CONTENTS

Letter from the Director 2
Donor Dollars in Action 3
Behind the Book: Mormons, Musical Theater, and Belonging in America 4
Journals Highlights 5
New Research in Ecomusicology 6
Award Winners 7
The Asian American Experience Series 8
Fall Publishing Symposium 9
Radical Illini 10
Our Growing Internship Program 11
Publicity Highlights 12
Behind the Book: The Taco Truck 13
Open Access Initiative 14
AUPresses Annual Meeting 15
University of Illinois Press Staff and Faculty Board 16
Friends of the Press 17
LETTER FROM THE DIRECTOR

For many, summer is a time for road trips, and this issue of *The Callout* takes us far afield from our offices at 1325 South Oak Street in Champaign. Robert Lemon tracks food in motion as taco trucks transport Mexican food and culture to non-Mexican spaces. Michael Silvers whisks us away to the sere uplands of northeastern Brazil and its drought-inspired music; while Jake Johnson perambulates the paths between Mormon history and American musical theatre. We salute over 25 years of publications in one of our keystone series, the Asian American Experience, and celebrate award recognition for recent titles in Illinois history and communications fields. We also chronicle the participation of nearly half of our staff in the annual meeting of the Association of University Presses, held in Detroit in June.

This issue provides a fascinating glimpse into the inner workings of the publishing industry, as Alexa Colella and her colleagues from the iSchool graduate program share their efforts to bring powerful algorithms governing the search and discoverability of scholarly content into better alignment with the lexicons and values of the humanities.

Meanwhile, closer to home, we share news of our vibrant internship program, and of coming fall events: our Fall University of Illinois Press Publishing Symposium on the campus of the University of Illinois at Chicago on September 19; and a dynamic and multifaceted set of events around the history and current practice of student activism on the UIUC campus in early October. We also report on recent initiatives made possible with funding from our generous friends and donors.

So whether you are on the road or settled into a lawn chair in your back yard or local park, we wish you a happy summer and happy reading!

Sincerely,

Laurie Matheson, DMA
Donor Dollars in Action

We can’t thank our donors enough for making it possible to achieve our mission of spreading new scholarship. The last year has been exceptional, and our donors enabled the publication of several notable titles. As a token of our appreciation, we’d like to put the spotlight on a few specific funds that made this phenomenal year possible.

Brooks Fund
William Brooks founded the Howard D. and Marjorie I. Brooks Endowment for Progressive Thought in honor of his parents, who both advocated for environmentalism, education, inclusivity, and social equality. The fund sponsors books about educational innovation, the environment, intellectual history, music, and labor.

In the past year, this fund has supported two titles. The first, Peter Cole’s *Dockworker Power: Race and Activism in Durban and the San Francisco Bay Area*, outlines the surprising parallels between the dockworker activism in Durban, South Africa, and San Francisco Bay Area, California. The work reveals how dockworker unions inspired lasting changes in their workplaces. The second, Jessica Wilkerson’s *To Live Here, You Have to Fight: How Women Led Appalachian Movements for Social Justice*, explores working-class white women in southern Appalachia enacting a grassroots war on poverty and their efforts to employ social change in the 1960s and 1970s.

Fund for Anthropology
Norm Whitten—a leading innovator in anthropological research in South America—helped jumpstart the University of Illinois Press Fund for Anthropology. In the past year, this fund provided a subvention to support Ira E. Harrison, Deborah Johnson-Simon, and Erica Lorraine Williams’s *The Second Generation of African American Pioneers in Anthropology*, a volume of biographies about 15 largely unknown African American anthropologists in the late 1950s and 1960s. The book delves into their backgrounds, theories, and hardships in their respective eras.

McCulloh Endowment
Judith McCulloh was a long-time editor for the Press, and her development of the Music in American Life series helped the Press gain readership. The Judith McCulloh Endowment for American Music was created in memory of her contributions. This year, the fund helped publish Michael D. Doubler’s *Dixie Dewdrop: The Uncle Dave Macon Story*, which follows the life of David Harrison Macon, a banjo-playing Grand Ole Opry star. Doubler details Macon’s struggles finding fame and his exciting life as an American music hero.

Binkele Fund
In 1995, two sisters established the Henry and Edna Binkele Classical Music Fund to honor their parents and support classical music titles. This past year, the fund supported Katherine Baber’s *Leonard Bernstein and the Language of Jazz* and Suzanne Robinson’s *Peggy Glanville-Hicks: Composer and Critic*. Barber explores Bernstein’s unique interpretation of jazz and his ability to mold the style to encompass the diversity of the American identity. Robinson investigates Glanville-Hicks’s influence as an American composer, her rise to stardom, and her hidden personal life. Both works provide insight into two influential composers in the twentieth-century American music scene.

Here at the Press, we pride ourselves on circulating scholarship on wide-ranging topics, and we are thankful for the donations that make our mission possible. For more information about donating to the Press, visit https://www.press.uillinois.edu/giving.
Behind the Book
MORMONS, MUSICAL THEATER, AND BELONGING IN AMERICA

Jake Johnson is an assistant professor of musicology in the Wanda L. Bass School of Music at Oklahoma City University.

Q: Why did you decide to write this book?
A: I wanted this book to shift the focus from how music works and ask what kind of work music does for a community. Musicals have always been a fascination for me, particularly how far-reaching they are despite their close association with New York City. I grew up in a small town in rural Oklahoma, but the community and schools still put on musicals. Years later, I became fascinated by how significant musical theater seemed to be for Mormon communities, and I wanted to understand why. This book may be a story about Mormons, but it is also about America and what it means to claim a way of belonging here. So, this community stands in for other communities that use theater to chart a path of acceptance.

Q: Who were your biggest influences for your book?
A: There are a number of immediate influences, including my dear faculty mentors at UCLA and the University of Chicago and my many scholarly interlocutors in between. But, this project is personal. I couldn’t have written this book without some challenging and beautiful moments with religion, work, and life that I have shared with my wife. Her fingerprints are all over this project.

Q: What is the most interesting discovery you made while researching and writing your book?
A: The depth and theological significance of musical theater in Mormonism was a surprise. One aspect that I find the most fascinating is how everyday and common many of our experiences with theatricality are. In Mormonism, this gets articulated in the vicarious voice—or the practice of speaking on behalf of someone else. Those experiences of pretend—of playing a role, reading a part, advocating for a child, reciting the Lord’s Prayer—are often what invite us into a world more real than the one we typically inhabit.

Q: What do you hope your book will allow the reader to consider about their perceptions of theatre?
A: I suspect some will reflect on the place of theater in their own lives. I think it’s important to think hard about the work theatricality does for us and in what moments of our lives we rely on theater’s pretense to access something we know to be truthful but may be much harder to find on its own—like God, or community, or a sense of purpose in the world. Most of us employ musical theater to invite ourselves into a world that might never exist materially but can be readily enjoyed vicariously. I hope this book is an invitation to see the work of theater for what it is but also to draw the best of our imaginings into the real world.

Q: What is the most important idea you hope readers will take away from your book?
A: Musicals matter.

STRATEGIC TAXONOMY PROJECT

An exciting investigation into optimizing article discoverability on JSTOR

During the spring 2019 semester, the journals department welcomed two UIUC School of Information Sciences (iSchool) practicum students to work on the Press’s innovative strategic taxonomy project. Led by Journals Marketing Manager ALEXA COLELLA, the aim of this project is to improve the discoverability of U of I Press journal articles on a major digital platform by increasing the accuracy of applied terms. ERIKA WEIR and YOHTA SHIMIZU joined fellow iSchool student STEFFANIE CAIN, graduate assistant on the project, to assess the automated placement of terms in the digital library JSTOR and to write a case study about their findings.

Automation and artificial intelligence are on the rise as ways to catalog and organize scholarly content. Our team was interested in addressing issues caused by automated term placement. They wanted to determine if there was an effect on usage for the title. Early data from this initiative suggests that when terms are placed accurately, usage of articles increases.

Throughout the semester, our team looked at the content of the most-accessed articles in the journal Ethnomusicology to determine the accuracy of the automated terms created by JSTOR’s system. They then used the rule sets provided by JSTOR to assess which of the existing terms could be removed with a change to a rule set, and which new terms could be added based on their presence in the thesaurus. It was a tricky process since any rule changes would be applied throughout JSTOR’s system!

While we found a strong correlation between correct terms and usage, we also noticed that certain types of articles performed better with the automated tool than others. Articles that were about applied topics were much more successful with correct term placement.

Alexa Colella and Steffanie Cain presented this project at the Library Publishing Forum conference this May in Vancouver, Canada, and Alexa presented it again at the Association of University Presses conference this June in Detroit. We look forward to continuing to explore this important issue with JSTOR and the iSchool.

"Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning" by Louise Meintjes

Original Topic List
- African music
- Collaboration
- Musicians
- Popular music
- Musical expression
- Music industry
- Music criticism

Our Topic Suggestions
- African music
- Collaboration
- Popular music
- Musical expression
- Music industry
- Cultural appropriation
- Apartheid
- Nationalism
- Music
- Music criticism

Final Topic List
- Collaboration
- African music
- Popular music
- African culture
- Black music
- Music education
- Apartheid
- Cultural appropriation
- Nationalism
- Song lyrics

Alexa Colella and Steffanie Cain presented this project at the Library Publishing Forum conference this May in Vancouver, Canada, and Alexa presented it again at the Association of University Presses conference this June in Detroit. We look forward to continuing to explore this important issue with JSTOR and the iSchool.
In a vast number of the world’s music cultures, many music makers understand music as having connections to the natural (more aptly the nonhuman, biotic, and climatic) world. Music is a means of communication with the nonhuman, an expression of the ineffability, memory, and politics of the landscape, and an activity that demands the use of natural resources. It is, moreover, an element of complex and interconnected soundscapes, which can include, among other things, the sounds of birds, cars, speech, and the world’s diverse musical sounds. As academics are becoming increasingly concerned about the climate crisis, as well as other forms of environmental decline, music scholars are joining conversations from the environmental humanities, ecological anthropology, and soundscape ecology. For decades, we have also been pioneering new debates under the rubrics of acoustemology, acoustic ecology, ecomusicology, and musical sustainability. The authors of the new volume *Cultural Sustainabilities: Music, Media, Language, Advocacy* (2019), edited by Timothy J. Cooley, join (in Cooley’s words) “a growing chorus of voices calling for profoundly integrated efforts to better understand sustainability as a challenge that encompasses all living organisms and ecosystems.” This challenge, encompassing both advocacy and activism, is one I take up in the domain of materialist ethnomusicology in my own book, *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil* (2018).

Climate change evidently threatens the production of musical sound, the making of musical meaning, and the ways in which music and sound connect us to the world around us. Ultimately, environmental change will affect a far greater range of human behaviors than we typically acknowledge, including musical and aesthetic behaviors. In addition, the global circulation of aesthetics and materials has dramatic local consequences for musicians, audiences, workers, trees, animals, and soundscapes. Documenting these dynamics is essential to understanding how the very sound of our world is radically changing.
Chinatown Opera Theater in North America by Nancy Yunhua Rao won the 2019 Association for Asian American Studies Award for Outstanding Achievement in Humanities and Cultural Studies: Media, Visual, and Performance Studies.

Chinatown Opera Theater in North America also won the Irving Lowens Book Award from the Society for American Music (SAM). The award honors a book judged as the best in the field of American music.

Creating the Land of Lincoln: The History and Constitutions of Illinois, 1778–1870 by Frank Cicero Jr. won the Russell P. Strange Book of the Year Award from the Illinois State Historical Society (ISHS). The award is presented annually to one author in recognition of significant contribution to the study of Illinois history.

Stephen Hardy and Andrew C. Holman, authors of Hockey: A Global History, won the Paul Kitchen Award from the Society for International Hockey Research. The award honors the best research project produced in the last year.

Media, Geopolitics, and Power: A View from the Global South by Herman Wasserman was named Book of the Year by the Global Communication and Social Change division of the International Communication Association (ICA). The award is granted to a book that provides a major contribution to research on issues of production, distribution, content and reception of communication at global, “glocal,” transnational, transcultural, international, and regional levels.
As we celebrate the past, we are also excited for the future of The Asian American Experience series! You can follow the series on Facebook at https://www.facebook.com/AAEseries/ and find the series on Twitter at #AAEseries.

CELEBRATING A QUARTER CENTURY OF EXPLORING
THE HISTORY, LIVES, AND CULTURE OF ASIAN AMERICANS

Founded by historian Roger Daniels, The Asian American Experience series began with a specific commitment to Asian American history. The first book, published in 1993, was Linda Tamura’s *The Hood River Issei: An Oral History of Japanese Settlers in Oregon’s Hood River Valley*. But as the field of Asian American studies evolved, so did the series. After Daniels retired, an interdisciplinary editorial team took leadership of the series. Eiichiro Azuma, Jigna Desai, Martin Manalansan IV, Lisa Sun-Hee Park, and David K. Yoo have been at the helm of the series for a decade now. Dawn Durante, acquiring editor for the series, reflected, “For over 25 years, over 50 titles, and through editorial changes, The Asian American Experience series has been nimble in its transition from a history-focused series to an interdisciplinary one, while remaining unwavering to the series’ core commitment to center the lived realities and experiences of Asian Americans.”

The current interdisciplinary breadth of the series is its hallmark. As Martin Manalansan IV shared, “The series has opened up new vistas of research, and continues to engage with and revitalize enduring issues in the field of Asian American Studies. Topics from maternal care to east of California research such as the American Midwest and the South, the series has become a trailblazer in responding capacious to the demands of the interdiscipline.” Jigna Desai, who is both a series editor and a coeditor of a volume in the series, highlighted yet other areas of strength: “The Asian American Experience foregrounds new interdisciplinary Asian American Studies scholarship in vibrant established and emerging subfields such as feminist, queer, and media studies.”

The most recent title in the series embodies these commitments. Kimberly D. McKee’s *Disrupting Kinship: Transnational Politics of Korean Adoption in the United States*, delves into the US adoptions of Korean children as a global industry and the way this system impacted the family ties, citizenship, and identity of adoptees. For Lisa Sun-Hee Park, McKee’s work fits well into the complex narratives that the Asian American Experience series has fostered. Park explained, “The titles in this series highlight important insights in the expansiveness of the Asian American experience. Whether in plain sight or in obscure corners, this collection of books pays attention to both the particularities of specific communities as well as their larger historical and social contexts. In *Disrupting Kinship*, Kimberly D. McKee’s analysis of the transnational politics of Korean adoption in the United States exemplifies this accomplishment.”

As we celebrate the past, we are also excited for the future of The Asian American Experience series! You can follow the series on Facebook at https://www.facebook.com/AAEseries/ and find the series on Twitter at #AAEseries.
Join us on September 19, 2019, at the Institute for the Humanities on the University of Illinois at Chicago campus!
Register now at: https://forms.illinois.edu/sec/4920856

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Co-sponsored by: The Institute for the Humanities, the Office of the Vice President for Academic Affairs, the UIC University Library, and the UIC Office of the Vice Chancellor for Research

Questions about access? To request any disability-related accommodations that will facilitate your full participation in this event, such as ASL interpreting, Live Captioning, wheelchair access, etc., please contact: Julie Laut (217-300-4126 or jlaut2@illinois.edu) by September 6, 2019.
Join us October 4–5, 2019, for a series of panels and presentations exploring the past and present of student activism at the University of Illinois at Urbana-Champaign. Inspired by the recently published U of I Press book, *Radicals in the Heartland: The 1960s Student Protest Movement at the University of Illinois* by Michael Metz, these events seek to inform and inspire!

Keynote by Lael Hughes-Watkins, University Archivist at the University of Maryland College Park, and co-founder of Project STAND (Student Activism Now Documented), which focuses on documenting student activism among historically marginalized communities. Keynote sponsored by the University of Illinois Archives.

**Friday sessions, 9:15am–4:15pm, Main Library Room 106**
- Conversations on High School Activism
- The History of Academic Freedom and Free Speech Controversies at UIUC
- The Impact of the Vietnam War Era Draft

**Saturday sessions, 8:45am–3:30pm, Smith Hall 25 and Main Library Room 106**
- Radicals in the Heartland: Reflections on the 1960s Protest Movement
- Documenting Student Activism: The Role of the Archive
- Illinois Student Activism: Past and Present

Stay tuned to our event page for related events being planned throughout the community, including a walking tour of key anti-Vietnam War demonstration sites and a tour of the 1968 exhibit at the Museum of the Grand Prairie: [https://www.press.uillinois.edu/books/metz/radicals/](https://www.press.uillinois.edu/books/metz/radicals/).

Questions? Contact Julie Laut, University of Illinois Press, jlaut2@illinois.edu
Over the last year and a half, a newly formed internship committee has worked hard to support a growing Press internship program. Efforts have led to expanded opportunities for undergraduate and graduate students in the region who wish to gain experience in academic publishing with the mission of increasing diversity and inclusion in the industry. By all measures, our staff’s work in this area has been a great success. We have continued to support paid staff positions and long-term internships, built a variety of opportunities for single semester practicums, and hosted several two-hour career exploration “field trips” during the academic year.

Spring semester 2019 was a high point in our collective efforts. A record 18 students were in the building on a regular basis, including paid staff in marketing, IT, and journals, several practicum students from the iSchool, and our third spring “Round-the-Press” intern from the UIUC English department. We also hosted two graduate students in April for an innovative “immersive” internship experience designed in collaboration with Derek Attig and Mike Firmand from the Graduate College Office of Career Development and piloted here at the Press. This day-long “Try It Out” experience seeks to strip away the more burdensome aspects of longer-term internships while still offering interested graduate students meaningful exposure to a variety of careers. This summer we welcomed an intern from the Eastern Illinois University English department for the second year in a row, and we will host another Try It Out day in August.

Staff involvement in these efforts has been incredible. Eighty percent of our staff members, representing every Press department, volunteered their time in some way over the last twelve months to support the various elements of our growing program. Eleven staff members currently serve on the internship committee. Many staff members have met one-on-one with students for informational interviews. Others have shared their career histories during group field trips from the graduate college and the English department. Three-quarters of the staff attended at least one monthly professional development lunch. And a large number serve as direct supervisors for student staff and interns. We are grateful to our staff for continuing to offer their years of expertise to those just beginning to explore the wide diversity of careers in publishing.

To find out more about internships at the U of I Press, go to https://www.press.uillinois.edu/about/internship.html.
Publicity Highlights


A review in the Wall Street Journal called Wayne C. Temple’s Lincoln’s Confidant: The Life and Legacy of Noah Brooks “the complete story of a reporter’s interesting life . . . with dutiful attention to detail.”

Ms. magazine called To Turn the Whole World Over: Black Women and Internationalism, edited by Keisha Blain and Tiffany Gill, “thorough, critical, and well-executed.”

Kim Kelly wrote in Pacific Standard that To Live Here, You have to Fight: How Women Led Appalachian Movements for Social Justice by Jessica Wilkerson is “a crucial piece of the history of social justice in America.” The Knoxville News Sentinel reported that “Wilkerson surveys these women and the movements they influenced with thoughtfulness and clarity.” And Women’s Review of Books calls the book “a bold new examination of women’s struggles in Appalachia.”

Clear it With Sid! Sidney R. Yates and Fifty Years of Presidents, Pragmatism, and Public Service by Michael Dorf and George Van Dusen was called “a bracing and insightful read” by Rick Kogan of The Chicago Tribune.

Brittney Cooper’s Beyond Respectability: The Intellectual Thought of Race Women was included in a booklist on Bitch Media called “7 Black feminist books to read after watching Beyoncé’s Homecoming.”

A Hero on Mount St Helens: The Life and Legacy of David A. Johnston by Melanie Holmes was featured in The Columbian and Longview Daily News. The Daily Southerner says the book is “filled with tender mercies that show the heart and humanism of those whose passion sends them into peril in the name of science.”

Author Jonathan Rosenbaum was interviewed on RogerEbert.com and The Forward about his book Cinematic Encounters: Interviews and Dialogues, which was also reviewed in Publisher’s Weekly, Milwaukee Shepherd Express, and Cineaste.

Peter Cole, author of Dockworker Power: Race and Activism in Durban and the San Francisco Bay Area, was interviewed on KPFA’s Against the Grain and East Bay Stories, KSER’s Sound Living, Beyond Chron, TSPR, and 48 Hills. The book was called “compelling” by In These Times.

The Indypendent described All Our Trials: Prisons, Policing, and the Feminist Fight to End Violence by Emily Thuma as “a timely account.” Thuma was interviewed on Rewire.News.

Sandra Bolzenius, author of Glory in Their Spirit: How Four Black Women Took on the Army During World War II was interviewed on C-SPAN 3 at the ASALH Black History Luncheon.
**The Taco Truck: How Mexican Street Food Is Transforming the American City**

**Robert Lemon** is an urban and social researcher and documentary filmmaker. His films include *Transfusión* (2014), a series of vignettes on the cultural implications of taco trucks.

**Q:** The Taco Truck examines the relationship between taco trucks and the urban environments that they traverse. What led you to explore this topic?

**A:** I first encountered taco trucks when I was working for the City of Columbus in 2004. There were numerous complaints about the trucks popping up in neighborhoods. I started speaking with the owners, and I was fascinated by their backgrounds, the diverse cuisines they offered, and how they were creating Latino social nodes within the city.

**Q:** In your book, you use the term “taco truck space” to describe the unique way that taco trucks can inhabit an urban landscape. What defines this space?

**A:** I define “taco truck space” as an evolving cultural and culinary environment in which influences of local life continually converge with economic, political, and social forces at myriad scales. These spaces are shaped by and in turn express the uneven flows of capital between the United States and Mexico as well as immigration patterns and foodways from Mexico.

**Q:** You researched the San Francisco Bay Area, Sacramento, and Columbus, Ohio. What can differences in the way that city officials and urban planners respond to taco trucks tell us about those cities?

**A:** Different community groups all have their take on taco trucks. Their perspectives shape urban policy and, therefore, what sorts of street food practices are deemed acceptable or forbidden. Because taco trucks are lightning rods of controversy, each city has community groups that argue both positively and negatively about their presence. By looking at cultural conflicts from city to city, I can better decipher the diverse ways cities operate socially and politically.

**Q:** Readers might be surprised to learn that taco trucks have been around in the U.S. at least since the 1970s. What has contributed to their resilience, even as national rhetoric on immigration has fluctuated?

**A:** The United States is and will always be a country of immigrants. And the United States relies heavily on low wage immigrant labor. Taco trucks have endured because they serve a vital purpose, as they are necessary to feed inexpensive cuisine to a large immigrant working class. As long as underprivileged people keep coming to the U.S. from poorer regions of the world, they will continue to look for cheap eats along city streets.

**Q:** What myths do you hope your book will dispel?

**A:** Taco trucks are vital social nodes for the Mexican immigrant working population and not just trendy spots to encounter traditional Mexican cuisines. Taco trucks have personal and deeply emotional meanings to many immigrants searching for memories of their homeland through food. These aspects of the truck cannot be disregarded. These are social spaces that foster conviviality and help comfort immigrants separated from their families, and eating at a taco truck helps immigrants experientially reconnect with loved ones still in Mexico.

Robert Lemon is an urban and social researcher and documentary filmmaker. His films include Transfusión (2014), a series of vignettes on the cultural implications of taco trucks.

Stay updated on more press news at our blog: [https://www.press.uillinois.edu/wordpress/](https://www.press.uillinois.edu/wordpress/).
EXPANDING OUR OPEN ACCESS PUBLISHING

We are pleased to announce that we will make three timely books open access or partially open access in the coming months. U of I Press has embraced open access publishing as part of its core mission to disseminate scholarship. The journal World History Connected is already open access, as is Computing in the Social Sciences and Humanities, a classic book and compact disc package edited by Orville Vernon Burton. Women in Print, our peer-reviewed e-book series, lets any reader see facsimiles of rare historical manuscripts written by Mary Astell, Hrotsvit of Gandersheim, and Mary Wollstonecraft. We are excited to widen our offerings of open access books with Muddying the Waters, Activist Sentiments, and 100 Years of Women’s Suffrage.

Richa Nagar’s book Muddying the Waters: Coauthoring Feminisms across Scholarship and Activism is part of our commitment to serving topics on transnational feminism. Available in open access, Nagar’s important work can reach a more extensive audience, including increased availability to scholar and activist communities in the Global South. The open access edition coincides with the release of Nagar’s new book Hungry Translations.

U of I Press will also give readers open access to the introduction and chapter five from P. Gabrielle Foreman’s Activist Sentiments: Reading Black Women in the Nineteenth Century to observe the tenth anniversary of the book’s publication and the fifteenth anniversary of our groundbreaking New Black Studies series. This initiative supports Dr. Foreman’s work to bring African American history and experience to digital life, while fulfilling our mission to disseminate scholarship as broadly as possible.

Finally, in August 2020 we will make 100 Years of Women’s Suffrage, compiled by Dawn Durante, an open access title to commemorate the centennial of the Nineteenth Amendment. An experimental publication that consists of content previously published by the University of Illinois Press curated around the theme of women’s voting in the United States, the open access edition will allow a wide readership to engage with this important history in an election year.
On June 10–13, the Press sent a sizable contingent to Detroit for the annual meeting of the Association of University Presses (AUPresses). This conference invites people from more than 140 scholarly presses around the world to learn, collaborate, and exchange ideas. A large number of UIP staffers contributed their expertise to workshops, sessions, and other parts of an ambitious, wide-ranging program.

Heather Munson served on a panel about journals production while panelists Jennifer Comeau and Ami Reitmeier discussed the ever-changing world of digital printing. Dawn Durante acted as a facilitator for a collaboration lab on building and sustaining cultures of gender equity and inclusion. Keeping to the collaborative vein, Julie Laut chaired a collaboration lab on building campus and community partnerships. Clydette Wantland participated as a panelist for a session on “things that keep journals managers up at night” while Ami Reitmeier again took the mic to demonstrate a course adoption software program and take part in an interactive products and services session. Alexa Colella presented (via Skype) on a journals panel about driving discoverability and attention. Finally, Laurie Matheson chaired a session on development and fundraising.

In executive news, the Association formally approved Alice Ennis as treasurer-elect.

Lisa Connery, Kirsten Dennison, Heather Gerrenz, Heather Munson, Clydette Wantland, and Laurie Matheson attended pre-meeting workshops. Jennifer Barbee, Angela Burton, Jennifer Comeau, Kevin Cunningham, Kris Ding, James Engelhardt, Michael Roux, and Alison Syring rounded out the attendee roster.

Many staff members participated in the mentorship program, which is a terrific way to help welcome and orient newcomers to the meeting. Dawn Durante was part of the Task Force on Gender Equity and Cultures of Respect while Julie Laut served on the Faculty Outreach Committee. Laurie Matheson served on the program committee for the meeting and will chair the program committee for the 2020 annual meeting in Seattle.

The 2019 AUPresses annual meeting was an incredible opportunity for learning and sharing ideas. We look forward to continued staff involvement!
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
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 L. Comeau, Assistant Director and Editorial, Design, Production Manager
Kris Ding, Production Manager
Dustin Hubbart, Art Director
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