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Applications will be received until February 10th, 1975.

TUITION FEES ARE DUE

University regulations governing the payment of fees require that the second instalment be made by January 15, 1975. A penalty of \$15.00 will be charged on any payment made or postmarked after that date.

The regulations further state that should payment not be made by January 31st, registration will be subject to cancellation.

The last day for payment of fees without penalty for students who have registered only in the Second Term (January to April) is January 31, 1975. Should payment not be made by February 17th following, registration will be subject to cancellation.

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arts

At the Hovel

Contemporary Dance Studio

The spring of 1975 marks the true emergence of the Alberta Contemporary Dance Theatre on the Alberta scene. Previously cloistered in Edmonton, performing only once a year in an annual concert and taking only very brief leave of Edmonton for a three week provincial tour, this spring the Alberta Contemporary Dance Theatre is overbooked. At least, due to the limitations of its budget, it cannot afford to book any major concerts.

Much of the growth of the Alberta Contemporary Dance Theatre has occurred through the efforts of Artistic Directors Jacqueline Ogg and Charlene Tarver, with financial assistance from the Canada Council, the Alberta Department of Culture, Youth and Recreation, and the City of Edmonton. Unfortunately, the group has heretofore been unable to pay salaries of any consequence to its dancers, nor has it been able to expand its training program due to insufficient and continuing financial support.

At the moment a fund-raising campaign to realize anywhere from \$10,000.00 to \$25,000.00 is underway. A series of performances in six Edmonton shopping centers, an appearance at the Bay's Bridal Fashion Spectacular, two concerts in Calgary's Wright Theatre March 15 and 16, a series of concert performances in Edmonton's SUB Theatre April 4, 5, and 6, and an experimental performance at the Hovel April 25 to 27 in Edmonton, hopefully will give the company the exposure it needs to create a market for performances next winter. At the same time, a trip for two to any one destination in Air Canada's world is being offered via a raffle ticket, sales of which just might bring the company's finances into a posi-

YES progressively buzzing

from *The Ryersonian*

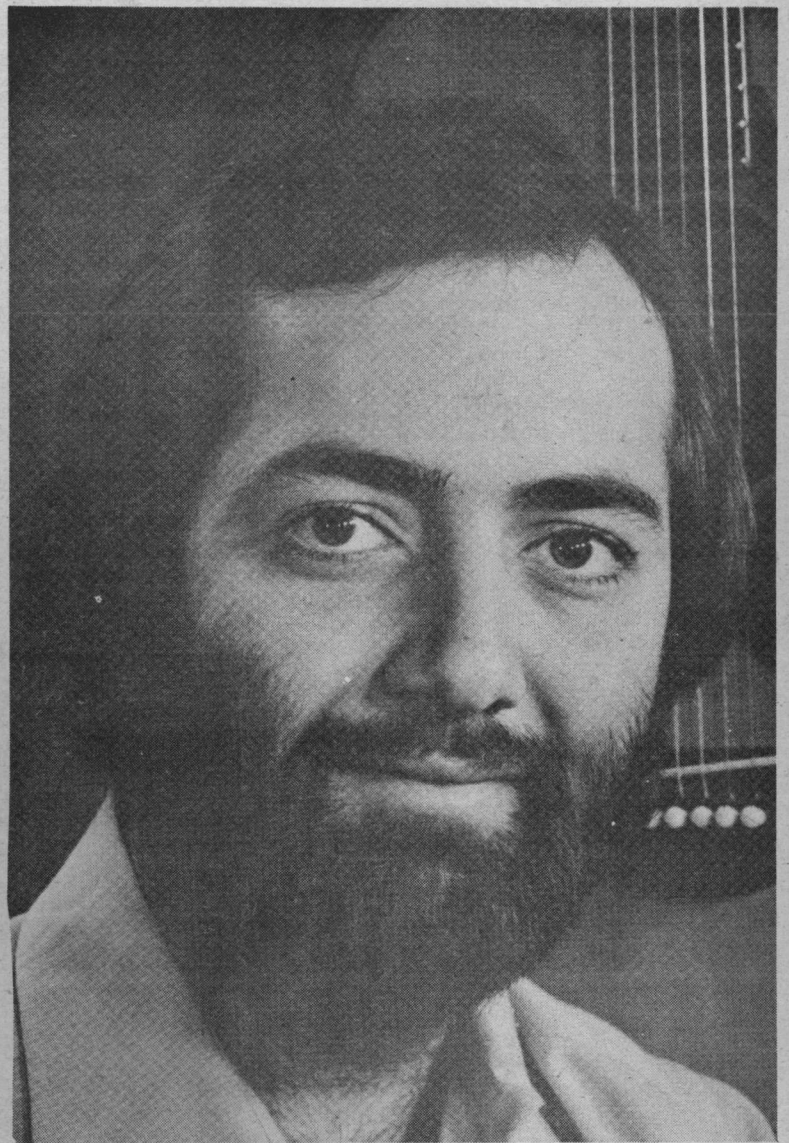
So you want an album to try out on that new quadrasonic muzak box you got during the festive season. Well for an entree you could buy Yes' new release, *Relayer*. It will give your system a sustained buzz.

While most rock bands have reached an impasse in their music, such is not the case with bands like John McLaughlin and his Mahavismu Orchestra and the Yes band.

The Mahavismu Orchestra and Yes are leaders in a trend toward new frontiers encompassing both jazz and rock; however, even that somehow fails to fully describe their music.

Relayer gives us a further insight into their progressive ideas. Their last album, *Tales from Topographic Oceans*, was a two record concept taken from the Shastras scriptures. Many people were turned off by the length of the individual sides, but what they missed was an album that incorporated the five members' exploration into varied areas of music.

Since *Topographic Oceans*, which Melody Maker voted the best concept album, the band has replaced keyboard wizard



Raffi from Toronto will be returning to the Hovel Jan. 31 through Feb. 2, doors open at 8:30 p.m. Raffi plays easy on the head folk music, some original and some traditional. Admission is \$2.00 for members and \$3.00 for non members.

tion to be able to pay dancers a living wage of \$250.00 per month.

Following the Edmonton drive, the Alberta Contemporary Dance Theatre moves out to tour the Province for six weeks in May and June. Managing Director Ronald Holgerson is presently attempting to book the company into various schools and communities throughout the province. Unfortunately cutbacks and reces-

sion budgets are hindering the progress of the tour plans, but Mr. Holgerson feels hopeful that the province will support the Alberta Contemporary Dance Theatre in the end.

Next year the company hopes to be able to work professionally all winter, rather than just in the spring. If the fund-raising campaign is successful, Canada could be seeing more of the Alberta Contemporary Dance Theatre.

Rick Wakeman, who set out to pursue a solo career, with ex-Refugee keyboard artist, Pat Moraz. The band immediately went to work on *Relayer* which is only a one-record set, but which still involves a concept.

The other piece of music on this side, *To Be Over*, reveals the band's ability to slow down the pace of their music without losing any intensity.

Moraz has added a subtler, more diversified talent to the group. Gone is Wakeman's loud, crashing artistry. Moraz's talent can be heard throughout the album especially on one cut *Sound Chaser*. This piece begins with Moraz's keyboards taking the music into the jazz realm with similar intricacy and

clarity, if not quite the same intensity as Chick Corea, the brilliant jazz pianist.

The Gates of Delirium, which takes up the whole of side one, includes the most lyrical content on the album but its main feature is the band's 'tightness', a musician's term to represent the closeknitness of the music. Yes' music is constantly moving, sometimes accelerating, sometimes slowing down to melodious harmonies. What separates this album and Yes from the general rock stream is their ability to allow each individual musician to play distinctly but still maintain the tight flow of sounds which hovers between jazz and rock.

by Ashley Collie

Drama Notes

✿ *The Maids* by Jean Genet, directed by Phil Wagner and starring Tanya Ryan, Theresa Krygier, and Faye Cohen will be performed on February 1st at 6:00 and 8:30 and February 2nd at 6:00 and 8:30 in Room 3-121 of the Fine Arts Building, U of Alberta.

✿ *King Conga Comes to Town*, an original Readers Theatre production written by Phil Wagner and directed by

Terry Welsh (both drama graduate students), will be performed February 8th at 8:30 and February 9th at 2:30 and 8:30 in the Thrust Theatre of the Fine Arts Building, U of Alberta. The play won 3rd prize in the Alberta Culture, Youth and Recreation adult one act competition in 1974. Tickets are free and are available from the drama office in the Fine Arts Building.