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Spring 2020



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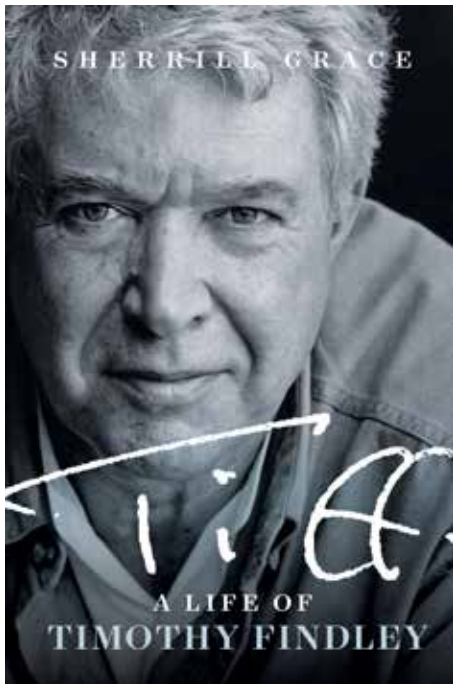
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The Association of University Presses



TIFF

A LIFE OF TIMOTHY FINDLEY

Sherrill Grace

Print
ebook available
June 2020
448 pages
6 x 9 hardcover
40 illus.
978-1-77112-453-9
\$39.99 CAD / \$34.99 USD



Timothy Findley (1930–2002) was one of Canada’s foremost writers—an award-winning novelist, playwright, and short-story writer who began his career as an actor in London, England. Findley was instrumental in the development of Canadian literature and publishing in the 1970s and 80s. During those years, he became a vocal advocate for human rights and the anti-war movement. His writing and interviews reveal a man concerned with the state of the world, a man who believed in the importance of not giving in to despair, despite his constant struggle with depression. Findley believed in the power of imagination and creativity to save us.

Tiff: A Life of Timothy Findley is the first full biography of this eminent Canadian writer. Sherrill Grace provides insight into Findley’s life and struggles through an exploration of his private journals and his relationships with family, his beloved partner, Bill Whitehead, and his close friends, including Alec Guinness, William Hurt, and Margaret Laurence. Based on many interviews and exhaustive archival research, this biography explores Findley’s life and work, the issues that consumed him, and his often profound depression over the evils of the twentieth-century. Shining through his darkness are Findley’s generous humour, his unforgettable characters, and his hope for the future. These qualities inform canonic works like *The Wars* (1977), *Famous Last Words* (1981), *Not Wanted on the Voyage* (1984), and *The Piano Man’s Daughter* (1995).

Sherrill Grace, OC, FRSC, is a University Killam Professor Emerita at the University of British Columbia. She specializes in Canadian literature and culture and has published extensively in these areas. Her recent books include *Inventing Tom Thomson* (2004), *Canada and the Idea of North* (2007), *Making Theatre: A Life of Sharon Pollock* (2008), and *Landscapes of War and Memory* (2014).

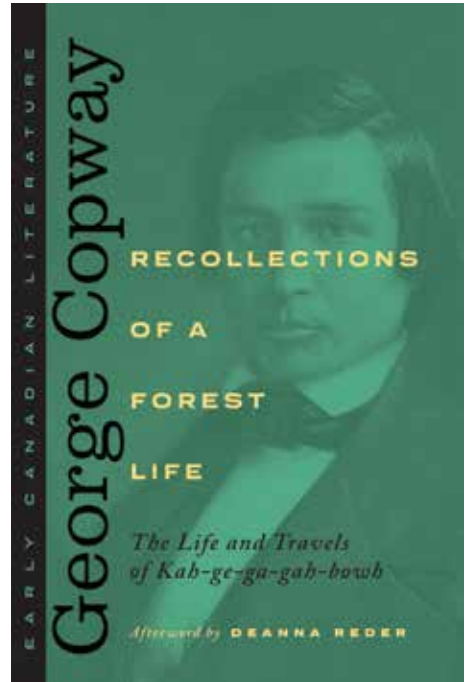
RECOLLECTIONS OF A FOREST LIFE

THE LIFE AND TRAVELS OF KAH-GE-GA-GAH-BOWH

George Copway; afterword by Deanna Reder



Print
ebook available
April 2020
200 pages
5.25 x 8 paper
Early Canadian Literature
series
978-1-77112-446-1
\$19.99



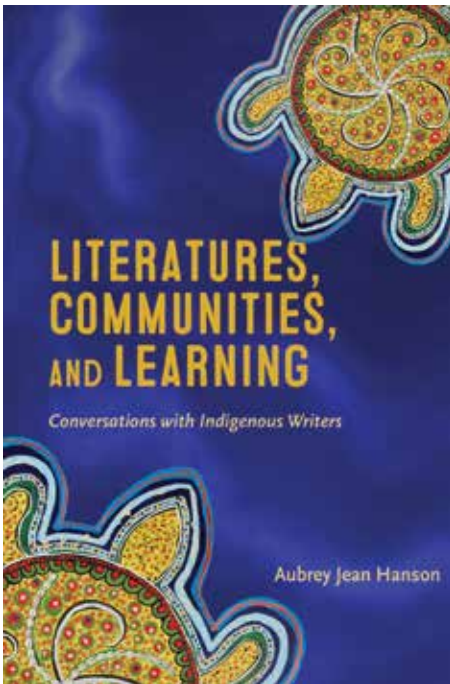
Born in Trenton, Ontario, in 1818, **George Copway (Kah-ge-ga-gah-bowh)** wrote extensively on Indigenous peoples and, as an ordained Methodist minister, worked as a missionary among several tribes. He is the author of several books, including *The Traditional History and Characteristic Sketches of the Ojibway Nation* (reprinted 2014 by WLU Press).

Deanna Reder (Cree-Métis) is an associate professor in the Departments of First Nations Studies and English at Simon Fraser University. She serves as editor for the Indigenous Studies series at WLU Press and was one of the founding members of the Indigenous Literary Studies Association. She teaches and publishes on Indigenous theory, life writing, pop fiction, and gender and sexuality.

George Copway's *Life, History, and Travels of Kah-ge-ga-gah-bowh* (1847) is the first book published by an Indigenous author in Canada. In it, Copway offers an autobiographical account of his life and experiences as an Ojibway Methodist missionary; details the changing landscape of his homeland; recounts Ojibwe customs, traditions, and history; and critiques settler society's exploitation of Indigenous people and territory. Copway's autobiography was a great commercial success: it went through seven editions within a year of its first appearance and was expanded and republished in England under the title *Recollections of a Forest Life* (1850).

This new edition includes an afterword by Deanna Reder that compares the differences between early versions of this classic as a way to think through discussions that are still pertinent today. These comparisons include the editing history of Indigenous texts; culturally appropriate reading strategies; the influence of Indigenous epistemologies, and in this case Anishinaabe-specific world views; and the ways in which autobiography was and continues to be an Indigenous intellectual tradition.

The edition also includes information about George Copway as a member of the nineteenth-century Ojibway literary coterie, in the context of his ancestors, his peers, and the work of Anishnaabe writers today.



LITERATURES, COMMUNITIES, AND LEARNING

CONVERSATIONS WITH INDIGENOUS WRITERS

Aubrey Jean Hanson

Print
ebook available
May 2020
200 pages
6 x 9 hardcover
Indigenous Studies series
978-1-77112-449-2
\$65.00



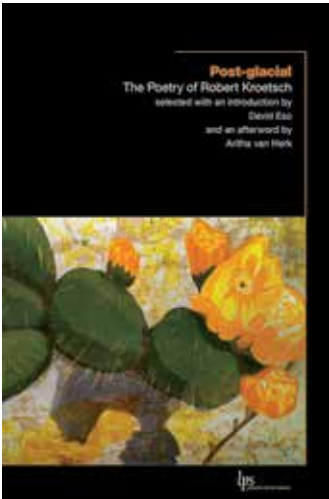
Literatures, Communities, and Learning: Conversations with Indigenous Writers gathers nine conversations with Indigenous writers about the relationship between Indigenous literatures and learning, and how their writing relates to communities. Relevant, reflexive, and critical, these conversations explore the pressing topic of Indigenous writings and its importance to the well-being of Indigenous Peoples and to Canadian education. It offers readers a chance to listen to authors' perspectives in their own words.

This book presents conversations shared with nine Indigenous writers living and working in what is now Canada: Tenille Campbell, Warren Cariou, Marilyn Dumont, Daniel Heath Justice, Lee Maracle, Sharron Proulx-Turner, David Alexander Robertson, Richard Van Camp, and Katherena Vermette. Influenced by generations of colonization, surrounded by discourses of Indigenization, reconciliation, appropriation, and representation, and swept up in the rapid growth of Indigenous publishing and Indigenous literary studies, these writers have thought a great deal about their work.

Each conversation is a nuanced examination of one writer's concerns, critiques, and craft. In their own ways, these writers are navigating the beautiful challenge of storying their communities within politically charged terrain. This book considers the pedagogical dimensions of stories, serving as an Indigenous literary and education project.

Aubrey Jean Hanson is a member of the Métis Nation of Alberta and a faculty member at the University of Calgary. Her research spans Indigenous literary studies, curriculum studies, and social justice education. Aubrey has previously published in *English Studies in Canada*, *The Walrus*, and *Studies in American Indian Literatures*.

Selected and introduced by a prominent critic, each volume in the Laurier Poetry series presents a range of poems from across the poet's career and an afterword by the poet him- or herself. Economically priced, these volumes offer readers in and out of classrooms useful, provocative, and comprehensive introductions to and context for a poet's work. A list of our poetry titles can be found on our website.



POST-GLACIAL
The Poetry of Robert Kroetsch

Selected with an introduction by David Eso

2019 • paper • 978-1-77112-426-3
6 x 9 • 88 pp. • **\$18.99**



SOCIAL POESIS
The Poetry of Rachel Zolf

Selected with an introduction by Heather Milne

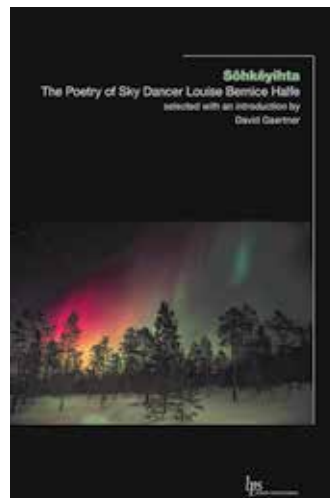
2019 • paper • 978-1-77112-411-9
6 x 9 • 88 pp. • **\$18.99**



DEPARTMENT
The Poetry of Alice Burdick

Selected with an introduction by Alessandro Porco

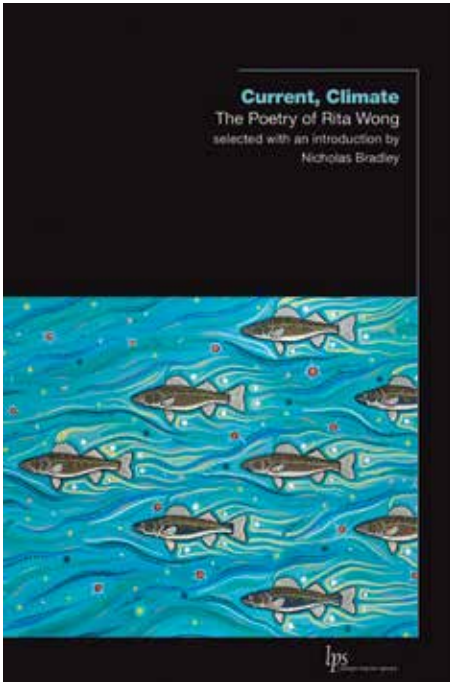
2018 • paper • 978-1-77112-380-8
6 x 9 • 88 pp. • **\$18.99**



SÕHKËYIHTA
The Poetry of Sky Dancer Louise Bernice Halfe

Selected with an introduction by David Gaertner

2018 • paper • 978-1-77112-349-5
6 x 9 • 88 pp. • **\$18.99**



CURRENT, CLIMATE THE POETRY OF RITA WONG

Rita Wong; selected with an introduction by
Nicholas Bradley

Print
ebook available
August 2020
88 pages
6 x 9 paper
Laurier Poetry series
978-1-77112-443-0
\$18.99



Current, Climate is an introduction to the environmental and social-justice poetry of Rita Wong. Selections from her poetic oeuvre show how Wong has responded to local and global inequities with outrage, linguistic inventiveness, and sometimes humour. Wong's poetry explores the meeting places of life, language, and land—from downtown Vancouver to the headwaters of the Columbia River. Her poems are deeply attentive to places and their names, and especially to the imposition of foreign words on the unceded Indigenous lands of what is otherwise known as British Columbia. Exhorting readers to recognize their responsibilities to the planet and to their communities, Wong's watershed poetics encompass anger, grief, wit, and hope.

Nicholas Bradley's introduction situates Wong's poetry in its literary and cultural contexts, focusing on the role of the author in a time of crisis. In Wong's case, poetry and political activism are intertwined—and profoundly connected to the land and water that sustain us. The volume concludes with an afterword by Rita Wong.

Rita Wong is an award-winning writer of four books of poetry, her latest titled *undercurrent* (2015). She is co-editor of *downstream: reimagining water* (WLU Press 2017), nominated for the Alanna Bondar Memorial Book Prize. She teaches at Emily Carr University of Art and Design, on the unceded Coast Salish territories also known as Vancouver, where she learns from water.

Nicholas Bradley is an associate professor in the Department of English at the University of Victoria. He is the editor of *We Go Far Back in Time: The Letters of Earle Birney and Al Purdy, 1947–1987* (2014) and the author of *Rain Shadow* (2018). He is also an associate editor of the journal *Canadian Literature*.

COALESCE

Barry Ace; Suzanne Luke, introduction



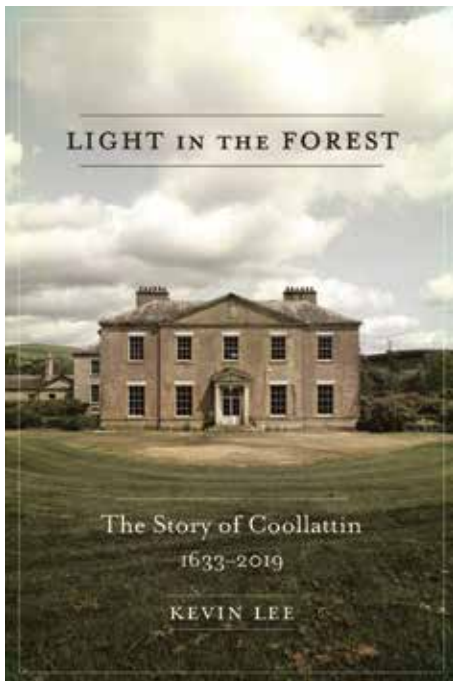
Print
ebook available
April 2020
20 pages
6 x 9 paper
20 illus.
978-0-99403-613-1
\$20.00



Barry Ace is an Anishnaabe (Odawa) visual artist, writer, and educator who lives in Ottawa. He is a band member of M'Chigeeng First Nation in Manitoulin Island. His mixed-media, assemblage, and textile works draw from various aspects of Anishnaabeg culture to explore cultural continuity and the confluence of the historical and contemporary. Ace has exhibited his works in important international venues, including the American Indian Community House Gallery in New York, the Nordamerika Native Museum in Zurich, and the Peabody Essex Museum in Massachusetts.

Coalesce is a fusion of distinct Anishnaabeg aesthetics of the Great Lakes region with refuse from Western society's technological and digital age in order to intentionally shift an object's materiality and its accepted paradigm within the physical world. It is through the integration and juxtaposition of recognizable materials used in the making of Anishnaabeg material culture, such as glass beads and porcupine quills, with new-found materials, such as electronic components (capacitors and resistors), that this body of work disproves any notion of Anishnaabeg cultural stasis. *Coalesce* demonstrates the continuum of Anishnaabeg innovation and expression by making use of disparate materials that knowingly coalesce and segue seamlessly into contemporary Anishnaabeg artistic tradition and material culture.

A publication of the Robert Langen Art Gallery, Wilfrid Laurier University.



LIGHT IN THE FOREST

THE STORY OF COOLLATTIN, 1633–2019

Kevin Lee

Print
ebook available
April 2020
204 pages
6 x 9 paper
978-1-77112-460-7
\$29.99



Light in the Forest tells the story of Coollattin, in County Wicklow, for 386 years one of Ireland's most successful commercial and social enterprises. As with most holdings of landed families in Ireland, the estate was an agricultural business that depended on the labour of its inhabitants for revenue. What distinguishes this estate, however, is that the landowners—the Wentworths, Rockinghams, and Fitzwilliams—were, within the framework of enterprise, progressive, attentive, respectful of, and grateful for the industry, ingenuity, and loyalty of their tenants.

Kevin Lee, historian and lifelong resident of Coollattin, consulted multiple hitherto unpublished primary sources, finding records in the National Library of Ireland and in the UK National Archives of thousands of decisions made to benefit the families of the lands. He details the estate's impact on its tenants through events such as the 1798 Rebellion, the Napoleonic Wars, potato famines, and the ongoing struggle for Irish independence. The author's findings run contrary to the oft-quoted stereotypical image of Irish landlords and their estate agents.

Kevin Lee is a native of Rathdrum on the former Fitzwilliam-owned Coollattin Estate in County Wicklow. He is an honours graduate of University College Dublin having majored in modern Irish history. As founder and chair of the Carnew Historical Society, Lee lectures widely on the socio-economic history of nineteenth-century Ireland and has contributed articles to a range of historical, geographical, and genealogical publications.

FOUNDATIONS OF MODERN HARMONY

Karel Janeček; Anne Hall and Jana Skarecky,
translators



Print
ebook available
May 2020
510 pages
6 x 9 paper
978-1-77112-470-6
\$59.99



Karel Janeček (1903–1974), was a composer, music theorist, pedagogue, and a pupil of Vítězslav Novák. He taught at the Prague Conservatory and after 1945 was among the co-founders of the Musical Faculty of the Academy of Performing Arts in Prague, where he promoted music theory as a major. Between 1956 and 1968, he published a cycle of university-level textbooks: *Musical Forms*, *Melodics*, *Tectonics: The Study of the Structure of Compositions*, and *Foundations of Music Harmony*.

Karel Janeček's *Foundations of Modern Harmony*, translated into English for the first time, presents a theory of chord quality in atonal context. First published in 1965, it stands out among music theoretical publications with its balanced approach that combines systematics and empirical studies. Janeček's systematics could be described as set theory, where simultaneities and their features are explored instead of abstract pitch-class sets. The plenitude of possible chords in chromatic tonal space is classified in this work, long before that of Forte, using the concept of "orientation scheme," an equivalent to prime form.

Systematic thoughts are checked from the point of view of compositional practice and cognitive processes. Chapters discussing different perceptions of dissonance depending on the voicing, or retention of heard sound in mind, explain many generally recognized rules for orchestration. The system characterizing chord qualities is complemented by a system of triadic combinations, illustrated by works of both Czech (Martinů, Krejčí, Novák) and Western composers (Roussel, Hindemith, Honneger). After building solid building blocks, Janeček develops his five-member dualist functional system that can be traced via Otakar Šín to Hugo Riemann. The top of the theory arch provides notions of harmonic coherence in atonal contexts, an exciting complement to those by Schoenberg and Hindemith.



COMMUNITY MUSIC AT THE BOUNDARIES

Lee Willingham, editor

Print
ebook available
July 2020
580 pages
6 x 9 paper
978-1-77112-457-7
\$59.99



Music lives where people live. Historically, music study has centred on the conservatory, which privileges the study of the Western European canon and Western European practice. The Eurocentric way music has been studied has excluded communities that are considered to be marginalized in one or more ways despite that the majority of human experiences with music is found outside of that realm. Community music has emerged as a counter-narrative to the hegemonic music canon: it seeks to increase the participation of those living on the boundaries.

Community Music at the Boundaries explores music and music-making on those edges. “The real power of community music,” writes Roger Mantie in the foreword, “lies not in the fiction of trying to eliminate boundaries (or pretending they don’t exist), but in embracing the challenge of ‘walking’ them.” Contributions from scholars and researchers, music practitioners, and administrators examine the intersection of music and communities in a variety of music-making forms: ensembles, university and police choirs, bands, prison performing groups, youth music groups, instrument classes, symphonies, drum circles, and musical direction and performance. Some of the topics explored in the volume include education and change, music and Indigenous communities, health and wellness, music by incarcerated persons, and cultural identity. By shining a light on boundaries, this volume provides a wealth of international perspectives and knowledge about the ways that music enhances lives.

Lee Willingham is a Professor of Music Education at Wilfrid Laurier University. He is the coordinator of the MA in Community Music program and the Director of the Laurier Centre for Music in the Community. Willingham co-chairs the International Society of Music Education (ISME) Community Association Conference, which will be held in Helsinki in 2020.



ESSENTIAL SONG
Three Decades of Northern Cree Music
 Lynn Whidden

Indigenous Studies
 2017 • paper • 978-1-55458-613-4
 6 x 9 • 192 pp.

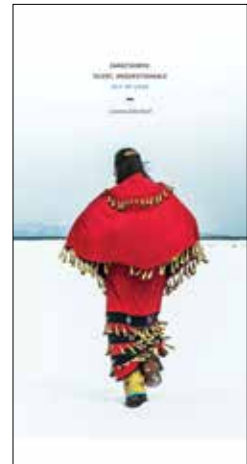
\$39.99



A CASUAL RECONSTRUCTION
 Nadia Myre; contributions by Louise Bernice Halfe and Sara Matthews; Suzanne Luke, foreword

Published by Robert Langen Art Gallery
 2019 • paper • 978-0-99403-611-7
 9.75 x 7.5 • 32 pp.

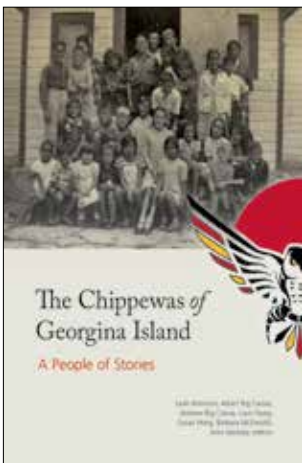
\$20.00



ZAAGI'IDIWIN
Silent, Unquestionable Act of Love

Leanna Marshall; contributions by Vera Wabegijig and Susan Neylan; Suzanne Luke, foreword.
Published by Robert Langen Art Gallery
 2019 • paper • 978-0-99403-612-4
 5.25 x 10.5 • 28 pp.

\$20.00



THE CHIPPEWAS OF GEORGINA ISLAND
A People of Stories
 John L. Steckley, Leah Atkinson, Albert Big Canoe, Andrew Big Canoe, Lauri Hoeg, Susan Hoeg, and Barbara McDonald, editors
 2020 • paper • 978-1-77112-322-8
 61 illus. • 7 x 10 • 194 pp.

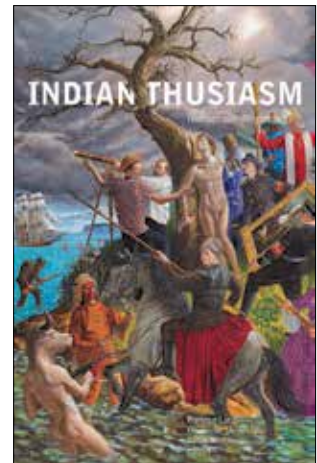
\$29.99



THE HOMING PLACE
Indigenous and Settler Literary Legacies of the Atlantic
 Rachel Bryant

Indigenous Studies
 2018 • paper • 978-1-77112-287-0
 6 x 9 • 256 pp.

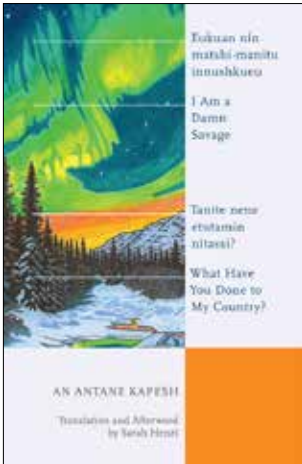
\$29.99



INDIAN THUSIASM
Indigenous Responses
 Hartmut Lutz, Florentine Strzelczyk, and Renae Watchman, editors

Indigenous Studies
 Feb. 2020 • paper • 978-1-77112-399-0
 6 x 9 • 220 pp.

\$29.99

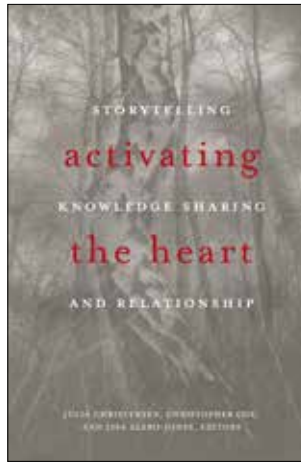


I AM A DAMN SAVAGE / WHAT HAVE YOU DONE TO MY COUNTRY?

An Antane Kapesh; Sarah Henzi, translation and afterword

Indigenous Studies
Apr. 2020 • paper • 978-1-77112-408-9
5.25 x 8 • 216 pp.

\$22.99

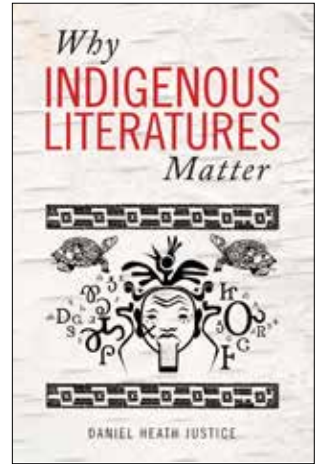


ACTIVATING THE HEART
Storytelling, Knowledge Sharing, and Relationship

Julia Christensen, Christopher Cox, and Lisa Szabo-Jones, editors
Educator's Guide available

Indigenous Studies
2018 • paper • 978-1-77112-219-1
6 x 9 • 226 pp.

\$24.99



WHY INDIGENOUS LITERATURES MATTER

Daniel Heath Justice
Educator's Guide available

Indigenous Studies
2018 • paper • 978-1-77112-176-7
5.25 x 8 • 306 pp.

\$19.99

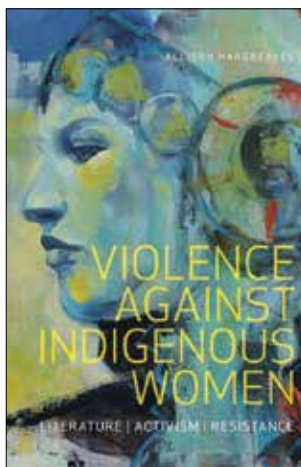


LEARN, TEACH, CHALLENGE
Approaching Indigenous Literatures

Deanna Reder and Linda M. Morra, editors

Indigenous Studies
2016 • paper • 978-1-77112-185-9
1 illus. • 6 x 9 • 485 pp.

\$48.99



VIOLENCE AGAINST INDIGENOUS WOMEN

Literature, Activism, Resistance
Allison Hargreaves

Indigenous Studies
2017 • paper • 978-1-77112-239-9
6 x 9 • 300 pp.

\$29.99

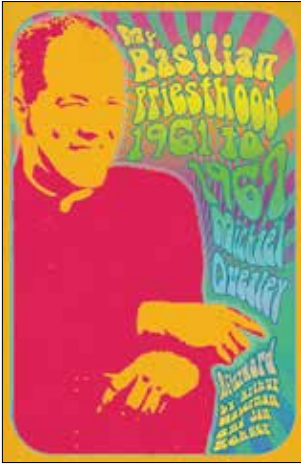


READ, LISTEN, TELL
Indigenous Stories from Turtle Island

Sophie McCall, Deanna Reder, David Siawono, and Gabrielle L'Honnorelle Riv, editors
Educator's Guide available

Indigenous Studies
2017 • paper • 978-1-77112-300-6
25 illus. • 6 x 9 • 410 pp.

\$38.99

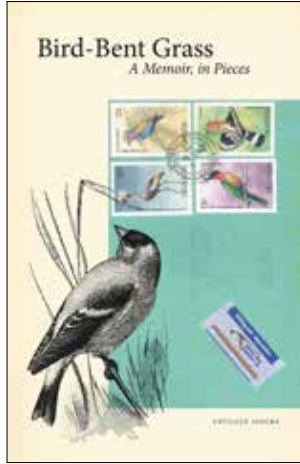


MY BASILIAN PRIESTHOOD
1961 to 1967

Michael Quealey; Arthur Haberman and Jan Rehner, afterword

Life Writing
2019 • paper • 978-1-77112-242-9
16 illus. • 6 x 9 • 208 pp.

\$24.99

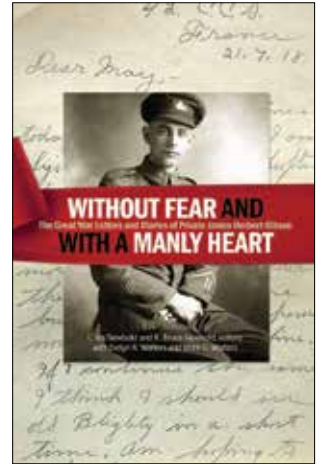


BIRD-BENT GRASS
A Memoir, in Pieces

Kathleen Venema

Life Writing
2018 • paper • 978-1-77112-290-0
5.25 x 8 • 354 pp.

\$24.99



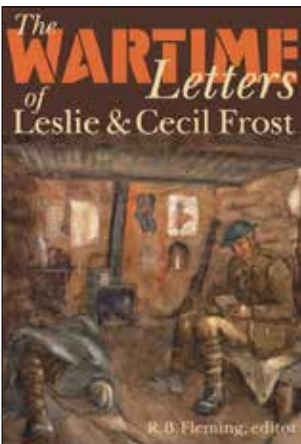
“WITHOUT FEAR AND WITH A MANLY HEART”

The Great War Letters and Diaries of Private James Herbert Gibson

L. Iris Newbold, K. Bruce Newbold, Evelyn A. Walters, and Mark G. Walters, editors

2019 • paper • 978-1-77112-345-7
20 illus., 1 map • 6 x 9 • 300 pp.

\$29.99

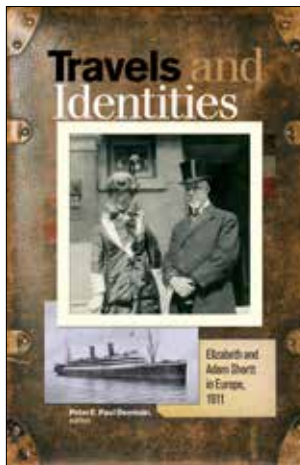


THE WARTIME LETTERS OF LESLIE AND CECIL FROST

R.B. Fleming, editor
New in paper

Life Writing
2019 • paper • 978-1-55458-470-3
6 x 9 • 420 pp.

\$27.99

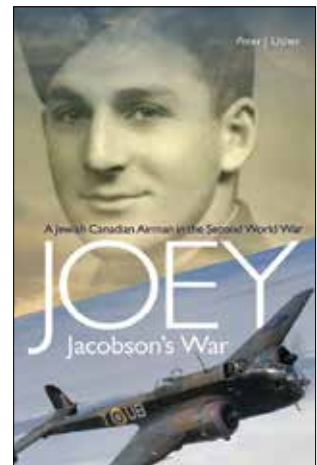


TRAVELS AND IDENTITY
Elizabeth and Adam Shortt in Europe, 1811

Peter E. Paul Dembski, editor

Life Writing
2017 • paper • 978-1-77112-225-2
6 x 9 • 294 pp.

\$24.99

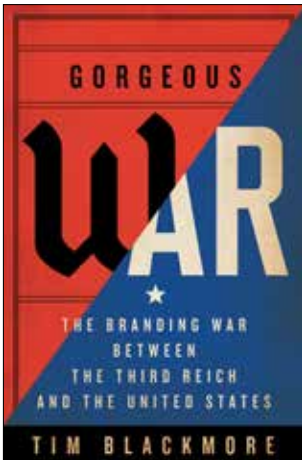


JOEY JACOBSON'S WAR
A Jewish Canadian Airman in the Second World War

Peter J. Usher

2018 • paper • 978-1-77112-342-6
30 illus., 1 map • 6 x 9 • 414 pp.

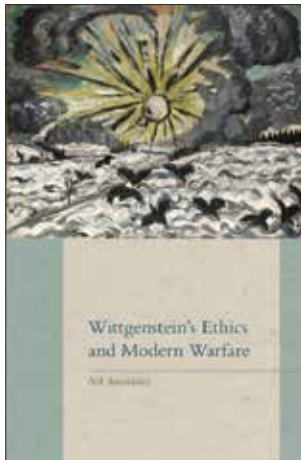
\$29.99



GORGEOUS WAR
The Branding War Between
the Third Reich and
the United States
Tim Blackmore

2019 • hardcover • 978-1-77112-420-1
23 illus. • 5.25 x 8 • 380 pp.

\$32.99



**WITTGENSTEIN'S ETHICS
AND MODERN WARFARE**
Nil Santiañez

2018 • hardcover • 978-1-77112-383-9
13 illus. • 5.25 x 8 • 150 pp.

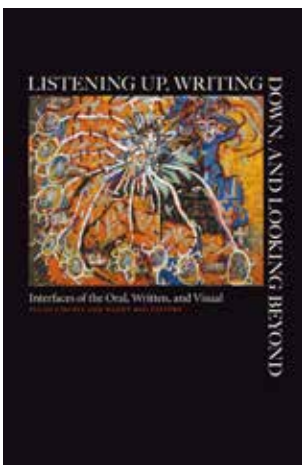
\$29.99



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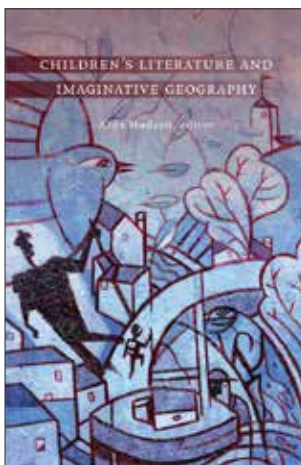
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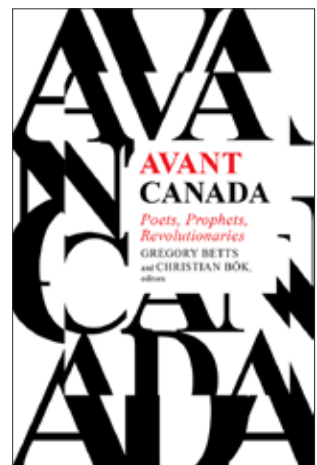


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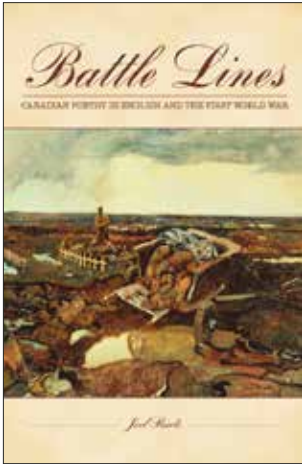
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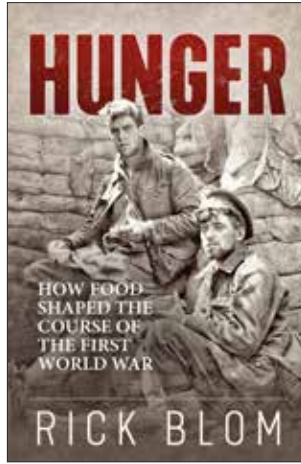
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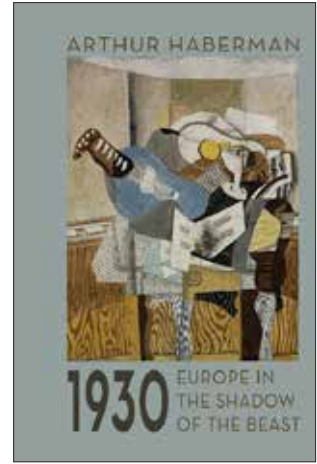
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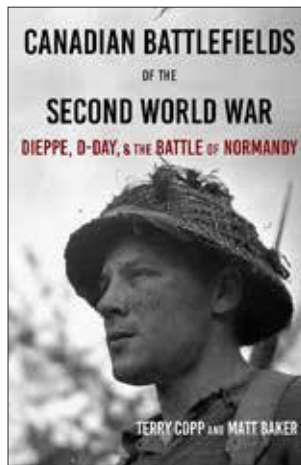
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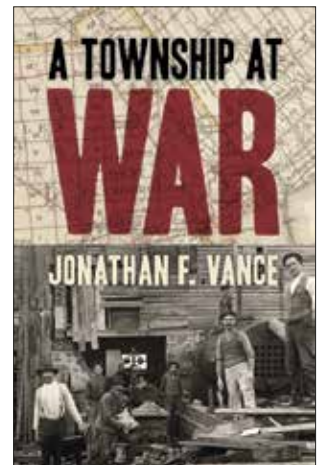
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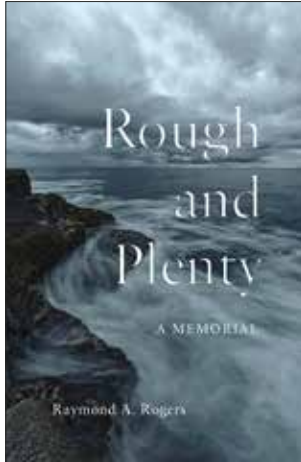
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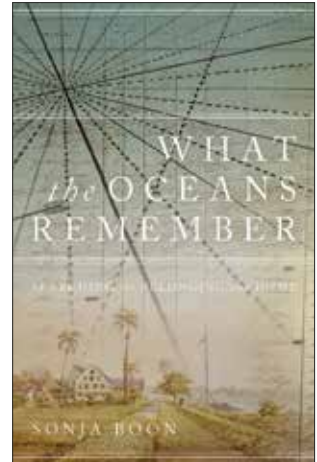
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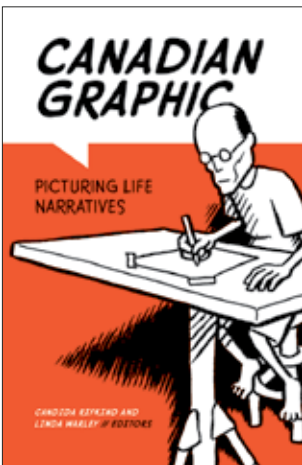
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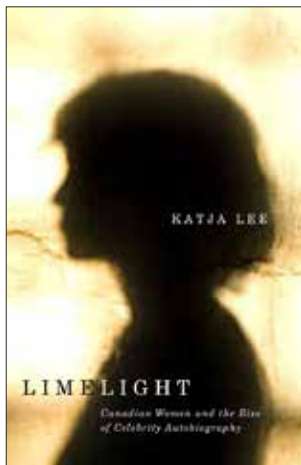
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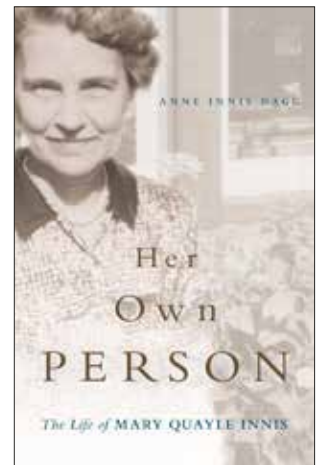
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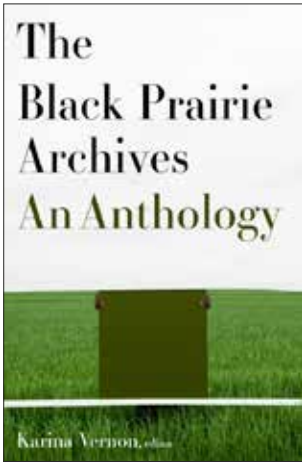
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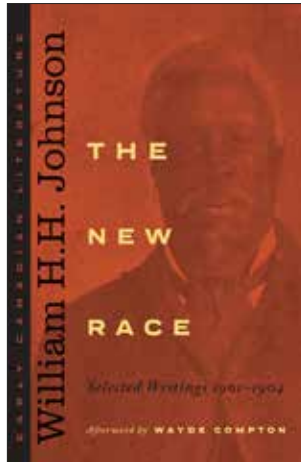
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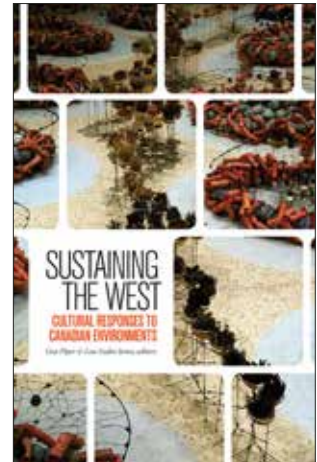
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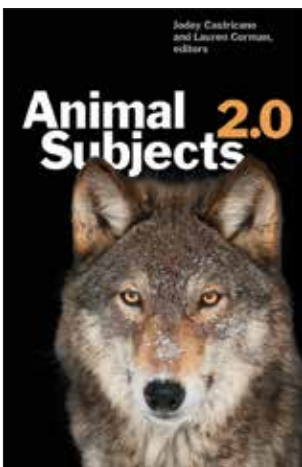
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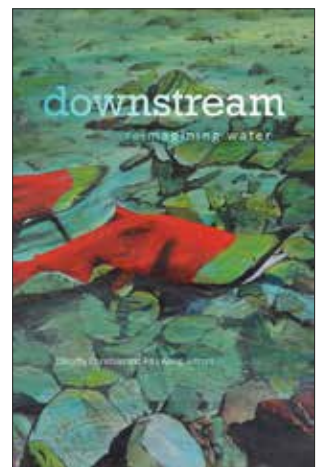
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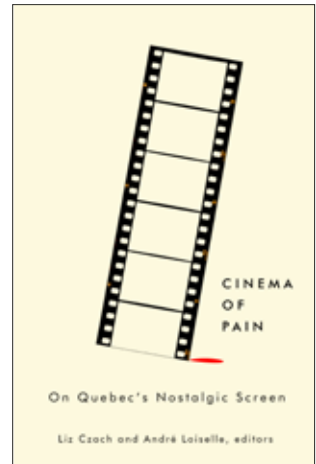


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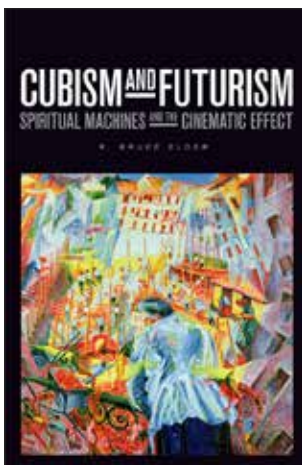


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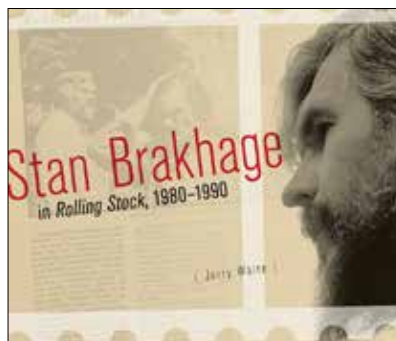


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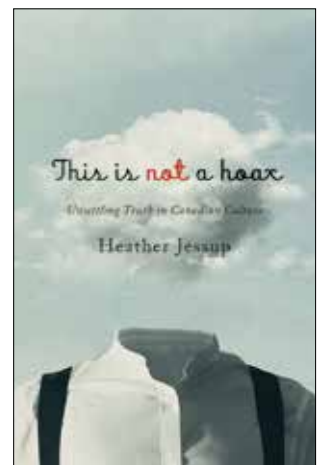


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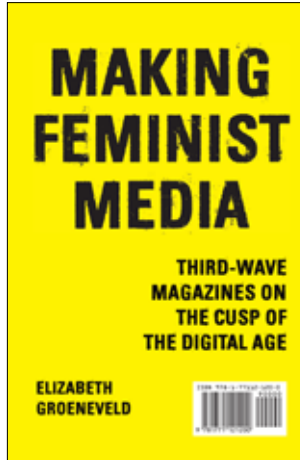
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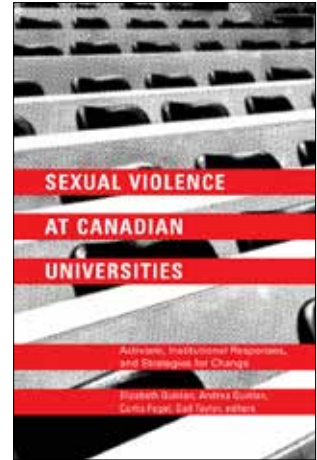
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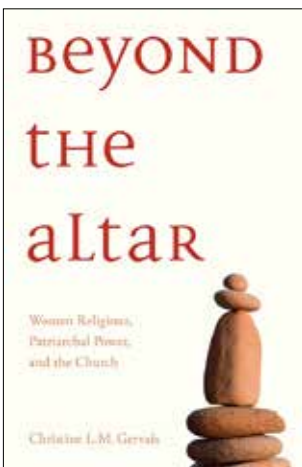
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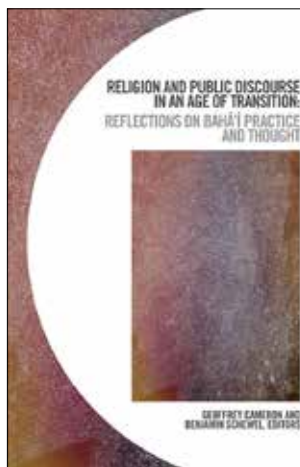
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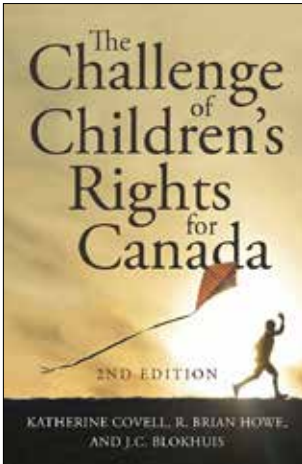
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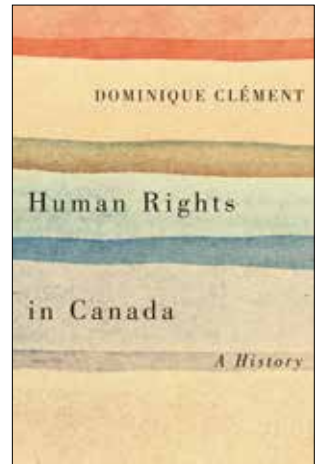
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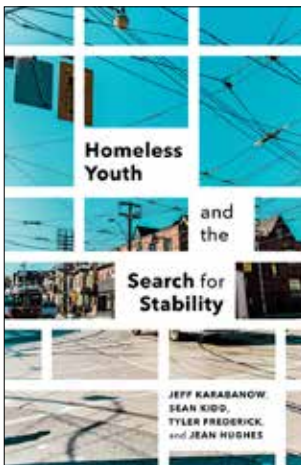
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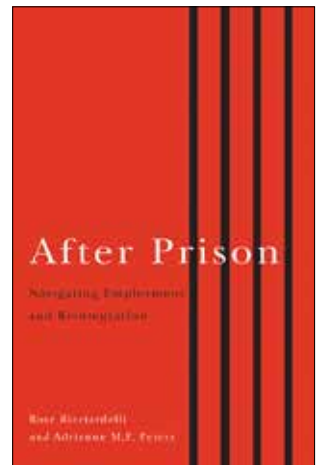


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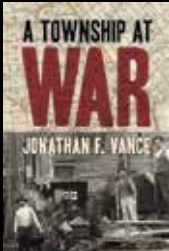
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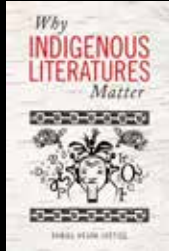
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75 University Avenue West
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press@wlu.ca

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