



The Centless Apprentice

In the last column, I didn't mean to suggest that everyone run out and buy everything on my lists. It is less of a blow to the pocket book to accumulate these things gradually.

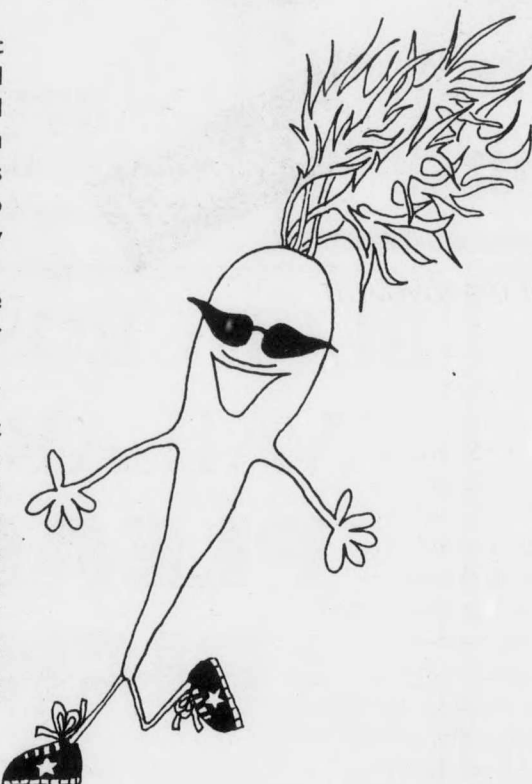
O.K. with that said, I want to give you some basic techniques or principles for cooking. Like every other rule, there are exceptions. Nothing is written in stone, so feel free to experiment.

Meats are always more tender and flavourful when cooked slowly and/or with moist heat (like pot roast or turkey). Extreme dry heat like a hot, hot oven or frypan tends to toughen meat. However, very tender cuts (such as good steaks, chicken, fish) may be cooked quickly with dry heat.

Vegetables as a rule are cooked by moist heat, using as little water as possible and cooked without a lid. Allow only a minimal boil or it will smush your veggies to pulp (which is fine if you like it that way). Over-cooking vegetables robs them of their nutritional value and flavour, so the rule of thumb is tender but firm. Test by piercing with a knife or fork.

Pasta and rice should be cooked al dente (firm to the bite). Again, watch the boil. For instant rice just follow directions.

Sauces require care. "Be kind to your sauces" is a quote from Escoffier, perhaps the most famous chef of all time and the father of modern cookery. The flour and butter combined is called a "roux". This thickens the sauce or gravy and are always mixed in equal proportions. I estimate when I cook, so if the sauce is too thin, add more roux, if too thick, more liquid. **DO NOT ALLOW TO BURN**, stir attentively and watch your heat. Should cook at least 5 minutes, just below boiling.



This week's distracting artwork by
Nina Botten.

Bridge by W.T. Watson

The answer to last week's bridge quiz is as follows: with no trumps, East will lead the fourth highest spade (the longest and strongest suit) and whenever East or West gets the lead will continue with a spade. With this strategy, East/West will get four spade tricks, two heart tricks and three diamond tricks for a total of 9 tricks. This is three tricks above a book of six so East/West can make 3 NT.

This was possible because East/West were able to run their long suit (♥s) while North/South could not run theirs (♠s). What happens if South or even North has the lead? Either one will lead a heart and then North/South will win two spades, four hearts and one club for a total of seven tricks or 1 NT. Therefore, in this situation, a NT contract cannot be bid and made. If East/West bid NT then North/South will lead a heart and East/West then North/South will only make four tricks, two short of book. You may remember, from the first bridge column, that the opening lead is made by the right hand opponent (RHO) of the declarer. So, the best contract for North/South would have been 2 ♦s.

So how is it decided if there is trump and if so what is trump? That is where bidding comes in. The partnership who say that they will take the most tricks in a higher ranking suit will play the hand with the trumps (or no trumps) they have declared. The ranking of the suits is alphabetical and is clubs, diamonds, hearts and spades. No trumps is after the four suits. The order of bids from low to high is as follows.

- 1♣, 1♦, 1♥, 1♠, 1NT
- 2♣, 2♦, 2♥, 2♠, 2NT
- 3♣, 3♦, 3♥, 3♠, 3NT
- 4♣, 4♦, 4♥, 4♠, 4NT
- 5♣, 5♦, 5♥, 5♠, 5NT
- 6♣, 6♦, 6♥, 6♠, 6NT
- 7♣, 7♦, 7♥, 7♠, 7NT

This is the highest it can go since a "7" level bid is promising all thirteen tricks. Once a bid has been said, the next person cannot say a lower bid.

Now, with the order of bids in mind, what contract would the following hand be in? In other words, will East/West or North/South get the most tricks and what will be the trump (♣'s, ♦'s, ♥'s, ♠'s or NT)? The answer will be in the next Bridge column.

North	South
♠ K76	♠ 2
♥ QT6	♥ A9542
♦ 9854	♦ QJ73
♣ AJ4	♣ 962
West	East
♠ AJT4	♠ Q9853
♥ J87	♥ K3
♦ AK	♦ T62
♣ T875	♣ KQ3

by Tim Tedford

books

KNOWLEDGE IN THE HANDS
Heather Brown Prince
Goose Lane Editions

review by Mimi Cormier

Reading Heather Brown Prince's *Knowledge in the Hands*, her first book of poetry, is a bittersweet undertaking. Prince uses words to pull her readers through the page as though it's a portal to a strange wonderland where the senses do not separate the perceiver from the perceived. Instead, the reader is sent into a dimension where such boundaries shift and fall away to reveal the interconnection of all things in nature. That experience was a sweet one. The bitterness came to me when I put the book down and fell back into "reality," suddenly feeling deaf, dumb and blind.

My strained attempt at description could probably be shortened to "poetry on acid," but that would be doing a real injustice to *Knowledge in the Hands*, because Prince creates a first mesmerising effect with her poetry that works very subtly.

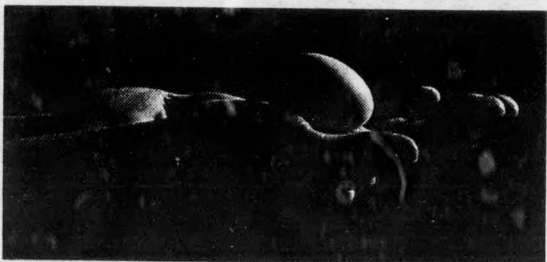
For her first published collection, Prince's poems are surprisingly solid and clear-voiced. Her imagery does not jar, even when her themes are meant to. For example, consider the lure of words in "You Ask me What I Am Afraid of":

You ask me what I am afraid of here in your house.
The answer is simple: the way your collar presses

against your hair; the width of your wrists.

I don't tell you this, or of my fear of men who hold
out their fingers like roosts.
Of words flying between us, night swallows.

(They tie a woman's hands so she won't tear herself.
Up on the birthing bed she rips
the air with her mouth.)



And I am afraid of the
strength in you gathering me
down
pulling me up; of your hands,
my words
coming hard and endless into
the belly, out of the womb.

Some poems reflect directly upon sensual experience ("Going Where I Touch," "Here is the Smell of Smoke," "The Beginning of Sight"). In the rest, Prince's imagery takes control of the senses in indirect ways. The final stanza of "The Apparition; The Field" can almost be felt on the skin:

Goldenrod and stalks of Indian tobacco;
the rustling heads of paperwhite.
The sun burns in each; each, in its singular voice,
is heard.

The reader is repeatedly reminded in *Knowledge in the Hands* that we are creatures of nature, physically and inextricably joined to it by our senses. Prince's art is in demonstrating this with poetry, the feeling of words as they work their way through the mind.