

Truckin' Gets Down and Dirty in the Bog

by Brian Stein

There is a phenomenon in this country which started a decade ago. It originated from a truck built by Bob Chandler—Bigfoot.

Bigfoot is a Ford truck, but not your ordinary truck. No, Bigfoot is more than a pickup, it is a "monster truck." Bigfoot has eight shocks per wheel, tires twice the height of a normal car, and an engine that could power America. Four-wheel steering also accompanies this impressive ensemble of automotive excellence, and that is not all. Yearly maintenance alone demands a hearty \$80,000.

If Bigfoot breaks down, it's Bigtrouble. This machine is built from modified parts. This means replacements are difficult to find and expensive to buy. You would expect that if you are going to spend that much money on a truck, that the truck would be street legal. Guess again. This vehicle is far from it.

So, what's the point? If it's not already obvious, the point is to run over old cars as fast as possible. Similar to a drag race,

these "horse-power merchants" race. However, the difference is they crush cars. Thousands cheer on as trucks bounce into the air. If the genesis of this is unclear, read on.

Soon after Bob Chandler built his truck, Bigfoot, others followed. There were monster trucks across America. Competition began first as just an exhibition, but later divided into organized competition, usually sponsored by a tobacco manufacturer.

It did not end there. People began building "monster tractors." These vehicles are primarily for dragging a 20,000 pound six-pack down a football field. The driver that pulls farthest wins. The secondary purpose is to plow Iowa in one day.

If these mutant trucks can be stopped the world as a whole would benefit. These vehicles use tremendous amounts of fossil fuel, which is fast becoming scarce. Prices will begin to rise causing a situation reminiscent of the '79 gas lines. It is apparent that we should try to con-

serve as much fuel as possible and not only do these vehicles guzzle gas, but they have no standard pollution control methods. Simply stated, they can

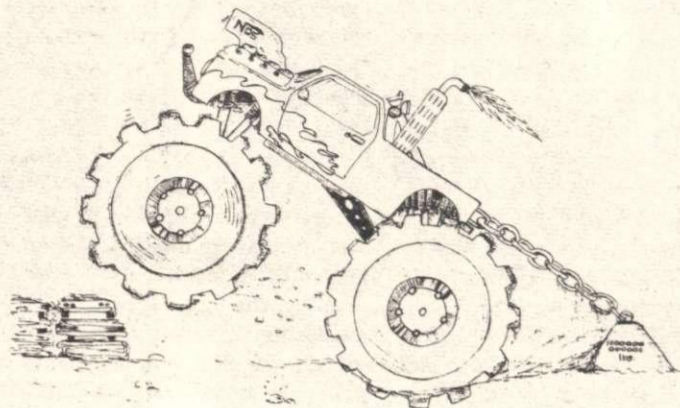
fortunate enough to have cotton in their ears, much less a gram of grey matter.

People argue that monster trucking is another form of rac-

imagined that these centers would ever be used for such activities. It's a wonder that the carbon monoxide in an enclosed arena has not caused permanent damage to the nervous systems of the onlookers. But that would explain quite a bit.

Monster trucking was never expected by anyone to develop to the extent that it has. It has gotten so bad that a monster truck is to appear in the new movie release, *Police Academy 6: City Under Siege*. Rumor has it that the truck will also be appearing in *Ishtar II: A New Beginning*, and that it is the best actor in either picture.

Some have suggested that monster trucking be abolished. In all reality this would be too much of an undertaking. No one wants any of these people hurt. Besides, who would want to hurt ESPN, for it is one of the homes of monster trucking, second only to the Nashville Network. If monster trucking were to lose popularity, these stations would be forced to show reruns of *Vic's Vacant Lot* and *Hee Haw*.



Brian Stein

spread contaminants at their leisure. Cars with proper emissions control cause enough pollution. The pollution caused is not only in the air, but also harms the ear. The noise created by the hulking monsters is overpowering, and must cause hearing damage to those spectators not

ing. This brings a question to mind: If it really is racing, why is this event never held at a raceway? The competition is held in either a place like the Houston Astrodome or some local arena such as the Nassau Coliseum. The architects who designed these buildings never would have

Video Yearbooks Receive Mixed Reactions on LI

by Oren Blam

As high school yearbooks like Schreiber's *Port Light* are being sold, eight schools on Long Island are selling a new type of yearbook: the video yearbook. For \$34.95, students at Comack, Division Avenue High School, Half Hollow Hills East, JFK High School, Lawrence, Massapequa Southside, and Valley Stream Central High School can order a videotape on which will be recorded about one hour of school events such as graduation, prom night, homecoming, and sports. Currently produced by National Video Yearbooks of Long Island, the video yearbook are doing very well in some schools and are flopping in others.

Larry Greenberg, yearbook advisor at Valley Stream Central, asserts that the notion that video yearbooks will grow to overshadow and eventually outmode traditional, hardcover yearbooks is a misconception. "The videotape complements the yearbook and doesn't replace it...there's no comparison between the two." This year, the first time video yearbooks are being sold in Valley Stream Central, the videos have been getting a warm reception; more than 200 of them have already been sold. Mr. Greenberg also said that the sale of the video yearbook has not hurt the sale of traditional ones.

In Lawrence High School video yearbooks have not sold well, while the traditional yearbooks have. James Duffy, the yearbook advisor at Lawrence, said about the traditional yearbooks, "We're going to be sold out." At his school the administration is coordinating the video yearbook sale without the tradi-

tional yearbook staff's collaboration. Though Mr. Duffy doesn't feel that there exists competition between the two yearbooks, he objects to the commerciality of the video yearbook. According to Mr. Duffy, in his school and others the videotape is produced, filmed, and edited by the company with only minimal suggestions by some students and only some student narrations. Mr. Duffy would prefer a student-composed staff participating in the production of the videotape. After canvassing some of the senior class, he found that "they were very ambivalent."

Video yearbooks have, for the most part, also failed at Massapequa High School. When interviewed, Richard Goldman, Massapequa's yearbook advisor, said that only 22 were sold in the entire school. He said that they definitely have not interfered with the traditional yearbook sale, but that he can see the potential value in them. "[A traditional yearbook] provides a more tangible memory: students' teachers and friends can sign it; but I can also see the value of the video yearbook...[both are] nice to look at when you're 40 years old." He feels that if the price of the videotape is reasonable, students will be able to buy both yearbooks. Massapequa High School is also looking into the possibility of buying video yearbooks next year from Josten's American Yearbook Company.

Josten's proposes to give the contracting school \$3000 worth of video equipment such as high resolution cameras and video tape, and have most of the production done by a student staff supplemented by professional

help. They contend that since students are know more about school activities, they would be more proficient at the job. Also, Ron Weimann, a representative of the company, commented that working on the production of the video yearbook would be a learning process for the students. Josten's would do the merchandising and distribution of the videotape and would provide training and help with the videotaping. The company promises to let the school keep the equipment after 3 years if at least 200 videotapes are sold a year. According to Mr. Weimann, numerous schools on Long Island have already signed with Josten's for next year.

The prospects of having a video yearbook for Schreiber in the near future are not so grim. Dr. Sidney Barish, principal, said, "I think it has its place...I'm going to pursue it." He also suggested that the video yearbook would receive a warm reception in Schreiber. Mr. Carmine Matina, current yearbook advisor, said that it would be a good idea to have some sort of poll or survey to ascertain student interest in the video yearbook, although he, too, feels that it would be popular enough to become an asset to the school.

Junior David Hobert, managing editor of *Port Light*, doesn't think video yearbooks would be as good in Schreiber as the traditional yearbook. "They [video yearbooks] don't show enough aspects of student life at Schreiber. The [traditional] yearbook can cover a lot more of the school than the videotape." He also mentioned that if video yearbooks were adopted in

Schreiber, they would fail to present much competition for *Port Light*, "Most people would go for the hard-cover yearbook."

Elissa Blum, a Schreiber junior, is opposed to selling video yearbooks, "I don't think they should replace standard yearbooks because you can't flip through a video yearbook at your own pace. You wouldn't be able to look up people in the video as you can in the hardcover yearbook. You'd have to watch the video from beginning to end.

Yet when senior Jason Levy was asked if he would buy a video yearbook in addition to a traditional yearbook, he stated,

"I definitely think so. Video yearbooks capture the whole personality of the school—they would make a nice supplement to regular yearbooks, which can be signed and are therefore more personal to the owner. They are both worth the memories."

Video yearbooks may be the wave of the future. Then again, they may not be. The mixed reactions these new yearbooks have received on Long Island makes it hard to tell, but they do keep up with the advancing technology of this age, and they thus have a good chance not only for survival but also for great success.

Pop Goes The Easel

by Jodi Perelman

Andy Warhol: A Retrospective is now on display for the general public at the Museum of Modern Art until May 2nd. The show captures Warhol's style in exhibits of celebrity portraits (Jackie Kennedy, Marilyn Monroe, and Troy Donahue). Also included are many of the self-portraits made by Warhol throughout his life.

From childhood, Andy Warhol was obsessed with beauty and stardom. This fascination is apparent in many of his celebrity portraits. He was especially intrigued by Marilyn Monroe and Elizabeth Taylor. In his work he focused on their fame, glamour, and tragedies. Each portrait is complex. It is uncertain if anyone will ever fully understand the artist or his motivations. It is not easy to grasp the message he was trying to get across, but anyone who has ever viewed

Andy Warhol's works will continue to try.

Warhol acquired his own celebrity status during the mid sixties as a pop artist. His studio, known as "The Factory," was a popular place for many artists and socialites. This provided him with the stimulation to constantly promote the art work for which he is famous. Many films were of people filing in and out of "The Factory." Yet it was in the seventies that Warhol truly tasted fame. He relished the social scene of which he was quickly becoming a significant part.

It was Andy Warhol who originated the famous line, "In the future, everybody will be famous for fifteen minutes." Considering the success of this exhibition and Warhol's popularity, he has certainly been famous for more than his allotted fifteen minutes.