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Wilfrid Laurier University Press is grateful for the support it receives from Wilfrid Laurier University; the Canada Council for the Arts; the Awards to Scholarly Publications Program (with funds provided by the Social Sciences and Humanities Research Council of Canada); and the Ontario Arts Council. The Press acknowledges the financial support of the Government of Canada through the Canada Book Fund and Livres Canada Books. The Press acknowledges the assistance of Ontario Creates.

We acknowledge that Wilfrid Laurier University Press is located on the Haldimand tract, traditional territory of the Neutral, Anishnaabe, and Haudenosaunee peoples.
Cheri DiNovo went from living on the streets as a teenager to performing the first legal same-sex marriage registered in Canada in 2001 as a United Church minister. This story of one queer kid will hopefully inspire other young people (queer and not) to resist the system and change it.

In *The Queer Evangelist*, Rev. Dr. Cheri DiNovo, CM, tells her story, from her roots as a young socialist activist in the 1960s to ordained minister in the 1990s to member of provincial parliament. As the New Democratic member representing Parkdale–High Park in the Legislative Assembly of Ontario from 2006 to 2017, DiNovo passed more LGBTQ bills than anyone in Canadian history. She describes the behind-the-scenes details of major changes to the law, including Toby’s Act, the first Transgender Rights legislation in North America in a major jurisdiction. She also passed bills banning conversion therapy, proclaiming parent equality for LGBTQ parents, and enshrining in Ontario law the Trans Day of Remembrance. On this day in the legislature, the provincial government is mandated to observe a minute of silence while Trans murders and suicides are detailed.

Interspersed with her political work DiNovo describes her conversion to religious life, her theological work, and her ongoing struggle with the Christian Right. Cheri DiNovo's story shows how queers can be both people of faith and critics of religion, illustrating how one can resist and change repressive systems from within. Her book is the story of queer justice realized and a story of hope for queer (and other) kids everywhere.

Cheri DiNovo grew up in Toronto in a rooming house owned by her parents and spent time on the streets as a teenager, leading her to social activism. Formerly a member of the Ontario Legislative Assembly, she is host of *The Radical Reverend Show*, and Minister at Trinity–St. Paul’s Centre for Faith, Justice and the Arts. Her book *Qu(e)erying Evangelism: Growing a Community from the Outside In* won the Lambda Literary Award in 2005. She has won numerous awards for her activism and is a Member of the Order of Canada.
Performing Female Blackness examines race, gender, and nation in Black life using critical race, feminist, and performance studies methodologies.

This book examines what private and public performances of female blackness reveal about race, gender, and nation and considers how Canada shapes these performances. Naila Keleta-Mae proposes that performance is part of the ontology of female blackness in the public and private spaces that constitute everyday life because people who are female and Black are constantly expected to perform fantasies—be it their own or, far more commonly, those insisted on by dominant culture.

By exploring Black expressive culture in familial, literary, and performance settings, the author demonstrates how people who are read as female and Black in private and public settings, are figuratively on stage regardless of the cultural, political, or historical contexts in which they find themselves. Written in poetry, prose, and journal form and drawing from the author’s own life and artistic works, Performing Female Blackness is ideal for scholars, educators, and students of race, gender, performance, and Black expressive culture.
‘Membering Austin Clarke reflects on the life and writing of Austin Clarke, whose depictions of Black life in Canada enlarged our understanding of what Canadian literature looks like.

Despite being one of Canada’s most widely published, and most richly awarded writers, Austin Clarke (1934–2016) is not a household name. This collection addresses Clarke’s marginalization in Canadian literature by demonstrating that his writing on Black diasporic life and the immigrant experience is a foundational, if untold, part of the story of CanLit.

Novelist, short-story writer, poet, and essayist, Clarke was born in Barbados, moved to Canada in 1955 and went on to establish Black Studies programs at a number of universities in America. He returned to Canada and became one of Canadian literature’s most prolific authors and a public voice for Black people in Canada. Among his best-known works are the Giller Prize–winning The Polished Hoe (2002) and his memoir ‘Membering (2015).

This collection of essays from colleagues, scholars, friends, and fellow writers addresses Clarke’s work in all its richness and complexity in order to understand how his legacy continues to transform Canadian writing. It includes previously unpublished poems and short stories from Clarke’s archives as well as personal reflections from friends, histories of the publication of his works, essays, interviews, and short stories and poems inspired by Clarke.

Paul Barrett is an Assistant Professor in the School of English and Theatre Studies at the University of Guelph. His research interests include Canadian literature, diasporic literature, and digital humanities.

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MAHIKAN KA ONOT
THE POETRY OF DUNCAN MERCREDI
Duncan Mercredi; selected with an introduction by Warren Cariou

Duncan Mercredi was born in Misipawistik (Grand Rapids) Manitoba to a Métis father and Cree mother. He resided there until the age of sixteen until he left to attend high school in Cranberry Portage. After graduating, he entered the blue-collar working world. Mercredi is now retired and living in Winnipeg. Mercredi has been named poet laureate for Winnipeg for 2020–2021.

Warren Cariou was born in Meadow Lake, Saskatchewan into a family of Métis and European heritage. He has published works of fiction, criticism, and memoir about Indigenous cultures and environmental issues in Canada. He directs the Centre for Creative Writing and Oral Culture at the University of Manitoba.

mahikan ka onot collects the finest work of acclaimed Indigenous poet Duncan Mercredi, from his first book in 1991 to recent unpublished poems. These are poems of life on the land as well as life in the city, vibrant with the rhythms of traditional Cree and Métis storytelling but also with the clamour and the music of the streets.

This book brings the work of Duncan Mercredi (Cree/Métis) back into the public eye, providing a new generation of readers with the opportunity to experience his unique artistry. Mercredi brings to these poems the sensibility of a Cree speaker and a renowned oral storyteller, revealing a deep attachment to the land and a nuanced understanding of the complexities of contemporary Indigenous life. In startlingly direct, plainspoken language, the poet explores themes of cultural resurgence and steadfast connections among the generations, even amid the unfolding tragedies wrought by colonialism.

Some of these poems are memories of traditional life on the land, especially in the time before Manitoba Hydro radically altered Mercredi’s home community of Grand Rapids, Manitoba. Others focus on the urban Indigenous experience, based upon Mercredi’s longstanding and intimate knowledge of Winnipeg. Like mahikan, the wolf, Mercredi’s characters are often outsiders in certain contexts, but the poems reveal other perspectives that allow us to understand their loyalty and their love of community.

This volume includes an afterword by Duncan Mercredi and an introduction by Métis scholar Warren Cariou, both of which provide resources for deeper study of the poems.
(Re)Generation contains selected poetry by Anishinaabe writer Kateri Akiwenzie-Damm that deals with a range of issues: from violence against Indigenous women and lands to Indigenous erotica and the joyous intimate encounters between bodies.

Kateri Akiwenzie-Damm’s influence on the field of Indigenous literature cannot be overstated. Her creative work is formative, and she is responsible for the release of other influential works in the field of Indigenous literary studies through her publishing house, Kegedonce Press. Akiwenzie-Damm is proof positive that if Indigenous peoples are going to resist the violent processes of ongoing colonialism, they’re going to have to do it together.

Akiwenzie-Damm’s afterword speaks to the relations and obligations Indigenous peoples have to one another and their other-than-human kin, as she reflects on the resilient work that Indigenous creative work has done and continues to do in spite of colonial violence. Her afterword stakes a claim for the necessity of poetry in the face of ongoing colonialism not only in the present, but in the future and for the generations to come.

The introduction by Dallas Hunt locates Akiwenzie-Damm within the field of Indigenous literature and meditates on her influence on the field of Indigenous erotica. Akiwenzie-Damm writes in service of Indigenous love, intimacy, and joy, and speaks with an unwavering voice, one that, to paraphrase Akiwenzie-Damm herself, “shakes the earth.”

Kateri Akiwenzie-Damm is an Anishinaabe writer, poet, spoken-word performer, librettist, and activist of mixed ancestry from the Chippewas of Nawash First Nation. She is the founder and Managing Editor of Kegedonce Press, which was established in 1993 to publish the work of Indigenous creators.

Dallas Hunt is Cree and a member of Swan River First Nation. His first children’s book, Awâsis and the World-Famous Bannock, was published through Highwater Press. He is an Assistant Professor in the Department of English at the University of British Columbia.
CATASTROPHE
STORIES AND LESSONS FROM THE HALIFAX EXPLOSION
T. Joseph Scanlon; Roger Sarty, editor

T. Joseph Scanlon was an accomplished Canadian journalist who became renowned internationally as a disaster researcher and scholar. He served as president of the Research Committee for Disasters Research, International Sociological Association and was awarded the Charles Fritz award for his lifetime contribution to the sociology of disaster. He died in May 2015.

Roger Sarty, history professor at Wilfrid Laurier University, was in previous careers senior historian at the Department of National Defence and deputy director at the Canadian War Museum. His other books on the Canadian Army in the Maritimes include Saint John Fortifications, 1630–1956 (2003, with Doug Knight) and Guardian of the Gulf: Sydney, Cape Breton, and the Atlantic Wars (2002, with Brian Tennyson).

Catastrophe weaves together compelling stories and potent lessons learned from the calamitous Halifax explosion—the worst non-natural disaster in North America before 9/11.

On December 6, 1917, the Canadian city of Halifax, Nova Scotia, was shattered when volatile cargo on the SS Mont-Blanc freighter exploded in the bustling wartime harbour. More than 1900 people were killed and 9000 injured. Across more than two square kilometres some 1200 homes, factories, schools, and churches were obliterated or heavily damaged.

Written from a scholarly perspective but in a journalistic style accessible to the general reader, this book explores how the explosion influenced later emergency planning and disaster theory. Rich in first-hand accounts gathered in decades of research in Canada, the US, the UK, France, and Norway, the book examines the disaster from all angles. It delivers an inspiring message: the women and men at “ground zero” responded speedily, courageously, and effectively, fighting fires, rescuing the injured, and sheltering the homeless. The book also shows that the generous assistance that later came from central Canada and the US also brought some unhelpful intrusions by outside authorities. Unable to imagine the horror of the initial crisis, they ignored or even vilified a number of the first responders.

This book will be of particular interest to disaster researchers and emergency planners along with journalists, and scholars of history, Maritime studies, and Canadian studies.
Moving Together: Dance and Pluralism in Canada explores how dance intersects with the shifting concerns of pluralism in a variety of racial and ethnic communities across Canada.

Focusing on the twentieth and twenty-first centuries, contributors examine a broad range of dance styles used to promote diversity and intercultural collaborations. Examples include Fijian dance in Vancouver; Japanese dance in Lethbridge; Danish, Chinese, Kathak, and Flamenco dance in Toronto; African and European contemporary dance styles in Montreal; and Ukrainian dance in Cape Breton. Interviews with Indigenous and Middle Eastern dance artists along with an artist statement by a Bharata Natyam and contemporary dance choreographer provide valuable artist perspectives. Contributors offer strategies to decolonize dance education, and also challenge long-standing critiques of multiculturalism.

Moving Together demonstrates that dance is at the cutting edge of rethinking the contours of race and ethnicity in Canada. It is necessary reading for scholars, students, dance artists, and audiences, and anyone interested in thinking about the future of racial and ethnic pluralism in Canada.

Allana C. Lindgren is an Associate Professor in the Department of Theatre at the University of Victoria. Recent co-edited publications include The Modernist World and Renegade Bodies: Canadian Dance in the 1970s. She is also the Dance Subject Editor for the Routledge Encyclopedia of Modernism.

Batia Boe Stolar is an Associate Professor in English Department and Associate Vice-President, Research and Graduate Studies at Lakehead University. She has contributed chapters to Coming Here, Being Here: A Canadian Migration Anthology and (with Clara Sacchetti) Renegade Bodies: Canadian Dance in the 1970s.

Clara Sacchetti holds a Ph.D. in anthropology. Her research explores gender, the arts, and Italian-Canadian identity. She is published in peer-reviewed journals and edited collections, and is a co-editor of three books. Currently, she runs a not-for-profit organization that delivers free arts programming to underserved kids.
THE SWEET BLOODS OF EYEYOU ISTCHEE
STORIES OF DIABETES AND THE JAMES BAY CREE, 2ND EDITION
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<th>TITLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace 15</td>
<td>1930 21</td>
</tr>
<tr>
<td>Atkinson 15</td>
<td>763256 10</td>
</tr>
<tr>
<td>Ashton 11, 23</td>
<td>Activating the Heart 16</td>
</tr>
<tr>
<td>Atkinson 15</td>
<td>After Prison 19</td>
</tr>
<tr>
<td>Awram 23</td>
<td>And Peace Never Came 10</td>
</tr>
<tr>
<td>Akiwenzie-Damm 5</td>
<td>Animal Subjects 2.0 16</td>
</tr>
<tr>
<td>Ace 15</td>
<td>Appel 10, 21</td>
</tr>
<tr>
<td>Groeneveld 19</td>
<td>Arts of Engagement 15</td>
</tr>
<tr>
<td>Gravestock 22</td>
<td>Avant Canada 13</td>
</tr>
<tr>
<td>Grace 13</td>
<td>Battle Lines 20</td>
</tr>
<tr>
<td>Gingell 13</td>
<td>Beauty in a Box 14</td>
</tr>
<tr>
<td>Haberman 18, 21</td>
<td>Beyond the Altar 22</td>
</tr>
<tr>
<td>Half 15</td>
<td>Bird-Bent Grass 10, 18</td>
</tr>
<tr>
<td>Haberman 18, 21</td>
<td>Black Prairie Archives 14</td>
</tr>
<tr>
<td>Half 15</td>
<td>Canadian Battlefields of the Second World War 21</td>
</tr>
<tr>
<td>Hansen 17</td>
<td>Canadian Graphic 19</td>
</tr>
<tr>
<td>Hargreaves 16</td>
<td>Casual Reconstruction 15</td>
</tr>
<tr>
<td>Henzi 16</td>
<td>Catastrophe 6</td>
</tr>
<tr>
<td>Hoeg 15</td>
<td>Celebrity Cultures in Canada 19</td>
</tr>
<tr>
<td>Howe 23</td>
<td>Challenge of Children’s Rights for Canada, 2nd ed. 22</td>
</tr>
<tr>
<td>Hughes 21</td>
<td>Children’s Literature and Imaginative Geography 13</td>
</tr>
<tr>
<td>Hunt 5</td>
<td>Chippewas of Georgina Island 15</td>
</tr>
<tr>
<td>Jansen 20</td>
<td>Cinema of Pain 22</td>
</tr>
<tr>
<td>Jessup 14</td>
<td>Coalesce 15</td>
</tr>
<tr>
<td>Johnson, J.L. 22</td>
<td>Community Music of the Boundaries 20</td>
</tr>
<tr>
<td>Johnson, W.H.H. 14</td>
<td>Cubism and Futurism 22</td>
</tr>
<tr>
<td>Justice 11, 16</td>
<td>Current, Climate 12</td>
</tr>
<tr>
<td>Kapesh 16</td>
<td>Debating Rights Inflation in Canada 23</td>
</tr>
<tr>
<td>Karabanow 21</td>
<td>Department 12</td>
</tr>
<tr>
<td>Keleta-Mae 2</td>
<td>downstream 17</td>
</tr>
<tr>
<td>Kidd 21</td>
<td>Essential Song 10</td>
</tr>
<tr>
<td>Lee, Kiboom 11, 23</td>
<td>Feminist Praxis Revisited 21</td>
</tr>
<tr>
<td>Lee, Katja 19</td>
<td>Foundations of Modern Harmony 20</td>
</tr>
<tr>
<td>Lee, Kevin 20</td>
<td>Gorgeous War 14</td>
</tr>
<tr>
<td>Lindgren 7</td>
<td>H Factor of Personality 11, 23</td>
</tr>
<tr>
<td>Loiselle 22</td>
<td>History of Icelandic Film 22</td>
</tr>
<tr>
<td>Luhmann 22</td>
<td>Homeless Youth and the Search for Stability 20</td>
</tr>
<tr>
<td>Luke 15</td>
<td>Homing Place 17</td>
</tr>
<tr>
<td>Lutz 17</td>
<td>Human Rights in Canada 23</td>
</tr>
<tr>
<td>Marshall 15</td>
<td>Hunger 20</td>
</tr>
<tr>
<td>Martin 15</td>
<td>I Am a Damn Savage; What Have You Done to My Country 16</td>
</tr>
<tr>
<td>Matthews 15</td>
<td>Incorrigible 10</td>
</tr>
<tr>
<td>McCall 16</td>
<td>Indiananthusiasm 17</td>
</tr>
<tr>
<td>McDonald 15</td>
<td>Joey Jacobson’s War 18</td>
</tr>
<tr>
<td>Mercredi 4</td>
<td>Kinds of Winter 10</td>
</tr>
<tr>
<td>Morra 13, 16</td>
<td>Learn, Teach, Challenge 16</td>
</tr>
<tr>
<td>Myre 15</td>
<td>Light in the Forest 20</td>
</tr>
<tr>
<td>Newbold 18</td>
<td>Limelight 19</td>
</tr>
<tr>
<td>Neylan 15</td>
<td>Listening Up, Writing Down, and Looking Beyond 13</td>
</tr>
<tr>
<td>Ningewance 8</td>
<td>Literatures, Communities, and Learning 17</td>
</tr>
<tr>
<td>Olesen 10</td>
<td>mahikan ka onot 4</td>
</tr>
<tr>
<td>Quealey 18</td>
<td>Making Feminist Media 19</td>
</tr>
<tr>
<td>Quinlan 20</td>
<td>‘Membering Austin Clarke 3</td>
</tr>
<tr>
<td>Raab 10</td>
<td>Moving Archives 13</td>
</tr>
<tr>
<td>Reder 16</td>
<td>Moving Together 7</td>
</tr>
<tr>
<td>Rheiner 18</td>
<td>My Basilian Priesthood 18</td>
</tr>
<tr>
<td>Rifkind 19</td>
<td>New Race 14</td>
</tr>
<tr>
<td>Robinson 15</td>
<td>Next Installment 13</td>
</tr>
<tr>
<td>Rogers 19</td>
<td>On Active Grounds 17</td>
</tr>
<tr>
<td>Roy 13</td>
<td>Performing Female Blackness 2</td>
</tr>
<tr>
<td>Sacchetti 7</td>
<td>Post-glacial 12</td>
</tr>
<tr>
<td>Santíñez 15</td>
<td>Pursuing Giraffe 11</td>
</tr>
<tr>
<td>Sarty 6</td>
<td>Queer Evangelist 1</td>
</tr>
<tr>
<td>Scanlon 6</td>
<td>Question of Commitment, 2nd ed. 21</td>
</tr>
<tr>
<td>Schewel 23</td>
<td>Racisms in a Multicultural Canada 14</td>
</tr>
<tr>
<td>Schweitzer 23</td>
<td>Read, Listen, Tell 16</td>
</tr>
<tr>
<td>Steckley 15</td>
<td>Recollections of a Forest Life 17</td>
</tr>
<tr>
<td>Stolar 7</td>
<td>(Re)Generation 5</td>
</tr>
<tr>
<td>Struthers 10, 21</td>
<td>Religion and Public Discourse in an Age of Transition 22</td>
</tr>
<tr>
<td>Strzelczyk 17</td>
<td>Rough and Plenty 19</td>
</tr>
<tr>
<td>Szabo-Jones 16</td>
<td>Sexual Violence at Canadian Universities 20</td>
</tr>
<tr>
<td>Taylor 20</td>
<td>Social Poesis 12</td>
</tr>
<tr>
<td>Thompson 14</td>
<td>Sóhkhýita 12</td>
</tr>
<tr>
<td>Trono 17</td>
<td>Space Between Her Lips 12</td>
</tr>
<tr>
<td>Usher 18</td>
<td>Stan Brakhage in Rolling Stock, 1980–1990 22</td>
</tr>
<tr>
<td>Vance 11, 21</td>
<td>Theology of the United Church of Canada 22</td>
</tr>
<tr>
<td>Venema 10, 18</td>
<td>This Is Not a Hoax 14</td>
</tr>
<tr>
<td>Vernon 14</td>
<td>Tiff 13</td>
</tr>
<tr>
<td>Wabegijig 15</td>
<td>Township at War 10, 21</td>
</tr>
<tr>
<td>Waldoock 21</td>
<td>Travels and Identities 18</td>
</tr>
<tr>
<td>Walters 18</td>
<td>Violence Against Indigenous Women 16</td>
</tr>
<tr>
<td>Warley 19</td>
<td>Wartime Letters of Leslie and Cecil Frost 18</td>
</tr>
<tr>
<td>Watchman 17</td>
<td>What the Oceans Remember 11, 19</td>
</tr>
<tr>
<td>White 22</td>
<td>Why Indigenous Literatures Matter 16</td>
</tr>
<tr>
<td>Willingham 20</td>
<td>“Without fear and with a manly heart” 18</td>
</tr>
<tr>
<td>Wong 17</td>
<td>Wittgenstein’s Ethics and Modern Warfare 15</td>
</tr>
<tr>
<td>York 19</td>
<td>Zaagi’tidwin 15</td>
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