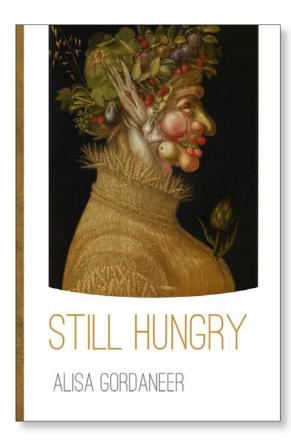


# Still Hungry Alisa Gordaneer



POETRY, POE011000 1-927426-64-2, 978-1-927426-64-7 \$14.95 CDN/US 96 PP, 6 X 9, PAPER APRIL 2015

#### 

Still Hungry, Alisa Gordaneer's new collection of poetry, is a sumptuous read. A gracious host, the poet serves her readers poems with delectable titles like "Artichoke," "Plum Jam," "Ganache," "Pollo Con Chili" and "Raspberry Pie," but this is no poetic cookbook. Divided into four sections according to the basic sensations of taste—salty, sour, bitter and sweet—these poems are elegant meditations on how food so often shapes the crucial moments in our lives—moments of sexual intimacy, love, friendship, betrayal and rebirth.

Still Hungry also addresses concerns about food production and distribution. In "Slaughterhouse" Gordaneer explores the treatment of the animals raised for meat. In "Market/Place (Detroit)," she writes about her journey to a desolate farmers' market in Detroit in the midst of a snowstorm.

I cannot love you if you don't love artichokes.

You have to love thorns. Prickles. You can't doubt sweetness or draw back before you taste.

I cannot love you if I can't hold you

cradled in my hands, a steamed spiked blossom waiting to open. If I can't

dip you in lemon butter, brush my teeth against your thighs—

devour your sinewed stem, your soft sharp insides.

— "Artichoke"

### **⊀** ABOUT THE AUTHOR ⊁

Alisa Gordaneer is a poet, writer and editor who has taught at the University of British Columbia, the University of Victoria, Camosun College and Royal Roads University. She has worked as a newspaper editor, communications consultant and freelance journalist, and writes a regular column for Victoria's *Boulevard Magazine*. A member of the League of Canadian Poets, she has won many awards for her poetry and nonfiction.



# Electric Affinities Michael Pacey

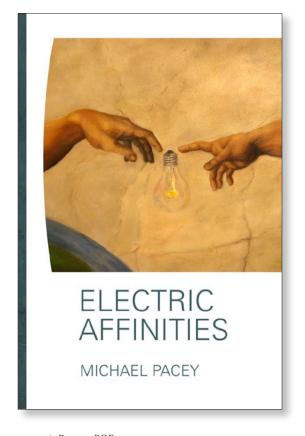
#### **⋄** ABOUT THE BOOK №

In *Electric Affinities*, Michael Pacey's second collection, everyday household items become points of departure into wonder — a handsaw becomes a "bird hooded, strung with jesses, strops with its beak." A cup becomes "a tool for gripping liquids." Mirrors are "windows turned inside out, always concentrating, trying to memorize each detail," and scissors are "perpetually plural, twin sisters fastened together." While it is Pacey's particular magic to discover the amazing alchemical properties of everyday objects, in *Electrical Affinities* he also illuminates the poetic "current" that connects them to larger questions of human nature, language and the environment.

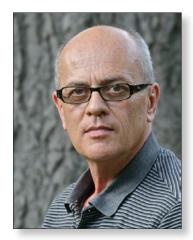
Icon of pure idea. Screwed into a sphere of permanence skin-thin, fragile as eggshell, yet suffused with even light — a Platonic corona identical to the thinking mind's delicate glow. Say, above Henry's bulbous cartoon head, his second brain, its single hair ablaze.

Naked, it suggests a folksy quality, forever swinging its gaze on unexpected corners of the past — corners lit with the warm steady fire of your affection — there was always one above your father as you watched him work in basement or garage (anywhere a bare bulb swings: the genius of the place) — a galvanic presence overseeing these Rembrandt-amber scenes, his hands tarred with grease, the small tools kept separate and clean

— from "Lightbulb"



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### 

Michael Pacey was born in Fredericton. He received his BA and BEd from the University of New Brunswick, his MFA, MA and PhD from the University of British Columbia. Michael's first collection of poetry, *The First Step*, was published by Signature Editions in 2012. His work has appeared in more than twenty literary magazines, including *The Malahat Review, The New Quarterly, Exile, Prairie Fire*, and *Descant*. He has also published a chapbook (*Anonymous Mesdemoiselles*, 1972), and a children's book (*The Birds of Christmas*, 1987). He was editor of *Prism International* and has taught at UBC and Lakehead University.

# A Clearing Louise Carson



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### « Авоит тне Воок »

A Clearing is a meditation of the everyday—both the joys and the losses observed in the natural world as they so closely mirror day-to-day human experience. There is a mystical edge to these poems that opens to deeper understanding of simple desire juxtaposed with the hard realities of homelessness, failed relationships, and loss in childbirth. A Clearing, Carson's first full collection of poetry, alternates between tender, poignant portraits and a sharper, darker voice evoked by difficult life experiences. Seasons are metaphors for loss and hunger, leading readers to larger revelations about aging, violence and global conflict. These poems are short, gritty and provocative, asking the reader to look harder at their own lives and the world around them. With the poems in A Clearing, Carson explores how having the courage to let go of the things that bog us down can lead to a place where sun shines through the shadows.

It takes guts to go into the woods when you're used to fields and orchards and lanes. All that stuff about darkness – you fear.

But there's usually a clearing somewhere in there. Manmade: buzzcut or burnt, ploughed or trampled. Or made by some giant toppling – and the land brambles over.

I know where there's a field of corn enclosed on all sides by trees, except for where it opens for the farmer's tractor. Old tracks, these.

Fence-posts aslant, earth sprouting wire, ghostly cow pastures, the odd mature maple, where, a hundred years past, the farmer ate his bread and cheese.

—from "A Clearing"

### 

Born in Montreal and raised in Hudson, Quebec, Louise Carson studied music in Montreal and Toronto, played jazz piano and sang in the chorus of the Canadian Opera Company. Her poems have been published coast to coast as well as in *The Best Canadian Poetry 2013*. She's twice been short-listed in *FreeFall Magazine*'s annual contest, and her poem "Plastic bucket" won a Manitoba Magazine Award for *Prairie Fire*. Louise has read her work in the Montreal area, Ottawa, Toronto, Saskatoon and New York City. She lives in rural Quebec, where she gardens, writes, and teaches music. *A Clearing* is her first collection of poetry.



# Painting Over Sketches of Anatolia Leonard Neufeldt

#### **⋄** ABOUT THE BOOK №

Painting Over Sketches of Anatolia is Leonard Neufeldt's seventh book of poetry. In it, we find wars, revolutions, the holocaust, obsolete belief systems, Alzheimer's and ever-present potentialities of the autistic as well as the illusory in the spoken or written word. A dying Plato tries to fight off intrusions of reality.

Neufeldt questions whether one can find rootedness in an ethos quite unlike one's own. The realities of discovering and settling in Turkey are uppermost, with "Gulls of the Bosporus/ screaming behind you,/ a city's minarets floating free." But the poems offer deepening lenses as the narrator enters a place of beauty, mystery, legend, painful history, irksome tourists, welcome and joy—the joy of olive picking, for example, with Mamut's stunning wife: "The rake/ [she] gives me with a Yes/No shake/ of her head is smooth in my hands/ like skin tingling with details as I climb/ the ladder's rungs." As for the snake in the stone wall that does no harm, "May it live for a thousand years."

Villages riding at anchor in the fog, minarets pondering distance silence, all the signs you followed driving here that led to rolls of time before time unscrolling valleys of tufa cones and chimneys half-hiding other valleys, lawless geometry from when the world was on fire, honeycombed stone tents and crags that make this high precipice where you stand at the sheer drop unremarkable, glorious as light pours over you

PAINTING OVER SKETCHES OF ANATOLIA

LEONARD NEUFELDT

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— from "Entering Cappadocia"



### 

Author, editor or co-editor of seventeen books, Leonard Neufeldt was born and raised in the immigrant Dutch-Russian Mennonite hamlet of Yarrow, BC. His grandfather and father, placed under arrest by Bolshevik agents for transport to the Gulag, escaped to Canada via Spain, Cuba and Mexico. Neufeldt graduated summa cum laude from Waterloo Lutheran University (Wilfred Laurier) and received his MA and PhD in the USA. He and his wife have spent most of their professional years in America and abroad, notably in Europe and Turkey. Lecture tours have taken him to India, Germany, Korea and China. Over the years he has been the recipient of numerous awards for his scholarship as well as poetry.



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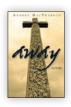
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