

The flashpoint in the fight against hippies in Vancouver was Mayor “Tom Terrific” Campbell, who was first elected to City Council as an alderman in 1961, becoming the youngest mayor of Vancouver in 1966. He had a successful career as a real estate developer, drawing support from working-class voters, small-business owners, and middle-class homeowners on the west side. Originally elected as a cost-cutter and critic of bureaucratic red tape at City Hall, Campbell was perhaps best known for advocating the construction of a freeway through Vancouver’s historic Chinatown, as well as suggesting the destruction of the Carnegie Centre.

Campbell’s first mayoral campaign in 1966, however, made no mention of hippies. Yet within a few months of the election, the hippie issue was beginning to appear on his political radar screen. Even so, the mayor only appeared to be concerned about the drug problem when it had spread to the respectable middle-class neighbourhoods on the west side. The longstanding drug problem on the less desirable east side, meanwhile, was rarely discussed by the mayor. But as Kitsilano’s drug scene became an issue, Campbell vigorously supported the efforts of local police and health and welfare officials in an effort to contain the problem. He framed the issue in apocalyptic terms, saying in one interview, “I think society is entitled to use everything that is available to it in order to stamp out this cancerous growth that is invading society.” His views resulted in numerous hippie caricatures of the mayor in the coming years.

The Vancouver School Board launched one of the first public education programs aimed at detecting drugs and educating youth about them. Medical health officers were sent to local schools to warn young people about substance abuse — in particular the dangers of LSD. In an open letter to Vancouverites, medical health officer Dr. J.L. Gayton warned what could happen to impressionable teenagers abusing LSD: “A person on the fourth storey of a building may believe he is two feet from the ground and jump to his death.” The document also outlined the legal implications of getting caught. Gayton concluded by arguing that

drugs would likely undermine the existing social order saying, “illicit use of drugs tends to drive young people into groups separated from the rest of society”. The problem was highlighted by underground newspapers that mocked education, encouraging people to drop out, as well as photographs that encouraged drug use among youth.

Children’s rights advocates highlighted the link between drugs and sex. One Children’s Aid Society worker warned that the city was facing “a grave social problem,” arguing that runaways were being “taken in” by the hippies, thereby placing them in danger of becoming “involved in sexual immorality.” Given the social worker’s belief that teenage girls were likely to engage in sex if they took drugs, hippies quickly became the primary target of these authorities.

The second front in the war on psychedelic drugs was mounted by the local police. Enforcement measures included greater reliance on specially trained drug dogs and to improve their ability to detect the scent of marijuana. Undercover officers were also schooled in the language of the drug culture, so they could move about freely in the Kitsilano underground. In addition to this underground activity, uniformed officers continued to confront hippies. In a sixteen-month period from 1967 to 1968, six major drug raids were conducted by authorities working with the RCMP. In contrast to the Haight, however, the Vancouver Police were reminded to exercise due process and use minimal force in making arrests.

But the mainstream media’s response to hippies demonstrated a curiosity and ambivalence as opposed to the more confrontational approach exhibited by the local police. *The Province*, for example, asked its readers in June 1967: are hippies “good or bad”? Reporters commented on minor issues regarding loitering and property rights throughout the spring and summer of 1967, but avoided sweeping, negative generalizations. Their approach could ultimately be seen as education and understanding over confrontation.

Lawrence Aronsen

City of Love and Revolution

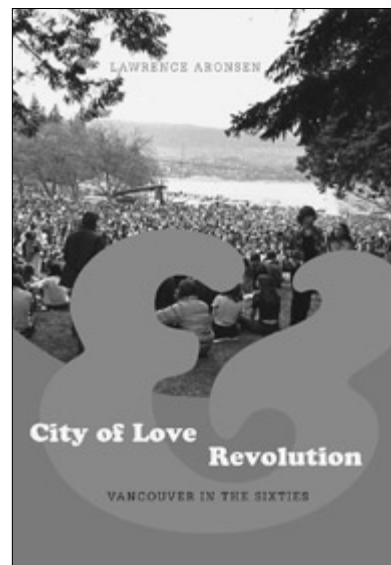
Vancouver in the Sixties

City of Love and Revolution takes readers back to Vancouver in the sixties, the decade when everything changed for the Baby Boomer generation. Dozens of rare photos accompany Lawrence Aronsen's account of the tumultuous decade, bringing to life the sights, the sounds, and the passions of the era of psychedelia and free love, when for a brief moment in time everything seemed possible.

Aronsen tells the story of the spread of the "hippie" life-style north from San Francisco into Vancouver, and how this rocked the buttoned-down, Protestant, white-bread frontier town that Vancouver had been up til then. A chapter on the impact of the sexual revolution tells of love-ins, free clinics, public nudism, and the Penthouse and other Vancouver fleshpots. Other chapters recount the stories of the drugs and music that were embraced by the new generation of Vancouverites; of peaceful anti-war protesters and the birth of Greenpeace, and the harder edge of the Yippies and their occupations and street theatre; and of Vancouver Free University and the new ideas that forever changed the way our schools work.

Aronsen's readable account is illustrated with photos, drawings, and advertisements drawn from the newspapers — both straight and *Georgia Straight* — that chronicled the era.

Long-time Vancouverite **Lawrence Aronsen**, an active participant in the scene he describes, is professor of history at the University of Alberta and an authority on the Cold War. He is the author of three scholarly works: *The Origins of the Cold War in Comparative Perspective*, *The North Atlantic Triangle in a Changing World: Anglo-American-Canadian Relations*, and *American National Security and Economic Relations with Canada*.



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Book launch in Vancouver

Author tour

The question of why my parents moved to North Delta haunted me for many years, even after I moved away from there, which I did at eighteen. Naturally, the easiest way to understand their motivations would be to ask them. I tried. That approach was unsatisfying. Their story, like most immigrant stories, has morphed many times. Each upgrade — their divorce, my dad's subsequent moves to South Africa, Hong Kong, Brazil, and Seattle, my mom's post secondary education and her self-employment — signifies a new version of the story. No matter what their answers reflect now, it's a retrospective version, just as mine is, a glossing over of many small details: the details that go into deciding whether to live here or there.

When I left North Delta, three weeks after graduating from high school, I swore never to return. It was one of those brilliant teenaged moments of determination — the kind of resolute decision-making that I haven't been able to emulate since. It was based entirely in emotion and involved no regard for the practical reality that my mom continued to live there and in fact still lives there. It's fabulous to experience such resolve, even when it doesn't work out and you find yourself on a bus headed for Thanksgiving dinner only a few months after the resolution was made. Even after I was safely living in Burnaby (a place some people would still call 'the boonies' but had tall buildings and was different), I got stomachaches every time I crossed the Alex Fraser. I felt like I couldn't breathe until I was safely back across the bridge in either New Westminster or Richmond heading toward Burnaby or Vancouver. It was very dramatic, not just because I was a teen or because I had been an outsider but because North Delta represented something to me — something awful that I needed to get away from.

North Delta was a trap — a black hole, a representation of a life that I didn't want. The North Delta dream — as I saw it then — involved procuring a man, getting a mundane job and having children without questioning other ways of living. If I stayed in North Delta, I'd better get used to buying loaves of Wonderbread at the Real Canadian Superstore and getting excited about the weekly drink specials at the Delta Lion's Pub in Nor-Del (which is, of course, shorthand for North Delta).

Mette Bach

Off the Highway:

Lessons from North Delta

About thirty kilometres south of Vancouver, just over the Alex Fraser Bridge and bordering with Surrey and Ladner, lies North Delta, a suburb replete with strip malls, single detached family homes and every-half-hour bus service. It was a sleepy suburb, one considered the boonies, until 1986, when as part of the Expo city-wide upgrades, the Alex Fraser Bridge was built to connect the two sides of the Fraser River.

Part social commentary, part personal memoir, and part history, *Off the Highway* is Mette Bach's thoughtful examination of growing up in North Delta. We learn about the valiant efforts of the Burns Bog Conservation Society volunteers who work tirelessly to preserve the Bog, North America's largest raised peat bog and one of Canada's natural wonders. We find out that her family rented a bedroom in their home to Expo 86 visitors and that her mother composted, a practice well ahead of current environmentally-responsible times. We also get a glimpse into North Delta's storied settlement in the 1860s when Alexander Loggie opened the first cannery, which supplied the British with canned sockeye salmon.

From Henry's Canadian and Chinese Restaurant run by childhood friend Elaine's parents, to Michael's Pizzeria where many North Deltan teenagers, including the author, spent their formative years, Bach takes us on a grand tour of the landmarks that define the suburbia in which she grew up.

Born in Denmark, *Mette Bach* grew up in North Delta. Her writing has appeared in *Vancouver Review*, *The Advocate*, *The Globe & Mail*, *Vancouver Magazine*, and in several queer anthologies. She is currently working on her MFA at UBC, writes the Queer to Eternity column for *Xtra West*, and teaches freelance writing at Langara College. *Off the Highway* is her first book.



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Book trailer

Author and book website

High school and library readings in suburbs

Join us as we set sail for those islands of resistance known as pirate radio. Bypassing the treacherous waters of licensing and the doldrums of institutionalization, we have eschewed the fixed maps of entrenched power in favour of a cartography of autonomy. As navigators along these diverse routes, we have been guided by an illuminated chart composed of pirate ports of call that burn as brightly as the star constellations relied upon by all mariners at sea.

We begin our voyage in concrete terms — what is pirate radio? The use of the term pirate radio is a controversial one. It has been both burdened with the negative connotations of theft and mayhem and exoticized with romantic swashbuckling imagery and Hollywood production values. Perhaps the term “free radio” carries less baggage, but we choose “pirate radio” because it is more immediately understood by North Americans as referring to an unlicensed form of radio broadcasting that relies on the airwaves for transmission rather than the internet-based mechanisms of podcasting or web radio. As Anne MacLennan points out (Chapter 3), the word “pirate” had a pejorative ring to it even in the 1920s and 1930s, being associated with predatory US broadcasters overriding the signals of Canadian-based stations. While this particular connotation might still exist in some quarters, for us it is the “no quarters” transgressive quality of the word “pirate” that we embrace as inspiring to both the radical imagination and the practice of direct action.

If pirate is a word that has been used disparagingly by the radio industry and its counterparts at the Canadian Radio-television Telecommunications Commission (CRTC), then we hereby reclaim it as a badge of honour. We prize the fact that it evokes an outsider status in relation to the dominant cultural assumptions and practices of the radio industry and the governmental bodies that theoretically regulate the airwaves in the “public interest.” As to those regulatory agencies, in practice they have been captured by the very same vested interests within the radio industry that they are mandated to oversee. The legal climate in which they operate facilitates the corporate theft of the airwaves and squelches autonomous alternatives with a bureaucratic arsenal of administrative rules and sanctions.

Andrea Langlois, Ron Sakolsky
& Marian van der Zon, eds.

Islands of Resistance:

Pirate Radio in Canada

While only recently have we heard the major networks broadcast warnings of rising sea levels, since radio's invention certain Canadians have been concerned by the increasingly centralized medium and its commercial flooding of the airwaves. Occasionally alone, frequently in teams and always illegally, these activists are islands of resistance within the ocean of homogenous frequencies, pirating radio signals for personal, political and artistic expression.

In the first book published on the subject, *Islands of Resistance* gives you a view from the crow's nest of the phenomenon of pirate radio in Canada. Here is a collection of seventeen activist manifestos, artistic treatise of intent, historical essays on the development of radio and its regulatory bodies, sociological examination of pirate radio's application in new social movements, and personal anecdotes from behind the eyepatch.

Just as the new media ostensibly renders the old obsolete, *Islands of Resistance* unveils the existence of a thriving clandestine counterculture. An invaluable addition to an unscrutinized subject in Canadian media studies, *Islands of Resistance* appeals to the anarchist, anti-authoritarian impulses in all of us.

Andrea Langlois is Manager of Communications at AIDS Vancouver Island; a media activist; and the author of *Autonomous Media: Activating Resistance and Dissent*.

Ron Sakolsky is the author of six books including *Creating Anarchy* and *Seizing the Airwaves: A Free Radio Handbook*.

Marian van der Zon is the founder of TAR, Temporary Autonomous Radio, and a pirate radio practitioner. She teaches Media Studies and Women's Studies at Vancouver Island University.



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Canadian Dimension

Book launch in Vancouver and Victoria

Website with audio clips and other
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Targeted media mailout, with a focus on
campus community radio stations

from *Every Day in the Morning (slow)* by Adam Seelig

This
is what
happens in the morning of course many things
happen to many people
in the morning but
this
is what
happens
when Sam wakes up it's
still dark
in
the window
and
still
in
the room since Layla has left
for
work like the
neighbours upstairs all gone to
work to
be together
with others leaving
Sam to wake alone and
walk past the window by
the piano
over
to the bathroom its cool
floor
cools his feet
covering
the
same steps from
bed

5

Adam Seelig

Every Day in the Morning (slow)

Every Day in the Morning (slow) is a novella that looks and reads like no other.

Few words and the generous white space on each page invite a distinct interaction with the text, one where every detail, every placement and every repetition influences meaning. The lack of punctuation allows the reader the freedom to internalize this exquisitely crafted work and understand the protagonist's state of mind.

Sam, a composer, reflects on his floundering career, life with his lover and tensions with his father. Some thoughts, like facial hair and breakfast, are mundane; others, like love, money and war, are often overwhelming. At turns laughable and vain, at others, tender and considered, Sam's feelings and ideas turn continuously. The result is an oddly lyrical stream-of-consciousness that's as conversational as its appearance is unconventional.

The exceptional style of *Every Day in the Morning* amounts to a kind of *thinging*, somewhere between singing and thinking, thing and thought, utter brilliance and complete crap. A novella with long poem features, *slow* breaks the rules of both genres, while at the same time offering an addictive and compulsive flow that may make it the fastest book you will ever (want to) read.

Adam Seelig is a poet, playwright, stage director, and the Artistic Director of One Little Goat Theatre Company in Toronto. His plays include *Talking Masks* (Toronto 2009), *Antigone : Insurgency* (Toronto 2007), and *All Is Almost Still* (New York 2004). Born and raised in Vancouver, Seelig has also lived in Northern California, New York, and Jerusalem. His writings appear in *World Literature Today*, *Modern Drama*, *jwcurry*, and *Poetry Magazine*.



BINDING

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Book launch in Toronto and Vancouver

Targeted media mailout with a focus on Toronto, Vancouver, Montreal

Reading series in Toronto, Vancouver

I arrived on Simon Fraser's bleak hilltop campus in the first week of January, 1966 without friends to comfort me, my worldly possessions parked in a dingy motel in the suburbs of a city that was very large and strange, and though I wasn't about to let it show, scary as hell. I was a small rocket loaded to the top with fuel, sizzling on its launch pad without either a guidance system and possibly without a warhead, but ready to launch anyway. And I was also, of course, as close to heaven as I could imagine.

All of this is to make clear that in that first moment at university I truly was there with two priorities: 1) to learn how to be a writer and 2) to get my novels written. I was not there to play cards in the cafeteria as a prelude to a career in the family business, nor was I there to learn to be a professor or a scholar/critic or a teacher of other people — any or all of which I might have been better suited to succeed at. I even had, in the absence of culture, skill and talent, a fairly sensible plan. I would compensate for coming from the uncivilized north by learning more than anyone around me about my civilization — only that way would I be able to delineate its local subplots or cosmic subtexts for my novels. I'd deduced, with Mathew Arnold and Ralph Waldo Emerson counseling me because no live person I'd met seemed interested, that university was going to give me the general outline for the knowledge that a writer ought to have, a substantial whack of the specifics, and the technical skills to write novels as great as *The Brothers Karamazov*.

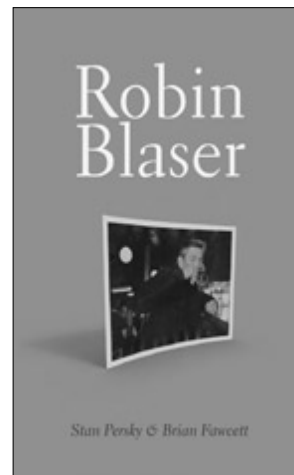
That's when I got very, very lucky.

In the very first university classroom I walked into, my professor was a Genuine Card-Carrying Writer — the first I'd ever laid eyes on. During this first class, the Writer gave the assembled students (it was, I discovered later, his first class, too) a short quiz to find out what we'd been reading, if anything. The Writer discovered that I'd not only been reading but reading a lot, and I discovered that most of my classmates didn't think reading was worth the trouble. The class ended, and while I busied myself with changing my concept of what an average student was about, the Writer called me over and confided that he had met and talked to Jack Kerouac, the American novelist I'd listed at the top of my favourites. I didn't know whether to believe him or not.

The Writer was Robin Blaser, and there was something about him that convinced me . . .

Stan Persky and Brian Fawcett

Robin Blaser



Divided into two parts, *Robin Blaser* consists of two essays by people who knew Blaser intimately, as a life-long friend, a mentor and intellectual influence.

In part one, award-winning author Stan Persky offers a cohesive guide to reading Robin Blaser's poetry and the ways in which Blaser's work was "an attempted rescue or defense of poetry". In part two, Brian Fawcett discusses how Blaser inspired and guided him in his formative years as a writer at the newly-opened Simon Fraser University in Burnaby, BC.

From the authors' recollections, we are given a glimpse into the personal and professional relationships that developed between Persky, Fawcett, Robin Blaser, Jack Spicer, and many of the other poets associated with the "San Francisco renaissance" and the New American Poetry. At once a memoir and a reader, *Robin Blaser* is also an illustrated account of the remarkable life of the poet, with dozens of previously unpublished photographs included.

In 2007, Robin Blaser was awarded the Griffin Poetry Prize. *Robin Blaser* celebrates the poet, the academic, and the person. Blaser died in spring 2009.

Stan Persky is the author of more than a dozen books, including *Topic Sentence*, *Buddy's: A Meditation on Desire* and *The Short Version*, which won a BC Book Prize for non-fiction in 2006. He teaches philosophy at Capilano University and lives in Berlin and Vancouver.

Brian Fawcett is a past editor of *Books in Canada*, a former columnist for *The Globe & Mail*, and a founding editor of the internationally-followed Internet news service, www.doon-eyescafe.com. Born in Prince George, he has lived in Toronto since 1991.

BINDING

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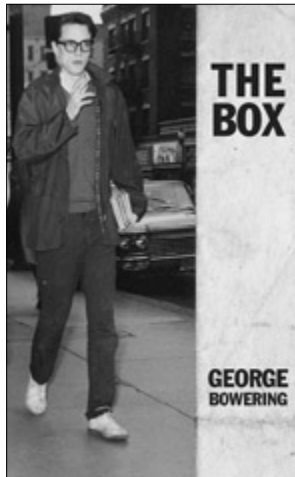
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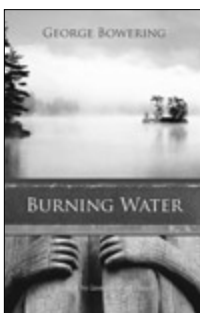
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In a series of ten stories introduced by archival photographs, Bowering leads us through the glory days of 1960s Vancouver, when the Hotel Vancouver boasted an under-street level bar whose businessmen swooped in and out in trenchcoats, and a time when Japanese tourists with cameras were a novelty.

The Box breaks with the conventional genre of short stories, weaving together biography, autobiography, parable, and drama. At times cerebral, *The Box* is always playful, clever, and entertaining.

By the same author



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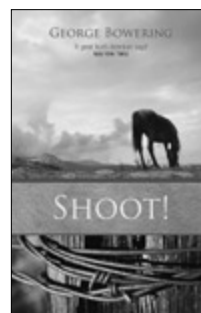
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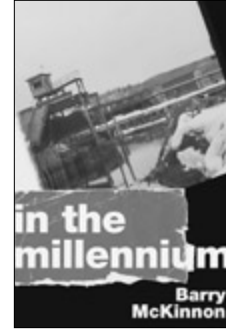
BARRY MCKINNON

In the Millennium

In the Millennium is a thirteen-part sequence written over the last ten years that measures a wide range of the poet's experience. The writing emerges in response to human processes, conditions, and places: love, sex, death, the insecurities and pressures of the inner and outer world, and the politics of person and place that act as prompts for whatever he, as the poet, is given to reveal.

Much of the poetry in *In the Millennium* is also informed by the abrasive grit and beauty of the north, especially in the poems "Head Out", "Prince George (Part 1)", and "Prince George Core".

"Bolivia/Peru" is a long poem that documents a trip to the poorest places in South America. But no matter what the contexts, *In the Millennium* articulates McKinnon's belief that the contemporary poem has to resemble the various and fractured realities it addresses — to make whatever is at hand, no matter how complex, emotionally visible.



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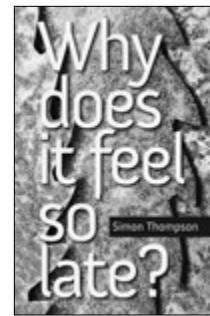
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Dupe goes under the hood of industrial capitalism where there is no deal, no compromise with capital, only complicity. The bearings, rods and shafts are running hot, the lubricant is breaking down, and shade-tree mechanic Jonathon Wilcke is fiddling with the timing chain. "More gas!" he shouts as flames leap from the carburetor. The dwell is finally set, Ford's time management duplicator is idling rough yet the poems flow from the manifold.

Dupe takes up the formal concerns of Wilcke's first book *Pornograph* and applies them to the body politic. The notion of musical notation guides the word on the page.

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LARISSA LAI & RITA WONG

sybil unrest

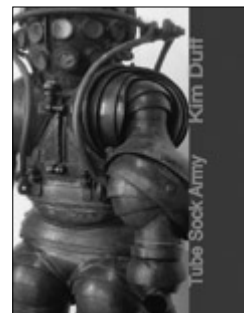
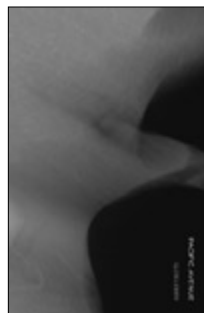
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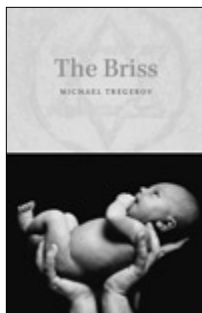
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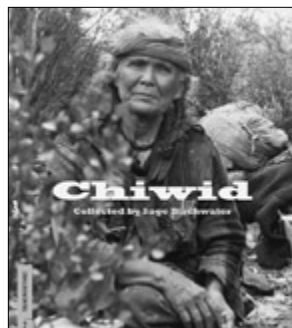


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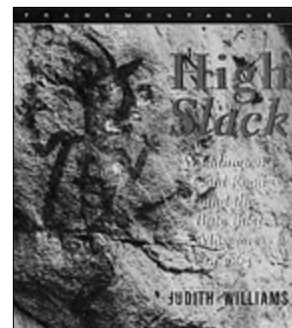
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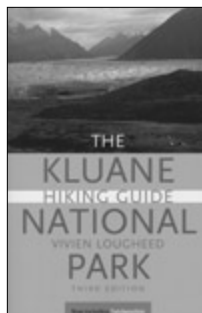
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It is an indictment of the slow pace of progress against the societal problems facing rural populations that a third edition of *Social Work With Rural Peoples* is necessary.

SHARON KIRSCH **What Species of Creatures**

Animal Relations from the New World

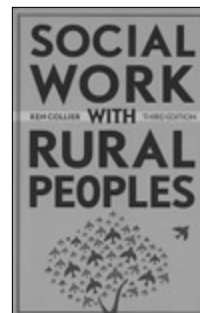
Sharon Kirsch weaves early settler accounts, fables, children's stories, natural histories and 21st century science in a quirky narrative that probes our complicated relationship with the other creatures that share the planet. Illustrated with twenty period drawings, and peppered with verbatim accounts by these early settlers, *What Species of Creatures* is a rich and satisfying stew of odd historical facts and figures.

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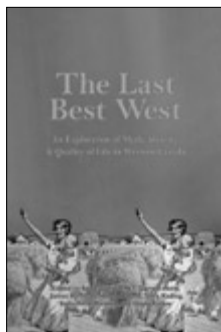


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Wages



WAGES

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'A brilliantly coherent demonstration of a writer's education.' — VANCOUVER REVIEW

'Contains passages of the best prose ever written on Canada's west coast.' — BRIAN FAWCETT

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Spotting chestnuts on the sidewalk or reading William Carlos Williams's *Paterson* on the Granville Street Bridge, the poet travels along the inlet, past the mountains, under the trees, pulling the local world into shape with his words.

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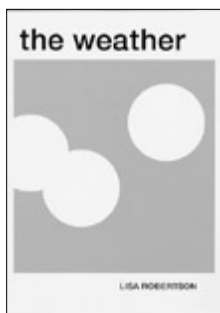
'This is a book that might have been subtitled HALF-BEING AND NOTHINGNESS. It stares directly into that abyss, using the city of Vancouver as its lens. . . VANCOUVER: A POEM is a complex meditation & an interesting counterpoint to [Hettie Jones'] work. It expands the grounds of what's possible here & is one of the most moving books I'll read all year.' — RON SILLIMAN



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'One of this poet's best strengths is her way of imbuing poems with passion — not from hot emotion, which she avoids, but from deep politics and thought. In Robertson's hands, these things are sensual.' — THE STRANGER

LISA ROBERTSON
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Age of Briggs & Stratton	Culley, Peter	1-55420-039-3	978-1-55420-039-9	2008	\$18	\$16
Amongst God's Own	Glavin, Terry	0-9686046-1-7	978-0-9686046-1-8	2002	\$24	\$19
Anarchivē	Collis, Stephen	1-55420-018-0	978-1-55420-018-4	2005	\$18	\$16
Asper Nation	Edge, Marc	1-55420-032-6	978-1-55420-032-0	2007	\$21	\$16
At Andy's	Stanley, George	0-921586-76-0	978-0-921586-76-0	2000	\$16	\$16
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Basking Sharks	Wallace, Scott & Gisborne Brian	1-55420-022-9	978-1-55420-022-1	2006	\$19	\$16
Bone House	Armstrong, Luanne	0-921586-91-4	978-0-921586-91-3	2002	\$21	\$16
Box	Bowering, George	1-55420-045-8	978-1-55420-045-0	2009	\$19	\$16
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Burning Water	Bowering, George	1-55420-036-9	978-1-55420-036-8	2007	\$19	\$16
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Chronicles of Dissent (2nd ed.)	Chomsky, Noam	1-55420-003-2	978-1-55420-003-0	2003	\$24	nfs
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On Kiddie Porn	Persky, Stan & Dixon, John	0-921586-77-9	978-0-921586-77-7	2001	\$20	\$18
Pacific Press	Edge, Marc	0-921586-88-4	978-0-921586-88-3	2001	\$39	\$35
Paroled For Life	Murphy, Murphy, & Johnsen, Eds.	0-921586-89-2	978-0-921586-89-0	2002	\$18	\$16

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Red Laredo Boots	Kishkan, Theresa	0-921586-49-3	978-0-921586-49-4	1996	\$16	\$16
Red Line, Blue Line, Bottom Line	Edge, Marc	1-55420-011-3	978-1-55420-011-5	2004	\$16	\$16
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Sentences and Paroles	Murphy, P.J., & Murphy, J., Eds.	0-921586-63-9	978-0-921586-63-0	1998	\$24	\$19
Shoot!	Bowering, George	1-55420-041-5	978-1-55420-041-2	2008	\$19	\$16
Short Version The	Persky, Stan	1-55420-016-4	978-1-55420-016-0	2005	\$24	\$19
Silt	Scott, Jordan	1-55420-012-1	978-1-55420-012-2	2005	\$16	\$16
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Stranger Wycott's Place	Schreiber, John	1-55420-037-7	978-1-55420-037-5	2008	\$19	\$16
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There	Miki, Roy	1-55420-026-1	978-1-55420-026-9	2006	\$21	\$16
Thirty Four Ways of Looking at Jane Eyre	Givner, Joan	0-921586-67-1	978-0-921586-67-8	1998	\$21	\$16
This Ragged Place	Glavin, Terry	0-921586-66-3	978-0-921586-66-1	1998	\$18	\$16
Tom Thomson's Shack	Rhenisch, Harold	0-921586-75-2	978-0-921586-75-3	2000	\$20	\$16
Topic Sentence	Persky, Stan	1-55420-028-8	978-1-55420-028-3	2007	\$22	\$19
Two Wolves at the Dawn of Time	Williams, Judith	0-921586-84-1	978-0-921586-84-5	2001	\$29	\$25
Vancouver: A Poem	Stanley, George	1-55420-038-5	978-1-55420-038-2	2008	\$18	\$16
Voice Great Within Us A	Lillard, Charles	0-921586-56-6	978-0-921586-56-2	1998	\$16	\$16
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