa, *Ritual Soundings: Women Performers and World Religions*, uncovers both similarities and distinctive practices in how women perform their local variants of world religions.

Jewel Smith examines the academic and musical training nineteenth-century women received in female seminaries, and how this training, and the liberal arts education that provided its context, conditioned the ways that music contributed to women’s lives. In *Transforming Women’s Education: Liberal Arts and Music in Female Seminaries*, Smith studies the ways musically literate women contribute to society, whether they pursue a path of professional performance or incorporate music into their lives in other ways.

On the heels of the centennial of the birth of American conductor, composer, and educator Leonard Bernstein, comes Katherine Baber’s study of Bernstein’s innovative use of jazzy rhythms, riffs, and harmonies across his compositional ambit. Casting jazz as a flexible musical idea capable of signifying American identity with all its associated tensions and contradictions, *Leonard Bernstein and the Language of Jazz* shows how Bernstein’s use of jazz idioms resonated with many of America’s most significant social, political, and cultural issues, providing a way for Bernstein to find a voice in both political and musical senses.
“The new Black Internationalism series makes a significant contribution to a vibrant and increasingly growing field of study. The first book in the series, *To Turn the Whole World Over: Black Women and Internationalism*, reflects our commitment to producing timely works that grapple with the international dimensions of the Black freedom struggle and push beyond the boundaries of knowledge in exciting ways.”

—Keisha N. Blain, series editor

“Black internationalism is a wonderfully interdisciplinary approach from which to study the African Diaspora, the Global South, and the world. As series editors, we are looking to solicit innovative projects from both emerging and established scholars that can challenge the ways in which we think about the global contours of Black protest.”

—Quito Swan, series editor

“It has been tremendously rewarding to work with thought leaders like Keisha and Quito to develop the Black Internationalism series. Building on U of I Press’s longstanding commitment to Black studies, the series is an opportunity to support the growing field dedicated to Black internationalism.”

—Dawn Durante, acquisitions editor
Dancing Revolution explores how street music and dance have acted as tools of socio-political resistance for marginalized groups to claim or contest public space in North American and Caribbean history. What led you to explore this topic?

A: I have been a dance musician for almost fifty years from nightclub stages to ballet studios to arena rock concerts, and I’ve been politically active for nearly as long. Dancers and dance makers have been some of the central creative influences in my life, and “the political”—the social and cultural decisions people make to try to improve their lives—has been a driving force in my own arc as a scholar. So thinking about dance as politics was an intuitive and natural fit—it felt like bringing two central themes in my life together.

Q: Why did theater become a platform for revolutionary movement in the English Caribbean?

A: Popular theater has always provided a forum in which contemporary social conflicts, including subaltern resistance, could be acted-out, ritualized and thus tamed. In the Age of Revolutions (c. 1775-1803) when France, England, the American Colonies, and Haiti all experienced revolutionary moments, middle-class audiences and the playwrights who catered to them had a powerful desire to theatrically depict and thus control revolutionary impulses.

Q: In what contemporary movements has participatory dance played a role?

A: If we employ a more limited definition of movement—say, “that which is recognized and understood as ‘dance,’”—then everything from conscious hip hop to drag performance to the women spontaneously dancing onstage with Sir Mix-A-Lot to “Baby Got Back” all intentionally use the body in a way that challenges dominant-culture control. But if we employ the more expansive definition that I prefer—to include “bodies moving through physical and cognitive space”—then street demonstrations like the Arab Spring and Occupy New York, and—an example I find especially powerful and courageous—women posting videos of themselves dancing in public in fundamentalist theocracies are all examples of dance as resistance. In all of these cases, movement is an expression of independence, awareness, personal conviction, and “bodies on the line” in the service of freeing the imagination.

Q: What are some of the ways that noise serves as a counterpoint to dance as a tool of resistance?

A: It’s no coincidence that so many different kinds of street protest have used both group movement and group noise as a way to temporarily contest public space. Subversive “noise” in public spaces—whether the “iron bands” of nineteenth-century New Orleans, the boomboxes of 1970s hip hop culture, the horns of Haitian rara and the chants of Mardi Gras Indians, the vuvuzelas of modern Olympic competitions, or the drumming and chanting of Occupy movements—has been a means for people who otherwise lacked social power to take over those spaces sonically, if only temporarily, and in a fashion that could slip away from dominant-culture control.

To read the full Q&A with Christopher Smith, go to https://www.press.uillinois.edu/wordpress/qa-with-christopher-j-smith-author-of-dancing-revolution/.
Publicity Highlights

Women’s Political Activism in Palestine: Peacebuilding, Resistance, and Survival by Sophie Richter-Devroe was reviewed in the Middle East Monitor.

Bill Monroe: The Life and Music of the Blue Grass Man by Tom Ewing and Bluegrass Generation by Neil Rosenberg were reviewed in the September 29 edition of the Wall Street Journal.

U of I Press books dominated The Bluegrass Situation’s best books of 2018 with listings for Bill Monroe, Bluegrass Generation, and Dixie Dewdrop: The Uncle Dave Macon Story by Michael Doublier.

Jason Oliver Chang, author of Chino: Anti-Chinese Racism in Mexico, 1880-1940, was interviewed on NPR’s Latino USA about the history of racism against Chinese immigrants in Mexico.

The Undefeated included The Revolt of the Black Athlete by Dr. Harry Edwards in their holiday gift guide.

Ozarks Watch magazine reviewed A History of the Ozarks: The Old Ozarks by Brooks Blevins The reviewer wrote, “Reading this book both teaches and delights.”

Black Public History in Chicago: Civil Rights Activism from World War II into the Cold War by Ian Rocksborough-Smith was included in The Progressive magazine’s best books of 2018.

Pigskin Nation: How the NFL Remade American Politics by Jesse Berrett and Walter Camp and the Creation of American Football by Roger Tamte were included in an essay about new football books in The Weekly Standard.

Myths America Lives By: White Supremacy and the Stories that Give Us Meaning by Richard Hughes was included in The Christian Century’s Christmas gift guide, calling it “fresh and stunning.”
“I love curating social media content for books and journals. One of my favorite parts of my job is taking pictures for Instagram and coming up with witty captions. I also enjoy working on campaigns and doing research on a diverse range of publications. Social media is a growing part of the public relations world, and I hope to be on the cutting edge of it.”

**Tiffany Tzeng, Social Media Intern**
junior in communication and public relations

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junior in communication and public relations

“I’ve enjoyed learning the technical skills behind electronic publishing and different programs I didn’t know before. It has made me feel more capable and confident in my learning abilities. Everyone at the Press is so friendly and supportive, and it has encouraged me to learn more about the world of academic publishing. It’s really been a great work environment.”

**Vivienne Henning, Information Technology Staff**
senior in English

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**Laura Rocco, iSchool Practicum in Acquisitions**
master’s student in Library and Information Science

“I am working with Senior Acquisitions Editor Dawn Durante. While I have some background in editorial and production work, I am greatly enjoying learning more about acquisitions and the work that goes into building a series. It is exciting to see how topics like peer review, copyright and permissions, and digital trends overlap with my work at libraries.”

**Mariah Schaefer, iSchool Practicum in Editorial Management**
master’s student in Library and Information Science

“Mariah Schaefer, iSchool Practicum in Editorial Management
master’s student in Library and Information Science

“What I am enjoying most about my work at the Press is that, from the very beginning, I have been able to interact with a lot of different projects that are in various stages of the publishing process. I am learning a lot during my time here because my supervisor, Tad Ringo, always makes sure to explain why the Press does things the way it does, which I really appreciate.”

**Lilly Ondera, GWS Social Media Intern**
senior in psychology

“I love having the opportunity to explore various themes in books and relate concepts and ideologies form my minor, Gender and Women’s Studies, to them. I enjoy incorporating my creativity into daily assignments and long-term projects. I am currently working on creating bi-monthly content for the Asian American Experience series Facebook page, and I aim to relate the books in the series to pop culture and current events.”

**Laura Coby, English Department ‘Round-the-Press Intern**
graduate student in English

“As the ‘Round-The-Press Intern, I am able to experience the collaboration that goes on at a university press and the rigor of the publishing process. By working with multiple departments, I have gotten the opportunity to see many aspects of the same process from different points of view—enriching my knowledge of how presses run as a unit.”

**Laura Coby, English Department ‘Round-the-Press Intern**
graduate student in English

**Laura Coby, English Department ‘Round-the-Press Intern**
graduate student in English

“In 2019, the Latinos in Chicago and the Midwest book series celebrates its fifteenth year in existence. I want to acknowledge and thank the support of the University of Illinois Press in making this series a reality. Having published thirteen titles since our inception in 2004, the series has become an important institutional space for scholarly contributions that focus on Latinx communities in our region. Our growth would not have been possible without the original support of former U of I Press editor-in-chief Joan Catapano, who believed in the project, and the serious commitment, energy, and work of the current acquisitions editor, Dawn Durante, as well as all the staff and personnel in the Press. Under the leadership of our two new co-editors, Sujey Vega and Omar Valerio-Jiménez, and all the authors who trusted our leadership and published with us, the series continues to be more visible as it legitimates the centrality of the Midwest in understanding the experiences of Latinx communities in the United States. After a dynamic and diverse collection of titles—history, anthropology, memoir, cultural studies, and visual arts, among others—I envision many more years of growth!”

Frances R. Aparicio, series editor
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