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# BEHIND THE BOOK

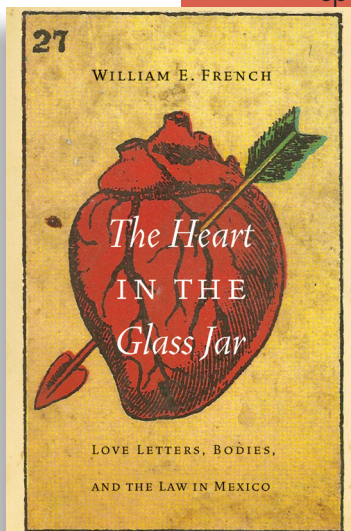
by **WILLIAM E. FRENCH**, author of *The Heart in the Glass Jar: Love Letters, Bodies, and the Law in Mexico*, and acquiring editor **BRIDGET BARRY**

## *William E. French begins:*

I had never seen a love letter in a historical archive before encountering one among judicial records in Parral, Chihuahua, Mexico. The original letter had been copied into the legal record by a court scribe as evidence that would prove the existence of a written promise of marriage, a necessary prerequisite for legal recourse in some of the crimes readers will encounter in *Heart in the Glass Jar*. As I continued to read court records from the nineteenth and early twentieth centuries in hopes of finding the voices of those who hadn't previously been included as part of "history," more love letters turned up. Sometimes they were the entire correspondence between the lovers, others were those from the man that the woman had kept and then submitted to the authorities; some were the actual letters rather than officially made copies. Authorship in these letters was seldom specified and far from certain. Many had been written on behalf of the sender

while others were painstakingly composed in a shaking hand by someone who wasn't particularly at home in what I've referred to in the book as the lettered city. Characterized at times by phonetic spelling and divided into syllables rather than words, some of these letters could only be understood when I read them out loud. This book grew out of my fascination with these love letters and my belief that they could be the main source for a study of romantic love, the written word, and the ways that bodies, writing, love, and the law might all be related.

The book plays with the idea that the heart is both a symbol, of things like romantic love and patriotic love of country, and a bodily organ, very much like the one preserved in formaldehyde that provides the title. No one could have been more surprised than I was when, after I gave a presentation on my research in Mexico, a commentator asked me if I had ever been to the city of Morelia, Mexico, to see the actual heart of Melchor Ocampo, the Mexican statesman who had written a famous epistle that was read out at marriage ceremonies





# DIKA ECKERSLEY:

## A Remembrance

by Annie Shahan, UNP senior designer

DIKA ECKERSLEY, 75, DIED FEBRUARY 22, 2015, AT HER HOME. SHE WAS A LONGTIME, SUCCESSFUL BOOK DESIGNER AT UNP.

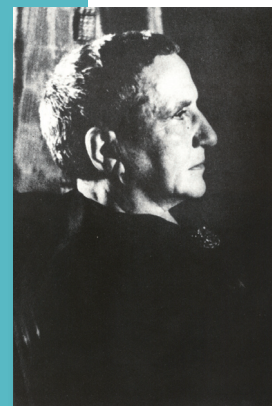
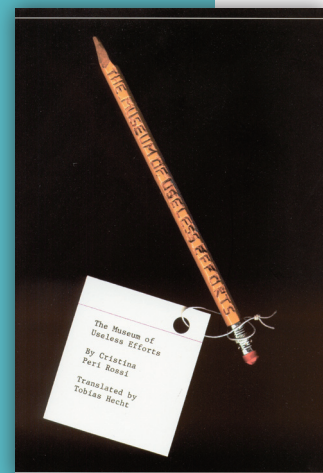
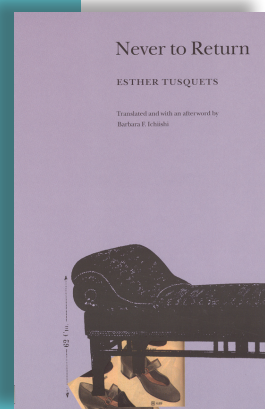
I first met Dika Eckersley in 1992. I had moved to Nebraska the year before and while searching for freelance work had been hired by UNP's marketing department to design a direct mail piece. A few days after sending a mock-up of the proposed design, I got a call from the direct mail manager, Sarah Walz. She said it had been approved, that she would overnight the marked-up comp, and that Dika Eckersley, a book designer on staff, had a couple of suggestions, which she would include. In the envelope that arrived the next day were a floppy disk containing Adobe Garamond Expert and a note with a gentle suggestion: "You may want to use true small caps and oldstyle figures." This was my introduction to Dika. I'd worked as a graphic designer for ten years before moving to Nebraska and had never once used oldstyle figures; I'd only used fake small caps created by Quark or PageMaker. The note and disk marked the beginning of a lovely friendship.

In 1993 I started a full-time job at the Press, and I understood quickly that working with both Dika and Richard Eckersley was a lightning stroke of good luck. Dika was a marvelous colleague and teacher, open minded, kind, considerate, enthusiastic, diplomatic. She was a proponent of the joy a designer could and *should* take in the details, elements many people won't overtly notice but that make a design work on every level. She was a perceptive reader, and her work reflected the interest in and care she took with the books she designed. Once, Dika came into my cubicle and placed a yellow no. 2 pencil on my desk. I looked up and saw her half smile and knew immediately this was no ordinary pencil. I picked it

up and saw carved in block letters along its length "The Museum of Useless Efforts," and I laughed out loud. This was the title of a book I knew she was working on. The cover Dika created was brilliant: the carved, bright-yellow pencil on a black background with a neatly typed tag attached that carried the text, a perfect specimen for said museum. It was selected for the AAUP Book, Jacket, and Journal Show that year. In the catalog, the judges' comments in part read, "It looks like someone had a lot of fun creating this clever and minimal design. . . . A striking cover made by the simple manipulation of an everyday object. One of our favorites."

Dika's design work for the University of Nebraska Press and the *Prairie Schooner* is widely known, but she was also a painter, a weaver, a sculptor, a photographer, a print maker. She was remarkable too for the variety of neighborhood projects in which she was always engaged. She was a dedicated volunteer, giving expression to her belief that it is incumbent on all of us to do something to alleviate need and unfairness in our communities. She assisted in outreach programs within the university and in her Lincoln neighborhood. She was a mentor to newly arrived refugees from Afghanistan, the Sudan, and China. One of the most tolerant people I've known, Dika always took pains to be fair, to put aside differences in order to find some commonality—something in others she could connect with—and she made it seem effortless.

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## DIRECTOR'S VIEW

by Donna A. Shear, UNP director

This past fiscal year marked an important milestone for the University of Nebraska Press.

Within our trade association, the Association of American University Presses (AAUP), presses are grouped into four categories by annual sales. The fourth (straightforwardly known as Group Four) is the largest, and this past year, University of Nebraska Press became a Group Four press. This puts us in good company with the university presses of Cambridge, Oxford, Harvard, Yale, Princeton, Chicago, California, and Johns Hopkins. Now when we say we are the largest press between Chicago and California, we mean that we are the largest by far!

Three factors contributed significantly to our growth in revenues: the collaboration with the Jewish Publication Society (JPS), the acquisition of Potomac Books, and the continued expansion of our journals program, which has grown from nineteen journals to thirty in the last five years. Further fueling the growth is the stabilization of the Nebraska and Bison backlists—which suffered from the recession and are beginning to rebound—combined with excellent acquisitions by our editors and marketing by our marketeers, as we are fond of calling them.

It is a difficult balancing act to manage the integrity and quality of all of these imprints, but everyone—from our acquisitions editors, to the folks on our editorial, design, and production team, to the staffers in our marketing, business, and digital assets departments—has accepted this ongoing challenge.

In many ways we are a smaller, nonprofit version of a large commercial publisher with different publishing imprints. While we continue to publish the finest scholarship in Native American and indigenous studies, sports history, creative works, and the history of the American West, our core Nebraska imprint has also branched out into other important areas. One such

area is outlined in this newsletter: our new series called *Expanding Frontiers*. In recent years, we've also started series such as *Studies in Pacific Worlds*; *African Poetry* (with *Prairie Schooner*); *Ted Kooser Contemporary Poetry*; *Sports, Media, and Society*; *Global Latin/o Americas*; and *Provocations*.

Within our Potomac imprint, we publish books on military history, security studies, and other important contemporary issues. Two of our Nebraska acquiring editors, Alicia Christensen and Kristen Elias Rowley, now split their acquisitions time between Nebraska and Potomac, and they have enthusiastically entered this new world, bringing in excellent manuscripts to publish. Recently, one of our Potomac books, *Cheated*, received a lead review in the Saturday *Wall Street Journal* Review section.

The Jewish Publication Society acquires its own content, but once a manuscript is finalized, UNP takes over the rest of the publishing process. It has been an adventure for our manuscript editors, designers, and production folks to tackle these complex volumes, many of which are written in both Hebrew and English. Kudos to our editorial, design, and production department for taking on this exciting challenge with the same attention to quality that they give all of our books.

If there is a common thread to everything we do at our publishing house—our important scholarly books, our world-renowned sports and sports history books, our venerable Bison imprint, and, now, our JPS and Potomac imprints—it is quality: quality in content, quality in editing, quality in design, and quality in the production of the physical and electronic versions of the books.

Not all organizations get better when they get bigger, but we can say that here at University of Nebraska Press, we are both bigger and better than ever. ■





# UNP TITLE NAMED ONE BOOK ONE NEBRASKA SELECTION FOR 2015



*Death Zones and Darling Spies: Seven Years of Vietnam War Reporting* by Beverly Deepe Kever is the 2015 One Book One Nebraska selection. *i.e.* talked with Bev about her book.

**i.e.:** What was your reaction on hearing that *Death Zones and Darling Spies* was the 2015 One Book One Nebraska selection?

**Beverly Deepe Kever:** I was super surprised. I had sensed that most Nebraskans had stomped America's war in Vietnam out of their psyche and minds—even though until recently a Nebraskan and Vietnam vet (Chuck Hagel) was heading the Pentagon. I'm quite honored by the selection. I'm also gratified that my memoirs are considered timely and worth discussing by Nebraskans now that the United States is engaged in Vietnam-like political-military-informational confrontations in other regions of the world.

**i.e.:** Since this is a One Book One Nebraska selection, could you discuss the ways in which your time in Nebraska impacted your journalistic work?

**BDK:** My Nebraska roots greatly impacted my journalistic work in several distinctive ways. First, my parents bestowed upon me the love of learning. My mother gave me a book for my first Christmas when I was only six months old—much to the chuckle of my father—and instilled in me from the beginning a habit of reading, which often engenders writing. Mom had been a country-school teacher who had been denied her dream of going to college by the Great Depression of the 1930s, but she steered me from an early age toward expecting to go to college. My first eight years as a pupil in the same country-school my father had attended a generation earlier sparked my vision of traveling the world to witness other peoples and cultures. Both parents prized my getting good grades, and Dad doled out a weekly allowance when I did.

Second, I saw and learned from the hard work demanded of my parents just to survive as tenant farmers during Dust-Bowl days that brought low yields and little income. Growing up in this challenging on-farm environment undoubtedly nurtured my subconscious understanding of and empathy

with the rice-paddy toilers in Vietnam, most of whom were also eking out bare existences on rented lands, often while enduring the war and its impact. I feel fortunate to have grown up with the freedom of roaming the wide-open spaces with my pony or shepherd and with the values instilled by living close to nature, qualities that are probably unattainable to many people raised elsewhere.

Third, my four undergraduate years at the University of Nebraska–Lincoln studying journalism and political science provided a pivotal springboard for my journalistic career. The advice and encouragement of the head of the journalism program, Dr. William E. Hall, guided me into my first job with the international wire service of the Associated Press and was influential in my being accepted into the world-class Columbia University Graduate School of Journalism.

**i.e.:** You mention in the preface to *Death Zones and Darling Spies* that the United States' involvement in Iraq and Afghanistan was one of the reasons that you decided to take up this project. Aside from the parallels between Vietnam and these contemporary conflicts, is the book a commentary on contemporary reporting? Was your intent to position your book as a roadmap to an engaging, informative, and effective reporting style?

**BDK:** No. My laser-focus has always been the reading public, not other journalists. In Vietnam, as I struggled to explain complex facts, I often pictured one reader in my mind—my mother—and I would ask myself, "Would Mom understand this?" Sometimes I'd have to answer no, but under the pressure of the moment I had to file my story anyhow and vow to do a better job on the next deadline. In writing my book, I thought of the reader at a more general level, hoping that the volume would shed light for decision-makers to avoid Vietnam-like mistakes in the current conflicts.

BEVERLY  
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Dar  
Seven



**i.e.:** Thoroughly researching public documents is a signature of your writing, both in your books and in your news articles. Do you see this process as being more difficult today than it was in your early years of journalism? Has technology made the task easier or more difficult, and how?

**BDK:** In covering the war, I used news releases, official documents, and Vietnamese and U.S. newspaper articles as background information only. Most of my newsgathering was based on face-to-face interviews and personal observation, and this was probably true for most reporters, at least during the early years of the war. By going to the hamlets or isolated forts, I was able to talk confidentially with American and Vietnamese fighters or inhabitants to glean a more complete—often pessimistic—picture of what was happening rather than just relying on official assessments from Saigon or Washington.

Technology today has been used by the media so much for what I would call the “wow” factor, to amuse and dazzle viewers and readers. But technology has also been used to create a surveillance state and environment that undermines investigative reporters’ ability to gather vital, secret information of great public importance because promises of confidentiality are neither certain nor creditable.

**i.e.:** In part, *Death Zones and Darling Spies* could be seen as a call to the journalism community to worry less about the “wow” factor and more about facts—to dig a little deeper, be a little meatier, and hold people and governments accountable for their actions. Would this be a fair assessment?

**BDK:** It’s probably not a fair assessment for the book but more pertinent for my reporting from Vietnam. There I was part of the small group of correspondents covering the early years of U.S. involvement who refused to accept official announcements at face value; we thus began to hold officials more accountable in our news coverage. In doing so, we were credited by journalism professor James Boylan with changing the rules of the game and etching out a new “Declaration of Independence.”

This Vietnam War reporting pattern was used a decade later to expose the Watergate scandal and spark the first resignation of a U.S. president.

**i.e.:** How did you manage to take such a sprawling topic as Viet-

nam and condense it into a compelling, very readable narrative?

**BDK:** I thought it would be easy to write the book—just detail the chronology of where I went when. But I was wrong. I had a very hard time. Fortunately, I had some excellent editors at the University of Nebraska Press. I had typed out eight-hundred-plus pages of notes from my Vietnam materials and from my vast reading of books and Internet accounts written about the war—personal stories by Native Americans, G.I.s trapped in outposts being overrun, scholars on all sides of the issues, and after-action reports by U.S. fighters, for example.

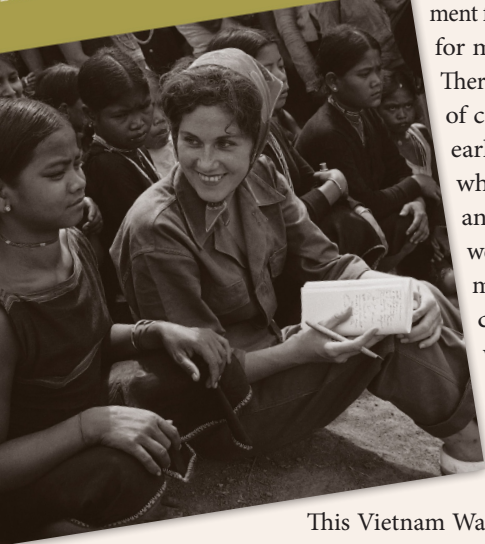
Meanwhile, I had asked Jim Pickerell, a photographer I had worked with in Vietnam, to send me copies of some of his photos from there. When I received them, I seized upon the mesmerizing photos that I use in the first chapter to put a face on the Viet Cong confronting the United States. These photos showing youthful recruits and a Viet Cong provincial committee were printed from a roll of film taken from a dead pro-Communist soldier in the mid-1960s by a U.S. G.I. and given to Jim. These visuals inspired me to structure the book along topical lines, starting with those photos to illuminate “The People’s War.” It was a war the United States failed to understand at the outset; it led eventually to a decline in U.S. global leadership and still baffles Washington decision-makers today in the Middle East region.

**i.e.:** When you discuss the clandestine lives of your associates Pham Xuan An and Nguyen Hung Vuong and your efforts to interview and report on pro-Communist Vietnamese, you approached them as people, not just as the faceless “Charlie.” Did this approach allow you to make assessments of the situation in Vietnam that were often more accurate than those of the military, intelligence, and political experts of the time? Is this an approach that you advocate to other journalists?

**BDK:** The Vietnamese people of all political persuasions and walks of life were far from faceless to me. As I mentioned earlier in this interview and also in the book, my early country-school days sparked my fascination about peoples in other parts of the world, and I became deeply interested in knowing them as I traveled throughout Asia. I hired interpreters in Japan to talk to students and young married couples adopting Western furnishings, for example, and in South Korea to speak to residents during a military *coup d’état*. Like U.S. officials in Vietnam, I was trying to understand why the Viet Cong guerrillas fought so valiantly—often successfully—against the world’s superpower, and I interviewed as many defectors and captives as possible. Some U.S. military and political officials were perhaps making assessments similar to mine, but these got buried within the vast U.S. bureaucracy. I had the advantage of cabling my version to a newspaper that could print it within days or even hours. This is an advantage that today’s journalists should and sometimes do seize when they are given the resources—the time and the proper assignment to investigate complex topics that are vital to the public interest.

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LY DEEPE KEEVER  
*Death Zones &  
Darling Spies*  
Years of Vietnam War Reporting



**i.e.:** You speak a bit to the differences between working freelance and under contract in *Death Zones and Darling Spies*. At times you sound nostalgic about the freedom that freelancing provided; yet the reality of having a steady income provided by a contract was also a major consideration in your being able to stay and report on the war.

Hypothetically, if money were not a concern, which type of working style would you prefer?

**BDK:** Yes, being a freelancer without deadlines gave me a great deal of freedom to leave Saigon, and I learned the most about Vietnam during this period. My *Newsweek* job also permitted me to leave Saigon except for specified days needed to communicate with New York. The ideal today is to have a decent job and then do your reporting and writing on your own time. In fact, many investigative journalists work on projects that they are passionate about

for hours long after they leave their paid jobs.

Being your own boss as a freelancer is best—to select the investigation to focus on and devote the time you can. But that's tough to do over the long haul without some source of income—and you still have to find a suitable media outlet to disseminate your work.

**i.e.:** Was it difficult to revisit your time in Vietnam for this book?

**BDK:** Yes, it was difficult to revisit Vietnam. This book brought back so many memories, including painful ones like the bloodshed and destruction. The book prompted me to ask myself personally once again how and why the United States got involved in Vietnam in the first place and how and why it failed so disastrously. I was also dismayed to read reports about events I was covering in Vietnam that were secret at the time but were later declassified or released, like the Pentagon Papers. In many cases, my reading of these reports told me how the American people—and taxpayers—were being deceived by the government, sometimes when their own sons were fighting or dying for it. ■



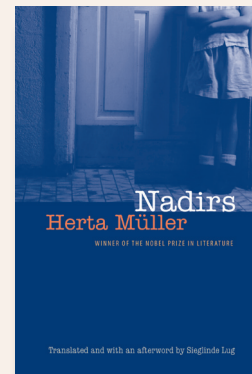
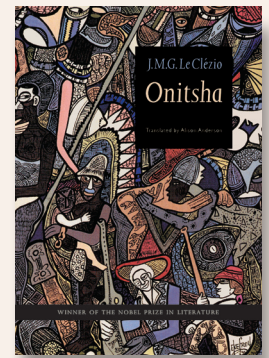
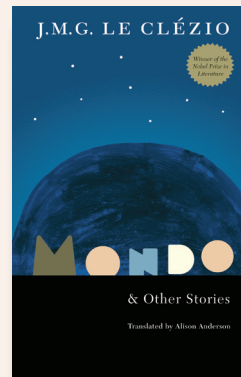
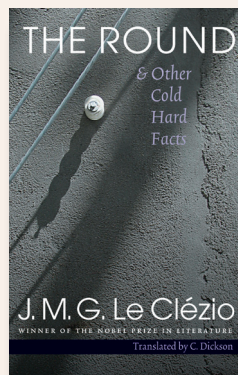
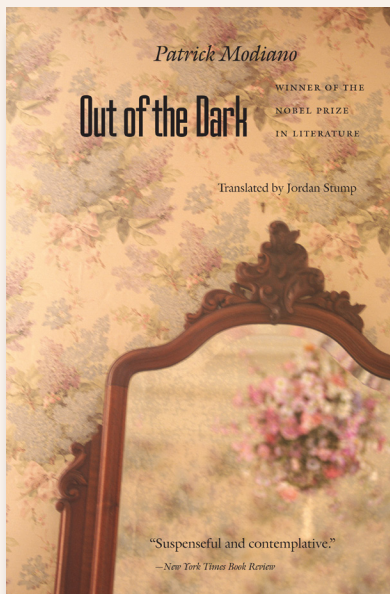
Beverly Deepe Kever

For her work in support of women's issues in the Lincoln community she received the 2014 Melba Cope Community Associate Award from the Women's and Gender Studies program at the University of Nebraska-Lincoln. At the ceremony, her acceptance talk opened my eyes yet again to her intellect, her sense of humor, her grace. Her talk was a beautiful summary of what drove her to be so engaged in the community while gently urging everyone there to become involved in some way. I wish I had a recording of her from that afternoon; it's a memory I want to hang on to.

After she retired from the Press, Dika travelled widely and enthusiastically, always taking the time to send postcards; the backs were covered in observations about people and culture and wonderful descriptions of the places she was visiting, of landscape and light.

I'm grateful that over the past year we had time to sit and talk about books, art, politics, and family. What I will remember most is Dika's profound kindness, her compassion, and her openness to the messy world we live in.

For more memories of Dika from her many loved ones, visit <http://dikaeckersley.com/>  
An obituary can be found at [http://journalstar.com/lifestyles/announcements/obituaries/eckersley-dika/article\\_06322d08-5cad-5d99-ba89-2e75445b1a92.html](http://journalstar.com/lifestyles/announcements/obituaries/eckersley-dika/article_06322d08-5cad-5d99-ba89-2e75445b1a92.html) ■



# UNP AUTHOR WINS NOBEL PRIZE IN LITERATURE

University of Nebraska Press author Patrick Modiano was awarded the 2014 Nobel Prize in Literature.

"We are so proud that the latest Nobel Laureate, Patrick Modiano, is the third Nebraska author to win the Nobel Prize in Literature in the last six years," said Donna Shear, director of UNP. "This speaks to the enduring value and importance of our books, not just to Nebraskans but to the entire world." Modiano joins Herta Müller and J. M. G. Le Clézio as a Nobel Laureate whose translated work has been published by the Press.

Modiano's *Out of the Dark*, translated by University of Nebraska-Lincoln professor Jordan Stump, is a moody, expertly rendered tale of a love affair between two drifters. Stump, himself a winner of the French-American Foundation's Translation Prize, remarks that Modiano is "an extraordinary, entirely *sui generis* writer, and has been since the late '60s. This prize is long overdue; I couldn't be happier."

The University of Nebraska Press has a long tradition of acquiring and translating works of literature from other

countries and languages. Kristen Elias Rowley, UNP's acquiring editor for literature in translation, sees other potential Nobel Laureates on our list. We are keeping an eye on such French-language authors as Laurent Mauvignier, Paule Constant, Henri Alleg, Abdourahman Waberi, and Malika Mokeddem.

Director Donna Shear commented that while the Press often receives grants from the author's native country or from the National Endowment for the Arts to cover some of the costs of translating and publishing these works, unless an author wins the Nobel Prize—and we can't know that in advance—these works greatly need donor support. "Yes, three of our authors have won the Nobel, and that's testament to the quality of our literature in translation," Shear said, "but there are dozens more who won't win the Nobel, yet whose voices still need to be heard."

For information on how you can help support UNP's literature in translation, contact Erika Kuebler Rippeteau at [erippeteau1@unl.edu](mailto:erippeteau1@unl.edu) or 402-472-1660. ■

"Modiano's existential noir novel employs a moody, atmospheric prose (smoothly translated by Jordan Stump) to create a strange love story that somehow manages to be both suspenseful and contemplative." —*New York Times Book Review*

"The character development is skillful, and the translator provides not only an excellent translation but a good introduction to Modiano." —*Library Journal*





# EXPANDING FRONTIERS:

## INTERDISCIPLINARY APPROACHES TO STUDIES OF WOMEN, GENDER, AND SEXUALITY

The University of Nebraska Press is pleased to announce an exciting new series, *Expanding Frontiers*, which aims to broaden the field and purview of feminist, women's, and gender studies. It builds upon the UNP journal *Frontiers* and its commitment to "diverse and decisively interdisciplinary" publications—monographs as well as collaborations—that explore critical intersections of gender, race, sexuality, class, nation, and other dimensions. *Expanding Frontiers* seeks to expand the knowledge generated by and about women, men, and transpeople of color globally.

"We welcome scholarship regarding disability, cultural geography, comparative ethnic studies, critical race studies, indigenous cultures, transnational feminisms, expressive cultures and the arts, policy, and social movements," said acquiring editor Alicia Christensen. "The series is particularly open to innovative and critical scholarship that is accessible across disciplines and fields, based in feminist epistemologies, and committed to social transformation research." Series editors Karen J. Leong and Andrea Smith are dedicated to supporting new scholarship in the field and to guiding new authors through the publication process.

### SERIES EDITORS

Karen J. Leong is an associate professor of women's and gender studies and Asian Pacific American studies in the School of Social Transformation at Arizona State University. She is the author of *The China Mystique: Pearl S. Buck, Anna May Wong, Mayling Soong Chiang and the Transformation of American Orientalism* (California, 2005).

Andrea Smith is an associate professor of media and cultural studies at the University of California, Riverside, and the author of *Native Americans and the Christian Right: The Gendered Politics of Unlikely Alliances* (Duke, 2008) and *Conquest: Sexual Violence and American Indian Genocide* (South End Press, 2005).

### CONTACT INFO

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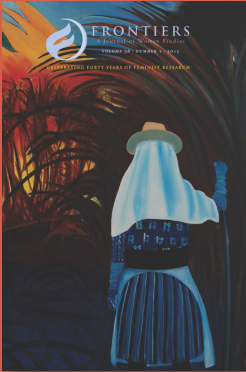
Andrea Smith: [andy.smith@ucr.edu](mailto:andy.smith@ucr.edu)

To inquire about publishing in this series, please contact the acquisitions editor:

Alicia Christensen: [achristensen6@unl.edu](mailto:achristensen6@unl.edu)



# EDITOR'S VIEW: ALICIA CHRISTENSEN



Wisconsin governor Scott Walker's recent proposal to cut \$300 million from the state's university system is distressing, but I am particularly outraged by Representative Robin Vos. Vos suggests bridging the deficit gap by requiring faculty to teach more classes, showing his grave misconception of the purpose of research institutions and the role of academics at them. Following the announcement he said, "Of course, I want research. But I want to have research done in a way that focuses on growing our economy, not on, you know, ancient mating habits of whatever."

As an acquiring editor at a scholarly press, I profoundly disagree with this sentiment and worry about the anti-intellectualism that insults academia and blithely chips away at the research mission of public universities. Sneering at excellent scholarship if its worth can't be calculated in a high dollar figure, treating public universities as expensive

job-training programs, and passing judgment on something about which one knows nothing is scarily common. That is why I am proud to be at a university and a university press that have a diametrically opposite point of view and why I'm honored to work with series editors Karen Leong and Andrea Smith on *Expanding Frontiers*, a new book series for the University of Nebraska Press. Advancing scholarship is the part of my job that I value most, and research published in the *Expanding Frontiers* series works to cultivate understanding between people with different life narratives. Growing *empathy* is essential to a successful democracy because it inspires us to work toward a common good and diminishes the misapprehensions, fear, essentialism, and antagonism that derail social progress. Encouraging curious, original, and critical research may not always translate to economic gains, but it undoubtedly produces a different, important kind of wealth.

## *Frontiers: A Journal of Women Studies* Celebrates 40 Years

*Frontiers: A Journal of Women Studies* is commemorating forty years of publication. While the journal is rooted in the academy—editors Guisela Latorre and Judy Tzu-Chun Wu are based out of the Department of Women's, Gender and Sexuality Studies at The Ohio State University—the subject matter and writing style are intentionally constructed for a broad audience that extends beyond campus borders. Within its pages are diverse offerings from the feminist and gender studies fields ranging from research articles to personal essays to creative works that include visual and written pieces and that consider questions of gender, race, ethnicity, class, and sexuality, in both current and historical contexts.

Wu reflects, "It is an honor to work collectively to edit such an important interdisciplinary feminist

journal and to help guide *Frontiers* into and beyond its fortieth anniversary. We could not do our work without interested authors and artists, reviewers who give generously of their time, and the fantastic staff at the University of Nebraska Press."

In honor of the journal's anniversary, the editors are publishing one special issue per volume for five years (this began in 2013); each of these issues reflects on a seminal event from each of the last four decades. The 2013 special issue commemorated *Roe vs. Wade*; the 2014 special issue focused on the 1974 Women's Educational Equity Act, which provided funds for Title IX; and the upcoming 2015 special issue will be about the Equal Rights Amendment. The journal, which publishes three issues a year, is available online via Project Muse and JSTOR. ■

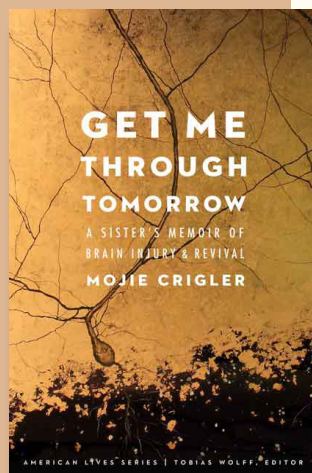


# UNP Staff Bookshelf



## Donna Shear, director

I'm often asked to pick my favorite UNP book, as if I could narrow it down to one. When I first came here, six years ago, I set about reading many of the bestsellers and other important UNP books. It was such joy! *Black Elk Speaks*, which I had never read, growing up on the East Coast as I did; *My Ántonia* and *O Pioneers!*, the classic Willa Cather novels; the delightful Ralph Moody books; Ted Kooser's *Blizzard Voices*—I could go on and on. But one book really stuck with me, and it was a surprise one. I had picked it up to read in advance of meeting the author. I honestly believe it to be one of the best memoirs I have ever read: lyrical, haunting, and yet uplifting, the prose words of a poet. This book is Peggy Shumaker's *Just Breathe Normally*. I love this: "Ever notice that when you get that advice, 'Just breathe normally,' you can never do it? When you're handed a six-foot rosy boa, when a tarantula tangles his arm's hair in yours . . . when the dog they said doesn't bite clearly intends to . . . when your scuba instructor tells you to take the giant stride into two hundred feet of ocean, when they slide you tight into the MRI tube, when you stand to give your speech . . . when you get the news you've been waiting for, when you get the news you've been dreading, when you stand up before God and everybody to pledge your love to your mate, just breathe normally." Shumaker suffers a traumatic accident and a near-death experience and uses this to look back and chronicle her family and childhood and to look for meaning in all that has happened. If you are a lover of memoir—as I am—this is a book I recommend you read, sooner or later. I promise you, you will not breathe normally while you do.



## Kylie Morrison-Sloat, publicist

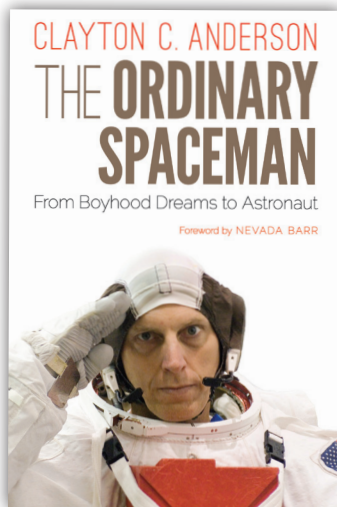
*Get Me Through Tomorrow* is written from a sister's point of view. Mojie Crigler's brother, Jason Crigler, was onstage playing the guitar when a blood vessel burst in his brain. He narrowly survived the bleed and the string of complications that followed. He was immobile and unresponsive. His doctors said nothing more could be done. Mojie recounts her brother's miraculous recovery and the love and faith of a family that wouldn't give up. I consider being a sister one of my most important and enjoyable jobs. The story of these siblings is truly inspirational. ■



# ASK THE AUTHORS

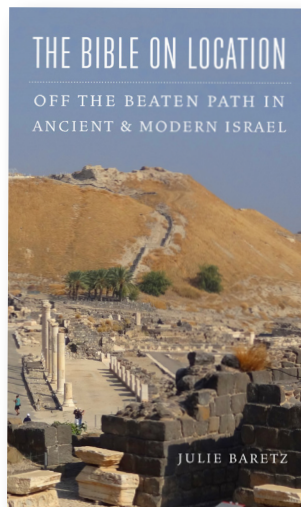
*i.e.* asked a few authors of new and recent UNP books the following question:

If you could travel back in time to any certain era or event, when and where would you choose, and why?



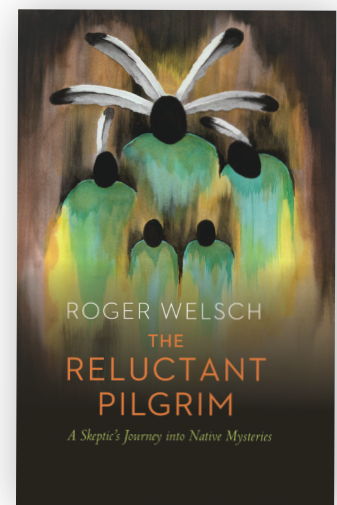
**Clayton C. Anderson**, U.S. astronaut (ret.), author of *The Ordinary Spaceman*

Having successfully lived and worked in the unforgiving vacuum of outer space, I would choose to return to the early days of human life on Earth, seeking perspective with which I might balance the amazing things I have been blessed to see and do with the many challenges they faced and overcame.



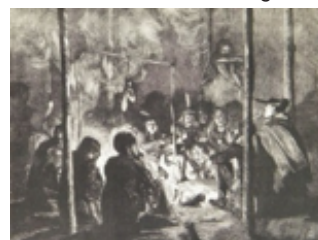
**Julie Baretz**, author of *The Bible on Location: Off the Beaten Path in Ancient and Modern Israel*

Was Bathsheba a modest woman whose privacy was violated by the lustful, voyeuristic King David? Or was she a conniving temptress who cunningly exposed herself to the king in the hope of gaining entrance to the corridors of power? I'd love to be a fly on the wall of the royal bedroom in biblical Jerusalem.



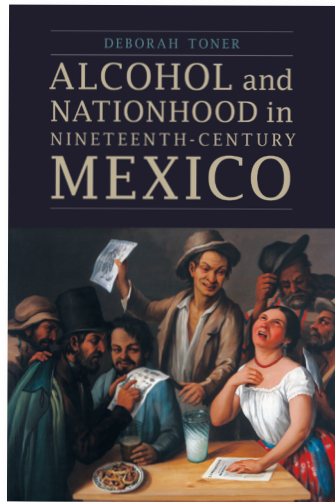
**Roger Welsch**, author of *The Reluctant Pilgrim: A Skeptic's Journey into Native Mysteries*

Not a doubt in my mind. If I were given that option, I would be sitting in Crooked Hand's lodge in the Pawnee village on the Loup River in January 1870, between one of my favorite people in all my fifty-five years of research, Arthur Boyd Houghton, and his traveling buddy, "Lord" Flynn, across the earthlodge fire from Crooked Hand himself. Houghton is the one with his back to us, leaning against the lodge pole on the right; Flynn is the dude in the big



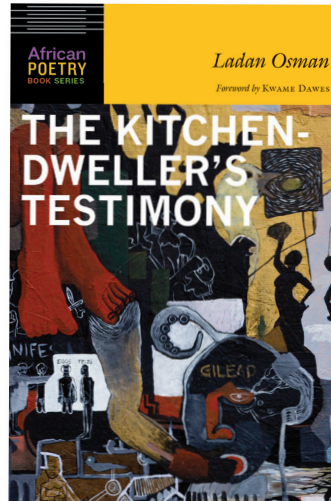
hat puffing on Crooked Hand's pipe. Houghton noted that the buffalo from the fire was good eating, and his hosts were generous with their whiskey.





**Deborah Toner**, author of *Alcohol and Nationhood in Nineteenth-Century Mexico*

I'd go to a Mexico City *pulquería* in the nineteenth century for some observational research. It would be a great place to talk with people about everyday aspects of life, as well as bigger issues of the day, and an opportunity to toast the subjects of my work!"



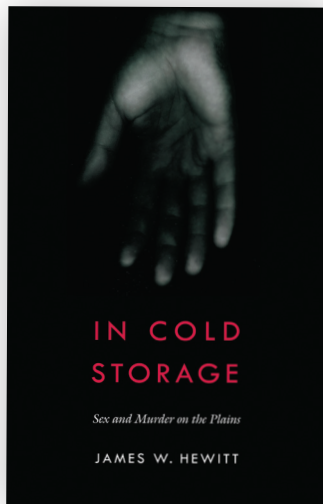
**Ladan Osman**, author of *The Kitchen-Dweller's Testimony*

I'm most interested in the era of ferns, plants existing before their spores and underleaves interacted with human voices. Or human life before its history, moving through the world as the first of our kind. It appears there was no reference point then, only discovery and momentum. A Fela Kuti dance party in 1970s Nigeria would be a good look, too.



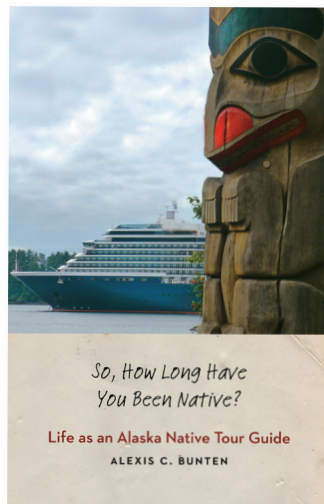
**Susan C. Seymour**, author of *Cora Du Bois: Anthropologist, Diplomat, Agent*

The 1920s in New York City, center of post-World War I prosperity and cultural fluorescence: jazz, Art Deco, Greenwich Village poetry, Harlem Renaissance, and flappers. Women had gained the vote and removed their corsets! Cora Du Bois came of age here attending Barnard, where she discovered anthropology in a course with Ruth Benedict and Franz Boas.



**James W. Hewitt**, author of *In Cold Storage: Sex and Murder on the Plains*

If I could travel back in time and place, I would choose Edwardian England. I find the contrast between public appearance of staid morality and private licentiousness to be fascinating. It still goes on, even in America.



**Alexis C. Bunten**, author of *So, How Long Have You Been Native? Life as an Alaska Native Tour Guide*

I think I would like to go back to the Amarna period in ancient Egypt, mainly to experience the art and architecture in its full glory. This was also a time of great social and political upheaval, with the pharaoh Akhenaten attempting to shift the capital and change the religion from pantheism to monotheism, in part through monumental public works. It would be interesting to see how regular people lived in those times and how they reacted to these changes.

# INTERN SPOTLIGHT

One of the ways UNP extends the university's mission of teaching, research, and service is to host graduate and undergraduate student interns in departments throughout the Press. Student interns help us accomplish the many tasks involved in the publishing process, while we provide them with valuable work experience during their university years and exposure to the world of publishing as they contemplate their career paths. Here you will meet one former and two current UNP student interns.



Elizabeth Lorang, PhD, is digital humanities projects librarian at UNL's Center for Digital Research in the Humanities. When she was a doctoral student at UNL, she interned in several UNP departments. *i.e.* asked her to reflect on her time at UNP

**i.e.:** How did your time and experience interning at UNP affect your life and/or career trajectory?

**Elizabeth Lorang:** Most significantly, working at UNP helped me imagine possibilities beyond the traditional academic path for someone pursuing a doctorate in English. It also helped me develop skills, such as grant writing and writing for a range of audiences, that aren't part of the traditional graduate school experience in English. Even though I pursued a career in librarianship rather than in publishing, my experiences at UNP remain very relevant.

**i.e.:** What do you remember most about your time as an intern at the Press? Do you have a story to share?

**EL:** One of my first assignments was interviewing Erin Flanagan, the author of the short story collection *The Usual Mistakes* [2005], for a feature in the UNP newsletter. The Press had recently launched its Flyover Fiction series, and Flanagan's book was an inaugural title. I was both excited and very nervous about this opportunity, because it was the first time I would be writing for a truly public audience, not only for a professor and a grade. On top of that, it was my first time conducting a formal interview. Fortunately, Flanagan made my job pretty easy—both she and her stories opened up so many paths for conversation, and she was totally at ease.

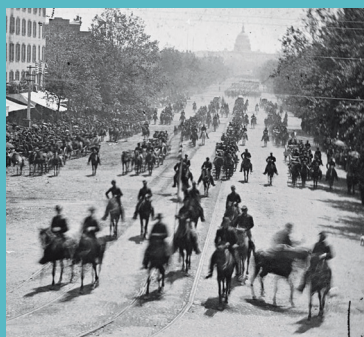
**i.e.:** What were some of the books published by the Press while you were an intern?

**EL:** I was at UNP for a few years, in one capacity or another, and there were dozens and dozens of books that came out during that time. Although I don't remember many of the titles, I do recall being consistently amazed and impressed with the breadth and diversity of subjects treated by UNP books. I remember most distinctly those books that I helped with in some way, whether to secure funding or to publicize them, as well as those that had a personal impact. In addition to the first books in the Flyover Fiction series, Francis Moul's *The National Grasslands* came out while I was an intern, and I've re-routed several vacations in the years since to see more of the national grasslands. I also remember that Bison Books published the first English translation of Jules Verne's original manuscript of *The Meteor Hunt* during my time at UNP—I helped secure funding for that book, and I'm still really proud of that accomplishment.

**i.e.:** Do you have a favorite UNP or Bison book?

**EL:** I'm not sure I could pick a single favorite, but a favorite is Mildred Walker's *The Orange Tree*, edited by Carmen Pearson. Without UNP, I wouldn't have been introduced to the works of Mildred Walker.

In addition, I'm honored to now be an author in a UNP book. The 2015 title *Civil War Washington: History, Place, and Digital Scholarship*, edited by Susan C. Lawrence, features several pieces that I wrote or cowrote. I started interning at UNP in 2005, so having this book come out ten years later seems like a great way to mark that anniversary.



CIVIL WAR WASHINGTON  
History, Place, and Digital Scholarship | Edited by Susan C. Lawrence

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in Mexico from the mid-nineteenth century until almost the present. The preservation of Ocampo's heart at the very heart of the lettered city, in the library of his school, offers both a striking visual image and expresses in flesh and blood the symbolic language found in many of the love letters. If writing on the page of a letter—as Enriqueta, one of the most compelling writers whose love letters I consider in the book, explains—expressed and delivered the sentiments engraved on the heart, that metaphorical relationship between body, writing, and feeling was drawn from as it helped sustain the official symbolism on view in the glass jar for all to see.

**Bridget Barry, UNP's acquiring editor for history books, responds:**

*The Heart in the Glass Jar* is part of UNP's The Mexican Experience series, edited by William H. Beezley. Books in the series have explored the rich and varied character of Mexican history through such topics as railroads, coffee production, television, children's education, and, now, love letters. The significance of Bill French's study, though, reaches far beyond the borders of Mexico. French offers a complex cultural history of methodological importance to all historians, and I'm incredibly excited to include this book on our distinguished list of history titles. ■

**ASK THE AUTHORS** Continued from page 12

**Arni Brownstone**, author of *War Paintings of the Tsuu T'ina Nation*

As a boy living on the prairie's edge of Regina, Saskatchewan, my play often turned to the imaginary world of the Plains Indian. Today, I still like to imagine myself there among those peoples who fit so superbly into their open landscape and enjoyed the roaming life.

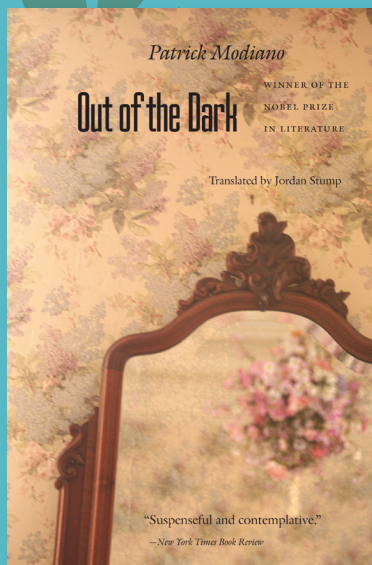


**Sonja Livingston**, author of *Queen of the Fall: A Memoir of Girls and Goddesses*

I'd slip in beside Eve as she considers the red fruit. *Eat up*, I'd say, shaking the branches to let down more. I'd spare her the details of what's to come, asking instead about rivers and starlight and the best way to pry sweet scarlet seeds from a ripe pomegranate. ■



# RECENT AWARDS

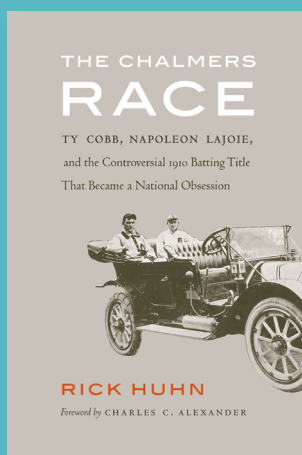


*Out of the Dark* author Patrick Modiano became the third UNP author in the last six years to win the Nobel Prize in Literature, taking the honor for 2014.

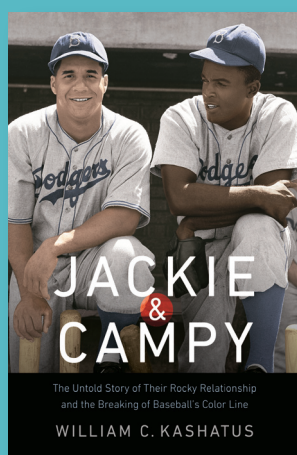


The University of Nebraska Press was named Reader's Choice Best Western History Book Publisher for 2015 by *True West Magazine*.

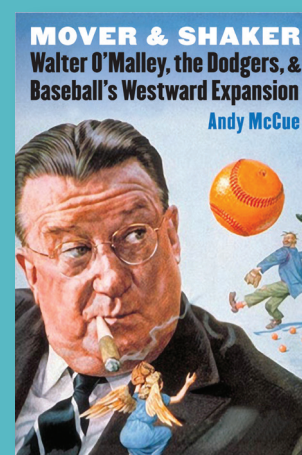
Three UNP titles were finalists for the CASEY Award for Best Baseball Book of the Year:



*The Chalmers Race: Ty Cobb, Napoleon Lajoie, and the Controversial 1910 Batting Title That Became a National Obsession* by Rick Huhn



*Jackie and Campy: The Untold Story of Their Rocky Relationship and the Breaking of Baseball's Color Line* by William C. Kashatus



*Mover and Shaker: Walter O'Malley, the Dodgers, and Baseball's Westward Expansion* by Andy McCue

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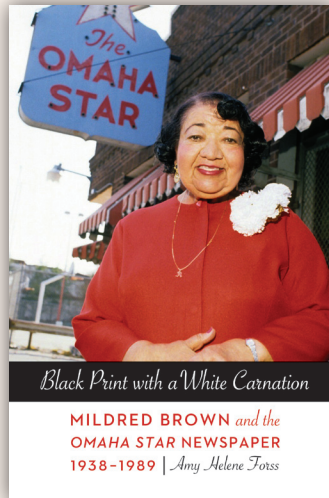
# RECENT AWARDS

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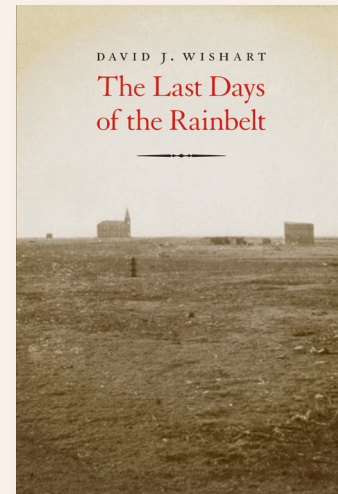
Four UNP books won 2014 Nebraska Book Awards:



**Haven's Wake** by Ladette Randolph was selected for the Fiction honor.

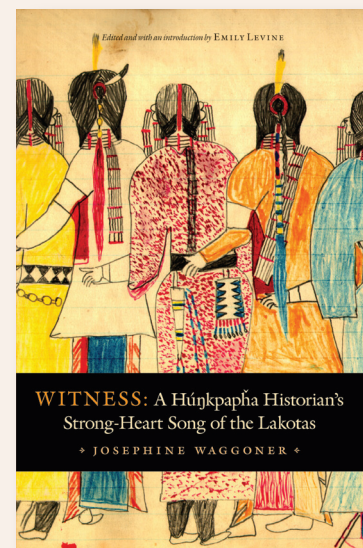


**Black Print with a White Carna-  
tion: Mildred Brown and the  
"Omaha Star" Newspaper, 1938-  
1989** by Amy Helene Forss was the  
Non-Fiction: Biography winner.

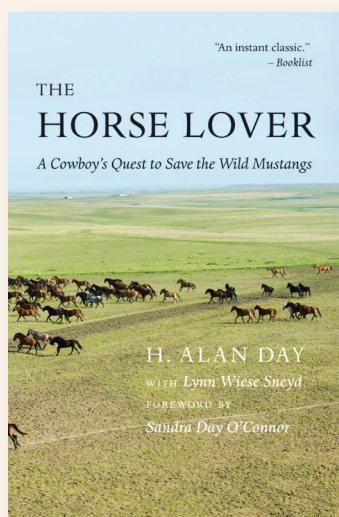


**The Last Days of the Rainbelt**  
by David J. Wishart took the  
award for Non-Fiction: History.

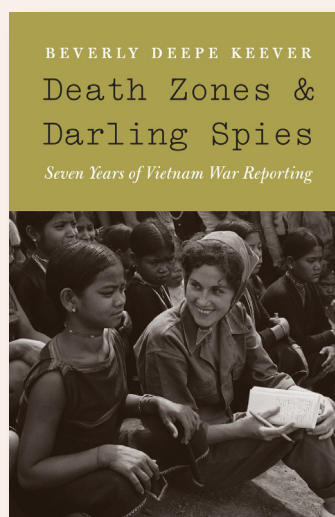
**Witness: A Húŋkpaŋa Historian's  
Strong-Heart Song of the Lakotas**  
by Josephine Waggoner, edited  
and with an introduction by Emily  
Levine, won for Non-Fiction:  
Reference. The book also won the  
2014 Dwight L. Smith (ABC-CLIO)  
Award from the Western History  
Association, given for a significant  
bibliography or research tool on  
any aspect of the history of the  
American West.







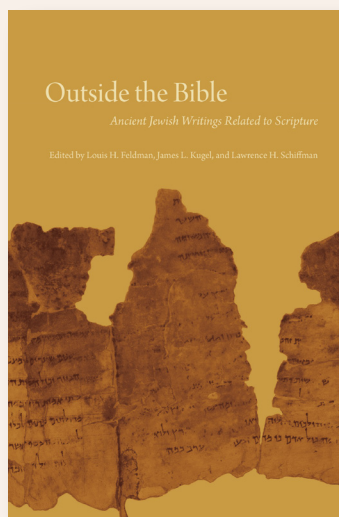
**The Horse Lover** by Alan H. Day and Lynn Wiese Sneyd was named a winner of the New Mexico Arizona Book Awards in the Biography category.



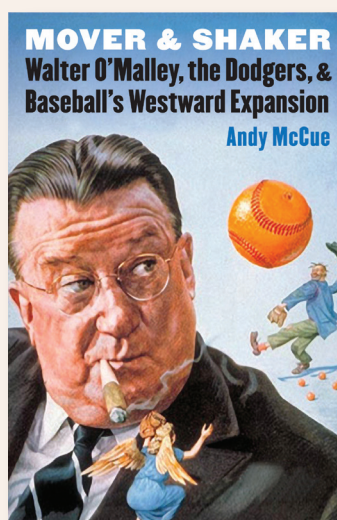
**Death Zones and Darling Spies: Seven Years of Vietnam War Reporting** by Beverly Deepe Keever was named the One Book One Nebraska selection for 2015. The honor celebrates the state's literary heritage and encourages community dialogue.



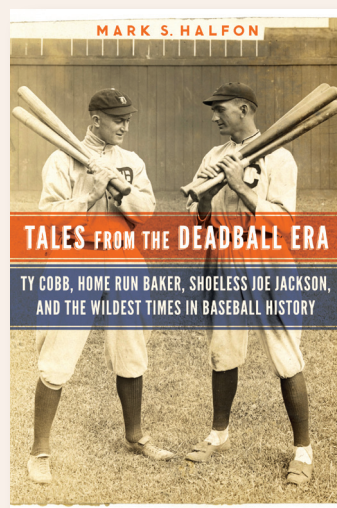
**Seymour Hersh: Scoop Artist** by Robert Miraldi won the Ann Sperber Biography Award, which was established to promote and encourage fine biographical works that focus on a media professional.



**Outside the Bible: Ancient Jewish Writings Related to Scripture** edited by Louis H. Feldman, James L. Kugel, and Lawrence H. Schiffman won the 2014 National Jewish Book Award for Scholarship.



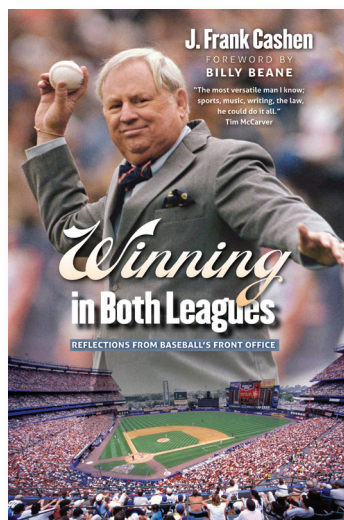
The winner of the 2015 SABR (Society for American Baseball Research) Seymour Medal is **Mover and Shaker: Walter O'Malley, the Dodgers, and Baseball's Westward Expansion** by Andy McCue. The Seymour Medal honors the best book of baseball history or biography published during the preceding calendar year.



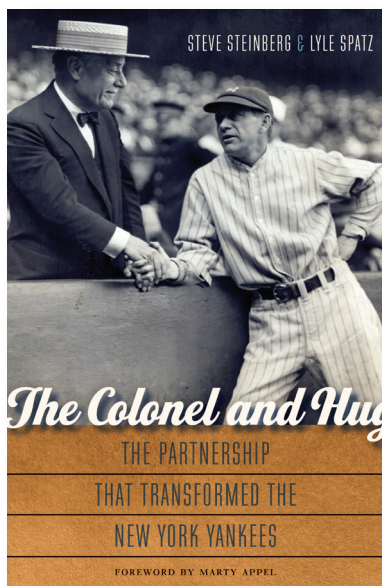
**Tales from the Deadball Era: Ty Cobb, Home Run Baker, Shoeless Joe Jackson, and the Wildest Times in Baseball History** by Mark S. Halfon won the fourth annual SLA Baseball Caucus Readers' Choice Award, given for baseball-themed books based on readability, quality of research, organization of the book, and writing quality.



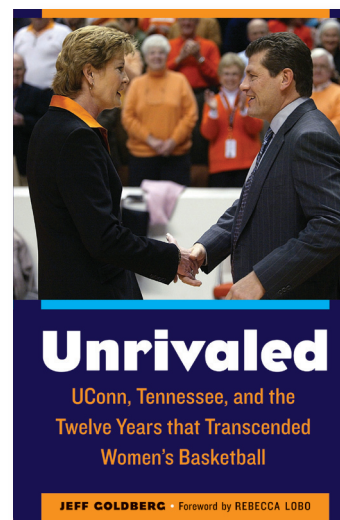
# SELECT REVIEWS



**Winning in Both Leagues** by J. Frank Cashen: “At a time when baseball books have the heft and solemnity of presidential biographies, J. Frank Cashen’s posthumously published account of his career in Major League Baseball delivers a refreshingly compact and unpretentious change of pace.”—Henry D. Fetter, *Wall Street Journal*



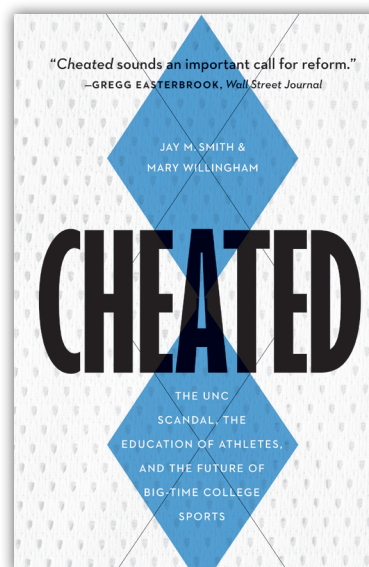
**The Colonel and Hug: The Partnership that Transformed the New York Yankees** by Steve Steinberg and Lyle Spatz: “[A] well-researched treasure of a book that not only chronicles the two men behind the game’s most iconic team, but the nation they helped shape as well.”—*Kirkus*



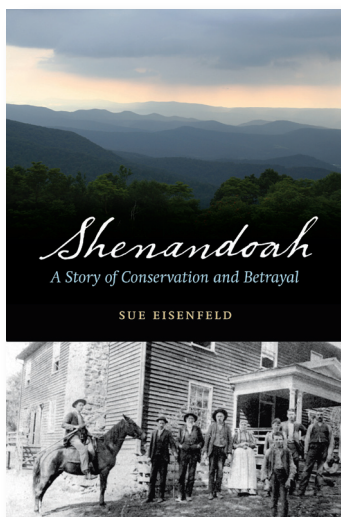
**Unrivaled: UConn, Tennessee, and the Twelve Years that Transcended Women’s Basketball** by Jeff Goldberg: “[T]he story of one of sports’ greatest rivalries. . . . Highly recommended for basketball and collegiate sports fans as well as readers interested in learning about this important era in women’s history.”—Katie McGaha, *Library Journal*

**Cheated: The UNC Scandal, the Education of Athletes, and the Future of Big-Time College Sports** by Jay M. Smith and Mary Willingham: “Cheated sounds an important call for reform.”—Gregg Easterbrook, *Wall Street Journal*

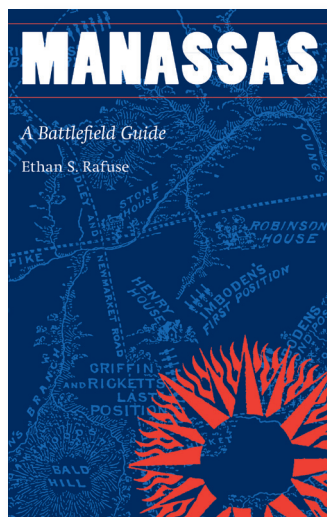
“A definitive insider’s account of the fake-classes scandal at basketball powerhouse University of North Carolina. . . . Those who care about the soul—and economics—of the \$16 billion-a-year college sports industry should clear their reading calendar for Cheated.”—Paul Barrett, *Bloomberg Business*



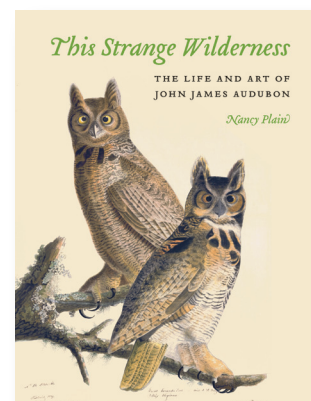




**Shenandoah: A Story of Conservation and Betrayal** by Sue Eisenfeld: "Eisenfeld writes about Shenandoah the way Annie Proulx writes about Wyoming or Edward Abbey about the deserts of the Southwest: pristine, unsentimental, eloquent prose." —*Kirkus Reviews*

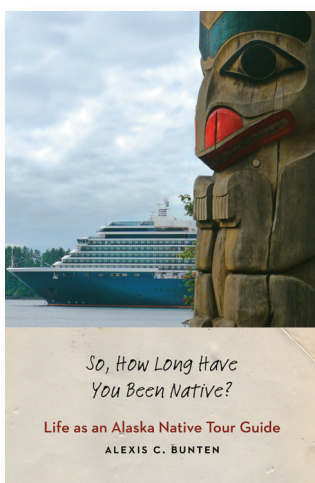


**Manassas: A Battlefield Guide** by Ethan S. Rafuse: "This guidebook explores the campaigns of Manassas like no other. . . . Well written and dashed with analytical twists both thoughtful and helpful, Dr. Rafuse's work is by far the best of its kind." —John Hennessy, *civilwar.com*

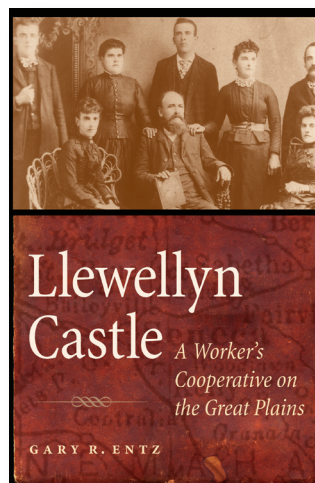


**This Strange Wilderness: The Life and Art of John James Audubon** by Nancy Plain: "A succinct, absorbing narrative that is well researched, meticulously documented, and beautifully written. The excellent color illustrations include photos and sketches as well as many paintings." —Carolyn Phelan, *Booklist*

"Like Audubon's paintings, this volume 'glow[s] with life.' A superb introduction to the life and times of a great American artist and naturalist." —*Kirkus*



**So, How Long Have You Been Native? Life as an Alaska Native Tour Guide** by Alexis C. Bunten: "Bunten has created an enjoyable mix of ethnographic study and personal memoir in this account of navigating the cultural contradictions and tensions of being a Native Alaskan tour guide and anthropologist." —*Publishers Weekly*



**Llewellyn Castle: A Worker's Cooperative on the Great Plains** by Gary R. Entz: "[R]ichly detailed and even suspenseful. . . . Llewellyn Castle is a surprisingly epic history of the cooperative political and economic world view that spanned the nineteenth century and formed the bedrock of the Anglo-American radical tradition." —Adam-Max Tuchinsky, *Journal of American History*



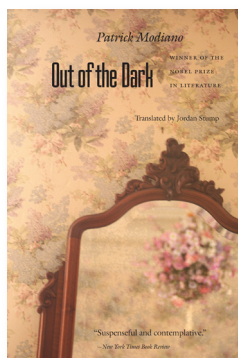
**Railroad Radicals in Cold War Mexico: Gender, Class, and Memory** by Robert F. Alegre: "[A] fascinating book that provides an original, well-documented perspective on modern Mexico." —A. Vergara, *Choice*

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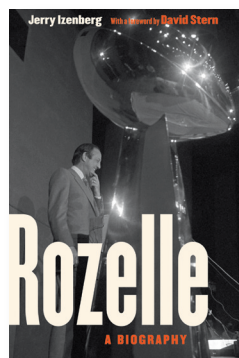




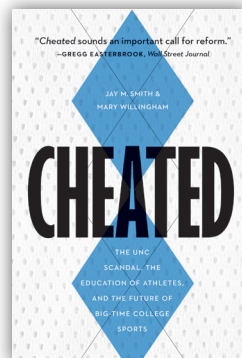
# SELECT MEDIA HIGHLIGHTS



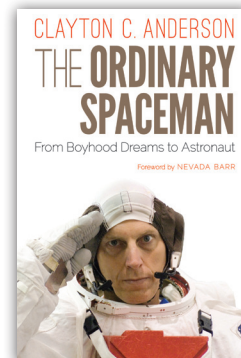
In October the *Wall Street Journal* interviewed Jordan Stump, translator of ***Out of the Dark*** by Nobel Laureate Patrick Modiano. Stump discussed the unique challenges and rewards of translating Modiano's work.



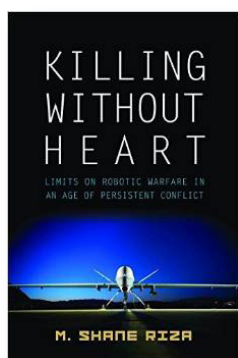
In separate interviews with *USA Today* and CBS News, Jerry Izenberg, author of ***Rozelle: A Biography***, discussed the management styles of current NFL commissioner Roger Goodell and former commissioner Pete Rozelle.



Jay M. Smith and Mary Willingham, authors of ***Cheated: The UNC Scandal, the Education of Athletes, and the Future of Big-Time College Sports***, were interviewed by Robert Siegel on NPR's *All Things Considered*. Many other outlets covered the book, including the *Los Angeles Times* business section, which featured it in an article about academic fraud in big-time college sports programs.



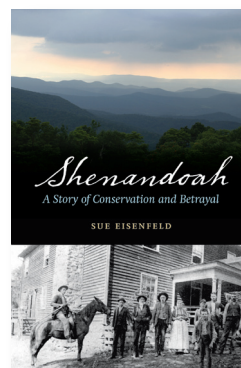
Clayton Anderson, author of ***The Ordinary Spaceman: From Boyhood Dreams to Astronaut***, drew on personal experience to contribute to a February ABC News article about how NASA prepares its astronauts for spacewalks.



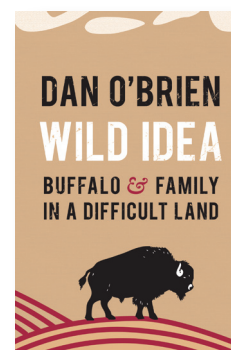
M. Shane Riza's book ***Killing Without Heart: Limits on Robotic Warfare in an Age of Persistent Conflict*** was featured in a September *Boston Globe* article about important drone books concerning drone warfare and in a November *New Yorker* article discussing President Obama's use of drones in warfare.



In November Charley Rosen, author of ***Perfectly Awful: The Philadelphia 76ers' Horrendous and Hilarious 1972-1973 Season***, was interviewed by Bill Littlefield on NPR's *Only a Game*, where he discussed reasons why the 1972-73 76ers were the worst team in basketball history.



***Shenandoah: A Story of Conservation and Betrayal*** by Sue Eisenfeld was featured in a January *Washington Post* article exploring the origins and issues surrounding the establishment of Shenandoah National Park.



February's *Mother Earth News* included an extensive excerpt from ***Wild Idea: Buffalo and Family in a Difficult Land*** in which Dan O'Brien writes about his experiences trying to restore bison to the Great Plains ecosystem by ranching buffalo instead of cattle.



James Crowl interns in the UNP marketing department. He is an English major at UNL who will graduate with a BA in December 2015. He plans to pursue a career as a publicist.

“Working in the marketing department at the University of Nebraska Press is giving me the knowledge and on-the-job experience that will help me find success in my career after graduation. Being able to work closely with Martyn [Beeny, marketing manager] and the rest of the UNP marketing team not only affords me a close and intimate understanding of the marketing process but also a sense of how the publishing industry operates as a whole. In today’s fiercely competitive job market, the wealth of knowledge and firsthand experience I have gained through this internship will definitely give me a leg up in the job search after college, and the lessons I have learned here will continue to help me find success and fulfillment in my career long after I have graduated.”



Chloe Fox works as a design intern with the UNP marketing department. She is pursuing a degree in advertising and public relations within the UNL College of Journalism and Mass Communications and will graduate with a BA in May 2015. She plans to pursue a career in advertising or marketing.

“I started interning at the University of Nebraska Press a little over a year ago. From getting the opportunity to work in a professional setting to learning new skills in the desktop publishing software application InDesign, the last year has provided me with a wealth of knowledge. My field of study—advertising and public relations—encompasses many areas, and this internship has given me great real-life experience in the design facet of the field. It has also provided a taste of what is, hopefully, to come in my future.

What I will remember most about my time at UNP is the people I interact with every day. Everyone in the marketing department is super friendly and easy to be around. Any time I have a question or need guidance, I don’t hesitate to ask because I know that they will gladly help.” ■

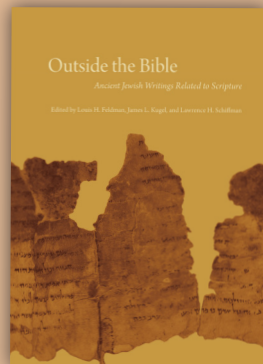
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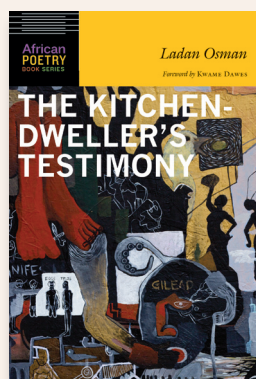
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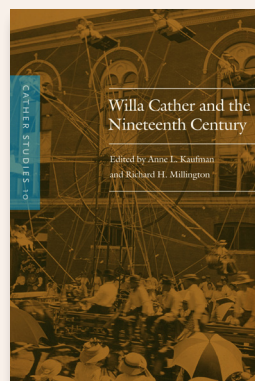
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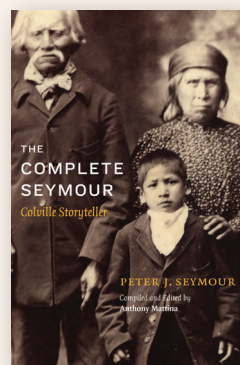
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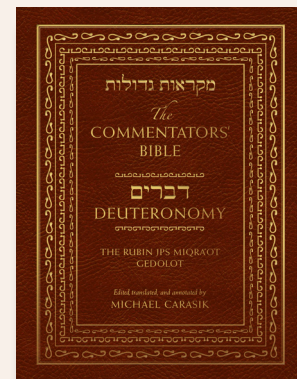
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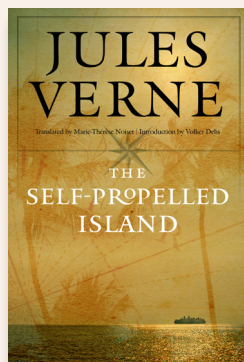
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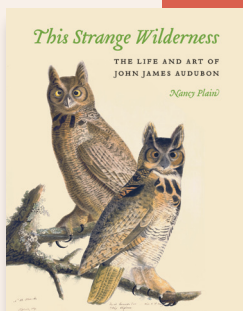
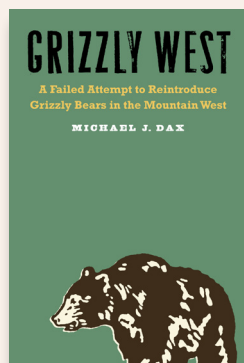
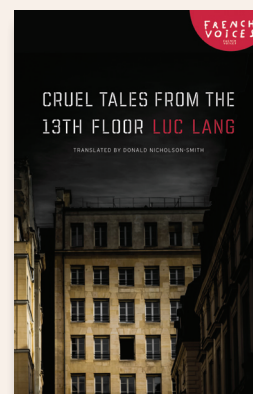


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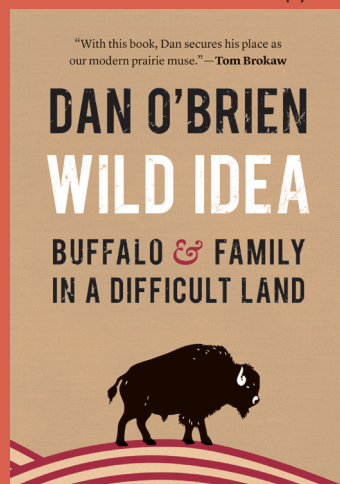
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# Etc.

Pictured is astronaut Clayton C. Anderson paying a visit to UNP to discuss his new book, *The Ordinary Spaceman*. Mr. Anderson was gracious enough to take the time for a photo with some Press staffers. We enjoy the unique opportunity to publish and promote important works by people like Clayton Anderson who participate in making history. Follow him on Twitter @Astro\_Clay.

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