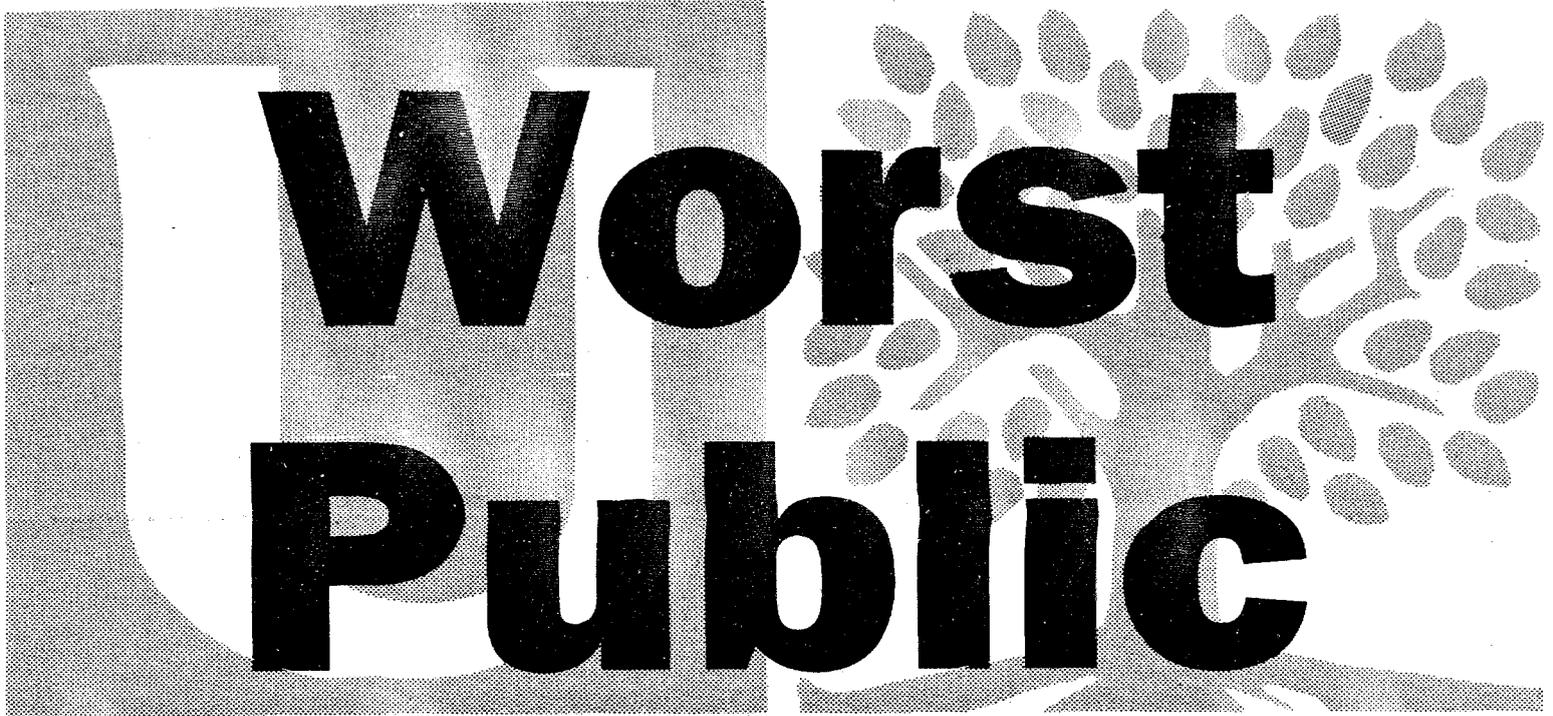


**THE
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BROOK**

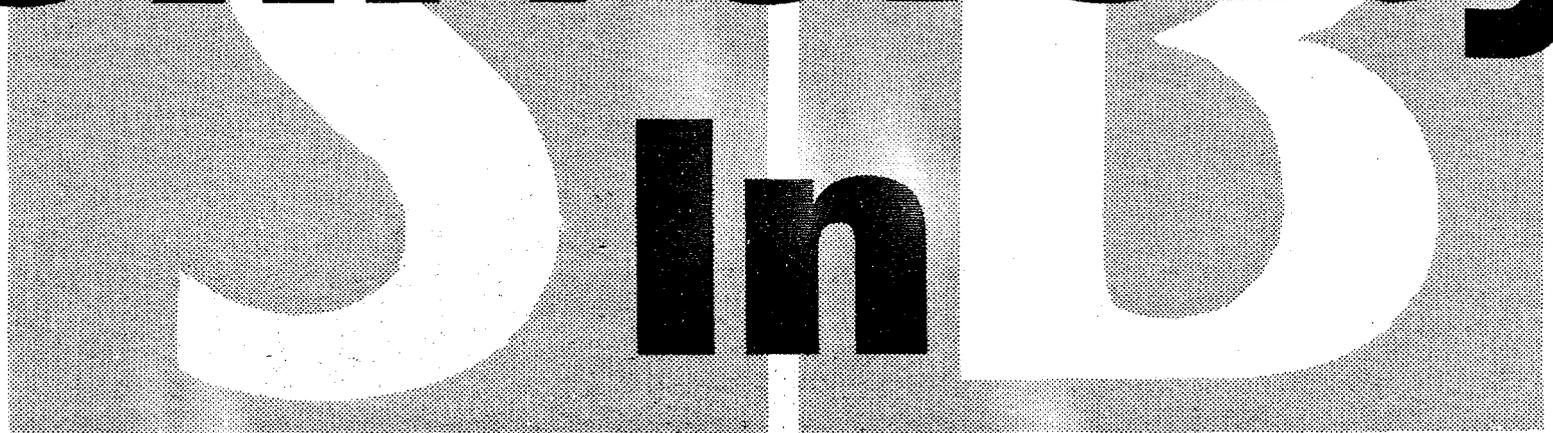
PRESS

Vol. 12, No. 2 • The University Community's Weekly Feature Paper • Sept. 18, 1990

The



University



America

See Page 4

To:
Hugh Mulligan
Asst. Dir of Parking & Traffic
192 Administration

Dear Mr. Mulligan:

Ideally, in a University community, there needs to be an understanding between each faction of that community. Students, Faculty and Staff all must be understanding and sensitive to each other's needs. In my eyes, the key to this understanding is communication.

Last Monday, September 3rd, I received notification that two parking lots, one in G&H Quad and another in Roth were to be switched over to Faculty/Staff from Resident/ Student, effective immediately. I understand that this was the result of a recommendation made by a committee who had studied the parking situation. I was told that two undergraduate students sat on that committee; I still haven't found out who they were or who appointed them. Regardless of the composition of the committee or the recommendation, that it made the final decision, was made in August - one week prior to the start of classes.

The students are now faced with two problems. First, we are disturbed by the decision making process and lack of communication with this issue. Even some members of the administration were unaware that these changes took place. Second, and more importantly, we are angry that our parking lots were taken from us. On Tuesday, Sept. 11th, a Town Hall Meeting on parking was held at which there were close to 300 students in attendance. As a follow-up, this morning at 7:00 A.M., about 150 students protested in the G/H parking lot. We are angry. However, we do

understand that there is a problem with parking at Stony Brook. We are willing to compromise. Very simply, we request at least half of our parking lots back, both in G/H and Roth Quads.

Remember, the students at a University are the "customers" and the administration is the "business" - you are here for us. Live up to your responsibility. If you are not willing to compromise, we will unfortunately have to continue our peaceful protest.

Thank you for your time, and if you have any questions, please feel free to contact myself or Tom Pye, Chair of the Committee dealing with this situation. ☐

Respectfully,

Daniel Slepian
President

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The Stony Brook Press

The Executive positions have been filled temporarily as follows:

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News and Features: Mitchell Cohen, Joe DiStefano, Robert V. Gilheany, Stuart Harrad, Jean Rousseau,

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Graphics: Don Fick, Rick Teng

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The Stony Brook Press exists as a collective. All editorial, content and presentation decisions are made with the agreement of the group.

Next Issue: Tuesday, October 9th
Deadline : Thursday, Sept. 27th,
5pm

LETTERS

To the Editor:

School has always been a bastion of distortion - teaching whites the finer points of their history, glossing over or ignoring the atrocities like some antiquated, isolated acts that would never be repeated. People of color are taught their history is either one and the same as whites or irrelevant; that they must assimilate as best they can or expect to be forgotten, imprisoned, tokenized, and/or killed (i.e. Fred Hampton, Mumia Abu-Jamal, Assata Shakur, George Jackson and Angela Davis).

Women who want to know their history are treated similarly. They're often laughed at or seen as threatening militant "dykes" - unfortunately though, this isn't the admirable image it should be, it's one of a carnival freak we gawk at, fear, cage, and wish we didn't have to deal with.

Lesbians and gays appear to have no history if you swallow

what schools feed you. In turn, they're reminded of their image in AIDS jokes, homophobic remarks shouted across the Student Union, bashings and such.

If you're in the privileged class of whites, straights, and males, you had better wise up and act. I don't care if you "have Black or gay friends," recognize the bigotry of "other people" or merely speak of being a feminist - show it and act like it, and at all times. The most talk serves to do is provide a blanket against others' accusation of your homophobia, sexism, or racism. Your condescendence is not helpful, it is not welcome, it is disgusting and contemptible.

Put your body where your mouth is - speak openly of your sexuality without downplaying your homoerotic fantasies and experiences - in fact, downplay your heterosexuality, it's a constant reminder of the world that oppresses and it isn't necessary.

There is no shortage of abuses

on the SUNY Stony Brook campus either. We have no AIDS education, a president who lies about campus safety ("We have 'blue light phones'" -- WE DON'T HAVE REAL BLUE LIGHT PHONES), ROTC recruitment, an abundance of Coca-Cola machines with the ol' F.W. DeKlerk stamp of approval, animal abuse lawsuits, no Africana studies department, etc., etc.

Rise up with your sisters and brothers and get moving. Lip service and guilt-relieving patronization should die before another human being does at the hands of another racist, sexist, or homophobe. Organize, mobilize, and strike again and again. ☐

— Chris DeVecchio
Red Balloon
Collective

To the Editor:

VACCINES ARE NONEFFECTIVE!

No vaccine carries any guarantee of protection from the laboratory that produced it, or the doctor who administers it and your rights have been infringed upon by officials attempting to use force against your will. Diseases occur in cycles, and polio for instance, was already on the decline before the polio vaccine was administered. More polio in fact, was caused by the vaccination, as the founder himself concluded. Studies show those who are vaccinated are a high percentage of those who later get the diseases vaccinated against. That's why it is absurd to subject oneself to revaccination. Contrary to popular belief, vaccinations remain scientifically unproven and instead promote degenerative diseases and have serious long term side effects.

☞ continue on page 11

America: Just Another Pile of Trash?

by Stuart Harrad

One of the most pressing environmental problems currently facing the United States is the question of garbage disposal. In 1988, Americans generated 160 million tons of trash, a hefty 3.6 pounds per day, per person. On a *per capita* basis, no other industrialized nation aside from Canada even approaches such a figure, while individuals in European countries such as Britain, France, Italy, Spain and West Germany each generated less than half the domestic waste created by Americans.

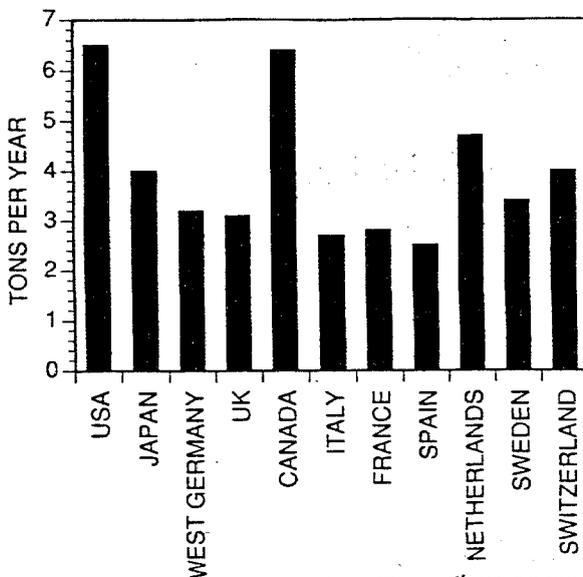
Here at the university of Stony Brook, the Marine Sciences Research Center (MSRC) houses a Waste Management Institute, where the problems of waste disposal are addressed. The Institute recently received a \$100,000 grant from the New York State Legislature to study the environmental and commercial viability of recycled materials, viz plastic lumber and construction blocks made from the ash generated by garbage incineration. The necessity for such research will inevitably increase over the next few decades given the current indications that rather than diminishing, the daily garbage output of Americans is growing at 1% *per annum* to an estimated 3.9 pounds per person by the year 2000.

Given the magnitude of the problem, we should ask just what is being done to ameliorate a rapidly deteriorating situation, which, if left unchecked, could have serious environmental implications. Presently, there exist three fundamental

means of dealing with this mounting trash pile, namely: landfilling, incineration and recycling.

Landfilling: No Longer a Solution.

The currently most favoured technique in the US is landfilling. Simply phrased, this involves excavating large holes and filling them with garbage. The major problem with this "solution", is that while refuse generation is increasing, available U.S. landfill space is predicted to fall to 20% of its present level by 2006. As landfilling is today



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Library Study-In

By Joe DiStefano

Last Wednesday students staged a study-in in the library's current periodical room as a protest of the library's shortened hours. This year the library has been forced to cut back due to a decrease in the SUNY budget. Unfortunately for students, these cutbacks necessitate the closing of the periodical and reference sections of the library. The library has also been forced to reduce staff.

John Lee Smith, the library's director and Dean of Library Services stated, "It's not that the library wanted to curtail services. . ." He added that the library had "tried hard not to reduce any services."

The students present and members of the newly formed **Committee Against Closing the Library Early (CACLE)** managed to keep the library's periodical room open until midnight. They studied quietly during the protest.

Commenting on the study-in Smith said, "I think people have a right to express themselves." Stony Brook Junior Ed DeFelippis said of the study-in, "I think we're doing the right thing. I want the library open until midnight."

CACLE member Tim Dubran stated, "one person couldn't have done this. We have this as a victory." □

TOXIC IMPERIALISM

By Mitchell Cohen

How will the Chamorro Government in Nicaragua, like other U.S. client states, pay its \$6 billion debt owed to U.S. and European banks? One way, suggested by Nicaraguan businessmen in the U.S., who support the Contras, is to turn the country into a dumping ground for toxic wastes.

At least, that is the view of Robert Morales, an expatriate Nicaraguan whose Florida-based Alqui Distributors Corporation proposed shipping 230,000 tons of Philadelphia and New Jersey ash, heavily laced with carcinogens such as lead, cadmium, dioxins, arsenic and mercury, to Nicaragua's coast every month. The ash will be used to build a road connecting Bluefields and Puerto Cabezas (two major towns on the Atlantic Coast) later to be extended to Managua. The Chamorro Government would be paid \$1.2 million for each shipment, but would actually receive only 15% of that, after paying the different contacts, intermediaries and lawyers.

According to reporter Deena Abu-Lyughod, writing in **Barricada Internacional** (June 16, 1990), Morales' "slice of the pie would be 50% of the 1.2 million dollars a month." Abu-Lyughod fingered Morales as "the executive secretary of the Nicaraguan-Cuban Committee for Aid to Democratic Nicaragua, which promised to deliver \$50 million in donations over the next four years." The Committee is a Right-Wing group described as "a criminal business" by Camilio Lara, vice-president of the Association of Biologists and Environmentalists of Nicaragua.

A statement released by the **Earth Day / Wall Street Action** group, which focuses on the relationship between capitalism and

environmental destruction, denounced the proposal as "a form of toxic imperialism." The statement described the roadway as a "highway to hell," and pointed out that not only would construction workers building the road, as well as travelers, be exposed to deadly wastes, but that its construction would destroy a huge swath of rain forest as well.

The **Earth Day / Wall Street Action** group claims the environmental destruction that the Morales proposal would rival catastrophes caused by American Cyanamid's dumping of U.S. produced mercury wastes in South Africa as well as the Max-Am Corporation's destruction of giant Redwood trees in Northern California.

A 230,000 ton shipment of ash contains around 5,402 pounds of mercury, a lethal poison known for its brutal effects on the nervous system. Mercury poisoning can cause deafness, loss of smell and taste, mental deterioration and eventual death. The Miami promoters of the plan justify their motives by claiming it creates jobs.

The Association of Biologists and Environmentalists of Nicaragua explain that "Heavy rainfall on the Atlantic Coast would cause the deadly components of the ash to enter the aquatic ecosystem and cause severe damage to the water table, flora and fauna and human life. The rain washes heavy metals such as mercury, nickel and arsenic into the ground carrying them to rivers, lakes and finally the ocean. The chemicals contaminate the aquatic flora and fauna. All members of the food-chain are affected by such environmental destruction."

According to Bill Weinberg, reporting in **Downtown** (July 11, 1990), a New York City weekly newspaper, Morales "claims to have been a member of the Nicaraguan Chamber of

Commerce under the U.S. - backed dictatorship of Anastasio Somoza. He fled Nicaragua in 1979, immediately after the Sandinista Revolution toppled Somoza. With the Sandinistas now out of power, Morales says that he is returning to Nicaragua to help my country in the new democracy fought for by the Nicaraguan people against the Sandinista regime. I am returning to fight those Sandinistas through private enterprise."

U.S. citizens recently returning from Nicaragua say the proposal generated a storm of protest from all sectors of the Nicaraguan population, although U.S. press did not seem to catch wind of the events in Central America. Thus far the Association of Biologists and Environmentalists of Nicaragua, with the help of Greenpeace and other U.S. - based environmental activist organizations have been able to block the project.

Given the wave of protest, Chamorro rejected the proposal last month...for the time being. Jaime Insur, head of the Natural Resources Institute rejected it as well. Morales plans to resubmit the proposal. At the same time, the Christiani Regime in El Salvador began opening harbors to accommodate waste barges from the U.S., and now Panama is beginning to feel Uncle Sam's hot toxic breath along its Canal Zone. □

(To keep up the pressure and voice your opposition, you can fax Insur at the Natural Resources Institute in Managua at 505-2-31274.)

Stop The Violence!

In an interview for the Stony Brook Press, Susan Riseling, associate director to the Department of Public Safety, declares: "The State University of New York at Stony Brook, compared to 53 other state universities of similar size around the country, ranks as the third worst in property crimes and is tied for sixth place as the worst in violent crimes, such as rape, stabbing and shooting."

Welcome to Stony Brook!

During spring term, a woman was raped during a Psychedelic Furs concert at the gymnasium; while another woman was murdered by her lover at the bus stop of the Chapin apartments. These victims were students like us. When the murder was reported, people were shocked but more incredible was the fatalism of most of them. "It is normal that these things happen." Normal? Have we become so alienated that human life has become a disposable commodity?

From the statistics provided by Susan Riseling, it can be concluded that Stony Brook is, with Colorado State University, the worst public university in America when it comes to safety. Still, Stony Brook offers excellent opportunities for those who want to benefit from a quality education. We have excellent *undergraduate and graduate programs* - but intellectual freedom requires comfort and security.

One of the most traumatic crimes, which afflicts predominantly women, is rape.

We are entering the third week of the term. For many of you it is still the euphoria of not having to deal with your parents, discovering freedom and making new friends. It is the so-called honeymoon period for freshmen. For older students, it is the time to impress and who knows, get a date with a naive newcomer. Talking of rape seems inappropriate when everybody looks so nice. But did you know that 84% of rapes are committed by acquaintances of the victim, 57% of all rape occurs on the first date, 70% of the men who rape are drunk or on drugs, and 55% of women victims are intoxicated? These are national statistics. For colleges, one out of four women who will graduate will have been the victim of a rape or attempted rape.

I am a guy, and am going out with you. If it does not turn the way I want, I will rape you.

I am not different from many other guys. In a study done at the University of California at Los Angeles by Neil Malamuth (*GuidePost*, 6/25/87), "40% of men surveyed said they might force a woman to commit sexual acts against her will if they could get away from it. When the question was rephrased using the term "rape", 15% still said they might

commit such an act if they knew no one would find out about it."

Donald Mosher and Ronald Anderson, researchers at the University of Connecticut, examined the actual behavior and attitudes toward sex of 175 male college sophomores. "The majority of the men admitted to having used coercive tactics to get sex from a woman: 75% had used drugs or alcohol, 69% had used verbal manipulation, 40% had used anger, 13% had threatened force and 20% had actually used force.

You will have a hard time to try to recognize me, the rapist, from someone else since there is a variety of potential factors behind sexual aggression. Many researchers view aspects of male socialization as the key factor. Some consider the "macho" personality as a key personality trait in sexual aggression. This "macho" attitude has three components: "callous attitudes toward sex, a belief that violence is manly, and a belief that danger is exciting and masculine". Mosher and Anderson believe the macho personality "forces boys to lose touch with emotions like fear, empathy and guilt that would inhibit them from hurting others."

For women who are the victims of rape, it is devastating. For such victims it is as if someone took control of them, and destroyed their sense of identity. They are traumatized. Chaos, disbelief, denial, guilt, a feeling of being dispossessed of all dignity, and anger. "Why me?" the victim will ask.

The recovery period is long. It can take years if not a lifetime. If these emotional problems are not resolved, the woman is likely to become victimized repeatedly. It is then not surprising to learn that one third of women who were sexually victimized at college were also sexually victimized before entering college.

If you ever are involved in a coercive sexual act and say no, if the guy does not stop, you are the victim of a rape or attempted rape. The most important thing during a rape is survival. If you feel that you can struggle or defend yourself, do it. Otherwise to save your life, you may have to suffer the indignity of rape.

You must talk about the rape with a friend you trust. Too many women never mention it to anyone (42% of the women raped). You are a victim. You should notify public safety. They are trained to handle these situations. They will consider your statements and arrange for all medical examinations. Also you should not shower, douche or change your clothes to preserve physical evidence that could be used against the perpetrator.

Only one out of ten rapes is reported to the police. At Stony Brook, 2 rapes were reported in 1989, when much more had happened. This has to stop.

An information campaign was launched last year and a pamphlet about acquaintance rape has been distributed. (Part of it is reproduced on the next page.) There have been talks at freshman orientation and more emergency phones (blue phones) have been installed. Still, it is not enough.

How is it that the washrooms in Irving (G quad) can be closed with a combination lock, while in James (H quad) there is no lock at all? In James, women are even told that they should not take a shower on Thursday evening because some drunk guys could erupt!

Time and resources must be devoted to increase the awareness of the campus community. Each dorm should be visited and public discussion should be held. The residence hall directors should make sure that doors of the dorms are kept shut at all time.

Money must be spent on education, not repression. It is not by having more cops on campus or equipping them with guns that we will solve the safety problems of our community, and especially rape since most occur behind closed doors.

Women know only too well the fear of walking alone at night. This is a fear that calls for caution and a raised consciousness of potential dangers. It has nothing to do with the terror suffered during a rape. All rapes cannot be avoided, but they should be reported.

For men, you should realize that if you oblige a girl to have sex, you are doing something wrong. Sex is not your right. Nobody deserves to be abused even if she is drunk. Even though she is half or totally naked, you cannot oblige her to do whatever you want. "No" means "No!"

Stony Brook can become a safer place once we decide to confront the macho phenomenon and debate it. Men will have to question their attitudes. When men talk among themselves and refer to a woman as "cunt", they not only insult her, they dehumanize her. They reduce women's identity to their genitals. Women are not here for men's pleasure with their legs split, waiting to be fucked.

If you are dating someone, what is your motivation for initiating a relation? Just plain sex or a deeper friendship?

Public safety should try to develop a crime-watch community approach, which requires spending time with students and informing them that they can do something to prevent some of the crimes. It is not merely public relations:

☞ continue on page 5

WOMEN

- **Know your sexual desires and limits.** Believe in your right to set those limits. If you are not sure, STOP and talk about it.
- **Communicate your limits clearly.** If someone starts to offend you, tell them firmly and clearly. Polite approaches may be misunderstood or ignored. Say "No" when you mean "No."
- **Be assertive.** Often men interpret passivity as permission. Be direct and firm with someone who is sexually pressuring you.
- **Be aware that your nonverbal actions send a message.** If you dress in a "sexy" manner and flirt, some men may assume you want to have sex. This does not make your dress or behavior wrong, but it is important to be aware of misunderstanding.
- **Pay attention to what is happening around you.** Watch the nonverbal clues. Do not put yourself in vulnerable situations.
- **Trust your intuitions.** If you feel you are being pressured into unwanted sex, you probably are.
- **Avoid excessive use of alcohol and drugs.** Alcohol and drugs interfere with clear thinking and effective communication.

WHAT HAPPENED?

He thought that she wanted to have sex and that she didn't really mean, "No." She didn't want to have sex but was afraid to be more assertive with him. This was an acquaintance rape.

Acquaintance rape is forced, manipulated or coerced sexual intercourse by a friend or acquaintance. It is an act of violence, aggression and power. A woman is forced to have sex through verbal coercion, threats, physical restraint and/or physical violence. Her protests are ignored by the assailant.

Acquaintance rape can happen anywhere, at anytime, to anyone. Studies show that acquaintance rape occurs more frequently among college students, particularly freshmen, than in any other age group. In one survey, one in two college women reported being the victim of some form of sexual aggression. One in four women were the victims of rape or attempted rape. 84% of their assailants were dating partners or acquaintances. The same survey found that one in four college men admitted having used sexual aggression with women. Because acquaintance rape is often not reported, the true scope of the problem is difficult to determine.

A woman often does not seek assistance or tell anyone about the rape because she does not identify the experience as rape. She may feel ashamed, guilty, betrayed and frightened particularly after being raped by someone she knows. The psychological effects can be devastating and can last for a considerable time.

There is no single solution to preventing acquaintance rape. Men and women need to be aware that it can happen. These tips can help you avoid acquaintance rape.

Source: American College Health Association

MEN

- **Know your sexual desires and limits. Communicate them clearly.** Be aware of social pressures. It's OK not to "score."
- **Being turned down when you ask for sex is not a rejection personally.** Women who say "No" to sex are not rejecting the person; they are expressing their desire not to participate in a single act. Your desires may be beyond your control but your actions are within your control.
- **Accept the woman's decision.** "No" means "No." Don't read other meanings into the answer. Don't continue after "No!"
- **Don't assume that just because a woman dresses in a "sexy" manner and flirts that she wants to have sexual intercourse.**
- **Don't assume that previous permission for sexual contact applies to the current situation.**
- **Avoid excessive use of alcohol and drugs.** Alcohol and drugs interfere with clear thinking and effective communication.

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it is an opportunity to develop contacts and show to students that public safety starts with themselves.

To solve safety problems, the paternalistic attitude of the University administration will probably result in restricting access to buildings or the space available for student activities. It should be the opposite. By making student organizers aware of some of the problems that can arise from their activities, for example, both the administration and the students can try to find solutions to some of these problems.

Crimes are committed by students, but we are not all criminals. We want a safe place to live, and we can do something about it. □

The Ten Most Dangerous Public U's

Property crimes	Violent Crimes
1. U. Cal. Davis	1. Boston College
2. U. Cal. San Diego	2. South West Texas State U.
3. U. Stony Brook	3. Colorado State U.
4. U. Cal. Irvine	4. Clemson U.
5. U. Cal. Santa Barbara	5. Towson State U. (Maryland)
6. Colorado State U.	6. George Mason Univ. (Virg.)
7. Virginia Commonwealth	7. Pasadena Community Col.
8. Northern Arizona U.	8. U. Stony Brook
9. Washington State U.	9. Ohio U.
10. Clemson U. (South Carolina)	10. Washinton State U.
	7. New Mexico State U.
	8. Central State U.
	9. Eastern Kentucky U.
	10. U. Cal. Davis
	11. U. Delaware
	12. U. Cal. San Diego
	13. Santa Rosa Junior College
	14. U. Cal. Santa Barbara
	15. San Louis
	16. Obispo Polytechnic U.
	17. U. of Rhode Island
	18. U. Cal. Irvine

This data was compiled by Susan Riseling, associate director to the department of Public Safety at Stony Brook. She compared the number of crimes between 53 public universities whose number of students are similar to Stony Brook, i.e. a population varying between 13000 and 21000 students. At the Stony Brook Press, we ranked the different universities named in the table according to their criminality. We gave a value of 10 for the first position in a given crime category, 9 for second position, etc. For each university, we added the values of both crime categories. Stony Brook comes first with Colorado State U. with a score of 11 and can then be described as the worst public university in America with respect to safety.

What is Rape

The New York State Law defines rape in the following terms. "Forcing or coercing someone to have sexual intercourse or engage in other sexual contact is against the law. Specifically, in New York State if a woman is forced to have sexual intercourse or if she is unable to consent, the behavior of the perpetrator is considered rape. The force necessary can be any amount or threat of physical force which places the woman in fear of injury or in fear for her life. The perpetrator

does not need to use a weapon or beat her to make her fearful of injury or for her life."

"She is considered unable to consent if she is mentally incapacitated or is physically helpless due to drug or alcohol consumption, is mentally defective, is asleep, or is less than 17 years of age. If a female has intercourse under these circumstances, it is rape."

"Forcing or coercing a man or woman to engage in any sexual contact other than sexual

intercourse under the circumstances mentioned above is considered sexual abuse or sodomy." □

WESTON'S WESTONS: A SHOW AT THE INTERNATIONAL CENTER OF PHOTOGRAPHY

By Curtiss Leung



Weston, Pepper No. 14, 1929

In a recent issue of *The Atlantic*, a correspondent writing on the Museum of Modern Art's exhibition, "Photography Until Now," asked the question, is photography art? Not surprisingly, he answered his question in the negative: Art's goal, he opened, was not to record visual reality, but to express in visual terms the thoughts and emotions of the artist. Since photography only records reality, he concluded, it is therefore not art.

This is a deeply shocking statement. Not only does it betray a vast ignorance of art history and photographic technology, but the question it answers -- is photography art -- should be asked now, as the Right attempts to suppress the works of photographer Andreas Serrano and Robert Mapplethorpe shows a hidden political and social agenda: If photography isn't art, how can the representation of questionable subjects be justified?

Fortunately, help is not only on the way, but right here in the form of Weston's Westons, a new book of photographs and currently a show at the International Center of Photography's uptown branch in Manhattan. Even playing by our maligned columnist's rule -- that art is a visual expression of inner thoughts and emotions -- Weston's work is art; this is so much the case that

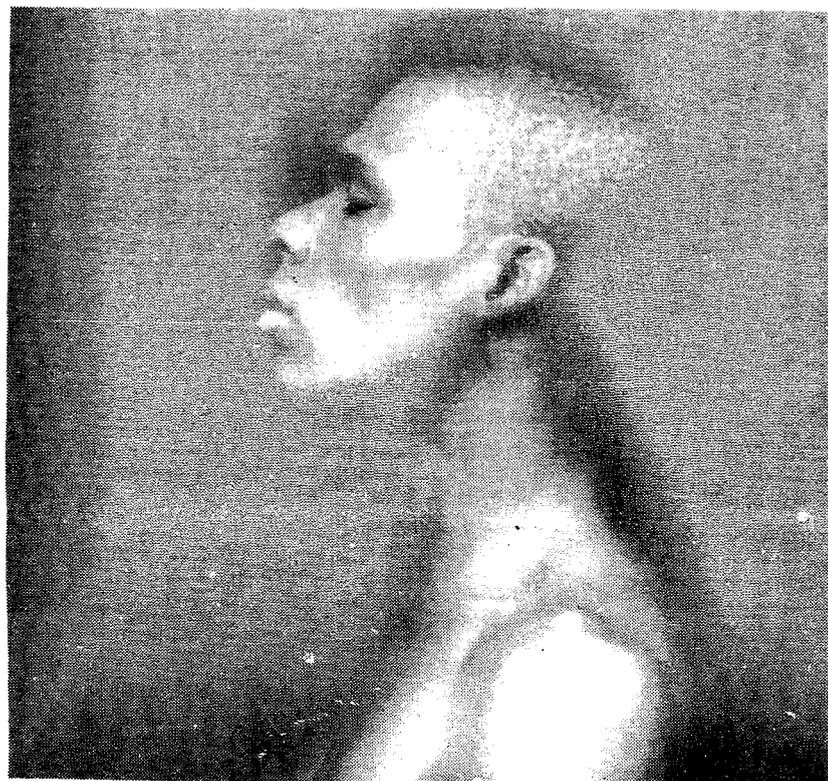
those conditioned to the idea of a photograph being "of" something may be disconcerted.

Edward Weston, along with Ansel Adams, Alfred Stieglitz, and Paul Strand, was a pioneer in the early part of the century of "straight" photography. Prior to the straight photography movement, photographers who sought for their medium's acceptance as art (and resistance to that notion was much stiffer than today -- our columnist's judgement notwithstanding) created photographs that aped the works of impressionist painters, with diffuse, dreamy light and very soft focus. The straight photographers held that such work put photography in an inferior position to painting; on the other hand, if painting realized itself through the effects that could best be realized through brush, oil and canvas, then photography would find itself through the effects only possible through lens and film: sharp, infinitely detailed images conceived of not in color but black, white and the infinite shades of gray in between. Yet the straight photographers shared with their antecedents the belief that photography was an expressive medium. The strongest statement of this belief was a series of cloud photographs by Stieglitz that he titled "Equivalents" because each was (as he put it) an equivalent of what he thought and felt at the time

he took the picture.

A number of Stieglitz's "Equivalents" are on display at MoMA; unfortunately, it leaves the viewer with the impression that Stieglitz was a better talker than a photographer. One can imagine our nemesis columnist stalking into the particular gallery where they hang, scrutinizing them intensely but briefly, then muttering, "It just didn't work!" and stalking out, blind to Stieglitz's successful and moving photo of Georgia O'Keefe's hands on the opposite wall, as well as the other proofs of photographic art around him.

He would have a much harder time ignoring the



Mapplethorpe, Michael Roth, 1983

obvious at Weston's Westons. The exhibition is totally comprised of portraits and nudes that were part of Weston's own collection. That the prints were all by Weston himself and made shortly after each photograph was taken is also noteworthy, for not only did Weston reprint his negatives as his outlook changed, his sons Cole and Brett have also reprinted many of their father's photographs, and these all have been exhibited as Edward Weston's work. Thus the exhibit provides a clear view of Weston's progress as an artist, unhampered by his own or his sons' revisionism.

The three earliest works represented in the show display Weston working in a pictorialist (soft light, soft focus) style and date from 1918 to 1919. These photos are shown in the first gallery arranged for the show; those in the second date from 1920 and show a marked departure from the ones in the previous room.

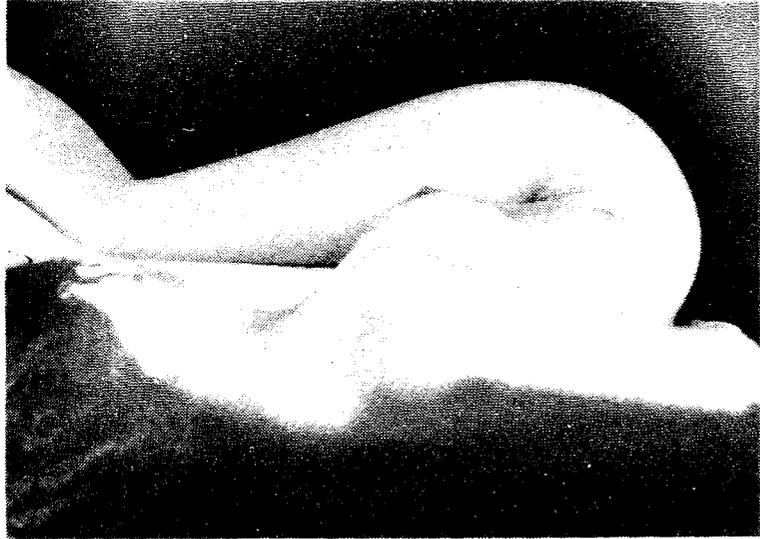
Although the images are still soft, the focus is now considerably sharper, and the background -- irrelevant in the first three photos -- now vies with the subject for importance. This is especially so in two portraits in the second gallery: one of Ruth Shaw, the other of Johan Hagermeyer (number 7 and 8 in the catalogue).

In the first, a large triangular form ("a picture frame maybe?" asks our enemy columnist. "Maybe yes, maybe no," I reply -- but definitely not important) descends from the top of the

image to meet very near the bottom of the photo to meet the larger one. The photo includes Ruth Shaw, but isn't really of her: a friend who accompanied me to the show referred to this work as "you know, that picture of the two triangles!"

Following my friend's method, the photo entitled "Johan Hagermeyer" is of a rectangle of darkness in the right of the photo (in which a man is standing), intersected by a diagonal band of light from the upper left hand corner. In both cases, these are not records of persons or moments but pure images realized in the medium best suited for them. To have drawn or painted these images would be to demonstrate their essentially photographic nature. Drawing could not properly realize their subtle variations in light and dark: Paintings could, but would then have surface textures that would distract attention from the images themselves. Yet despite their abstraction, these works are not just studies but expressive images: the photo containing Johan Hagermeyer is riveting, not just as a striking assembly of forms and values, but as a moody image, mitigated but not relieved by the band of light cutting across it.

The other photos in this gallery may not match these two in their bold emphasis on form, but certainly aim for and achieve an expressive, not documentary, effect. One photo, "In my Glendale Studio," has a particularly unnerving impact. In the center of the photo is a short, aquat trunk: to its right is a chair on which a nude woman is



Weston, *Nude*, 1934

photographs: Weston did not contort his models to achieve his goal but rather edited natural poses into photographic abstractions. The tones of flesh are beautifully rendered against black, featureless backgrounds. It is this view of the body so expressed, more than any formal inventiveness, that gives this work its power as photography and shows our nemesis' argument to be a miserable falsehood.

As striking as these photographs are, however, they are not the best proof of the expressive capabilities of photography. The sexual suggestiveness of any advertising photo demonstrates the medium's power to convey ideas and emotions well enough. Why drag Edward Weston into this argument? Because like my nemesis, I too have a hidden agenda, one that begins with the acceptance of photography as art.

To place an image, sound, or text in the category of "art" is to place the demand on the viewer, listener, or reader that serious attention be paid the work at hand, that the ideas and values expressed therein are worth investigation even though they may challenge our own. It's not that Jesse Helms is a philistine because he's offended by Robert Mapplethorpe's photographs of nude black men (or men in bondage outfits, et al); he understands that labelling such photographs art not only protects but exalts them, and by implication exalts the vision that created them. An acceptance of male homosexuality as absolutely stone normal and sane behavior, even at its most extreme, and this notion -- among others -- is one that Helms and Company seek to edit from our consciousness. Still, their attack is an honest one, because it admits the expressive capabilities of photography and in its assumption that challenging or avant-garde works can have broad impact, even a democratic one, and a helpful -- even needed -- antidote to the academic obsfucations that surround such work.

Denying that an entire medium is art, however, is dishonest and more deadly. To assert that something is not art because it doesn't meet certain criteria seems to be a mark of aesthetic sophistication -- especially when those criteria don't mention taste or subject matter, dwelling instead on technical proficiency or historical significance. Unfortunately, the history of music, the visual arts, and literature are littered with the corpses of failed critical theories. Anton Bruckner's music is still played and enjoyed, but

who remembers Hanslick, his antagonistic critic? (Answer: people who read the linear notes on the album). What is and what is not art is decided only by time, and time's aesthetic judgements are maddeningly inconsistent. Worse, the landscape of the arts keeps changing, as major significant artists become minor insignificant ones, and vice versa. In the face of such chaos, critical judgements are still possible, but only as they surrender any claim to objectivity.

"Does that mean every judgement is just... taste?" Somebody cries. No -- if art -- whatever medium it is in or subject it takes -- transmits ideas and values that deserve attention, then critical judgements are moral commitments, something (for me, at least) more important and serious than attempts to second-guess history. A belief that photography is an art is an axiom; appraisals of particular photographers and photographic styles are ethical judgements of the world view contained therein. Advertising photography is selling a product; Weston -- and Mapplethorpe and Serrano -- display values. In particular, the work on display at Weston's Westons dignifies the body and sexuality; to praise and support such work is to argue for the inclusion of such values in a humane society.

The Right has had no qualms about putting its side of the current arts controversy in moral terms, while the Left has replied on legalistic jibberish. Supporting the work of Serrano -- really and truly -- means endorsing his attitudes towards religion (to date, I am not familiar enough with his work to say more). Arguing that any expression should be permitted in a free society is one thing, but it is a bloodless and weak one unless those committed to a particular position proudly claim their allegiance. □



Serrano, *Heaven and Hell*, 1984

seated in profile. Her hair, disheveled, hangs over her face. The backdrop for all this is a wall of steel plates that gives a sinister gleam. The impression left is that of an aftermath of a debauch, one all the more perverse for its having taken place in not opulent but industrial surroundings.

The third gallery contains the highlight of the show: a series of abstract nudes taken in the early 1930's. At a distance, many of these photographs aren't even recognizable as being of a human form. Weston omitted the model's face from most of them, and abstracted what parts of the body he included. However, up close (and they should be viewed up close, small intimate images that they are), they are clearly human forms, abstract but expressive of a singular view of the body and sexuality.

Ansel Adams wrote in his autobiography that Weston was a man of gentle license, always maintaining affectionate relations with past, present, and prospective wives and lovers. This gentle eroticism is manifest in these

Trash?

continue from page 3

used to dispose of 80% of the US's domestic waste, it is easy to see that a crisis is looming.



CBS film crew filming V. Breslin & Co. digging out samples of biodegradable plastics at a landfill site.

Here on Long Island, that crisis is imminent. In 1983, amidst concerns that aquifers that provide the island's drinking water were being contaminated by toxins leaking from the waste in local landfills, a state law was passed that required the closing of Long Island landfills located in areas where rainfall recharges those aquifers most sensitive to pollution. The deadline set for compliance with this law was December 18th, 1990.

Despite permitting town officials seven years to design alternative schemes, many of the island's landfills remain open and, at the present time, several towns, including East Hampton and Shelter Island, may well find themselves in breach of the law come the end of the year, in which case such municipalities may resort to shipping their garbage out of state. However, the expense of such a policy is high and is well illustrated by the experience of Oyster Bay, where currently \$67 million of the town's annual budget of \$140 million is spent on collecting and shipping their household waste to Pennsylvania.

Incineration: a Controversial Alternative.

An alternative solution is that of incineration. Burning trash in incinerators currently disposes of 10% of the U.S.'s garbage is disposed in incinerators and, with the projected precipitous decline in landfill space, incineration is being championed by some as the best solution to the waste disposal conundrum. Indeed, nations like Japan, Sweden and Switzerland incinerate 53-80% of their non-recyclable refuse.

Unfortunately, incineration, like landfilling, is not without drawbacks. The ash generated by waste incineration often contains environmentally hazardous levels of toxic metals like cadmium and mercury and organic chemicals including dioxins.

While properly maintained pollution control technology can prevent all but a small fraction of such toxins being emitted, this only serves to concentrate them in the residual ash. The toxicity of such ash renders its disposal problematic, particularly by landfilling, where the potential for serious groundwater contamination exists. Furthermore, as incineration produces around 1 lb of ash for every 4 lb of raw garbage - Long Island alone is expected to generate 250,000 tons a year by the mid-1990's - there remains a significant problem of how to dispose of the ash generated, should incineration supersede landfilling of raw waste as the prime means of waste disposal in the US.

Recycling of such ash, by using it as a construction material, on roads and in water, has been and continues to be the subject of extensive research at MSRC's Waste Management Institute. In one experiment, MSRC researchers used several dozen incinerator ash blocks to construct a reef in Conscience Bay in Long Island Sound. After two years, the blocks, consisting of 15% cement and 85% ash, are still intact, and as yet, no toxins have been detected in the surrounding water or marine life.

Recycling: Not the Whole Answer.

Such uses of incinerator ash are excellent examples of secondary recycling. Primary recycling, the reuse of materials in their original form, is also growing in importance. For example, as of last year, 10 states had enacted mandatory recycling legislation. Unfortunately, at present, only 10% of materials such as paper, glass, aluminium and yard wastes (the latter are composted) are recycled in the US. Even though some have suggested that well managed recycling programs could remove 20 to 25% of the national waste stream, and others, quoting data from Japan and Switzerland, assert that figures in excess of 50% are possible - a plan setting a target of 60% recycling for Long Island communities by 1997 was recently proposed by New York State's Environmental Commissioner - the fact remains that recycling alone cannot solve the garbage crisis.

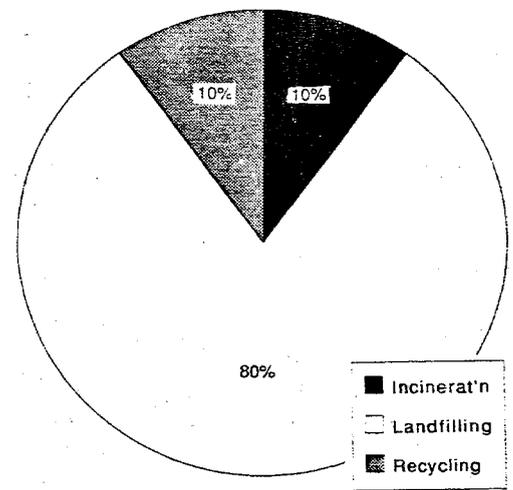
The Bottom Line: Waste Reduction.

Instead, it is clear that any realistic national waste management policy must combine small

degrees of landfilling and incineration (at least in the short term until alternative measures are fully operational), alongside emerging technologies like garbage composting (where all organic trash, from kitchen scraps to disposable diapers can be transformed into a marketable product), plus extensive primary and secondary recycling and, most important of all, a massive reduction in the quantity of the garbage produced by Americans.

In a land where even teabags come individually wrapped complete with name-tags and microwa-vable TV dinners on disposable plates are eaten with equally disposable cutlery, the task of educating consumers into accepting more sparingly packaged goods will not be easy.

Current Use of Garbage Disposal Methods in USA.



However, the favourable response elicited from Americans by the various Earth Day activities in April are an indication that they are receptive to policies that they perceive to be environmentally beneficial. The important point is, treating our environment with respect is not merely some altruistically abstract ideal. Rather it is a matter of self-interest, self-preservation even, and, with that in mind, we should encourage the founding of and subsequent participation in recycling schemes, and avoid products that are marketed with excessive packaging - cosmetics and CD "longboxes" are excellent examples - or that are non-biodegradable; at USB a start could be made by the catering contractors ceasing to use styro-foam plates, containers and cups.

In short, if you don't want to live atop a dump.....don't trash the Earth, enjoy it! ☐

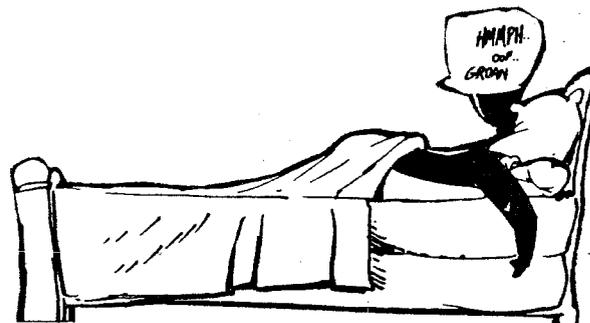
This article is recyclable, pass it on to a friend!

Skinner's Box

Womyn = Women

By Scott Skinner

I always feel a brief moMENT of enlightenMENT every time I see the word "woMEN" spelled with a "y" instead of an "e." Only then do I realize that the word "woMEN" has the word "MEN" embedded in it. My friend Dick told me that the first two letters of the word "woMEN" stand for "womb," because woMEN are like MEN with wombs. I told my friend Dick that he is MENtally ill, and deserves punishMENT for such abasEMENT. Everyone is in agreeMENT that woMEN do not



deserve such treatment, and that male chauvinism is fundaMENTally wrong. Such attitudes simply augMENT an assortMENT of difficulties woMEN have when searching for decent employMENT. Many end up working in departmentS for the governMENT typing documentS for the chairMEN who give them less payment in return for their investMENT of time and hard work. My friend's aforMENTioned statement should serve as a reminder to us all that male chauvinism is a phenOMenon that deserves harsh judgEMENT. This is why I feel

exciteMENT everytime I see "womyn" instead of "woMEN." My only hope is that someday all words will be freed in the same MANner. ☐

The Stony Brook Press page 8

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Polity Election



Pick up your petition at the Student Union in the Polity Office (Rm. 258) for the following positions:

- Freshman Representative ●
- Polity Treasurer ●

You may pick them up until September 28th. But they must be handed in no later than 5:00 PM on Friday, September 28th.



HOMECOMING

 STONY BROOK

OCTOBER 11 - 14 , 1990
Masquerade Ball (Homecoming King & Queen)
Live Bands (Rock, Calypso, Reggae, Jazz) Football Game, Boogie Down Productions, WUSB Day Live Guest D.J.'s George Carlin, Street Fair, Mardi Gras, and so much more!! Watch for Upcoming Info!!



There will be a Treasurer's Meeting on the 24th of Sept., 7:30 in Union Auditorium. It is mandatory that all Club Treasurers and Presidents attend!





SAB
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 THURSDAY SEPT. 27TH
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WUSB

WUSB TOP 35

1. Primus
2. Boredoms
3. Soup Dragons
4. Dwarves
5. Lunachicks
6. A Split Second
7. Jane's Addiction
8. Inspiral Carpets
9. Swinging Teens
10. Afghan Whigs
11. Lemon Heads
12. Pump Up the Volume
13. Charlatans
14. Eric B + Rakim
15. Ultra Vivid Scene
16. Dee-Lite
17. Thee Hypnotics
18. Breeders
19. Bad Brains
20. Sonic Youth
21. Pussy Galore
22. Darkside
23. Heretics
24. Revolting Cocks
25. Chickasaw Mudpuppies
26. Stone Roses
27. ALL
28. Danzig
29. Daturi Sedds
30. Loop
31. Shonen Knife
32. Dude, You Rock
33. Yo La Tengo
34. Soul Asylum
35. Dinosaur Jr.

FOOTNOTES

Lecture Series

Stephen Crofts of Griffith University will introduce and discuss the Australian film, *Shame*, at 4:30 PM in the HISB of the Library E-4340. Be there or be .

Who Are You Gonna Call?

Scholar Nina Auerbach from the University of Pennsylvania will give a lecture on "Between Ectoplasm and Evil: Women's Ghosts," at 4:00PM, HISB, Library E-4340. This is going to be interesting. I think I'll attend myself. Perhaps I may be able to find a way to contact Marilyn's ghost...

<campus | Stony Brook | beautiful>

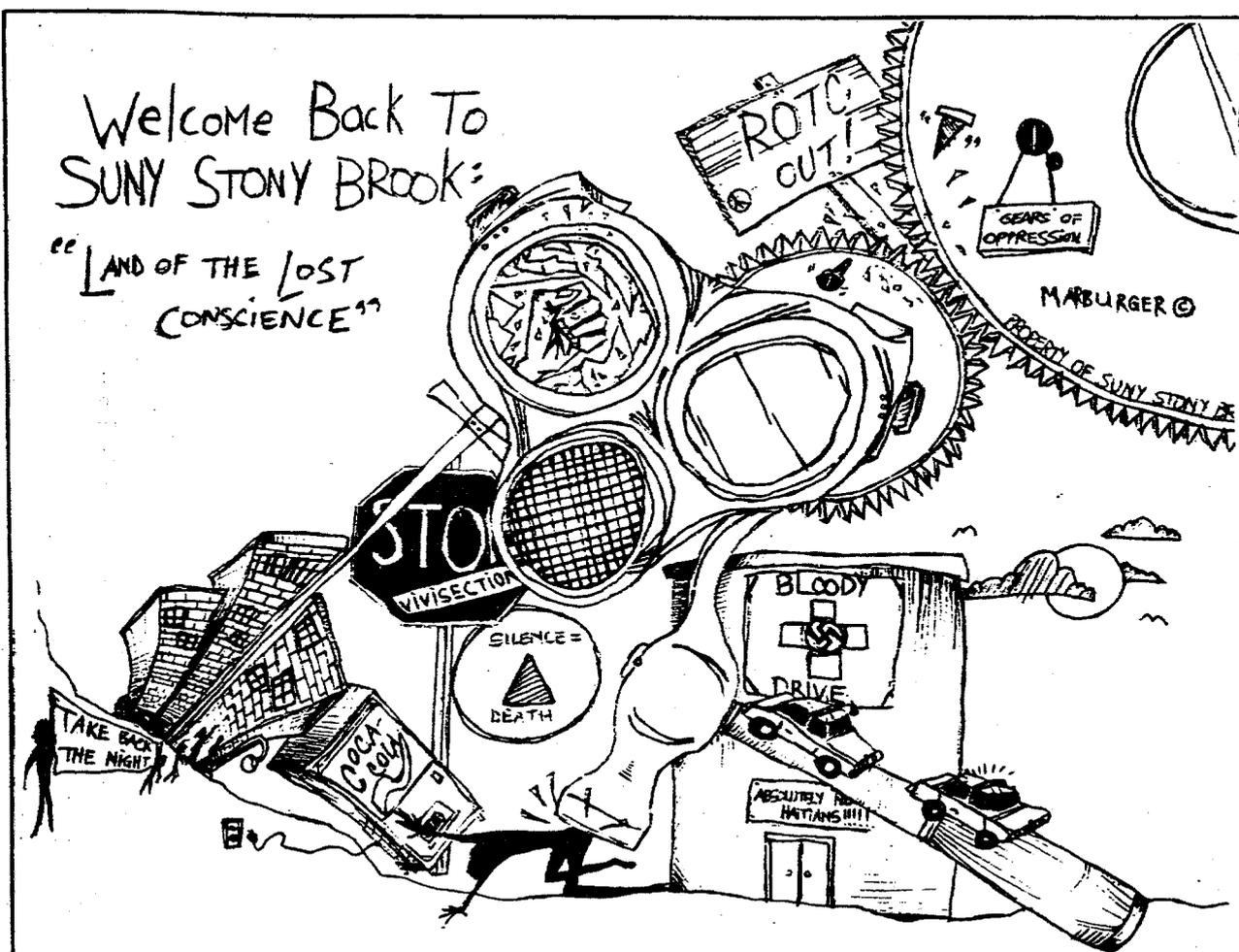
A Forbidden Transition

A scientific biography of Paul Dirac has just been published by the Cambridge university Press. For the students in Physics and Chemistry, the name of Dirac suggests the bra and ket notation which represents lengthy integrals. One of his greatest achievements was his introduction of relativistic expression to quantum mechanics, and as a result the spin quantum number arises naturally. He obtained the Nobel prize for Physics in 1933.

Towards the end of the 60's, Dirac spent one semester at SUNY Stony Brook. M. Dresden, from the Stanford Linear Accelerator Center, reviews this book in *Science*, (1990, vol. 249, p. 937) and deplores the lack of passion of the author when he talks about the personality of Dirac. Dresden had the privilege of taking long walks with Dirac while both were on our campus. He comments on Dirac saying that "It is certainly true that Dirac was quiet and taciturn, but he liked to communicate; he just needed to be asked, and when he was he responded enthusiastically. He was extremely sensitive to natural beauty and ugliness and often commented on the deplorable physical state of the Stony Brook campus..."

Join The Press And
Become As Big
As This Girl





Welcome back to Stony Brook. A lot went on last year and the struggle continues. This article refers to the cartoon drawn by Chris DeVecchio entitled "Welcome back to Stony Brook, Land of Lost Conscience."

The cartoon is a drawing of a collage of issues raised on this campus last year. The issues included women's rights and safety on campus. An illustration of the "Take Back the Night" marches on campus. Take Back the Night is an expression of the women's community to feel free and walk free on campus and elsewhere, and feel free and safe by way of claiming their space and the only way to be free is to claim your space and to think of your space as yours.

There is an image of someone taking direct action against a Coca-Cola machine and trying to get out of the reach of the law. Last year we'd witnessed an amazingly inspirational movement to ban coke on campus. Coke has been signaled out as a corporation that does business with the apartheid government in South Africa. Coke pays approximately 64 million dollars to

Patoria annually, which goes directly to the South African police and military. The police in S. Africa has recently been accused of stirring up rivalry between people in the African National Congress and the Zulu tribe. The Anti-Coke Force won a referendum in the largest voter turnout in Stony Brook history, but if the administration has its way the voice of the students won't be heard until 1992.

Another issue raised in this collage is the people who are active on this campus to stop cruelty to animals. In the drawing there is a sign that reads, "Stop Vivisection." Vivisection is the experimentation on live animals. Last year there was a vigil in the Life Science building that was covered by the Press. Currently there are lawsuits against the university concerning cruelty to animals.

There is also a Silence = Death sign in the picture. The lesbian, gay and bisexual community has always been active and visible at the Brook and elsewhere. Their fight is two-fold - to claim their space and to lead the fight against AIDS. They have

demonstrated creativity in their action at St. Patrick's Cathedral. In their fight against AIDS, they have brought information about sex to the general public. Also information about the medical industrial complex pushing for certain treatments for diseases, depending upon where the treatments are sponsored in a corporate state we are living in.

The cartoon has a reference to the demonstration by the Haitian Student Organization (HSO) against the blood drive because the drive did not accept Haitian blood. The reasoning is the high incidents of AIDS in Haiti and Central Africa. But the Red Cross accepts blood from New York City and San Francisco, both areas with a high rate of AIDS. The only difference is race. Since they can test for AIDS, I wonder why they don't take all the blood they can get.

The backdrop of the cartoon are two huge gears with a sign that reads, "Gears of Oppression." The gears have University President Marburger's name on them. Marburger is notorious for his role in denying Dr. Ernest Dube his rightful

tenure. Dube was a Black South African Professor, member of the ANC, and had taught a course titled *The Politics of Race* here on campus. The issue of Zionism and Racism was discussed in his class...

Dr. Marburger has tried to impose a "free speech" policy that would have put a chilling effect on activism on campus. It would have subjected organizers to a 72 hours notice for demonstrations, and would have made spontaneous demonstrations illegal, and would have enabled the Administration to identify the activist leaders more easily. It would have allowed a provision for the Administration to "clean up" groups after demonstrations. A dirty trick, the Admin could use this rule to bankrupt the HSO or any group it does not like.

Finally in the cartoon, there is a sign saying "ROTC OUT." Any time military recruiters or CIA people come on campus activists take the opportunity to demonstrate in front of them over the issues of our tax money going to death squads in El Salvador or racist military in Guatemala. Activists also make the case to get the military and CIA off the campus, as Abbie Hoffman once said about fighting U.S. Imperialist War in Central America, "Kick the CIA off the campuses because that's them in the flesh."

These struggles are ongoing both on and off campus. The fights are going to be intensified as the reactionary forces such as the moral majority have made gains against free expression. Examples of that are boycotts against Sinead O'Connor, NWA, Ice Cube, Two Live Crew, Jane Addiction, Judas Priest, and of course, The New Paltz 8 (8 Black students at New Paltz who had the nerve to listen to a tape of Louis Farakan in the New Paltz cafeteria).

The Press covers issues of censorship and rights violations. It also covers the latest in the arts and music. Because we expose the truth and assist students with resourceful informations, the Press is "The Voice" of and for the USB community. □

-- Robert V. Gilheany

LETTERS

continue from page 2

As far as being excluded from classes, if an "outbreak" occurs, that is against individual choice as expressed by a U.S. Supreme Court judge, Cooley, who said, "No right is held more sacred or is more carefully guarded by the common law than the right of every individual to the possession and control of his person."

Besides, "disease" is a condition. If the germ theory was correct, everybody should be diseased or dead. Straight Chiropractic is the route to

healthy functioning of the body. Every being has innate intelligence and you can't fool mother nature. As beauty is not found in a bottle, neither is health. "Doctors give medicine about which they know little, to patients about whom they know less, for diseases about which they know nothing at all," said Oliver Wendell Holmes, physician and author.

Health -- 100% function of the body -- occurs by working with nature, not by projecting nature as the enemy through induced fear and coercion. Your

body always does the healing and straight chiropractors have always said no to drugs.

Obviously anyone alive can become sick or die trying to eliminate toxins from the body, however, the chances of not recuperating are less likely when prevention and wholistic thought are practiced. Unfortunately healthy bodies don't make huge profits.

But don't take my word for this, read: *Confessions of a Medical Heretic*, by the "real heretic" Dr. Mendelsohn or *Immunization: The Reality*

Behind the Myth, by Walene James (1988). And there's a lot more out there that is really eye-opening, but you have to care enough about your future health. Consult Vaccination Alternatives, PO Box 346, NY, NY 10523, rather than be coerced into uninformed and potentially dangerous practices that ironically promote ill health. □

-- Marie Smith

Physical Absurdity

By Eric Penzer

"I can't believe these guys are for real." This is what I was thinking throughout the Physical Graffiti concert in the Stony Brook Union Ballroom on September 7. O.k., I could have understood a band that played original hard rock and threw in an occasional Zeppelin cover tune. But a show entirely devoted to the music of Led Zeppelin? You had to see it to believe it.

All of the musicians were dressed up like their perspective Zeppelin band-members. The lead vocalist, Doug Putnam, was dressed in a typical Robert Plant outfit consisting of tight jeans and a loose unbuttoned shirt, tied at the waist. Of course, Plant's ever present flowing blonde hair was also copied.

If some of the concert-goers didn't think Putnam looked funny enough, all they had to do was get a look at the Jimmy Page figure, Matt Hatherman. Hatherman donned the same white suit that Page wore in "The Song Remains The Same", complete with belted bottoms, and inlaid designs. He was, of course, shirtless. Like Page, Hatherman kept a cigarette dangling from his mouth at all times. And, to top off the "costume", the guitarist danced (or actually, swayed) exactly like Page. To sum up the appearance of Physical Graffiti: they looked ridiculous. I actually felt like I was at a costume party on Halloween night. Was the audience supposed to dress up also? They should have told me; I would have worn a toga.

What about the music? From the all-too standard Zeppelin opener, "Rock and Roll", one could already predict the remainder of the evening. And, the band didn't let us down. They performed what had to be the most boring show



I've ever seen. Not only did they play most of the same songs we hear on the radio everyday, the versions were exactly the same. It would be unfair to say that the band didn't perform these songs accurately; they sounded an awful lot like Led Zeppelin. The only difference between their versions and Zeppelin's versions, performance-wise, was that Putnam sang with virtually no aggression or inspiration whatsoever. In fact, his singing (or more to the point, whining) resembled that of Geddy Lee more than Robert Plant. What made the vocals all the more annoying was that you had to listen extremely carefully to make out any of the words over the poorly mixed instrumentation.

It seemed that I wasn't the only one who was unimpressed with the show. By the third song of the evening, I would estimate that half of the audience (only a couple of hundred strong to begin with) was sitting motionless in their chairs, not really paying any attention to what was going on onstage.

I really don't understand why anyone would waste their time doing something as useless as copying someone else's music. Most of the popular "bar-bands" either play all original music, or at least incorporate some original music into their sets. This musical effort is a pure waste of time. The only thing that strikes me as more inane than being a part of this band is actually paying money to hear their music. So, to the audience I say, "sorry you got suckered in". Next time you have nothing to do on a Friday night, play a record; you'll get the same effect. To the members of Physical Graffiti, all I have to say is, "get a life". □

VINYL

By Scott Warmuth

STP
Smoke 'Em 7"
Circuit Records

STP are four women: three guitar players and a drummer. Their first seven inch, produced by Don Fleming and Sonic Youth's Kim Gordon, is powerful stuff. The four tracks here are short blasts of fast grunge guitar with raw, throaty vocals on top. Short is the operative word here. The opener, "Hey Bastard," clocks in at just over one minute and no song breaks the three minute barrier. The other tracks feature lead guitar work that reminds me of Ron Asheton's playing on the first Stooges LP. STP's lyrics are full of bile and vengeance. These songs are personal vendettas turned into great rock and roll. STP is one of the most promising new bands that I have heard this year and this seven inch is definitely recommended. For more information contact Circuit Records P.O. Box 67 Merrick, N.Y. 11566.

Lunachicks
Cookie Moshter / Compilation 7"
Blast First

The Lunachicks have an intuitive grasp of rock and roll attitude and humor, much in the same way that the Ramones do. They have distilled the prime elements of thirty years of rock and roll and have forged a unique and potent sound. Their new single, **Cookie Moshter**, is fantastic in every respect.

The Lunachicks 1989 release, a double seven inch with a gorgeous gatefold sleeve and four cool songs, including a ripping cover of the theme to the female biker epic, **She Devils On Wheels**, became instantly collectible and this new single is destined to the same fate. This seven inch is packaged in a limited edition, with a beautiful 14" by 21" poster sleeve. It has lyrics, great band photos and terrific graphics. The

labels on the vinyl are photos of chocolate chip cookies and the band's name has been changed to **Lunachips** on the cover.

Cookie Moshter, the A side, has lyrics cribbed from Sesame Street. It is a "Ten Little Indians" style countdown about eating cookies that was originally performed by Jim Henson's blue-haired, ping pong ball-eyes, junk food addict muppet. The Lunachicks take some liberties, one line goes "7 cookies, I need my cookie fix / cookie monster eat one now there's 666." The music is loud, fast, punk rock with a roaring guitar sound. **Cookie Moshter** contains a half-time

"I need my cookie fix / cookie monster eat one now there's 666"

mosh section, as implied by the title, that is devastating. The B side, **Compilation**, is a thunderous number that includes one of the Lunachicks doing a dead-on parody of Yoko Ono's falsetto screech. This single is a joy and a definite must for true rock and roll fans.

Dread Zeppelin
Un-Led-Ed
IRS

Dread Zeppelin is a reggae band with an Elvis impersonator frontman that covers Led Zeppelin tunes but they are much more than a one joke band. The concept sounds like it would be fun for three minutes, sort of like Chipmunk Punk, but surprisingly **Un-Led-Ed** stands up to repeated listenings. Part of the reason for this rests on the variety of musical styles that Led Zep encompassed. Over the course of ten LPs Zeppelin tried their hands at everything from primal metal to flowery folk to honky tonk R&B,

giving the dread boys a wide palate to choose from.

The level of musicianship on this LP is superb. The lead singer, Tortelvis, has a great range and a buttery smooth upper register that stands up to Robert Plant's leather lungs. In fact, Plant is an avid fan of the band and has been spotted wearing Dread Zep T-shirts on several occasions. The guitar players know their Pageisms inside and out and the arrangements are sharp. Horns are used very effectively as are Rasta dub and ska style toasting. There are also unexpected treats, such as the use of sitar on "Black Mountain Side" and "Your Time is Gonna Come."

Obsessive Elvis and Zeppelin fans will find a myriad of inside jokes, especially with repeated listenings. Dread Zep's cover of "Black Dog" incorporates The King's "Hound Dog" and their version of "Heartbreaker" incorporates "Heartbreak Hotel." Both juxtapositions work very well, much in the same way that Elvis Hitler's "Green Haze," a cross between "Purple Haze" and the "Green Acre theme," twists the ear. Dread Zep's version of "Moby Dick," a drum solo showcase, here features excerpts from the Melville classic read in Elvis' voice over John Bonham's drum samples.

The one major flaw with **Un-Led-Ed** is that Tortelvis gets the lyrics screwed up a number of times, most apparently in their version of "The Immigrant Song," where he gets practically every other word wrong. If you're going to devote your life to playing the music of Led Zeppelin, albeit a pretty goofy calling, there is no excuse for so many glaring errors. It's like going to see Beatlemania and they sing "I Want to Hold Your Foot." I tried to come up with justifications for this, perhaps they were attempting to capture the essence of the bloated, drugged up Elvis who couldn't remember the lyrics to "My Way" in his later years, but I think it just boils down to sloppiness. Still, despite this problem, **Un-Led-Zep** is a treat. □