



P. K. Page sees Brazil through an artist's eyes.

Book Brazil's true colours in *Journal*

review by Moreen Murray
I have held on to this book for about two weeks now, mostly because, like a rich dessert, it is difficult to finish all in one sitting.

This diary, written by poet and sometime artist P.K. Page, chronicles the ambassadorial stay of herself and her husband in Brazil, during the years 1957-59.

Although fashions may have changed since then, the odour and fire of the country have not — nor sadly, have its economic disparities altered.

Page sees this lush, steamy and tropical country with the eyes of a newborn creature. She is continually fascinated by the exotic varieties of flora and fauna (orchids grow in the backyard). Vividly colourful blossoms vie with the ever increasing menagerie of lizards, technicolor butterflies and birds, and it is all recounted in beautiful detail.

It is partly ironic, therefore, that Page was initially reluctant for her husband (whom she identifies as A.) to accept the new duty, having been quite prepared to accept a posting in Europe after their stay in Australia. As evidenced by her loving descriptions, however, Page quickly became enamoured of her newly adopted country.

Yet all was not paradise, as Page shows in her descriptions of her complex dealings

with her native servants, who do not seem to speak any recognizable language and rotate frequently into and out of the house. While some frustrate her, she is also intrigued by the Brazilian *joie de vivre*, particularly the social scheme of *Rio de Janeiro*. She is dazzled by Brazilian women, who colorful, chic and showy as the native birds, and is puzzled by sex segregation at parties.

As she travels out from Rio, however, she gets a glimpse of the underside of Brazil: its searing poverty. The citizens here are not so bright and brilliant, but are on the outside looking in the hakeshop window. As "embaixatriz," however, the pages can not criticize, only observe.

Running throughout this reminiscence — aside from the oppressive heat — are several sketches and paintings of P.K. Page, demonstrating that her artistic eye did not go to waste during her visit.

The most refreshing aspect of this journal is that Page's sense of humour is constant, even though she is beset by many problems: servants, bureaucracy, the heat, and many defects of the residence.

This is a charming and funny book, but it is also perceptive, making accurate observations about this Latin country, that in some cases are unfortunately still true. Indulge in this delicious, however rich, dessert.

NOTICE TO ALL STUDENTS STUDENT PARKING APPLICATION PROCEDURE

Parking Services wish to notify students of the parking application procedures for 1988/89.

Application Date

All Winter session student parking applications will be accepted from **July 18, 1988** until 3:30 p.m., **September 2, 1988**. After September 2, 1988 applications will only be considered if space becomes available.

In Town Students

City of Edmonton and metro Edmonton students may apply for space during the period from **July 18 to September 2, 1988**. Space remaining unclaimed by University staff and out of town students will be assigned to this group after September 2, 1988. Available parking will be assigned on the basis of a priority system mutually agreed upon by the Students' Union and the University.

Out of Town Students

Students confirmed as residing outside metro Edmonton*, may purchase available permits starting July 18, 1988. (*Metro Edmonton includes St. Albert and Sherwood Park.)

Parking application forms are available at the Parking Services office and are also included in the Registration Procedures book. Parking rates for 1988/89 had not yet been finalized at the time of this writing.

For further information please contact Parking Services, at Room 203 Education Car Park or Phone 432-3811.

Office Hours:
8:00 a.m. to 11:30 a.m.
12:30 p.m. to 3:30 p.m.
Monday - Friday

PARKING SERVICES
February 1988



University of Alberta
Edmonton

Music

Siberry soars in concert

review by Tracy Rowan

The multidimensional Jane Siberry brought her Flap & Fly tour to a packed SLUB theatre Saturday night, nearing the end of what so far has been a successful cross-Canada tour.

Rapport between performer and audience was instant and warm from the opening "Ingrid and the Footmen" through familiar material from the popular *Speckless Sky LP* and the inimitable, "Mimi on the Beach".

Siberry, flanked by two Rebeccas (Jenkins and Campbell) on backing vocals and a solid group of back-up musicians, used ample gestures to interpret the very visual aspect of her textured music.

The attentive crowd was led by Siberry on what was an emotional journey during the two-hour set, especially with her use of detailed stories to introduce some of the newer songs from the most recent *Walking LP*. These stories, most notably the one preceding the "Bird in the Grave", helped audience members better understand Siberry's lyrics of often offbeat subject matter, putting them into perspective.

The second encore consisted of a moving rendition of 1985's "The Taxi Ride" and ended on a powerful note with "Symmetry".

There was an obvious two-way flow of energy between performers and the Edmonton audience Saturday evening, but it was out of respect for Siberry's genuine artistry that three standing ovations followed her exits from the stage.

By the end of the show, what sets Siberry apart from other songwriters became apparent: her detailed imagery in both words and

song. These can be attributed to her rich interpretation of what appears to be small, everyday types of occurrences; those that are barely noticed or often ignored by most people, slipping quietly and easily into the subconscious.



Jane Siberry, contemplative.

Siberry's performance was unique in that she succeeded in bringing many of these subconscious elements to the forefront, giving the all-too-appreciative crowd some food for thought.

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