

Suddenly I recognize a familiar refrain—a song of the yearning within, both torment and delight. . . . I say out loud: “I’ve played this for that listener from Burnaby!”

It does not matter that it is pouring rain. It does not matter that I am standing in the dark at a bus stop without a shelter, clutching an umbrella that could upturn any minute now. It does not matter that the bus into UBC is already five minutes late. What matters is this: soon I will be on campus, dashing up the stairs of the Student Union Building, all the cue cassette tapes will come out of my backpack, and promptly, on the hour, the delicate strums of the santoor will float and undulate all over Vancouver and the Lower Mainland, the sound will fade and I will introduce myself again:

“You are listening to C1R1 101.9 FM Vancouver. This is Gitanjali . . .”

For twelve years of Sundays that radio show was my sanctuary and my balm. Slotted between *Queer FM* and *Radio Free America*, *Gitanjali* was a dislocation meme from the very beginning. And it was a needy, selfish one.

As a student in the ‘90s, I managed my life on a strict stipend. I did not own any audio equipment except for a Walkman I’d bought from London Drugs on West Broadway that first Christmas in Canada. A clock radio came with the basement I rented. When I’d saved enough money, it came down to adopting

a cat or buying a stereo cassette player. I chose the cat. While my weekdays were busy with seminars and school work, the weekend nights were unforgiving stretches of loneliness, thick in a low-ceiling, single-bedroom shower-stall suite.

Gitanjali was my music room.

In that studio, for an hour on Sunday nights, I could sit in a quiet, sound-proofed space, top-quality headphones pressing against my ear, and listen to everything from Ravi Shankar to Sanskrit chants to Bollywood—and just about anything I could find from the grab-bag collection of tapes I’d brought with me from India. Marathi abhangs? Play them. Folk songs from Kerala? Why not? I knew the hour would fly and I’d be signing off soon. Walking down the corridors of the building, I knew I’d hear music from the underground pub, either Rod Stewart looking for somebody on a downtown train or Salt-N-Pepa hastily dragging me back to life, back to reality.

I had to soak it up for a week.

What I didn’t know, had not given even a fleeting thought, was that my need for my music—the flute, the tabla, the cure for every malaise by Bollywood—would also become a celebration of memory and revival for so many in the city and the surrounding suburbs. Call it the upside of selfishness.

“Thank you ji,” said the cab driver waiting for a fare at the airport, calling from his car phone. “This song makes me miss my village in Punjab.”

“A Meera bhajan on air in Vancouver!” a listener would exclaim every time I played a Hindu devotional. Another listener I’d nicknamed “Mr. Bedroom Voice” always wanted “a romantic song for my sweetie.”

Last year, I found myself sitting in a roadside café in Chennai sipping sweet ginger tea. A transistor radio placed on a small shelf next to a framed photo of Gandhi was tuned to a station playing Tamil film hits, and suddenly I recognize a familiar refrain—

Prose
Illustrated
Prose illustrée

First Prize | Premier prix

Title | Titre

**The Awesome Music Project Canada:
Songs of Hope and Happiness**

Designer | Conception

Peter Cocking

Authors | Auteurs

Robert Carli and
Terry Stuart

Publisher | Maison d'édition

Page Two Books

Printer | Imprimerie

Friesens

Typefaces | Polices de
caractères

Graphick, Walbaum,
Newzald, Eames
Century Modern

Trim Size | Format massicoté

215 × 252mm

ISBN 9781989025291

The cover hits all the right notes; inside is a vast diversity of content, orchestrated with skill and the occasional flourish, such as section headers that draw colour from the facing "album cover." Those ersatz covers are done so well they successfully fooled two-thirds of the judges to help propel this book to the top spot. | La couverture est frappante en tous points; on retrouve beaucoup de variété à l'intérieur, orchestrée avec talent et quelques fulgurances, comme les en-têtes de section qui rappellent les couleurs de la couverture de style « pochette d'album ». Ces ersatz de couvertures sont si bien faits qu'ils ont dupé avec succès les deux tiers des juges, ce qui a propulsé ce volume au premier rang.



Ameen Merchant

ANY VANI
JAIRAM
TONIGHT?

33% LONG PLAYING

HI FIDELITY MONOPHONIC SOUND | AMP4258

of the yearning within, both torment and
... I say out loud: "I've played this for that
... from Burnaby!" I don't care if others in the
... hear me talking to myself. I am time-travelling to
... Book Mall from Apoorva Tea Stall in Alwarpet.
... world music room at the university lights up.
... announced the station ID and numbers on
... square buttons on the phone flash red non-stop.
... up the receiver.
... This is CTR. ... and before I can finish, the voice
... been expecting, an older man's, never any other
... tion, asks:

"Any Vani jairam tonight?"

I see myself smiling, the song cued and ready to go.
"I did not forget."

Ameen Merchant was born in Bombay and raised in Madras, India. His first novel, *The Silent Raga*, was published in Canada and India in 2007. He now lives in Vancouver, where he is working on his next novel and programming Bollywood and Indian classical music channels for CBC Music.

MUSIC PROJECT 143

Second Prize (tie) | Deuxième prix (ex aequo)

Title | Titre

Warehouse Journal 28

Designers | Conception

Irena Tonnu & Serena Tonnu

Authors | Autrices

Irena Tonnu & Serena Tonnu

Publisher | Maison d'édition

Warehouse Journal,
University of Manitoba
Faculty of Architecture

Printer | Imprimerie

Friesens

Typefaces | Polices de caractères

Garamond Premier Pro,
Helvetica

Trim Size | Format massicoté

194 × 279mm

This annual student catalogue continues to far surpass the standards for the genre. The grid and typography are excellent, and a plethora of content is presented with clarity and variety. | Ce catalogue annuel d'étudiants continue de dépasser, et de loin, les normes du genre. La grille et la typographie sont excellentes, et une pléthore de contenu y est présentée avec clarté et variété.



Second Prize (tie) | Deuxième prix (ex aequo)

Title | Titre

Winterlust: Finding Beauty in the Fiercest Season

Designer | Conception

Belle Wuthrich

Author | Auteur

Bernd Brunner

Publisher | Maison d'édition

Greystone Books

Printer | Imprimerie

Tien Wah Press

Typefaces | Polices de caractères

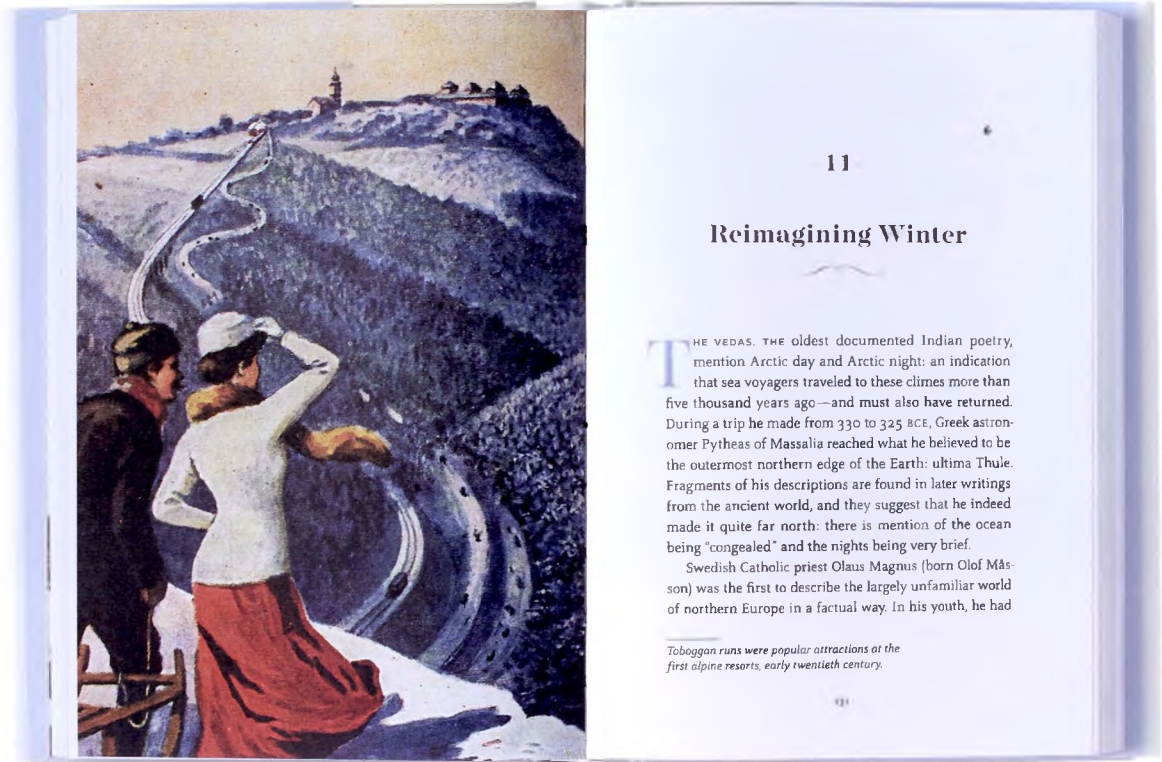
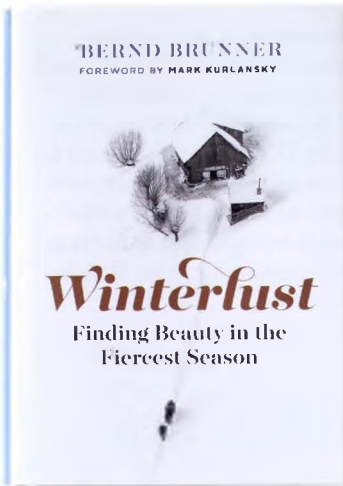
Majesti Banner, Celeste,
Alright Sans

Trim Size | Format massicoté

131 × 190mm

ISBN 9781771643528

Inside, the photography and illustration are excellent, the typography is solidly executed, and every detail is attended to. The design commits to an aesthetic and adheres to it with skill and care. | À l'intérieur, les photographies et les illustrations sont magnifiques, la typographie est avantageusement réalisée, et un soin a été accordé à chaque détail. Le design s'affirme sur le plan de l'esthétisme et l'embrasse avec talent et soin.



11

Reimagining Winter

THE VEDAS, THE oldest documented Indian poetry, mention Arctic day and Arctic night: an indication that sea voyagers traveled to these climes more than five thousand years ago—and must also have returned. During a trip he made from 330 to 325 BCE, Greek astronomer Pytheas of Massalia reached what he believed to be the outermost northern edge of the Earth: ultima Thule. Fragments of his descriptions are found in later writings from the ancient world, and they suggest that he indeed made it quite far north: there is mention of the ocean being “congealed” and the nights being very brief.

Swedish Catholic priest Olaus Magnus (born Olof Måsson) was the first to describe the largely unfamiliar world of northern Europe in a factual way. In his youth, he had

Toboggan runs were popular attractions at the first alpine resorts, early twentieth century.

11

Third Prize | Troisième prix

Title | Titre

Carpe Fin: A Haida Manga



Designer | Conception

Naomi MacDougall

Author | Auteur

Michael Nicoll Yahgulanaas

Publisher | Maison d'édition

Douglas & McIntyre

Printer | Imprimerie

Friesens

Illustrator | Illustration

Michael Nicoll Yahgulanaas

Typeface | Police de caractères

hand-drawn by the author

Trim Size | Format massicoté

253 × 253mm

ISBN 9781771622240

This title was submitted to the Comics category but the judges felt it more properly belonged here, where its unique melding of styles presents an innovative challenge to the category. | Ce titre avait pourtant été soumis dans la catégorie *Bandes dessinées*, mais les juges ont estimé qu'il convenait mieux ici, où sa fusion unique de styles présente un défi novateur à la prose illustrée.



Honourable Mention | Mention honorable

Title | Titre

Brand New Name: A Proven Process to Create and Unforgettable Brand Name

Designer | Conception

Peter Cocking

Author | Auteur

Jeremy Miller

Publisher | Maison d'édition

Page Two Books

Illustrator | Illustration

Michelle Clement

Printer | Imprimerie

Friesens

Typefaces | Polices de caractères

Graphik, Register

Trim Size | Format massicoté

151 × 202mm

ISBN 9781989025604

The visualizations and infographics are well-balanced and treated with care, boosting the content without distracting from it. An exceptional example of its genre. | Le visuel et l'infographie sont bien équilibrés et traités avec soin, ce qui rehausse le contenu sans en être distrait. Un exemple exceptionnel en son genre.

