



Indigenous Comics and Graphic Novels: An Annotated Bibliography

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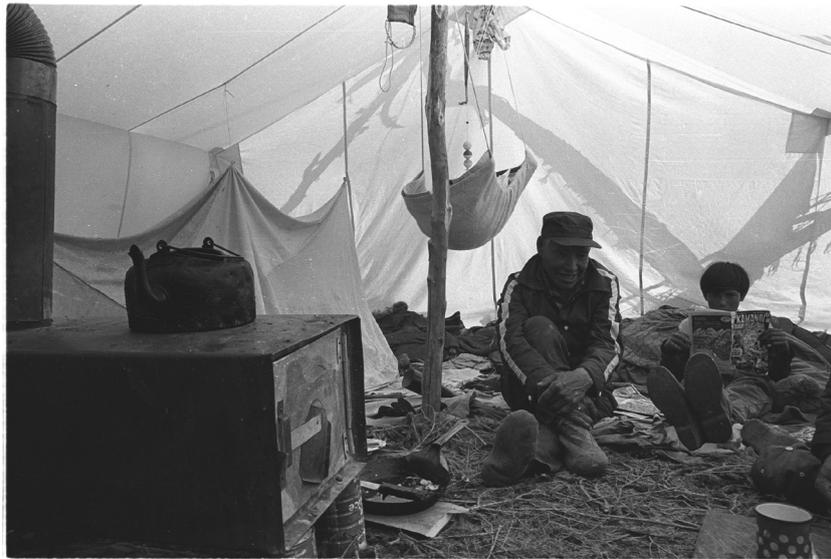


Figure 1: Jimmy Adams fish camp [John Vaneltsi and his grandson Clifford Vaneltsi sit inside a canvas wall tent lined with spruce boughs. Clifford sits reading a comic book. A baby sling hangs behind a wood stove on cans. Possibly at a camp near Shiltii Rock]

Thanks to Paul Seesequasis on Twitter, the comic in this photo has been tentatively identified as *Red Raider* by Jaxon (Jack Jackson), the second in his 1977 *Comanche* comics miniseries (LastGasp publisher), which would become one of the earliest graphic novels, *Comanche Moon* (1978), based on the real Comanche leader Quanah Parker (c. 1845–1911).

CREDIT: NWT Archives/James Jerome fonds/N-1987-017: 0035.

The primary focus of this annotated bibliography is comics by self-identified Indigenous creators and publishers working in Canada and the United States, although where possible we have included Indigenous comics from outside North America. We have attempted to include as many titles as possible until March 2019, but this will always be an incomplete list and we regret any omissions or oversights. We regard this annotated bibliography as a preliminary work and hope it can serve as the basis for more in-depth work in the expanding field of Indigenous comics and graphic novels.

For a more extensive guide to comics and graphic novels

featuring Indigenous characters and stories (including those by non-Indigenous creators), see the Mazinbiige Indigenous Graphic Novel Collection at the University of Manitoba Library:

libguides.lib.umanitoba.ca/mazinbiige

For more information about this project, see “Introduction: ‘Indigenous Comics and Graphic Novels: An Annotated Bibliography’” in *Jeunesse*, vol. 11, no. 1, 2019, pp. 139-55.

This resource will be updated twice a year, in July and December. Please send any suggestions for additions or revisions to Candida Rifkind (c.rifkind@uwinnipeg.ca).

1. ANTHOLOGIES 2. SERIES

3. COMICS AND GRAPHIC NOVELS

1. ANTHOLOGIES **(listed alphabetically by title)**

***Arctic Comics*. Edited by Michael Kusugak, et al., Renegade Arts, Canmore, AB, 2016.**

Originally commissioned as a product for the 1992 World Exposition in Spain, this collection missed the deadline to be included in the Canadian Pavilion and went untouched until Renegade Arts Entertainment published the book in 2016. The comics in this anthology are from Inuit cartoonists and are set in the Arctic. “Kiviuq vs Big

Bee” is a retelling of a traditional story set mostly in the past. The comics “On Waiting,” “The Great Slo-Pitch Massacre,” “Film Nord,” and “Sheldon the Sled Dog” all take place in a contemporary Arctic setting. The final comic in the anthology, “Blizzard House,” takes place in the near future. The comics range in tone, style, and genre. Most stories in contemporary settings are comedic, but “Kiviuq vs Big Bee” and “Blizzard House” feature themes of overcoming powerful enemies and surviving deadly encounters. “On Waiting” is a representation of daily life from an Inuit boy’s perspective.

***Deer Woman: An Anthology.* Edited by Elizabeth LaPensée and Weshoyot Alvitre, Native Realities, Albuquerque, NM, 2017.**

This anthology is an extension of *Deer Woman: A Vignette* (see below under LaPensée). It collects over a dozen short comics that weave the Deer Woman legend into contemporary stories about Indigenous women's lives. The comics vary in style and topic, but all share a focus on violence against Indigenous women and their resilience, resistance, empowerment, and survival. Contributors include Patty Stonefish, Allie Vasquez, Mia Casesa, Darcie Little Badger, Tara Ogaick, Kimberly Robertson, Barbara Kenmille, Maria Wolf Lopez, Tatum Bowie, Jackie Fawn, Rebecca Roanhorse, Carolyn Dunn, and Nashoba Dunn-Anderson.

***Graphic Classics: Native American Classics. Vol. 24,* Eureka Productions, Mount Horeb, WI, 2013.**

This landmark collection includes eighteen stories and poems by Indigenous authors and illustrators. Many of the anthology's inclusions pair traditional tales with the contemporary artwork of modern illustrators. A focus on Indigenous tradition and spirituality is a recurring theme throughout the book, as is the devastating effects of colonization. Contributors include Charles Eastman, Zitkala-Sa, Alex Posey, George Copway, John Rollin Ridge, E. Pauline Johnson, Simon Pokagon, Bertrand N. O. Walker,

John E. Smelcer, Joseph Bruchac, Robby McMurtry, Timothy Truman, Marty Two Bulls, Sr., Weshoyot Alvitre, Roy Boney, Jr., Tara Audibert, Jay Odjick, Terry Laban, Afua Richardson, and John Findley.

***Indigenous Superhero Sketchbook, Vol. 1.* Native Realities Press, Albuquerque, NM, 2016.**

This anthology was a fundraiser for "IndigiReads! – Native Comics for Native Kids" and is a gallery of twenty-three comics and excerpts from Indigenous comics and Indigenous comics superheroes. Contributors include Jeffrey Veregge, Weshoyot Alvitre, Shaun Beyale, Roy Boney, Jr., Junco Canché, Dale Deforest, Elizabeth LaPensée, Warren Montoya, Renne Nejo, Jay Odjick, Jon Proudstar, Greg Ruth, Michael Sheyahshe, Ryan Singer, Arigon Starr, Timothy Truman, Theo Tso, Marty Two Bulls, and Luzero Velasques.

***Indigenous Superhero Sketchbook, Vol. 2.* Native Realities Press, Albuquerque, NM, 2017.**

This collection of superhero sketches was compiled by the Woodcraft Circle of Native Writers and Storytellers, or WC Reads, to promote reading and improve the literacy rates of Indigenous youth. The profits from the sketchbook go toward supporting emerging artists and the distribution of Indigenous comic books and graphic novels. This is the second sketchbook to be released by WC Reads, and all

pieces fall under the theme of “Monster Hunter.” Contributors include Greg Ruth, Jeffrey Veregge, Jonathan Nelson, Shaun Beyale, Ron Joseph and Jon Proudstar, Eric Wilder, Dale Deforest, Weshoyot Alvitre, Jackie Moon, Lalo Alcaraz, Timothy Truman, Joseph Maldonado, Jay Odjick, Mia Casesa, Elizabeth LaPensée, Jim Terry, Arigon Starr, and Maria Wolf Lopez.

Moonshot: The Indigenous Comics Collection, Vol. 1. Edited by Hope Nicholson, Alternate History (AH) Comics, Toronto, ON, 2015.

Named after the Buffy Sainte-Marie song, *Moonshot: The Indigenous Comics Collection* is an anthology of illustrated stories by Indigenous writers and cartoonists from across North America. This volume is the first in an ongoing series begun by editor Hope Nicholson. The stories range from traditional knowledge to Indigenous histories to superhero origin stories to critical commentaries on the struggles of repatriating artifacts. The book contains thirteen stories and ends with the lyrics to the song “Moonshot.” Before each story is a brief introductory text designed to provide context for the piece. Nine of the stories in the collection are new, while the others have appeared in other collections or as stand-alone products. An afterword by the President of Alternate History Comics addresses the differences between Indigenous storytelling

and Western story structure and the role that telling stories plays in preserving and promoting growth in a culture. Contributors include Claude St-Aubin, Jeffery Veregge, Stephen Gladue, Haiwei Hou, Nicholas Burns, Jon Proudstar, George Freeman, Elizabeth LaPensée, Buffy Sainte-Marie, Richard Van Camp, Fred Pashe, David A. Robertson, Michael Sheyahshe, David Cutler, Menton J. Matthews III, Jay Odjick, Ian Ross, Lovern Kindzierski, and Arigon Starr.

Moonshot: The Indigenous Comics Collection, Vol. 2. Edited by Hope Nicholson, Alternate History (AH) Comics, Toronto, ON, 2017.

The second volume of *Moonshot: The Indigenous Comics Collection* brings together fifteen stories from award-winning writers, artists, and illustrators. Each chapter is based on a story from the author’s community, and the eclectic anthology reflects the diverse traditions of contemporary Indigenous peoples. Indigenous spirituality, alternate dimensions, wonders of the earth, and the presence of the spirit world are recurring themes. Biographies of featured writers and illustrators and a section of additional sketches are included at the end of the anthology. Contributors include Jeffrey Veregge, Stephen Gladue, Sean and Rachel Qitsualik-Tinsley, David Mack, Elizabeth LaPensée, Haiwei Hou, Fred Pashe, menton3, Richard Van Camp, Scott B. Henderson, David Alexander Robertson, Alexandria Neonakis,

Ryan Huna Smith, Steve Keewatin Sanderson, Weshoyot Alvitre, Daniel Heath Justice, James Leask, Gerard and Peta-Gay Roberts, Tanya Tagaq, Nicholas Burns, David Cutler, and more.

Moonshot: The Indigenous Comics Collection, Vol. 3.
Edited by Elizabeth LaPensée and Michael Sheyahshe,
Alternate History (AH) Comics, Toronto, ON, 2019.

The third volume in the series is edited by and features all Indigenous creators on the theme of “Indigenous Futurism.” As of March 2019, it was fully funded on Kickstarter. Writers and artists included in the collection are David Alexander Robertson, Sean and Rachel Qitsualik-Tinsley, Jay Odjick, Richard Van Camp, Gerard and Peta-Gay Roberts, Darcie Little Badger, Alina Pete, Daniel Heath Justice, Lee Francis, Rebecca Roanhorse, Jen Storm, Jon Proudstar, Weshoyot Alvitre, Richard Pace, David Cutler, Kim Hunter, Stephen Gladue, Jeffrey Veregge, Jerry Thistle, Kyle Charles, Dimi Macheras, Ray Caplin, Gabrielle Grimard, Roy Boney, Jr., Maria Wolf Lopez, Dale Ray Deforest, Steve Keewatin Sanderson, and Sadekaronhes Esquivel.

Sovereign Traces, Vol. 1: Not (Just) (An)Other.
Edited by Gordon Henry, Jr., and Elizabeth LaPensée,
Michigan State UP, East Lansing, MI, 2018.

This is the first volume in an anticipated series of anthologies featuring both graphic adaptations of

previously published works of Indigenous literature and original unpublished work from the United States and Canada. This volume contains nine short comics that tell diverse stories, ranging from werewolf and Trickster tales to narratives about colonial historical and contemporary politics. Contributors include Stephen Graham Jones, Delicia Williams, Gordon Henry, Jr., Neal Shannacappo, Gerald Vizenor, GMB Chomichuk, Warren Cariou, Nicholas Burns, Niigaanwewidam James Sinclair, Louise Erdrich, Elizabeth LaPensée, Joy Harjo, Weshoyot Alvitre, Richard Van Camp, Scott B. Henderson, Donovan Yaciuk, Gwen Nell Westerman, and Tara Ogaick.

Tales of the Mighty Code Talkers: Vol. 1. Edited by
Arigon Starr, Native Realities Press, Albuquerque, NM, 2016.

This is a collection of nine comics based on true stories about the Choctaw Code Talkers who served in the US military from the First World War to the Korean War. Each comic tells the story of soldiers who used their tribal languages to send coded messages during wartime. Contributors include Arigon Starr, Theo Tso, Jonathan Nelson, Kristina Bad Hand, Roy Boney, Jr., Lee Francis IV, Johnnie Diacon, Weshoyot Alvitre, Renee Nejo, and Michael Sheyahshe. Extra materials include a classroom guide, “The History of the Code Talkers,” by Lee Francis IV, a bibliography, and biographies.

***This Place: 150 Years Retold.* HighWater Press, Winnipeg, MB, 2019.**

This collection of nineteen short comics includes stories from and about Canadian Indigenous communities from 1867 (Canadian Confederation) through to the present day. Featured authors and cartoonists depict stories and experiences from a variety of Indigenous communities and prioritize narratives that have been commonly, and historically, overlooked by settler colonial history. The anthology includes a combination of previously published and new works, and brings together stories about traditional Trickster figures, futuristic tales infused with magic realism, and historical revisions. Each comic includes a short introduction by the author and a timeline of relevant events in Indigenous and Canadian history. A selected bibliography lists further reading on each topic. Stories by Kateri Akiwenzie-Damm, Sonny Assu, Brandon Mitchell, Rachel and Sean Qitsualik-Tinsley, David A. Robertson, Niigaanwewidam James Sinclair, Jen Storm, Richard Van Camp, Katherena Vermette, and Chelsea Vowel. Illustrations by Tara Audibert, Kyle Charles, GMB Chomichuk, Natasha Donovan, Scott B. Henderson, Ryan Howe, Andrew Lodwick, and Jen Storm.

***Trickster: Native American Tales: A Graphic Collection.* Edited by Matt Dembicki, Fulcrum Books, Golden, CO, 2010.**

This anthology collects twenty-one collaborative stories from Indigenous storytellers and graphic artists. Each of the featured stories focuses on the actions, deceit, and transformative capabilities of various Trickster figures and simultaneously teaches readers about Indigenous knowledge and traditions. Many of the anthology's Tricksters take the form of animals, crafty beings responsible for humiliating other characters, disrupting the order of daily life, and encouraging an awareness of and appreciation for moral responsibilities. Themes of respecting nature and animals, having compassion for all beings, and using one's resources to overcome obstacles resonate throughout the collected stories. Contributors include Dayton Edmonds, Micah Farritor, John Active, Jason Copland, James Bruchac, Joseph Bruchac, Matt Dembicki, David Smith, Jerry Carr, Eldrena Douma, Roy Boney, Jr., Michael Thompson, Jacob Warrenfeltz, Jonathan Perry, Chris Piers, Scott White, Tim Tingle, Pat Lewis, Elaine Grinnell, Michelle Silva, Mary Eyley, Jim8ball, Greg Rodgers, Mike Short, Joyce Bear, Megan Baehr, Beckee Garris, Andrew Cohen, Dan Jones, Michael J. Auger, Eirik Thorsgard, Rand Arrington, Thomas C. Cummings, Jr., Paul Zdepski, Jimm Goodtracks, Dimi Macheras, Jack Gladstone, Evan Keeling, Joseph Stands With Many, Jon Sperry, John Bear Mitchell, Andy Bennett, Sunny Dooley, and J. Chris Campbell.

2. SERIES

(listed alphabetically by title)

7 Generations: A Plains Cree Saga. By David A. Robertson and Scott B. Henderson. HighWater Press, Winnipeg, MB, 2010–11.

See entry under Robertson in 3. Comics & Graphic Novels for collected edition. A free downloadable Teachers' Guide is available on the publisher's website.

Stone. Vol. 1, 2010.

The first book of four in the *7 Generations* series. After Lauren's son, Edwin, is hospitalized for an intentional drug overdose, she tells him the story of his ancestry. Her story, set in the early eighteenth century, follows a man named Stone and his older brother, Bear. The brothers were part of a mobile band of Cree at war with the Blackfoot. After Stone completes a vision quest, he promises Bear that he will become a Brave during the Thirst Dance. Shortly afterward, a Blackfoot warrior kills Bear in battle. Stone visits a river to commune with Bear's spirit, who tells Stone to not let rage guide his actions. Stone heeds his brother's advice and returns to the camp, where he becomes a Brave by participating in a special dance that involves skewering one's nipples and forcibly tearing them out. The comic concludes with Edwin's return home.

Scars. Vol. 2, 2010.

The second book of the four-part *7 Generations* series.

Edwin, now home from the hospital after attempting to overdose on drugs, struggles to reconcile himself with the fact that his father left in his youth. His mother tells him a story from their family history about the smallpox epidemic of 1870. The story begins with the death of Stone, the main character from the previous instalment in the series. The disease takes Stone's wife and all his descendants except for White Cloud, a young boy. Edwin's mother explains during the story that smallpox plagued the Indigenous people in the United States and in Canada many times after European settlers arrived—sometimes as biological warfare, other times by accident. White Cloud speaks with his father's spirit at the river, where he is encouraged to continue his journey, and Edwin flushes his remaining drugs. A visual parallel of the two men's scars concludes White Cloud's story.

Ends/Begins. Vol. 3, 2010.

The third book of four in the *7 Generations* series, set primarily in 1964 Manitoba. Edwin confronts his father to learn his reasons for leaving their family, prompting a story about his father's experience in the residential school system. Edwin's father went to school with his younger brother and recounts the poor treatment he faced there. Specifically, he shares that they were not allowed to speak their language, that the food was stale and inedible, that he never attended class because the school used him for labour, and that the priests were both physically and sexually abusive toward him and his brother. One night,

Edwin's father heard a priest whipping his brother with a belt and fought back, but while he attacked the priest, his brother ran away and died from a head injury outside of the school. Edwin's father still feels guilty for not protecting his brother.

The Pact. Vol. 4, 2011.

The final instalment of the *7 Generations* series about a Plains Cree family. Edwin resents his father for leaving him when Edwin was very young. After confronting his father, Edwin learns about his experience in the residential school system in Canada. Edwin's father explains that his time at the school and the death of his younger brother sent him on a downward spiral of guilt and substance abuse. After Edwin was born, he realized he was still struggling to reconcile his past trauma and left so that he could heal and one day return. The series concludes with Edwin and his father driving out together to reconnect with who they are. Edwin's father sits by the river and communes with his lost brother's spirit, and Edwin goes on a vision quest after giving his father an amulet that had belonged to their ancestor Stone.

***A Girl Called Echo*. By Katherena Vermette, Scott B. Henderson, and Donovan Yaciuk. HighWater Press, Winnipeg, MB, 2017-2020.**

Two more volumes in this Métis time-travel series are projected for 2019-2020.

Pemmican Wars: A Girl Called Echo. Vol. 1, 2017.

This comic book focuses on a young Métis girl named Echo Desjardins who has just started attending a new school. Echo's history class is learning about the Pemmican Wars, and Echo admits to her teacher that she is not familiar with her Métis heritage. Echo's history teacher assures her that the Métis people have much to be proud of, and Echo continues to learn about her culture through classroom instruction and first-hand experience. Each time she falls asleep while listening to her mother's music, Echo is transported back in time. She finds herself in the Qu'Appelle Valley in 1814 and befriends a Métis girl named Marie. Echo learns about traditional Métis hunting practices, is told about the conflict between the Hudson's Bay and Northwest Companies at Fort Gibraltar, and witnesses the devastation and aftermath of the Battle of Seven Oaks. At the end of the story, it is revealed that Echo does not live with her mother, and it is implied that she has been placed in foster care. Echo's mother is also unfamiliar with their Métis culture, and Echo begins to share what she has learned about the Battle of Seven Oaks. The story is continued in the next volumes of *Pemmican Wars*.

Red River Resistance: A Girl Called Echo. Vol. 2, 2018.

This book picks up where volume 1 left off: Echo Desjardins is adjusting to life without her mother, finding new friends, and learning about Métis history. She slips back and forth in time through her dreams, and in this

volume she goes to the summer of 1869 in the Red River settlement, when Canadian government surveyors are arriving and Métis families who have lived there for generations fear that their land will be taken away. Echo witnesses the initial peaceful response of the Métis people and then their growing frustration with and resistance to the Canadian government's demands. The book includes a timeline of key events, map, and copy of the Métis List of Rights.

***Chickasaw Adventures.* By Jen M. Edwards and Tom Lyle, produced by and in consultation with the Chickasaw Nation, Lane Morgan Media, Springfield, MO, 2004.**

“The Journey Begins.” *Chickasaw Adventures*, Vol. 1.

The first instalment in this four-part series, commissioned and produced by the Chickasaw Nation, features the protagonist, Johnny, listening to his grandfather's stories of the proud Chickasaw Nation. Johnny is frustrated by his grandfather's constant storytelling and goes to his bedroom, where he finds an ancient Chickasaw artifact that helps him travel back in time. In this volume, he travels to the mid-sixteenth century and the Chickasaw's first encounter with Spanish explorer Hernando de Soto. In this time period, Johnny is the young warrior Piamoko, and he learns first-hand about his ancestors' bravery and integrity. When he returns to the present, he has more respect for his grandfather's stories.

“The Battle of Akia.” *Chickasaw Adventures*, Vol. 2.

Following from “The Journey Begins,” this instalment in the *Chickasaw Adventures* series takes Johnny back in time to 1736 and the Chickasaw community of Akia. The Battle of Akia pitted the French and their Choctaw allies against the Chickasaw Nation, with arms supplied by the British, in what is now Mississippi. The French were defeated, and this battle was the beginning of the British victory over France in the region. Johnny experiences the thrill of being a victorious Chickasaw warrior.

“Tears at Fort Coffee.” *Chickasaw Adventures*, Vol. 3.

In this third instalment of the *Chickasaw Adventures*, Johnny finds himself transported to Fort Coffee in 1837, during the Great Indian Removal. Johnny appears to everyone at the time as a boy named Jonas. He learns about the ravages of smallpox and the political history behind the Indian Removal Act, as well as the suffering of the Trail of Tears.

“The Making of a Storyteller.” *Chickasaw Adventures*, Vol. 4.

The fourth instalment in the *Chickasaw Adventures* series sees Johnny visit Indian Territory in 1906, where government-issued land allotments have ended tribal ownership of land and forced many Chickasaw to learn a new way of life. Johnny meets Governor Johnston, the first elected governor of the Chickasaw, and finds out more about himself and his grandfather.

Click: Stories of Cyberbullying. By Alexandra Lazarowich, Andrew Foley, and Daniel Schneider, BearPaw Legal Education and Resource Centre, Edmonton, AB, 2013.

“A Bully Is a Bully.” *Click: Stories of Cyberbullying.*

This comic is the first of three short stories about the impacts of cyberbullying in a public high school. It begins with Marco, a young boy, eating his lunch in a bathroom stall to avoid a group of boys lead by Landon, who says he plans to film himself beating up Marco and post it online. Marco tries to sneak away at the end of the school day, but Landon catches him and posts the footage of the fight to the internet. At home, Marco creates a series of image macros featuring Landon, captioned, “I’m gay.” Marco also creates a website for Landon hate-post content. Marco realizes that he is no better than Landon after discovering him crying in the stall he used to hide in. Marco removes the content at the end of the comic. No adult is involved in the conflict and no issues are resolved.

“Heartbreak Pictures.” *Click: Stories of Cyberbullying.*

This comic is the second of three short stories about the impacts of cyberbullying in a public high school. After Jenna and Dylan break up, Dylan’s sister convinces him to send her naked photos to the entire school from a phony email account. When Jenna learns of the photos, she runs home and does not return to the

school for several days. At school, a classroom teacher tells students that if he sees anyone with the photos they will face repercussions. There are no scenes of Dylan being caught or punished for sexual harassment, nor is there any mention of sharing intimate photos being a crime. When the principal contacts Jenna’s parents to let them know what happened, they ask her why she sent the photos. The comic ends with her parents lecturing Jenna about the photos being online forever and telling her that she is going to have to move on.

“Why?” *Click: Stories of Cyberbullying.*

This comic is the third of three short stories about the impacts of cyberbullying in a public high school. The story begins at a cemetery after Trevor Jones’ funeral, where three of his friends wonder what led him to commit suicide. At school, they guess his social media account password and discover hundreds of nasty anonymous messages in his inbox, including a private message telling him to kill himself. The three friends bring what they found to the attention of the police, Trevor’s parents, and the school administration. They are not confident that the police will be able to track the person who sent these messages to Trevor, so they create a memorial at his locker and put up anti-bullying posters around the school. A classroom teacher congratulates the trio on their idea and the comic ends with a reminder to seek help from trusted adults if someone is being bullied.

***Stories of Our People = Lii Zistwayr Di La Naasyoon
Di Michif: A Métis Graphic Novel Anthology. Gabriel
Dumont Institute, Saskatoon, SK, 2008.***

Original transcripts of the five stories these comics adapt, prose renditions by Janice DePeel, and biographies of the storytellers and project team are available on the website of the Virtual Museum of Métis History and Culture.

“Attack of the Roogaroos!” Stories of Our People.

This comic is based on stories by Gilbert Pelletier, Norman Fleury, Joe Welsh, and Norma Welsh about the roogaroo, a shapeshifter usually depicted as a werewolf. The story follows the Lavallée family and the Métis constable Jack Pelletier after the protagonist, Virginia, is attacked by a roogaroo on a walk to visit her friend for dinner. Virginia discovers that the roogaroo is her husband when she gets home and discovers the chunk of her apron the wolf-beast tore, so she cuts off his ear while he sleeps to cure him. Years later, animal carcasses start showing up, and Jack begins investigating. He visits Virginia’s daughter and tells her that her child is probably a roogaroo because she saw her father’s severed ear while pregnant, and seeing something ugly during pregnancy can cause the baby to become a roogaroo. A prose version and an interview are included at the end of the comic.

“Chi-Jean and the Red Willows.” Stories of Our People.

This comic begins with Ralph and his family at their cabin listening to his mooshum (grandfather) tell stories

by the fireplace. Ralph requests that his mooshum tell the story about the Trickster Chi-Jean and red willow trees. The artists illustrate Ralph’s mooshum’s movements as he describes Chi-Jean before illustrating his story. In the frame narrative, Chi-Jean dances with some prairie chickens until he gets tired, so he tricks them into dancing with their eyes closed so that he can kill and eat them. The panels shift to Ralph’s mooshum throughout the story to show his more animated movements as the storyteller. The story continues to explain how Chi-Jean created red willow trees by burning his bottom on a rock and having the scabs fall onto the willows. After the comic, the story is told again in prose and in an interview with Gilbert Pelletier and Norman Fleury.

“How Michif Was Lost.” Stories of Our People.

This story explains why Mother Nature does not speak Michif anymore. The story is presented first as a comic and then in writing, and it contains some basic Michif words. In the story, three Métis cousins, Chi-Jean, Wiisakaychak, and Nanabush, attend one of Mother Nature’s parties. Mother Nature likes them for their expertise in dancing, fiddling, and singing, respectively. When the men arrive, Mother Nature shows them the food she prepared. Chi-Jean and Wiisakaychak dance and fiddle with Mother Nature while their food cools down, but Nanabush eats what he likes from their dishes and dumps the rest out. When his cousins confront him, Nanabush tells them they were eating while they danced

and played. He then yodels for Mother Nature, who thinks he is calling her an old lady.

“Sins of the Righteous.” *Stories of Our People*.

This comic is based on stories by Gilbert Pelletier, Norman Fleury, Joe Welsh, and Norma Welsh about Roman Catholicism in road allowance communities and small Métis settlements. The story is narrated by a Métis Catholic priest, who learns that his father was angry at the Church when he was younger. The priest finds a Michif speaker in the town to translate the journal and she explains that his father would party with his cousin, Daniel, when they were young. One day, Daniel was in a car accident and the town blamed him for the death of a baby, even though he was innocent. The baby’s father threatened to lynch Daniel unless he could play a song on the fiddle. After three days’ practice, Daniel managed to play a song, but the town believed he made a deal with the Devil to do it. The priest’s father saved Daniel.

“Whistle for Protection.” *Stories of Our People*.

This story from Jeanne Pelletier features a young woman named Mary, listening to her kokum (grandmother) warn her about angry undead spirits. In her first story, Mary’s grandmother tells of a time when she was younger and the school held a dance. The dance took place a few weeks after a man named Joe Wilson had passed away, and one boy whipped Joe’s

headstone on his way to the school. At midnight, Joe’s spirit walked into the school and told the boy to meet him in the cemetery the next day. The boy obliged, but took his sister’s newborn baby with him so that Joe could not whip him. Mary’s grandmother then passed Mary a whistle and told her that it would protect her if a wiitigo attacked. Wiitigos, she explained, make a loud whistling noise while they hunt for human flesh. After the comic, the story is presented again in prose.

***Tales from Big Spirit.* By David A. Robertson, Scott B. Henderson, and Andrew Lodwick, HighWater Press, Winnipeg, MB, 2014-16.**

A series of seven comic books featuring important Indigenous figures from Canada and British North America. A free downloadable Teachers’ Guide is available on the publisher’s website. Listed alphabetically by title.

The Ballad of Nancy April: Shawnadithit. 2014.

Set on Robertson’s fictional Big Spirit First Nation in Manitoba, this comic tells the story of Shawnadithit and the Beothuk people. Robertson and Henderson especially focus on the European practice of abducting Beothuk people throughout the colonial era and using them as gifts or tools, which often resulted in enslavement in Europe for the abductee. A passage describing the extinction of the Great Auks is inserted as a metaphor for the Beothuk—both being endangered by European contact. Episodes from

Beothuk history, including Shawnadithit's birth, are included. As the Europeans continued murdering and abducting Beothuk people, food becomes scarce and Shawnadithit encourages her mother and sister to go to the Europeans for assistance. Their captors take them to St. John's, Newfoundland; Shawnadithit's mother and sister die. She shares her knowledge of the Beothuk people and culture with John Peyton, Jr., whom she works for until her death on June 6, 1829.

The Chief: Mistahimaskwa. 2016.

This educational comic presents a biography of the Cree chief Mistahimaskwa (Big Bear) at a level accessible to students in middle to senior years. Robertson and Henderson present the negative influence of the European settlers through the smallpox epidemics, the overhunting of the bison population, and the treatment of First Nations people after they sign treaties. The European influence is also subtly linked to the building conflict between the Cree Confederacy and the Blackfoot Confederacy, who are forced to compete for resources and are weakened by the smallpox epidemics. The final three pages of the text describe Mistahimaskwa's role in the Battle of Frog Lake and the 1885 Northwest Resistance against the Canadian government, his subsequent imprisonment in Stony Mountain Penitentiary, and his death. Using a frame narrative, Robertson and Henderson begin and end the story in present-day Big Spirit First Nation.

The Land of Os: John Ramsay. 2014.

This comic explains how John Ramsay helped the Icelandic settlers to survive after they immigrated to northern Manitoba. Ramsay and the Icelandic settlers do not immediately get along, as the Canadian government sold Ramsay's land to them before entering into treaty negotiations. Eventually, Ramsay and the settlers learn to cohabit until a smallpox epidemic nearly eradicates Ramsay's entire band. After the epidemic, Ramsay and an Icelandic woman named Julia Darcis get married. In the book, Ramsay's granddaughter from that union is the woman telling his life story to a group of schoolchildren from Big Spirit First Nation in Manitoba. The children all help paint the fence around Ramsay's headstone. On the inside of the front cover is a map of "New Iceland" that readers can use as a geography reference.

The Peacemaker: Thanadelthur. 2014.

A historical account of Thanadelthur, a Dene woman who helped to broker peace between the Cree and Dene in the eighteenth century. This book is part of Robertson's *Tales from Big Spirit* series—a collection of Indigenous biographies geared toward readers at and above a middle-school reading level. The main story begins with Thanadelthur escaping a Cree camp in 1713. She and her companion, unable to make it across the Barren Grounds, search for European settlers. Thanadelthur finds a group of traders who take her to York Fort, where James Knight, the governor of the Hudson's Bay Company, convinces

her to help broker peace between the Cree and Dene so that he can build a fort up north and collect the gold from the riverbeds in Dene Territory. Robertson include a brief account of the arduous journey north and the smoking of the peace pipe before concluding with Thanadelthur's passing in 1717.

The Poet: Pauline Johnson. 2014.

Robertson depicts the life of Mohawk poet Pauline Johnson from her career as a recitalist beginning in 1892 to the publication of her book *The White Wampum* in 1895. Johnson's narrative begins in the Toronto Art School Gallery, where she performs "A Cry from an Indian Wife," which Henderson illustrates alongside captions of her poem. She also performs "As Red Men Die," but the text of the poem does not accompany the splash panel of Johnson in her youth listening to her grandfather's stories. After the reading, Frank Yeigh convinces Johnson to go on tour performing her poems so she can raise the funds to have them published. During the tour, Johnson makes herself an "Indian dress" costume to perform in while reciting her "Indian poems."

The Rebel: Gabriel Dumont. 2014.

In this comic, two boys from Big Spirit First Nation bring Gabriel Dumont to the present day using a time machine so that they can hear him tell his life story. Dumont begins his story in the summer of 1848, during the bison hunt along the Qu'Appelle River. Then ten

years old, he mistakenly alerts the camp of an incoming Blackfoot raid that turned out to be bison. During the hunt in 1851, Gabriel takes part in a battle against the Sioux and manages to protect the Métis camp. Gabriel tells the children that as smallpox ravaged the land and the bison population declined, his family wintered further to the Northwest, where he learned Cree. This helped him to broker peace treaties with the Blackfoot and the Sioux. He helped bring Louis Riel to Batoche, Saskatchewan, and took part in many battles of the 1885 resistance before fleeing Canada in 1886.

The Scout: Tommy Prince. 2014.

A child from Big Spirit First Nation meets a man who tells her about the Ojibwe sharpshooter Tommy Prince. The narrator shares that Prince joined cadets during his time at Elkhorn Residential School, which the narrator speculates provided him with some opportunities for success. The text addresses discrimination that Prince faced in Canada, but excludes mention of discrimination from the Canadian military. Prince's training is illustrated in the text before a recounting of his role in the Second World War. Robertson and Henderson include Prince's scouting mission in Italy. After the war, a sequence set in 1953 shows Prince saving a man from drowning in the river in Winnipeg. The story concludes with the narrator telling the young girl that Prince was not allowed to vote or receive veterans' benefits when he returned to Canada.

3. COMICS AND GRAPHIC NOVELS (listed alphabetically by writer/artist; includes serials collected in a single volume)

**Arahanga, Julian, and Andrew Burdan. *Born to Fly*.
Huia, Wellington, New Zealand, 2012.**

This comic illustrates the story of celebrated Māori pilot John Pohe. The first several pages outline pivotal moments in John's childhood. Born in New Zealand in 1914, John grew up on a farm and dreamed of becoming a pilot. After graduating from flight school in 1941, John is deployed to England with his regiment. John's skills as a pilot prove to be a significant contribution to his squadron. However, when John's plane is unexpectedly hit by enemy fire, he and his flight crew are taken as captives and held in a prisoner of war camp outside Berlin. Although the group tries to escape, John and several others are found by German troops and taken to Görlitz Prison. They are executed in March of 1944. After the war ends, John's family is visited by a soldier who shares the story of their son's heroic efforts. John is forever remembered by his loved ones and widely honoured for his contributions to the war effort.

Atalay, Sonya, Jen Shannon, and John G. Swogger.
**"Journeys to Complete the Work: Stories about
Repatriations and Changing the Way We Bring Native
American Ancestors Home." *Sonya Atalay*, 2017, blogs.
umass.edu/satalay/repatriation-comic/.**

This web comic is narrated by archaeologist and professor Sonya Atalay, anthropologist and curator Jen Shannon, and archaeologist and cartoonist John G. Swogger. The comic describes the work of the Native American Graves Protection and Repatriation Act, or NAGPRA, and shares the details of several repatriation cases. The narrators explain that Native American artifacts and remains have been unlawfully collected, displayed, and stored in museums, galleries, and other institutions. NAGPRA, which was enacted in 1990, seeks to return these items to their proper communities. The comic depicts the process of repatriation and the reburial ceremonies that take place once artifacts and ancestral remains are returned. As the comic ends, the narrators explain that although there have been successful instances of repatriation, there is still much work to be done. They speak of their commitment to honouring the rights and responsibilities of all peoples and argue that activism and action can make a significant impact.

**Bruchac, Joseph, and Will Davis. *Dawn Land*. First
Second, New York, NY, 2010.**

This comic book, adapted from Bruchac's novel of the same name, begins with an attack by giants on a hunting encampment, shortly after the end of the Ice Age. It is set in the current region of New England. In the story, the giants kill the adults and mark the older of the two surviving boys as a conduit. Members of their village find them and try to heal the older boy with partial success.

The older boy is called by the giants after attempting to rape a young woman in the tribe and his younger brother sets off with the first ever bow and arrow to destroy the giants, accompanied by three wolfdogs. He eventually defeats the giants with assistance from the inhabitants of a town they wished to destroy, a young woman he meets on his quest, and his older brother, who manages to escape their thrall.

Deforest, Dale. *Hero Twins. Native Realities, Albuquerque, NM, 2017.*

This comic is based on the Diné (Navajo) creation story of the Hero Twins, who have long held an important place in the stories of the Diné. The Hero Twins are two brothers, Naayéé' Neizghání and Tóbáíjshchíní, born to Changing Woman, who protect the Diné people from monsters who threaten their way of life. This comic brings the story of the Hero Twins to 1860, when a US cavalry unit is sent to investigate a threat and the Hero Twins and Changing Woman intervene.

EagleSpeaker, Jason. *NAPI – The Trixster: A Blackfoot Graphic Novel. CreateSpace Independent Publishing Platform, 2016.*

This collection of six comics adapts traditional stories EagleSpeaker learned from his grandparents. EagleSpeaker's introduction explains that these stories can teach values and integrity, and he asks readers to use them as teachings. Each of the seven black and

white short comics is followed by a page or two of prose explaining the teaching that goes with each story: "Napi and the Mice" and wisdom; "Napi and the Gophers" and honesty; "Napi and the Prairie Chickens" and love; "Napi and Coyotes Jumping on Ice" and gratitude; "Napi and the Bullberries" and humility; "Napi and the Elk" and trust; "Napi and the Rock" and respect.

EagleSpeaker, Jason, Tank Standing Buffalo, and Nicole Tail Feathers (Nicole Guiniling). *UNeducation – A Residential School Graphic Novel: To Kill the Indian in the Child. Vol. 1, The Connection, Calgary, AB, 2014.*

This book chronicles the history of residential schools in Canada through a selection of mixed media. The book includes a section composed of newspaper clippings that detail the history of residential schools and highlight the violence many First Nations children had to endure. One article from after the residential school era discusses the United Nations' condemnation of Canada for the state's treatment of Indigenous people. After the news clippings, a section designed to look like a newspaper shares responses to the residential school system from Indigenous and non-Indigenous voices. The section incorporates images of Indigenous people with the caption "we're more than just beads & feathers." The final sections are comics sequences. One shows a child's experiences in a residential school, as told by their older self to a settler audience, and the other is a preview of the second volume of *UNeducation*.

Francis, Lee, and Weshoyot Alvitre. *Sixkiller #1. Native Realities, Albuquerque, NM, 2018.*

This comic tells the story of a Cherokee girl, Alice Sixkiller, who seeks to avenge the murder of her sister. Alice lives with schizophrenia and, in an homage to Lewis Carroll's *Alice in Wonderland*, she learns to cope with her condition while she encounters figures and stories she has inherited from the Cherokee tradition. The story crosses between reality and imagination. Writer and publisher Lee Francis IV describes it as "*Alice in Wonderland meets Kill Bill in Cherokee country.*"

Grant, Andrea. *Minx: Dream War. Copious Amounts Press, New York, NY, 2011.*

This volume collects issues 1 through 4 of the *Minx* comic series. At the beginning of the narrative, a young Coast Salish bartender named Vivien is attacked by a mysterious monster after she leaves work one evening. Viv wakes up in the hospital and learns that she has been in a coma for seven years. She is startled that so much time has passed, and her friend Liam arrives to take her home and explain all that she has missed. After settling in at her old friend Rhiannon's house, Viv goes to sleep and is haunted by vivid and unusual dreams. In the coming weeks, Viv decides to return to her life as an artist; she organizes an art show once she has produced enough work. On the show's opening night, Viv is approached by a strange man named Ptolemy,

whom she recognizes from her dreams. He refers to her as "Minx" and explains that he and Viv are able to move freely between the dimensions of wakefulness and "Dreamtime." Ptolemy explains that Viv is meant to be a guardian of Indigenous peoples, and that she should use her abilities to protect those around her from their Dreamtime enemies. Ptolemy trains Viv to control her unique power and the pair begin to develop a romantic relationship. Viv continues to battle the demons of Dreamtime and fights for acceptance and justice in both the waking and dreaming worlds. Collage work, poetry, an essay, and various forewords are included between chapters, and a biography and self-portrait of Andrea Grant are included at the end of the book.

Hill, Gord. *The 500 Years of Resistance Comic Book. Arsenal Pulp, Vancouver, BC, 2010.*

Gord Hill is an Indigenous rights and anti-globalization activist and a member of the Kwakwaka'wakw nation. This book combines extensive research with graphic storytelling to depict Indigenous people's resistance to European colonization of the Americas. The book begins with the Spanish invasion of Christopher Columbus and ends with the Six Nations land reclamation in Ontario in 2006. Other historical events depicted include the 1680 Pueblo Revolt in New Mexico; the Inca insurgency in Peru from the 1500s to the 1780s; Pontiac and the 1763 Rebellion

and Royal Proclamation; Geronimo and the Seminole Wars (1817–58); Crazy Horse and the 1877 War on the Plains; the rise of the American Indian Movement in the 1960s; Wounded Knee in 1973; the Mohawk Oka resistance in Quebec in 1990; and the 1995 Aazhoodena/Stoney Point resistance. The book includes an introduction by activist Ward Churchill, leader of the American Indian Movement in Colorado and a prolific writer on Indigenous resistance issues.

Hopkins, Zoe, and Amancay Nahuelpan. *It Takes a Village. The Healthy Aboriginal Network, Courtenay, BC, 2012.*

This comic follows Lara, a pregnant teenager, and Danis, a new mother, as Danis guides her through a mystical world after the two meet at a party. Danis explains the dangers of Fetal Alcohol Spectrum Disorders before arriving at Lara's grandmother's house. Lara's grandmother teaches about diet and medicinal safety during pregnancy. Danis explains that grandmothers are great resources because they have already raised a child. After this, Danis takes Lara to a park where they see a glimpse into the future: Todd, the father of Lara's baby, plays with their daughter and then explains how to change a diaper. Lara takes a nap and wakes up in a cabin where her mother, in the shape of a dog, shares methods for bonding with infants and for practising self-care while raising babies. Danis talks to Lara about breastfeeding before she reveals that she is Lara's daughter from the future.

Jones, Stephen Graham. *My Hero*. Hex Publishers, Erie, CO, 2017.

My Hero is an experimental graphic novel written by Blackfeet writer and professor Stephen Graham Jones. It appears as a sketch plan for a comic book about superhero comics by two high-school friends, Lance and Kenneth. They have created a comic book called "Dr. Never" that was successful enough to produce merchandise and action figures. The back cover explains that Lance and Kenneth have now grown up and their children play with these action figures. *My Hero* is divided into three sections: pages 1 to 20 provide instructions and a script for an artist to draw the writer's comic about a superhero; the next four pages provide a silent full-colour comic tangentially related to the first section; and the final section is represented as an autobiographical narrative about the genesis of the project.

LaBoucane-Benson, Patti, and Kelly Mellings. *The Outside Circle: A Graphic Novel*. Anansi Press, Toronto, ON, 2015.

The Outside Circle, named for the role that warriors play in protecting their communities in traditional First Nations bands, is a healing journey presented through a frame narrative. The story begins and ends with Pete, the protagonist, talking to a group of men in a social rehabilitation program about his healing process after he was imprisoned for manslaughter. Pete begins his story at a period when he was a gang member and drug dealer,

arrested for killing his mother's abusive husband. This leads to Pete's brother's being taken into government custody, leaving their mother alone with no income or support system. Pete joins the In Search of Your Warrior program and discovers how colonialism in Canada impacts him and his family. After a visit from a bear spirit, Pete earns his spirit name. Once on parole, Pete reconnects with his brother and begins supporting his daughter.

LaPensée, Elizabeth, and Jonathan R. Thunder. *Deer Woman: A Vignette*. Native Realities, Albuquerque, NM, 2015.

Adopting the mythological shapeshifter, Deer Woman, Anishinaabe artist and scholar LaPensée shares the story of a creature who protects women from sexually abusive men. Thunder's illustrations are reminiscent of woodcuts, with the exception of two panels where blood is colourized in red. Deer Woman protects a woman at a nightclub, people who are forced into sex work along the Great Lakes Region, a man being threatened by a police officer, and a woman walking home from work. As in the myths about her, the Deer Woman physically overpowers and kills the assailants. This comic was designed to raise awareness of the many Indigenous women who are reported missing or murdered each year and to raise funds for the Arming Sisters, who contribute a short commentary on the role of self-empowerment and agency in a holistic model of self-defence at the end of

the comic. The last page of the book features five self-defence moves.

McMurtry, Robby. *The Road to Medicine Lodge: Jesse Chisholm in the Indian Nations*. Two Crows Studio, Morris, OK, 2011.

This book presents a comics biography of Jesse Chisholm's life. The comic begins with Ignatius Chisholm, Jesse's Scottish father, marrying a Cherokee woman named Martha. Jesse becomes the prominent character in the book after fighting alongside the Cherokee against the Osage in 1817. When Jesse's father fails to return to his tribe, Jesse sets out on horseback to find him. Sometime after he saves Jim Bowie in New Orleans and returns Yellowbird to the Comanches after she escaped her Pawnee captors in 1922, Jesse's quest to find his father falls to the wayside. Jesse establishes contact with different nations throughout his travels and serves as an interpreter between the United States of America and the Comanches in October of 1867. He also brings together several nations to negotiate the Medicine Lodge Treaty. The comic ends with Jesse's death in 1868. In this sequence, Jesse joins his father, riding on a white horse into the dark.

McMurtry, Robby. *Native Heart: The Life and Times of Ned Christie, Cherokee Patriot and Renegade*. Two Crows Studio, Morris, OK, 2009.

This story focuses on the Cherokee people of the southeastern United States. A prologue discusses the

history of the people and explains that the Cherokee were forced to leave their traditional land and march west on the Trail of Tears following Andrew Jackson's signing of the Indian Removal Act. Although the Cherokee were able to rebuild their lives after enduring these injustices, American settlers continued to encroach upon Indigenous territory after the end of the Civil War. The narrative concerning Ned Christie begins in 1865. After learning about the end of the war, Ned's father gifts his son two .44 calibre revolvers; Ned soon becomes known as an expert marksman. Ned is later sent to Tahlequah to speak on behalf of the Keetoowah people. He demands justice for the Cherokee and argues that the law consistently favours white settlers. When a United States deputy marshal is murdered, Ned is accused of the killing and pursued by government officials who seek to arrest and hang him. Although Ned manages to escape from his house, he is shot in the back and killed. An epilogue explains that following his murder, Ned's body was displayed at Fort Smith, Arkansas. Ned's wife eventually remarried, and his son was held in an insane asylum for much of his life. The epilogue also notes the tenacity of Ned Christie and highlights his ability to avoid arrest and trial before succumbing to the sheriff's violent attack.

Mitchell, Brandon, and Tara Audibert. *Lost Innocence*. Healthy Aboriginal Network, Courtenay, BC, 2013.

A fictional graphic novel based on real experiences, *Lost Innocence* tells the story of Umqui and Maltaless, a

brother and sister who are taken from their territory in what is now British Columbia to a residential school in the 1930s. The book depicts the loving family life the children enjoy at home and their deep relationship to the land. Then an Indian agent and a priest arrive to remove the children, giving them new names in English. The children are taken to a residential school and the images suggest that it is a prison where diseases like tuberculosis run rife. Umqui and Maltaless hatch a plan to escape and the comic emphasizes the resistance and resilience of residential school survivors. It ends on a positive note with an image of freedom. Additional teaching resources are available from the Healthy Aboriginal Network website.

Mitchell, Brandon, Tara Audibert, and Richard Van Camp. *River Run*. Healthy Aboriginal Network, Courtenay, BC, 2010.

A young boy named Jesse, his older sister Liz, and their parents arrive at Soaring Eagle to participate in a canoe trip. Soaring Eagle hosts a national writing contest every year, and the youth who submit the best essays are rewarded with a camping and canoe trip along the Squamish River. Although Jesse is excited about the opportunity, his sister Liz is reluctant to participate in many of the scheduled activities. Liz, Jesse, and the other children are split into groups and prepare to set out on their journey. The group makes its way to various checkpoints and campsites, listen to teachings and traditions, and learn how to live off the land and

survive in the wilderness. Liz holds on to her negative attitude throughout much of the trip, but slowly begins to take an interest in the ceremonies and activities. She also decides to quit smoking and bonds with Jesse. The comic ends with the group's arrival at the final checkpoint. They share a celebratory feast and are reunited with their waiting families.

Mitchell, Brandon, Community, Members of the Whitecrow Village, and Nelson Garcia. *Drawing Hope. The Healthy Aboriginal Network, Courtenay, BC, 2011.*

This short comic book includes five stories about students who struggle with the pressures of school and growing up, but overcome their obstacles by focusing on their individual talents and skills, and surrounding themselves with positive influences. In the first story, a young boy named Dan struggles to understand his school work and is placed with a teaching assistant named Miss Pine. Miss Pine encourages Dan to use his talent for drawing to help him stay organized and focused, and Dan works toward becoming a successful student. The second chapter focuses on a boy named Dene who is having trouble understanding his math and English homework. When the school reaches out to his mother and suggests that Dene switch to a school that would allow him to focus on his musical talents, Dene realizes that he can use his musical proficiency to help with his studies and connect with others. In the third chapter, a high-school student named Kellie needs help

learning to read an analog watch, but is also a promising young hairstylist. The fourth story focuses on a boy named Alex who stands up to a bully with the support of new-found friends, and the fifth illustrates a young woman's decision to avoid alcohol while pregnant and end a systemic familial experience of Fetal Alcohol Spectrum Disorders.

Neihardt, John G., Rod Lott, and Ryan H. Smith. "The Last Thundersong." *Western Classics. Vol. 20, Eureka Productions, Mount Horeb, WI, 2011.*

This comic, based on John G. Neihardt's short story of the same name, tells a story about the last Omaha Thundersong. During a drought in the summer of 1900, the Omaha gathered along the Missouri River, where their medicine man, Ma-Ho-Wari, would dance and sing to awaken the thunder spirits. Four white men observe the ceremony: a journalist, a missionary, an Indian agent, and an agency physician. The men comment on the virtues of the Omaha, with the missionary being the most vocally approving of them. When the ceremony begins and Ma-Ho-Wari begins singing and dancing, everyone is surprised to hear the youths of the tribe (depicted wearing European clothing) jeer at him. Ma-Ho-Wari does not finish the ceremony. The missionary visits Ma-Ho-Wari after the ceremony. Ma-Ho-Wari tells him that the gods, his and the missionary's, are dead. In the prose version, Indian schools are blamed for the youths' behaviours.

Nelson, Jonathan. *The Wool of Jonesy: Part 1. Vol. 1, Native Realities*, Albuquerque, NM, 2016.

This silent graphic narrative depicts the adventures of a young anthropomorphic sheep named Jonesy. As the comic begins, Jonesy awakens in his farmhouse bedroom and decides to shave off his curly wool coat. He dresses himself in human clothes, brushes his teeth, and gathers the wool in a large sack. Since the large sack is too heavy to be carried, Jonesy places it on a child's wagon. He drags the wool down dusty country roads and past neighbouring farms, and finally reaches a small rural trading post. The clerk, however, refuses to purchase Jonesy's wool, and the young sheep is sent home with nothing to show for his difficult trip to the market. The next day, Jonesy watches television, plays outside, and cleans up the farmhouse. The undesirable wool serves as a constant reminder of the failed trip to market, and can be noticed in several of the panels in this sequence. Later, Jonesy dreams of the stern trading-post clerk and the various uses for his unwanted wool.

Odjick, Jay. *Kagagi: The Raven*. Arcana Comics, Coquitlam, BC, 2010.

This comic book begins with a short prologue sequence that introduces readers to the mythical Anishinabe story of Wisakedjak and the Windigo. The present-day narrative is focused on a sixteen-year-old Algonquin boy named Matthew, who unexpectedly learns that he is destined to become a superhero named Kagagi. Matthew's first encounter with the Windigo occurs during a school dance;

the reluctant hero saves a classmate from the clutches of a man who has been corrupted by the mythical creature and Matthew fully transitions into his superhero alter ego. Later, Matthew meets an aged Wisakedjak, who offers to help Matthew adjust to his new identity and learn how to control his newly discovered powers. Matthew, still angered from his earlier encounter with the Windigo, declines the offer and leaves to hunt the Windigo on his own. After an unsuccessful battle against the Windigo, Matthew agrees to listen to Wisakedjak's advice, and the story is left to be continued in the next issue. Bonus material includes preliminary sketches, unused cover art, promotional material, and notes from creator Jay Odjick. *Kagagi* was adapted into an animated TV series by the Aboriginal People's Television Network (APTN) and started to air in 2014.

Pattunguyak, Barney, Peter Tapati, and Nick Burns. *Super Shamou: Nothing to Sniff At*. Translated by Micah Lightstone, Inuit Broadcasting Corporation, 2nd Printing, Iqaluit, Nunavut, 1990.

In this comic, Super Shamou, an Inuk superhero in the isolated northern fishing community of Safe Harbour, fights a fire that a group of children started while sniffing solvents. The comic is published in Inuktitut and English and is bound on the reverse side of the book so that one cover uses Inuktitut syllabics and the reverse cover uses English letters. Super Shamou saves the children from the fire and brings them to the hospital, where they can receive medical

treatment. The only reason the house fire gets out of control is because nobody reported it when it was a small flame. Super Shamou recognizes the parallel between solvent sniffing epidemics in a community and the house fire. He makes recommendations for adults to take children out on the land, to make sure that there are always recreational opportunities for children, and to be loving and gentle when children make mistakes.

Pauls, Cole. *Dakwākāda Warriors*. Conundrum Press, Wolfville, NS, 2019.

This is a collection of Cole Pauls's three *Dakwākāda Warriors* language revival comics that include bilingual dialogue in English and his ancestral language of Southern Tutchone. Pauls collaborated with two Elders and language preservers in his home town of Haines Junction, NWT. The stories are set in a world of spaceships and aliens; they star two Indigenous power rangers, Wolf and Raven, who must fight evil pioneers and cyborg Sasquatches. *Dakwākāda Warriors* also includes a behind-the-scenes view into the making of the comic and a full-colour insert featuring character illustrations by guest Indigenous Canadian artists.

Pearse-Otene, Helen, and Andrew Burdan. *Arohanui: Revenge of the Fey*. Vol. 1, Huia, Wellington, Aotearoa New Zealand, 2015.

This Māori graphic narrative begins in a barren landscape inhabited by the Kaitipua tribe, led by Chief Parekoi. The tribe is on a quest for the Mauri Stone, which is said to bring

lush resources back to the over-harvested land. Parekoi and his companion Te Huka climb to the top of Mount Matawehi and meet the evil Tamea, leader of the Parehe, who offers to hand over the Mauri Stone in exchange for Parekoi's first born child. Since Parekoi's wife is expecting twins and the Mauri Stone is crucial to the survival of the tribe, Parekoi reluctantly agrees. The stone is buried in the ground near Kaitipua, and the land slowly begins to flourish. The twins, Mira and Kāhu, are born and eight years pass without a visit from Tamea. One day, Mira and Kāhu meet the young daughter of Tamea, Kuratawhiti, while playing in the woods. Later that night, Tamea invades the Kaitipua village in search of the child that was promised to him and settles for taking Parekoi as a replacement captive. Years pass and the twins train as warriors so that they may ascend the mountain to enact vengeance upon Tamea and his people. Kāhu soon realizes his love for Kuratawhiti, while Mira remains bloodthirsty and wants revenge. Mira's destructive actions cause the mountain itself to wage war upon the two tribes in an attempt to stop the ongoing violence. When the battle finally ends, the Mauri Stone is returned to its rightful place in the mountain and both tribes are gifted with everlasting peace.

Pearse-Otene, Helen, and Andrew Burdan. *Meariki: The Quest for Truth*. Huia Publishers, Wellington, Aotearoa New Zealand, 2015.

This Māori graphic narrative is about a young slave named Meariki and focuses on her journey to rescue the

kidnapped daughter of the Kuwai chief. After Hineamuru is captured by an evil warlock, Meariki and Hineamuru's love interest, Prince Pēhi, are sent to recover the young woman and bring her safely home. Pēhi makes his dislike for Meariki clear from the beginning of the comic, but the two must work together during their long, dangerous journey. While searching for Hineamuru, Meariki and Pēhi face a spider-like sorceress, get past an enchanted water-bound maiden, and help a caged man escape from the watch of his two-headed dog. When Meariki and Pēhi finally reach the warlock's lair, Meariki discovers that she has special powers of her own. The warlock is defeated and Hineamuru is brought safely home. The story ends as Meariki realizes her destiny and becomes the new guardian of Te Waipono. A Māori translation of this comic book is also available in print.

Premo, Steve, Cindy Goff, and Paul Fricke. *Dreams of Looking Up: How One Family Discovers the Key to Their People's Strength*. Mille Lacs Band of Ojibwe Indians, Onamia, MN, 1999.

This comic book from the Mille Lacs Band of Ojibwe Indians is designed with the underlying goal of preserving Ojibwe culture and sovereignty. The story follows Mary, a young Ojibwe girl, as she teaches her family about their culture after her grandmother's death. While her grandmother was alive, she worked with Mary to create a topographical model of the Mille Lacs Reservation and included scenes from her youth in different locations on

the model. Sam, Mary's older brother, wants to dismantle the model and move it out of the garage, and Mary struggles to argue her case for preserving the model. After Mary tells stories about her grandmother's life, her oldest brother, Junior, arranges for her to take a plane ride to look over the reservation. When they return home, Mary successfully argues that the model is an important part of their family history. The back of the book has a one-page Ojibwe-English dictionary.

Premo, Steve, Cindy Goff, and Paul Fricke. *A Hero's Voice: The Story of Real Life Heroes Who Pass On the Most Powerful Gifts in the World*. Mille Lacs Band of Ojibwe Indians, Onamia, MN, 1996.

In this comic from the Mille Lacs Band of Ojibwe Indians, Georgie and his sister Jennie listen to their grandfather talk about heroes from their band's history. Their grandfather speaks English and a dialect of Ojibwe dominant in Minnesota. A language guide is included after the comic ends. Georgie and Jennie's grandfather tells them about Naygwanabe, who signed the Treaty of 1826 and later protested the United States' failure to uphold their promises. Next he talks about Sawbashkung, who peacefully advocated for the band's safety. Sawbashkung's son, Migizi, continued this legacy by advocating for his people's land rights in Washington, DC. Nodinens and Sam Yankee are considered heroes for preserving the band's history through art and by building a community centre in which to teach Ojibwe.

The grandfather's friend, Arthur Gahbow, built a new school and casino, and published an Ojibwe dictionary to protect the Mille Lacs Band's claims to sovereignty.

Proudstar, Jon, et al. *Tribal Force: Part 1*. 1996. *Native Realities*, Albuquerque, NM, 2017.

This short inaugural (and so far, only) issue of the *Tribal Force* series introduces readers to Nita Nitaal Nakia, a young Navajo girl who lives with her abusive father. One night, Nita stands up to her father's sexual advances and summons the Native American god Thunder Eagle, a strong and protective figure who visits Nita in her dreams. Nita's call for help allows Thunder Eagle to break through the barrier between the fourth and fifth worlds, and he rushes to her aid. An address from Jon Proudstar discusses the author's commitment to helping survivors of child molestation and sexual abuse, and explains that the next issues of *Tribal Force* will feature scenes depicting the violent punishment of sexual predators. A gallery of sketches, watercolour cover art, and other concept art is included at the end of the comic book.

Robertson, David A., and Madison Blackstone. *The Life of Helen Betty Osborne: A Graphic Novel*. In a Bind Publications, Winnipeg, MB, 2008.

This comic book incorporates the events of Helen Betty Osborne's abduction, abuse, and murder in northern Manitoba, while also including events from

her time at Guy Hill Residential School and providing a commentary on the racism that marred the entire investigation of her death. The narrative is non-linear, jumping from the present day to the night of Betty's abduction in The Pas to the next day in Norway House to a few years earlier, when Betty arrived in The Pas so that she could go to school. The art often incorporates mixed media. The end of the book includes the conclusion to the Aboriginal Justice Implementation Commission's report entitled "The Death of Helen Betty Osborne" and a link to the full report. See entry below for 2015 revised edition.

Robertson, David A., and Scott B. Henderson. *7 Generations: A Plains Cree Saga*. HighWater Press, Winnipeg, MB, 2012.

See *7 Generations* entry under *Series for individual editions*.

The collected four-part series of Robertson and Henderson's *7 Generations* comics. This volume compiles "Stone," "Scars," "Ends/Begins," and "The Pact," which become the names for the respective chapters of the book. The story follows Edwin, who, after nearly dying from an intentional drug overdose, reconnects with his family history through his mother's and father's stories. Chapters one and two feature stories from Edwin's mother about Cree ceremonies, rituals, and warfare, as well as the history of the smallpox epidemics. In chapters three and four Edwin's father talks about his time in the Indian residential school

system in Canada and his struggle to heal emotionally and spiritually, even decades after his time there. The book offers a narrative of healing and of intergenerational trauma, demonstrating the impact of colonialism on families in contemporary society. Robertson and Henderson incorporate brotherhood as a consistent theme throughout the text.

Robertson, David A., and Scott B. Henderson. *Betty: The Helen Betty Osborne Story*. HighWater Press, Winnipeg, MB, 2015.

In this comic book, Robertson and Henderson explore the issue of anti-Indigenous racism in Manitoba by framing the story of Helen Betty Osborne within the ongoing issue of Missing and Murdered Indigenous Women and Girls. The book begins and ends in 2015 Winnipeg, Manitoba, where a rally honouring the MMIWG marched down Portage Avenue and to the Forks Historic Site. The majority of the narrative takes place in the past, and includes a sequence where Betty leaves her home on the Norway House Reserve in Manitoba to attend Guy Hill Residential School just outside of The Pas, Manitoba, before focusing on November 12 and 13, 1971, the night of Betty's abduction. Robertson and Henderson do not depict the men raping or murdering Betty. Instead, the sounds of her being beaten and stabbed are included while the assault happens off-panel. The book concludes with a message to share Betty's story.

Robertson, David A., and Scott B. Henderson. *Sugar Falls: A Residential School Story*. HighWater Press, Winnipeg, MB, 2011.

This graphic novel begins with a teacher giving students an assignment to interview a residential school survivor and report their story back to the class. Daniel, a non-Indigenous student, asks his friend April for help and she arranges an interview between the two of them and her grandmother. Her grandmother's story is based on Betty Ross's real experiences with the residential school system in Canada. In Robertson's and Henderson's retelling of the story, April's grandmother was disowned in her youth and adopted by a family just outside Norway House, Manitoba, who teach her that relationships are where they can find strength as a people. April's grandmother also shares her experiences of abuse, explaining that the school used children as manual labourers, nuns would often use violence to discipline children, and priests would often sexually abuse children in the school's care. The final panels encourage sharing and honouring survivors' stories.

Robertson, David A., GMB Chomichuk, Iskwe, and Erin Leslie. *Will I See?* HighWater Press, Winnipeg, MB, 2016.

This comic begins with dedications from Iskwe, David A. Robertson, and GMB Chomichuk. Each contributor explains the book has been created for

Missing and Murdered Indigenous Women and Girls (MMIWG) with the hope that future generations of Indigenous women will be able to grow up safely. The story follows a young girl named May and depicts her experience of living in an unnamed urban centre. On her way home from school one day, May finds a stray cat and collects several items: an egg, a necklace, a feathered earring, a beaded bracelet, and a fringed key chain. Each time May picks up a new item, a splash of red interrupts the narrative's regular black and grey colour palette, and a short sequence depicts how the item was lost by its original owner. When May gets home, her grandmother, Nohkom, makes a special necklace out of the mysterious new-found treasures. Nohkom tells May to be careful when walking the streets alone and explains that Indigenous women and girls are being targeted and attacked. The next day, May is kidnapped on her way to school but manages to fight off her assailant and escape unharmed. Once she is safe, the egg from her necklace hatches and releases the spirit of a bird. The remaining items from May's necklace are scattered; they transform into beautiful flowers and then bloom into the spirit animals of Missing and Murdered Indigenous Women and Girls. The book concludes with a chart explaining the meaning of each spirit animal and the purpose of May's medicine bag-inspired necklace. The lyrics to Iskwé's song "Nobody Knows" are included on the last page.

Sanderson, Steven K. *An Invited Threat. The Healthy Aboriginal Network*, Courtenay, BC, 2013.

A young boy named Ricky and his parents learn about the importance of nutritional foods in this comic. Ricky loves junk food and cartoons. Ricky's dad, who manages the band store, brings Ricky and his wife to a meeting with the council. At the meeting, a woman from the Ministry of Health explains that diabetes rates on the reserve are five times the national average, in part because the price for junk food is significantly lower than the price of produce. While walking home, Ricky, his mother, and his father get separated in a blizzard. Ricky follows Captain Zaz into a world of cartoon mascots and candy products, where he gets a stomach ache. His mother sees a future version of Ricky, overweight and unhealthy because of his eating habits, and Ricky's dad sees a tribe eating rotten meat. The vision asks him how they will survive if they only have poison available.

Sanderson, Steven K. *Lighting Up the Darkness. The Healthy Aboriginal Network*, Courtenay, BC, 2011.

This comic follows Jenny, a woman taken into protective care when she was young because her mother was arrested. The story is told mostly through flashbacks as Jenny revisits locations from her past on the way to the cemetery where David, her adoptive brother, is buried. Jenny's first foster home was with an aunt and uncle, who said they could not support Jenny after her mother's parole was denied. Jenny's next home was where she met

David, but after he got in too many fights, her foster parents released David from their custody without telling her. As a teenager, Jenny eventually turned to substance abuse and planned to work as a prostitute when David found her and was shot by her pimp. David's passing encouraged Jenny to seek therapy and return to school. The back cover of the book features a list of Youth in Care resources.

Sanderson, Steven K., and Jean-Francois Beaulieu. *Level Up. The Healthy Aboriginal Network, Courtenay, BC, 2008.*

This comic presents an argument for completing high school and considering post-secondary education through a video game metaphor. The comic follows Terry, who decides that he is done with going to school. After hearing this, his grandfather arranges for Terry to spend the weekend with his cousin Dave, a video game designer who lives in the city. Dave lets Terry try a new video game, but removes all of the weapons and armour from his player to symbolize trying to succeed without completing any formal education. After Terry loses the game, Dave puts the armour and weapons on the character and explains that preparing for challenges early in life makes it easier to succeed—or level up. When Terry returns home, his mosom (grandfather) tells him that he had to quit school when he was younger. Terry tells him that he plans to continue with school.

Sanderson, Steven K., and Nelson Garcia. *Droppin' the Flag. The Healthy Aboriginal Network, Courtenay, BC, 2011.*

This comic from the Healthy Aboriginal Network tells a story about Gary, a teenager who attends a counselling session run by a former gang member named Walter. Walter listens to Gary talk about his home life and learns that his father was absent and his mother was neglectful because of her addictions. Gary shares that he joined the gang because it was the first time he really felt as if he belonged, but after spending a few months in a juvenile detention centre with David, a member of his gang who took the fall for their leader, he seriously questions how much they really did care about him. Walter begins to help Gary take control of his life, which is sometimes difficult. At the end of the comic, Gary joins a grief workshop to talk about David, whom he learns has been murdered, and he meets David's adopted sister.

Sanderson, Steven K., Simon Piniel, and Liz Bailey. *Just a Story. The Healthy Aboriginal Network, Courtenay, BC, 2012.*

This story about coping with a difficult home life features Adam and Wendy, two siblings who avoid being at home because their parents are always arguing. The first half of the comic shows the siblings staying at the park until their bedtime, biting their nails in class, behaving aggressively toward friends, staying late at school, being removed from the after-school soccer

team because of their behaviour, and verbally lashing out at one another. After Wendy completes a writing assignment, where she describes her home life using the fantasy parallel of a prince and princess captured by a witch and an ogre, her teacher steps in and encourages her to see a counsellor. Adam reluctantly begins seeing the counsellor as well and eventually makes amends with his friend and is allowed back into soccer practices. The British Columbia Ministry of Child and Family Development provided the funds to publish this comic.

Solomon, Chad, and Christopher Meyer. *Adventures of Rabbit and Bear Paws: The Voyageurs*. Little Spirit Bear Productions, Peterborough, ON, 2008.

This story is set in the Anishinabek Nation during the eighteenth century. French and British settlers have moved into the Great Lakes Region along the St. Lawrence and Ohio River Valleys, and although the Indigenous communities have tried to keep peace with the new colonies, tensions are rising between the various groups. The main characters of this comic, two young brothers named Rabbit and Bear Paws, are well known in their community and often play tricks on their friends and neighbours. The boys have been raised to respect their cultural traditions and are reminded by their adoptive parents of the importance of community. In this tale, Rabbit and Bear Paws ask their father for permission to accompany visiting friends on a journey to Grand Portage to deliver furs to the “Pork Eaters” who will take them

to Montréal. When they arrive at Grand Portage, they discover a group of bandits have taken over the trading post and are hoping to steal the incoming furs. Later, the friends come upon Iroquois lands and are unable to pass without handing over a portion of their cargo. Instead of acting in violence or agreeing to the payment, Rabbit convinces the men to settle the dispute with a game of lacrosse. After the game, the travelling group remembers that a flying canoe will pass by their location and decides to catch a ride on it as it passes by. The group boards the flying canoe and arrives safely in Montréal where they are able to sell and trade the remaining furs. They travel home and share the unusual story of their journey with their family and friends.

Spillett, Tasha, and Natasha Donovan. *Surviving the City*. HighWater Press, Winnipeg, MB, 2018.

Surviving the City is a graphic novel set in Winnipeg, Canada, that uses striking visuals and well-drawn characters to represent the epidemic of Murdered and Missing Indigenous Women, Girls, and Two-Spirit People (MMIWG2S). The story is about two best friends in high school, Miikwan (Anishinaabe) and Dez (Inninen), who recently completed their Berry Ceremony together and decide to work on a school project about it. When Dez’s kokum (grandmother) becomes ill, the social worker says that she will be moved to a group home. The book compares the group home to her kokum’s residential school and emphasizes the past and present

colonial destruction of Indigenous families as part of the MMIWG2S epidemic. Dez runs away and sleeps on a park bench, but is befriended by an Indigenous woman who takes her to a safe Indigenous-run community centre. Miikwan channels her fears for Dez into participating in a march in honour of MMIWG2S. The book emphasizes close and loving relationships between Indigenous girls, women, family members, and the community. The visuals show how MMIWG2S haunt the living and also protect them. There is a brief fact sheet and list of further reading on MMIWG2S at the end of the comic.

Starr, Arigon. *Super Indian: Vol. One*. Wacky Productions Unlimited, West Hollywood, CA, 2012. / Starr, Arigon. *Super Indian: Vol. Two*. Wacky Productions Unlimited, West Hollywood, CA, 2015.

Arigon's *Super Indian* comics are set on the Leaning Oak Reservation. The series focuses on Hubert Logan, who developed superpowers after eating "Rezium" tainted cheese as a young boy. Hubert keeps his Super Indian alter ego a secret from his peers and stays incognito by working as a janitor at the Leaning Oak Bingo Hall. His powers include the ability to converse with and understand his dog Diogi, great physical strength, an enhanced sense of smell, and the ability to breathe fire. Throughout this two-volume collection, Hubert fights off danger and protects his community. Between each story and the next is a write-up of a "Real Super Indian," or an Indigenous person who has made a

significant contribution to their community and the world. Examples include athlete Jim Thorpe, ballerina Maria Tallchief, media star Will Rogers, doctor Susan La Flesche Picotte, and major league pitcher Moses Yellowhorse. At the end of volume one, a "Guide to Rez Speak" is included, which defines terminology used throughout the comic book. The first volume also includes a section titled "Super Indian History," which outlines Arigon Starr's creative process and the creation of the *Super Indian* comic series. Volume Two includes an overview of characters and a short biography of cartoonist Arigon Starr.

Storm, Jen, and Scott B. Henderson. *Fire Starters*. HighWater Press, Winnipeg, MB, 2016.

At the beginning of this graphic novel, teenage cousins Ron and Ben are wrongfully accused of burning down the North Falls gas station. Most of the citizens of their small community do not question the boys' guilt, and they are taunted by their peers for being the "crazy Natives" who started the fire. It is soon revealed that the sheriff's son Mike is actually responsible for the arson, and that he is willing to let Ron and Ben suffer the consequences of his actions. When Mike's father finds the remnants of a familiar sock at the burned-out gas station, however, he realizes that his son has been lying about his involvement in the crime. The sheriff encourages Mike to rectify the situation, and Mike begins the long process of making amends. At the end of the narrative, Mike

participates in community service and helps to clean up the destroyed gas station. He cleans off a smoke-singed poster that features a missing Indigenous woman; this image is repeated in several panels throughout the comic book. Mike breaks open a cigarette and lets the tobacco fall to the earth, and appears to be truly sorry for his unjust behaviour.

Taylor, Drew H., and Michael Wyatt. *The Night Wanderer*. Annick Press, Richmond Hill, ON, 2013.

This comic book is an adaptation of the original novel by the same name. The novel has also been adapted into a play. At the beginning of the narrative, a mysterious man named Pierre L'Errant arrives at the Otter Lake Reservation, where he will be staying with a single father and his sixteen-year-old daughter, Tiffany. Tiffany is a defiant teenager and often acts out against her father's wishes. Her father does not approve of her Caucasian boyfriend and worries that she will make poor choices. Racial and cultural differences prove to be a hurdle Tiffany's relationship cannot overcome, and her teenage heartbreak leads to a series of troubling events. After discovering that her mother is going to have a baby with her new boyfriend, Tiffany flees her home and implies that she is considering suicide. While Tiffany's father searches tirelessly for his daughter, the girl's grandmother discovers that Pierre may be in Otter Falls for unusual and undisclosed reasons. Grandmother Ruth asks Pierre if he knows the story of the Wendigo,

and insinuates that he may be one himself. Later, Pierre finds Tiffany. Although the young girl is distraught, Pierre convinces Tiffany of all the good in her life by sharing his own life story. Tiffany quickly realizes the error of her rash decision and heads home to rejoin her father and grandfather. Elsewhere, Pierre gathers sacred objects at the edge of a cliff and waits for the sunrise. As the sun comes up, Pierre's physical body dissolves into the air and earth around him.

Thomas, John R., et al. *The New Mutants Saga*. Marvel Publishing, New York, NY, 2009.

This special edition of *The New Mutants* reintroduces the series' original teenage mutants, and provides new readers with a detailed summary of the group's many adventures. The comic begins with a brief description of the first five members of the New Mutants: Rahne "Wolfsbane" Sinclair, a young girl of Scottish descent with the ability to transform into a feral wolf; Roberto "Sunspot" da Costa, a Brazilian teenager with the ability to transform the power of the sun into physical force; Sam "Cannonball" Guthrie, a farmer's son with the power of flight and intense physical strength; Danielle "Mirage" Moonstar, a young Cheyenne woman with the ability to reveal other people's deepest fears and desires; and Shan "Karma" Coy Manh, a Vietnamese orphan with the ability to mentally control others. Interestingly, the paragraph on Danielle Moonstar mentions her initial

distrust of white people, a detail that is easily missed in the original comics. This comic favours large narrative caption boxes over speech balloons, and retells previous stories and events from an outside perspective. It explains the intricate and complicated relationships between members of The New Mutants, X-Men, Team America, and Hellfire Club Hellions; the role of enemies such as Viper, the Silver Samurai and Beyonder; and the journey of future New Mutants like Illyana, Amara, Warlock, Doug, Dazzler, Cloak, and Dagger to joining the powerful group of young superheroes. The issue concludes with a description of the current roles and responsibilities of the New Mutants. It leaves readers with an open ending and suggests that there are more adventures in store for the group of young superheroes.

Tso, Theo. *Captain Paiute: Indigenous Defender of the Southwest*. No. 1, Native Realities, Albuquerque, NM, 2015.

A part of the Indigenous Narratives Collective, this premiere issue features the origin story of Captain Paiute, a hydrologist who gains super strength, water manipulation powers, and flight after spilling sulphuric acid on his hand while studying for his finals. The issue is primarily a flashback of Captain Paiute's life, beginning with the death of his parents in a car accident. After being adopted by his grandfather, he learns of the violence that forced his ancestors to live on reservations and his grandfather's experience in the Indian boarding

schools of the southwestern United States. Captain Paiute, acting as the narrator, also tells the story of his grandfather's prayer to the water spirit for a strong warrior to protect the Paiute people from evil. The comic is part of the Indigenous Narratives Collective's initiative to build a Native American comic universe created by Indigenous people.

Van Camp, Richard, and Chris Auchter. *Kiss Me Deadly: The Healthy Aboriginal Network*, Courtenay, BC, 2011.

This comic addresses important concepts in sexual education through an ensemble cast of Indigenous characters. Van Camp and Auchter address the way that pornography devalues women and sexual intimacy through a conversation between a grandfather and his grandson. They use a couple that started dating after having previous sexual partners to explain the importance of frequent STI testing and outline what to expect during a trip to a clinic. The clinician also discusses birth control methods and sexuality's place in the medicine wheel. A gay man also goes to the clinic after starting a relationship with a new partner, and the heterosexual couple discuss terminology for addressing non-heterosexual peers. Van Camp and Auchter especially focus on contextualizing the term "two-spirit" and the reverence many Indigenous nations historically held for two-spirited people. The back cover of the book has a list of websites for more information on sexual health.

Van Camp, Richard, and K. Mateus. *Three Feathers*. HighWater Press, Winnipeg, MB, 2015.

This comic tells a story of rehabilitation set in contemporary Canada. Three young men named Bryce, Rupert, and Flinch (who are Cree, Dene, and Tlicho, respectively) commit a series of crimes on their reservation that culminate with a home invasion turning into an assault. The boys paralyze an elderly man from the waist down, and the sentencing circle sends them out on the land with two elders for nine months. During their time on the land they learn about each other, take responsibility for a sacred fire, and gain traditional skills that will help them provide for their community. After the nine months are over, the boys receive their spirit names and present the community with a feast. They begin a process of reconciliation with the people they hurt in the past and ask the elderly man to adopt them so that they can care for him.

Van Camp, Richard, and Scott B. Henderson. *A Blanket of Butterflies*. HighWater Press, Winnipeg, MB, 2015.

This graphic novel begins with a visit by a young Dene boy named Sonny to the Northern Life Museum in Fort Smith, NWT. A Japanese man named Mr. Shinobu is also visiting the museum, and has come to collect a suit of armour that once belonged to his family. Shinobu is told the suit's sword was used to pay a gambling debt to a local gangster known as "Benny the Bank." Shinobu tries to get the sword back from Benny, but is attacked by Benny's friends and left for dead. Sonny, having followed Shinobu

and witnessed the altercation, brings the unconscious stranger to his grandmother's house, where he is nursed back to health. While they are undressing Shinobu, Sonny and his grandmother, Ehtsi, discover that the man's torso is covered in butterfly tattoos. When Shinobu awakens, he tells Ehtsi that he is from Nagasaki and she explains the connections between their peoples. Shinobu also learns the "Dene Laws" from Sonny and Ehtsi and is told about the accidental death of Sonny's sister. Ehtsi tells Shinobu that the violence must end and accompanies him to collect his family's sword from Benny. Ehtsi tells Benny that she received a sign from Benny's late granddaughter on the same day that Shinobu arrived in town. She also presents Benny with a blanket that has been embroidered with butterflies and his granddaughter's image, which is meant to show Benny that his granddaughter is finally at peace.

Van Camp, Richard, and Steven K. Sanderson. *Path of the Warrior. The Healthy Aboriginal Network*, Courtenay, BC, 2009.

When a baby is seriously injured during a gang fight, Cullen decides that he needs to get out of the toxic environment of gangs and drugs once and for all. The young man presents the idea to his fellow gang members and argues that they are bringing their community down with their crime-riddled lifestyle. Cullen's peers are angered by the suggestion. They beat him to the point of hospitalization, set fire to his car and house, and threaten his life. When Cullen awakens in the hospital, an elder is

by his bedside. A police officer and the elder offer Cullen a choice: he can be released and go under Circle Sentencing and work at his local community centre, or be handed over to the courts to face likely jail time. The police officer encourages Cullen to take the deal and suggests that he become a leader and role model to youth that remain wrapped up in drugs, fighting, and other gang-related activity. After being released from the hospital, Cullen returns to his burned-down home and decides that he must abandon his previous lifestyle. He visits his grandmother and explains that he has taken a job coaching basketball at the community centre. Cullen expresses concern for his life and worries about being sent to jail if he does not change his life for the better. His grandmother allows Cullen to stay in her home, but promises to call the police herself if she learns that he has been participating in anything gang-related. With the support of his family and community, and his new role as coach and mentor to young athletes, Cullen works to turn his life around while also influencing those around him in a positive way.

Willard, Tania, Robin Folvik, and Sean Carleton. "Working on the Water, Fighting for the Land: Indigenous Labour on Burrard Inlet." *Drawn to Change: Graphic Histories of Working-Class Struggle*, edited by Graphic History Collective with Paul Buhle, Between the Lines, Vancouver, BC, 2016.

This short comic, drawn by Tania Willard (Secwepemc Nation) and co-written by Robin Folvik and Sean Carleton,

uses a black and white woodblock style reminiscent of 1920s novels in woodcuts to tell the story of the 1910s and 20s struggles of Squamish longshoremen and the organization of Indigenous workers on Vancouver's waterfront, ending with today's fight by the Coast Salish to protect the land and sea.

Wong, Anthony, and Amancay Nahuelpan. *The Game Plan. Healthy Aboriginal Network*, Courtenay, BC, 2013.

This story serves as a cautionary tale about overspending and incurring bad debt, as well as an instructional guide on paying off debt and making good financial decisions. Jake Laforge, the main character of the comic, takes over his mother's debt after she is put in a coma because of a car accident. His neighbour suggests that payday loans will help, plummeting Jake into debt as well. Alia, Jake's employer, offers to help Jake by showing him how to make a budget and consolidate his debt, and offering him some extra shifts. She also encourages him to practice lacrosse at the community centre after he does not make the school team, allowing Jake to pursue his career goal of playing lacrosse professionally. The back cover of the book has a link and QR code that leads to the Healthy Aboriginal Network's web page of financial management resources.

Wright-McLeod, Brian. *Red Power: A Graphic Novel. Fifth House*, Markham, ON, 2011.

This book by Dakota-Anishinaabe author and journalist Wright-McLeod follows Billy Moon and a group

of Indigenous activists as they organize a protest against a corrupt band council and an exploitive corporate-government initiative to seize reservation land. The story was inspired by the Navajo and Hopi resistance between the 1960s and 1980s in Big Mountain reserve, Arizona, where the US federal government attempted to force around 12,000 people to relocate for a coal mining project within the reservation borders. In the text, Billy is pulled into the spirit world by Thunder, who gives him a powerful artifact called the Star Stone, a sister to a stone that was stolen by a colonial soldier whose son plans to take ownership of the land. The comic ends with Billy and one of his friends escaping military police pursuit in a panel captioned "To be continued."

Yahgulanaas, Michael N. *Red: A Haida Manga*. Douglas & McIntyre, Vancouver, BC, 2010.

Red: A Haida Manga is set near the Haida village of Kiokaathli and focuses on the coming of age of a young boy named Red. As a child, Red's sister Jaada is kidnapped by a group of raiders and taken to the village of Laanaas. Red grows up to become the leader of his village, but never forgets the loss of his sister. One day Red meets an old carpenter who has been abandoned on the rocks near Kiokaathli. Together they decide to build a great whale out of sea lion hides so that they may travel underwater, rescue Jaada from her captors, and enact revenge upon the people of Laanaas. After locating his sister, Red kills and decapitates Jaada's husband.

Jaada becomes very upset and Red is urged to return the head of the dead man to his sister's family. Red ends the ongoing violence between villages by shooting an arrow up into the sky and letting it impale him when it falls back to the ground. Yahgulanaas does not use a traditional panel grid in this comic book. Instead of using a blank gutter space between panels, a thick black form line runs through and separates the images. The form line is not an impenetrable border; characters can grasp the black line and cross easily from one panel to the next. At the end of the narrative, a message from the author explains that each of the book's pages can be removed and pieced together to create a large mural.

Yahgulanaas, Michael N. *War of the Blink*. Locarno Press, Vancouver, BC, 2017.

A follow-up Haida manga to *Red*, this book again adapts a traditional Haida oral tale about war and peace. In *War of the Blink*, a young fisherman named Hem seeks the wealth of a distant village and convinces his clan leader to attack its inhabitants. Meanwhile, a fisherman from that village is out on the water and sees a strange fly that should not be so far out from land, so he goes back to warn his fellow villagers that an attack may be imminent. The village prepares, and when Hem arrives with his shaman, the clash becomes a war. As the two champions are facing each other down, the strange fly hovers between them and one of them blinks, ending the war. The two sides have been friends ever since.

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