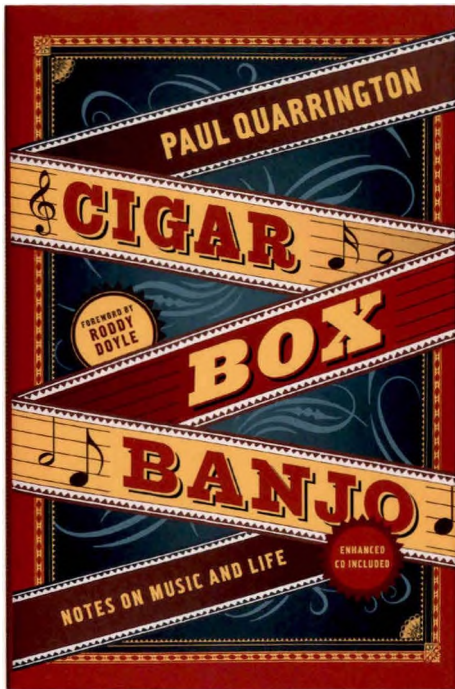


A photograph showing a hole in a wooden structure, possibly a wall or a large log. Inside the hole, several books are visible. One book has a red cover, another has a white cover with the word 'GRAPHIC' visible, and a third has a white cover with a black geometric design. The text 'Prose Non-Fiction' and 'Études et essais' is overlaid on the image in white, slanted font.

Prose Non-Fiction *et* Études et essais

First prize ✎ Premier prix



Title | Titre

Cigar Box Banjo: Notes on Music and Life

Designers | Conception graphique

**Heather Pringle,
Jessica Sullivan**

Author | Auteur

Paul Quarrington

Publisher | Maison d'édition

Greystone Books

Printer | Impression

Friesens

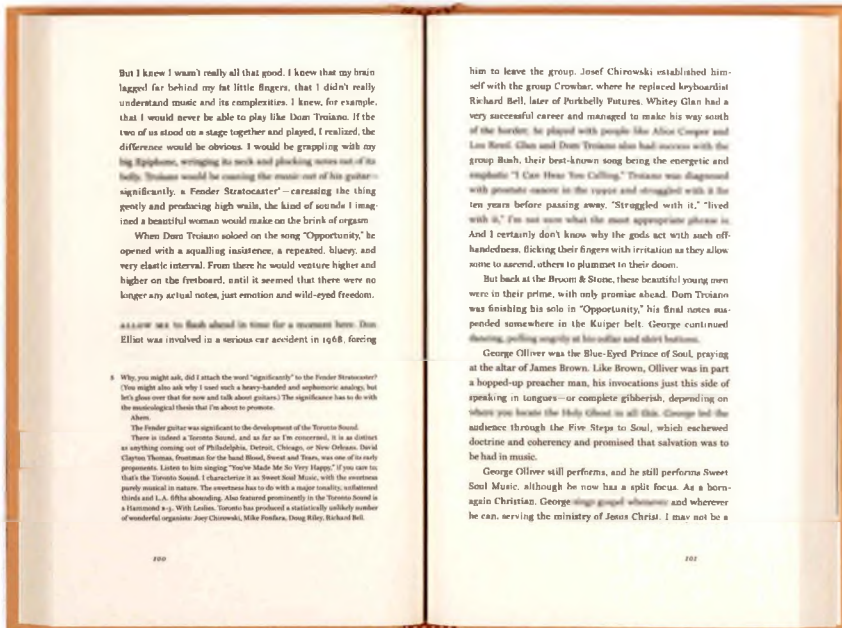
Typeface | Police de caractères

**Miller, Giza, Hamilton,
Clarendon**

Trim Size | Format massicoté

22 × 13 cm

ISBN 978-1-55365-438-4



But I knew I wasn't really all that good. I knew that my brain lagged far behind my fat little fingers. That I didn't really understand music and its complexities. I knew, for example, that I would never be able to play like Dom Troiano. If the two of us stood on a stage together and played, I realized, the difference would be obvious. I would be grappling with my *big Euphonium*, wringing its neck and plinking notes out of its belly. Troiano would be coaxing the music out of his guitar—significantly, a Fender Stratocaster—caressing the thing gently and producing high wails, the kind of sounds I imagined a beautiful woman would make on the brink of orgasm.

When Dom Troiano soloed on the song "Opportunity," he opened with a squalling insistence, a repeated, blissy, and very elastic interval. From there he would venture higher and higher on the fretboard, until it seemed that there were no longer any actual notes, just emotion and wild-eyed freedom.

allow me to flash ahead in time for a moment here. Dom Elliot was involved in a serious car accident in 1968, forcing

8 Why, you might ask, did I attach the word "significantly" to the Fender Stratocaster? (You might also ask why I used such a heavy-handed and emphatic analogy, but let's gloss over that for now and talk about guitars.) The significance has to do with the etymological thesis that I've about to promote.

Also.

The Fender guitar was significant to the development of the Toronto Sound. There is indeed a Toronto Sound, and as far as I'm concerned, it is as distinct as anything coming out of Philadelphia, Detroit, Chicago, or New Orleans. David Charles Thomas, frontman for the band Blood, Sweat and Tears, was one of its early proponents. Listen to him singing "You've Made Me So Very Happy." If you care to think the Toronto Sound, I characterize it as Sweet Soul Music, with the sweetness purely musical in nature. The sweetness has to do with a major tonality, unadorned thirds and I.A. fifths abounding. Also featured prominently in the Toronto Sound is a Hammond e.g. With Leslie. Toronto has produced a statistically unlikely number of wonderful organists: Joey Chirowski, Mike Postles, Doug Ripley, Richard Bell,

him to leave the group. Josef Chirowski established himself with the group Crowbar, where he replaced keyboardist Richard Bell, later of Parkbelly Futures. Whitey Gian had a very successful career and managed to make his way south of the border; he played with people like Alice Cooper and Lou Reed. Glen and Dom Troiano also had success with the group Rush, their best-known song being the energetic and anguished "I Can Hear You Calling." Troiano was diagnosed with prostate cancer in the 1990s and struggled with it the ten years before passing away. "Struggled with it," "lived with it," I'm not sure what the most appropriate phrase is. And I certainly don't know why the gods act with such off-handedness. Flicking their fingers with irritation as they allow some to ascend, others to plummet to their doom.

But back at the Broom & Stone, these beautiful young men were in their prime, with only promise ahead. Dom Troiano was finishing his solo in "Opportunity," his final notes suspended somewhere in the Kuiper belt. George continued *flashing, pulling strings at his collar and shirt buttons.*

George Oliver was the Blue-Eyed Prince of Soul, praying at the altar of James Brown. Like Brown, Oliver was in part a hopped-up preacher man, his invocations just this side of speaking in tongues—or complete gibberish, depending on where you locate the Holy Ghost in all this. George led the audience through the Five Steps to Soul, which eschewed doctrine and coherency and promised that salvation was to be had in music.

George Oliver still performs, and he still performs Sweet Soul Music, although he now has a split focus. As a born-again Christian, George sings gospel whenever and wherever he can, serving the ministry of Jesus Christ. I may not be a

Honourable mention ✎ Mention honorable

Title | Titre

**The Horse that Leaps through
Clouds: a Tale of Espionage,
the Silk Road, and the Rise of
Modern China**

Designer | Conception graphique
Jessica Sullivan

Author | Auteur
Eric Enno Tamm

Publisher | Maison d'édition
Douglas & McIntyre

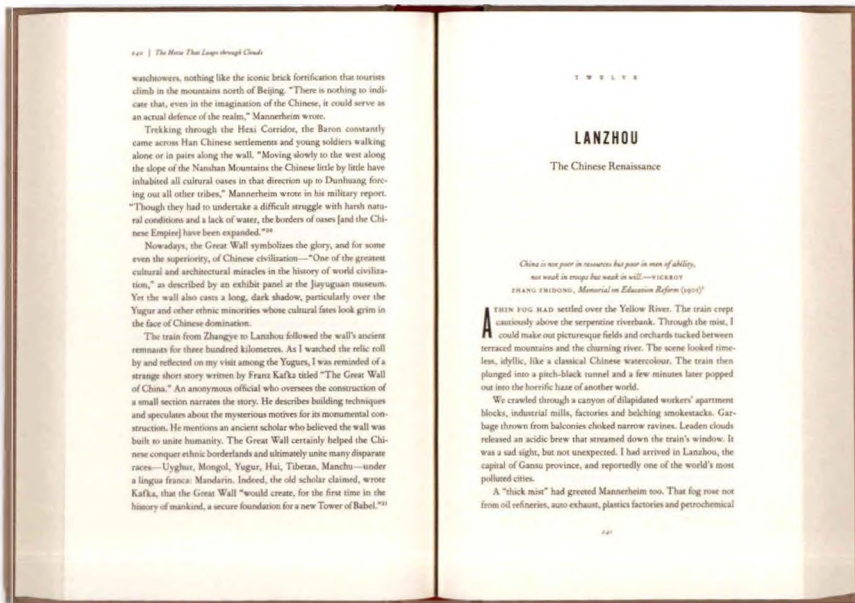
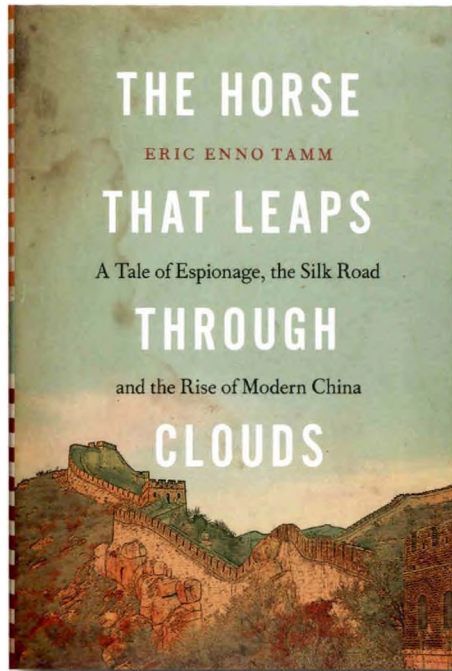
Illustrators | Illustration
**Hiroshi Higuchi, Nic
Taylor (Getty Images)
(cover | couverture)**

Printer | Impression
Friezens

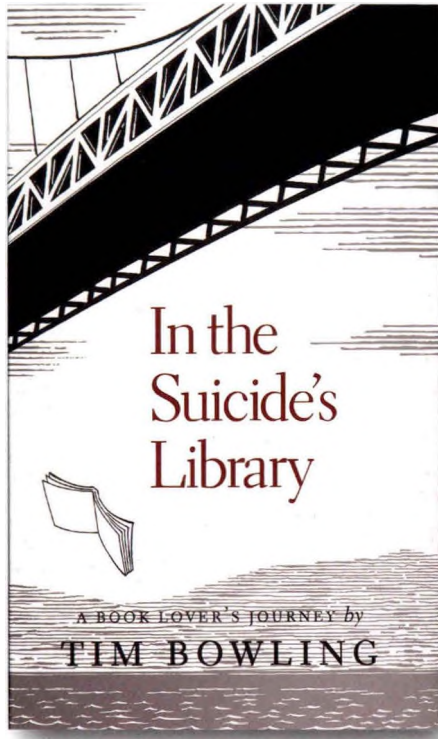
Typeface | Police de caractères
**Fournier, Alternate Gothic,
Knockout**

Trim Size | Format massicoté
23 × 15 cm

ISBN **978-1-55365-269-4**



Honourable mention ✎ Mention honorable



Title | Titre

In the Suicide's Library: a Book Lover's Journey

Designer | Conception graphique
Andrew Steeves at | de Gaspereau Press

Author | Auteur
Tim Bowling

Publisher | Maison d'édition
Gaspereau Press ¶ Printers & Publishers

Illustrator | Illustration
Jack McMaster (jacket | jaquette)

Printer | Impression
Gaspereau Press ¶ Printers & Publishers

Typeface | Police de caractères
Electra

Trim Size | Format massicoté
22 × 13 cm

ISBN **978-1-55447-089-1**



Honourable mention ✎ Mention honorable

Title | Titre

Through Darkling Air: the Poetry of Richard Outram

Designer | Conception graphique

Andrew Steeves at | de Gaspereau Press

Author | Auteur

Peter Sanger

Publisher | Maison d'édition

Gaspereau Press || Printers & Publishers

Printer | Impression

Gaspereau Press, with colour plates by | avec planches en couleurs de Halcraft Printing (Halifax)

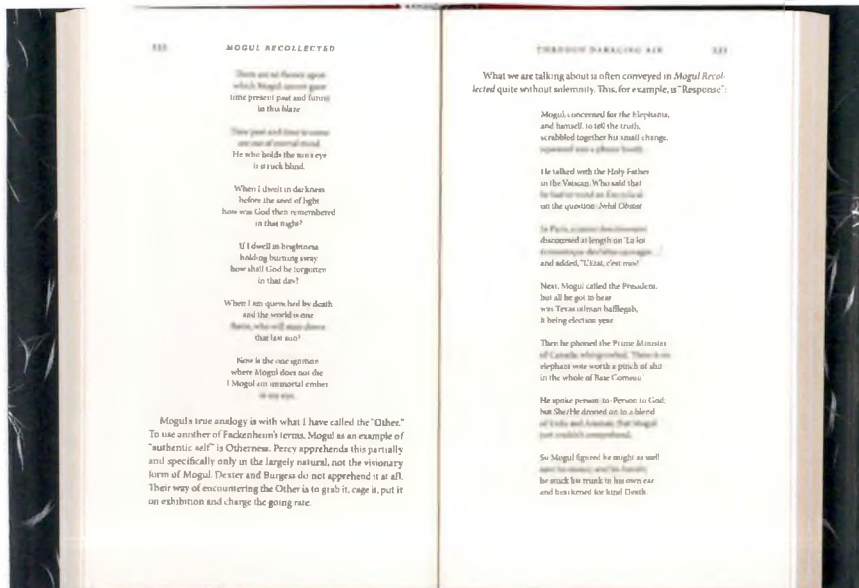
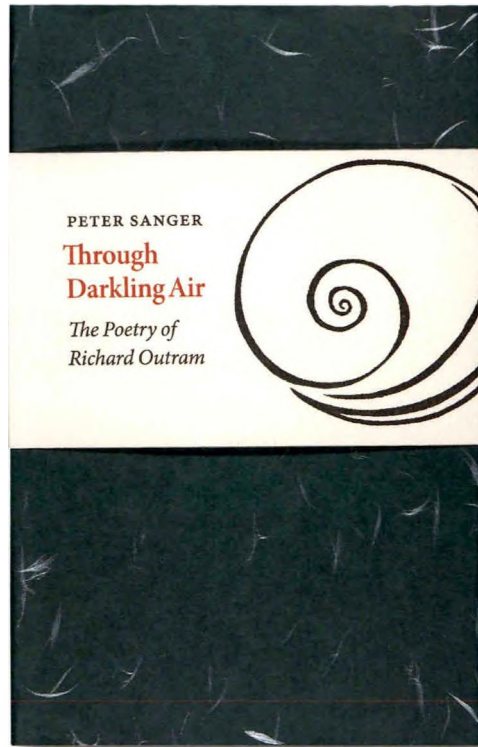
Typeface | Police de caractères

Minion

Trim Size | Format massicoté

22 × 14 cm

ISBN **978-1-55447-061-7**



First prize | Premier prix

Title | Titre Cigar Box Banjo

This book does everything right, and holds together perfectly as a package: the cover, binding, stamping, interior, and colours all have a consistent feeling. The readable footnotes connect nicely with the rest of the text.

Ce livre est impeccablement exécuté et forme un tout parfait : la couverture, la reliure, l'estampage, l'intérieur et les couleurs, tout donne une impression de continuité. Les notes de bas de page sont lisibles et s'harmonisent bien avec le reste du texte.

Honourable Mention | Mention honorable

Title | Titre The Horse that Leaps through Clouds

There is a lot that's good in this book: the running headings, folios, text page margins, and the chapter openers.

Il y a beaucoup de bonnes choses dans ce livre : les titres courants, les folios, les marges des pages de texte et les têtes de chapitre.

Honourable Mention | Mention honorable

Title | Titre In the Suicide's Library

The cover and spine are especially good. The running heads, text pages, margins and folios are great, as are the chapter openers; everything works together.

La couverture et le dos sont particulièrement réussis. Les titres courants, les pages de texte, les marges et les folios, ainsi que les têtes de chapitre, sont superbes. Tout se tient.

Honourable Mention | Mention honorable

Title | Titre Through Darkling Air

The cover is inviting, with its lovely stamping; the body text and poetry go well together.

La couverture avec son bel estampage est attirante. Le corps du texte et la poésie vont bien ensemble.