

What is a State Fair without a ferris wheel? This huge model is only one of numerous rides at the Fair, which runs through Oct. 22. Various entertainers, booths, foods and exhibits round out the festivities in the event at the State Fairgrounds in Raleigh. Staff photo by Mike Sneed.

'The Alchemist' Science meets art

By MARIANE HANSEN
Staff Writer

The second, and latest, issue of *The Alchemist* is promising, if not entirely satisfactory. An editorial note defines the magazine as a "science-oriented publication" which "originated in response to the growing influence of science on society" and which "often takes an editorial rather than a strictly informational stance."

As a whole, the magazine fulfills this self-definition. It contains articles on topics of scientific interest that are readily understandable by the layman, an essay exploring the relationship between the sciences and the humanities, a couple of short book reviews, some poetry and a piece of short fiction. There is more nonscientific material than the editorial note would suggest, but the blend of disciplines is not at all unpleasant and may actually lead the reader into contemplation of the "influence of science on society."

The problem with the publication is twofold. First, there is a tendency on the part of the writers towards self-consciousness about relating the laboratory and the outside world, generally leading to attempts to bash the reader over the head with a philosophical ending note. Fleming's article, "Weaving the Green Blanket," for example, tumbles from an explanation of modern theories of cellulose synthesis to a paragraph beginning "Let us make a very real conceptual jump from little rafts floating around to the social responsibility of scientists, the issue of the year." The reader, who is at that moment very concerned about the "little rafts" of the cellulose synthesizing complex, has not been prepared for this jump by anything else in the article. While applauding Fleming's purpose, one could wish for more subtlety in his philosophy.

Second, a number of the articles are simply badly written. Without going into too much detail, one can use Cooper's "That Majestic Trumpet" as an example. The imprecise style, in combination with an unpleasant alteration between what appears to be data for two separate discussions, one on the traumatic loss of the sense of smell and the other containing general information on this sense, leaves the reader with an unclear idea of the topic and a fair amount of dissatisfaction with the writing.

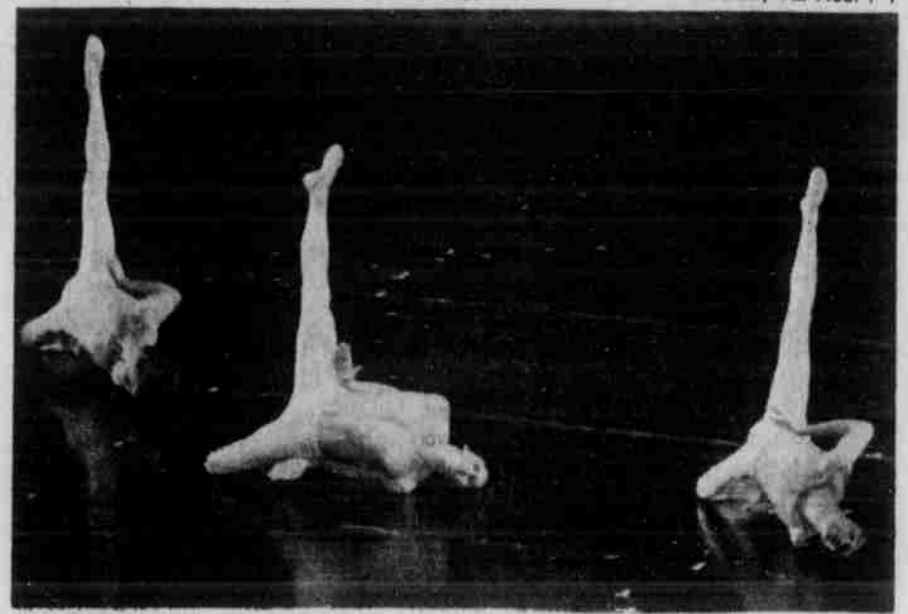
Many of the weaknesses of *The Alchemist* seem to be attributable to the presence of a small group which is involved in all phases of the publication. Casual examination reveals that half of the various offerings were actually written by people also listed as editors or editorial staff. This is not necessarily bad and may be unavoidable in a young magazine. However, this is the time to introduce enough new writers to free the editors to get a proper perspective on what is being said and how it is being said.

This criticism may sound unduly harsh, and it would be if this issue were an isolated production. The fact is, this issue may well be the forerunner of many others, and it should be carefully analyzed to help determine directions for growth. This is especially true because much of the magazine is very good. The factual reports are, for the most part, concerned with interesting topics and are very informative. Royle's work on the controversial use of synthetic anabolic steroids, poorly understood hormones which may improve athletic performance, is the best of the articles and might almost be used as a model for submissions to the magazine. Taking a historic perspective, Royle examines relevant research, presents opposing opinions and gently offers a moral solution to the modern athlete's dilemma. Moreover, he does all this in a clear, logically organized, readable form.

Stumpf's essay on the relationship between the sciences and the humanities, first in the eighteenth century, then in more general terms, also points along productive pathways for the magazine. Eridite, carefully argued and illustrated, presented in a pleasing form, Stumpf's argument deals with one of *The Alchemist's* major concerns — how science relates to society. This is the synthesis of disciplines that entertains and stimulates the reader, and is the sort of goal the magazine's writers ought to pursue vigorously.

The fiction, poetry and graphics, though of variable quality, offer a pleasant respite from the world of hard research examined in the articles.

All in all, the second issue of *The Alchemist* is quite rewarding. More important, it contains evidence of seeds which, if properly nurtured, may give rise to a consistently excellent publication. One can only hope that the weeds of carelessness and insularity do not choke the young plants that may bear this fruit.



The Milwaukee Ballet appeared in Memorial Hall Saturday night, displaying admirable technique and virtuosity, plus a distinctively Midwestern flavor in their presentation of "Pas de Six." Staff photo by Joseph Thomas.

A refreshing ballet

By LIBBY LEWIS
Staff Writer

A friend of mine who appreciates the modular twangs of country music more than the visual treats of a pas de deux sat with me at the performance of the Milwaukee Ballet on Saturday night. He turned to me after the first piece, a cheerful, lively "Pas de Six," and said, "You know, the only standard I go by in judging a performance like this is whether I'd like to talk to the person after the show."

As good a standard as any, I say; from that perspective, there were several members of the Milwaukee Ballet with whom I would have liked to have talked after the show. "Pas de Six" introduced me to a few of those dancers, with its clean technique and moments of virtuosity.

Tomaso Albinoni's "Adagio in G-minor for Strings and Organ" provided the solemn, familiar background to choreographer Jean Paul Comelin's blend of stark, often geometric movement and classical emotion in "Sonata A Tre." Comelin's adeptness at combining the contrasting elements offered a marriage that was interesting, if not occasionally a bit contrived. R. H. Graham's lighting added to the arid quality of the piece, an aridity that may have held more power for others than myself.

No aridity, though, in Comelin's "Daughters of Mourning." Rather, frustrated passion and tense foreboding smoldered through this story-dance of power and possession. Five mourning daughters vie for the attentions of a mischievously fickle suitor, though the decision has long been made that Angustias, the eldest daughter (Margaret McLaughlin), will be the bride. Adela, the youngest

daughter, played by Kathryn Moriarity, cannot accept the union — it is she who loves him — and she dances herself into a spectacular frenzy of jealousy and pleading. But the cold-hearted mother-figure Bernarda (Katherine Frey) is unmoved.

The suitor, Romano, danced with a sufficient devilishness by Mark Diamond, is not so steadfast in choosing, and he returns to the grounds in mid-night hoping to find Adela. Unaware of her lover's presence, Adela descends from her room, restless and dancing her sleepless anxiety, only to confront the object of her restlessness. Moriarity and Diamond's enactment of passion and clandestine love is one of the more beautifully sensual performances I have seen on stage. But of course it is cut short by the ill-timed entrance of Angustias. Soon the entire family is present to scorn and punish Adela. Romano tries to rescue her, but sly Bernarda answers his attempts with a thrust of her knife. The young Adela responds to her lover's death with the appropriate bravado and approaches Bernarda for the first time without fear. Unfortunately, the wicked mother has neglected to move the knife...so goes Adela, and the lovers are left in a tangled heap, while the daughters resume their mourning peacefully.

The final piece of the performance was "The Company," a collective of 50 years of dance style with a vaudeville flavor, but it never quite reached its showstopper potential. A section of "Burlesque" came closest, with its jolting hips and fiery suggestion. Nancy Smith's choreography was witty and sometimes ingenious but other times it traveled right through Aaron Copeland's score.

Student opinion needed in evaluation of night taxis

Continued from page 1

Arne is concerned about the difference between ridership figures of last fall and this fall. The statistics show that 100 more persons used the service per evening last fall, indicating some students must be dissatisfied with the new service. But Arne said that he has received almost no complaints.

Two possible plans for modifying the system are dropping the 25-cent surcharge for taxi service from bus stop to bus stop or reinstating some bus routes in addition to the taxi system.

Arne said whatever comments he receives in the next few weeks will be used in determining the future of the evening service. He has been told by John Temple, vice chancellor for business and finance, that students' feelings about the system will have an effect on the final decision about shared-ride taxis.

Shared-ride taxis are available only to people with bus passes, and a surcharge of

25, 50 or 75 cents is made according to how the system is used. People using shared-ride taxis also must call the cab company one hour before they want the ride.

Bob Godding, Chapel Hill's director of transportation, said even though he favors

the shared-ride system, some modification is necessary because of lower ridership.

"I think the taxi system is a good service," he said. "But I think that a lot of students have just not tried it out."

The cost of operating a bus is \$14 per hour

for the driver's salary and fuel, according to Godding, while taxis cost less than \$9 per hour. Godding said because taxis are used only when people call for them, fewer total taxi hours are used per week than there would be in a fixed-route bus system.

WAYNE'S HIRE-A-HEAP

596-1190 596-1302
Dependable Used Cars for Rent
Daily, Weekly and Special Rates
"HIRE-A-HEAP and SAVE-A-HEAP"
24 Hour Answer Service
Hwy 70 West — Durham

Dr. William T. Kohn, Optometrist
announces the moving
of his office to
300 Eastowne Drive, Suite 200
Chapel Hill
Opposite Blue Cross/Blue Shield on the Durham Chapel Hill Blvd.
Free Parking — on the "D" city bus line
Phone 942-4158 or 489-3304

Thick 'n Chewy **Pizza Hut** Thin 'n Crispy

BUY ONE GET ONE FREE

Good Monday, Oct. 17 thru Thursday, Oct. 20

106 S. Estes Drive

COUPON

FOOD FOR THOUGHT

Pit Stop (in the Student Store)
Y Court (next to South Building)
Bar (Law School)
Osler (Medical School)
Circus Room (Lower Quad)
Nook (School of Public Health)
Scuttlebutt
Dorm Convenience Stores
Hinton James
Ehringhaus
Morrison
Avery
Craigie

WHEN ON CAMPUS LET THE STUDENT STORES SNACK BARS BE YOUR QUICK LUNCH STOP!

There's More at You

STUDENT STORE

"ON CAMPUS"

HARVEY'S \$5,000 COLLEGE FOOTBALL BLITZ!

Weekly BLITZ Giveaways!

It looks just like the traditional office football pool. Only the prizes are something else! Each week, five people win \$100 Gift Certificates, good toward any item at any Harvey's Warehouse Store. And, this giveaway is repeated every week during the entire college football season!

Can you BLITZ Harvey?

Each week, you'll find your official BLITZ form in this newspaper (copies of the form are also available at every Harvey's store). Select the winners and then predict the score in one "tie breaker" game. Bring your entry to Harvey's, and place it in the official entry box. Be sure you have filled in the actual date of your entry. Entries close at 9 PM each Thursday evening.

Each week, the five people with best percentage of winner selection, whose entries were received earliest in the week, will BLITZ Harvey and receive a \$100 Harvey's Gift Certificate. The "tie breaker" game score will be used in the event that more than five people have the same percentage, with matching entry dates.

How will you know when you've BLITZED Harvey?

At the end of the week following each weekly contest, the names of the five winners will be simultaneously posted in every Harvey's store. Entries are limited to one per customer per day, and any attempt to defraud will result in disqualification. Entries will be removed from each box and sealed at the end of each day. We recommend that you keep a copy of your entry each week.

Is the BLITZ on?

You bet it is! Enter this week and every week during Harvey's \$5,000 College Football BLITZ! Make this your winning season! **NO PURCHASE NECESSARY!!**

OCTOBER 22

W. VIRGINIA <input type="checkbox"/>	PENN. ST. <input type="checkbox"/>	TENN. CHAT. <input type="checkbox"/>	JACKSON ST. <input type="checkbox"/>
W. CAROLINA <input type="checkbox"/>	MAINE <input type="checkbox"/>	N. CAROLINA <input type="checkbox"/>	SO. CAROLINA <input type="checkbox"/>
WAKE FOREST <input type="checkbox"/>	VIRGINIA <input type="checkbox"/>	N. CAROLINA ST. <input type="checkbox"/>	CLEMSON <input type="checkbox"/>
V.P.I. <input type="checkbox"/>	RICHMOND <input type="checkbox"/>	MARYLAND <input type="checkbox"/>	DUKE <input type="checkbox"/>
V.M.I. <input type="checkbox"/>	LEHIGH <input type="checkbox"/>	FURMAN <input type="checkbox"/>	APPALACHIAN ST. <input type="checkbox"/>
TENNESSEE <input type="checkbox"/>	FLORIDA <input type="checkbox"/>	E. CAROLINA <input type="checkbox"/>	CITADEL <input type="checkbox"/>
TENN. ST. <input type="checkbox"/>	FLA. A & M <input type="checkbox"/>	ALABAMA <input type="checkbox"/>	LOUISVILLE <input type="checkbox"/>

Tie Breaker Predict the winner and TOTAL number of points scored. Winners will be selected on the closeness of points to the actual score.

WM. & MARY NAVY TOTAL POINTS _____

NAME _____ PHONE _____ DATE _____

ADDRESS _____ CITY _____ STATE _____ ZIP _____

SPECIAL THIS WEEK ONLY!!!

KOSS High Velocity Stereo Headphones. Lightweight with soft vinyl-covered headband and sponge ear cushions. Extremely low harmonic distortion. Model HV-1 \$29.95 **\$22.00**

Harvey's Warehouse

GREENSBORO 1016-18 W. Lee St. 1 Mile E. of Coliseum 275-8701	DURHAM South Square Mall U.S. 15-501 Business 493-2212
RALEIGH 622-628 Downtown Blvd. 821-1870	CARRBORO Carr Mill Shp. Ctr. 100 N. Greensboro St.
CHARLOTTE 3133 Independence Blvd. 332-2146	

Expires 10/22/77