



# The Bridge

FIORIELLO H. LaGUARDIA COMMUNITY COLLEGE CITY UNIVERSITY OF NEW YORK

## Gay Students... Denounce Stereotypes

By Arlene Dominguez

Gay bashing and homophobia seem to be on the rise. These are ways many people use to solve misunderstanding.

Many people believe gay guys have the same characteristics. They don't like rough sports, they prefer reading, they are closer to their mothers, and they hate their fathers. Although this may be the straight communities view of them—it may not be true. "There is diversity in every group that exists. Within the gay community you have a lot of different sectors. It would be foolish and ignorant to lump everyone together. Everyone is unique," said Anthony Trocchia, a 22-year old, gay, mental health major.

"I like sports—for me personally I do what every other guy does, the only thing is I prefer men over women," said Carmelo Gonzalez, a 24-year old liberal arts major.

In actuality the gay life style does not differ much from that of the straight life style. Gay men enjoy dancing, music, and going out just as much as straight people do.

"There's not much difference, except for the privacy of our own bedrooms," said Edwin Vaca, a 26-year old computer programming major.

Many gays are not as care-free as they are thought to be. They may experience pressure to change their lifestyle or be harassed by other males. "I think sometimes the homosexuals who are extremely flamboy-

ant are the ones who are discriminated against," said Trocchia.

They also have to struggle the battle of "coming out of the closet". Vaca came out to his family seven years ago. "They have gotten over the shock but I still think it's hard for them to accept. It takes a lot of time to adjust," said Vaca.

Upon seeing Mr. Vaca you may not know he is gay. He believes he is masculine and aggressive, and people don't know until he tells them he is gay. He also believes homosexuality (gayness) is something that happens at an early age.

"I believe (homosexuality) is inborn, why would anyone chose to be gay?" said Gonzalez. He is happy with his life style and came out to his parents four months ago. "My mother didn't like it, but she dealt with it and accepts me for who I am," he added.

"For me I think it was innate. For as long as I can remember it has been a part of me," said Trocchia.

Some parents may try to negotiate their son out of their gayness. They (parents) may become enraged or even have nervous breakdowns (Newsweek Feb. 24 1992). That wasn't the case for Mr. Trocchia. He received a response totally opposite what he thought he would get. He also regrets not telling his mother earlier. "She was (is) extremely supportive," recalls Trocchia. "When AIDS awareness first

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## Do You Need Help With a Legal Problem?

by B.A.Damm

Do you need advice or assistance with a law problem? Do you know about the consumer services available to students? The Law Club at La Guardia is prepared to help you deal with your problems.

Cesar Caro, Jr., SAC Representative to the Law Club, wants all students to know that the club exists to "provide legal and consumer services for the students. The club's motto is 'Justice, Liberty, and Equality.'"

How is the club and its members qualified to help students, especially those with legal problems? Mr. Caro says, "Professor David Wertheimer is the advisor to the club. He is an attorney and a teacher of business law."

All students are encouraged to make use of the Law Club's services. Mr. Caro and the club's president, Yuli Romero, can be reached at 482-5287/6287 or in the club's office, S-154E.

## Club's Unify

by B.A.Damm

The newly formed United Officer's Council held its first meeting on February 10, 1992 to discuss the issues it will deal with through the next academic quarter.

According to Cesar Caro, Jr., SAC Representative to the Law Club, the objective of the UOC is to "unify the student club body, enabling them to deal with the Student Government and the college administration." Mr. Caro says, "The

Council will provide better representation for the student club body. The Council is formulating a constitution and its president, vice president and secretary will have specific job descriptions. Up to two executive board representatives from each club will also serve on the Council."

Mr. Caro points out that "the council will not spend money. It will exist to guide and counsel the student clubs."

According to Mr. Caro, "Budget issues will be discussed prior to presentation to the student activities committee. This action will present a more unified club stand to the SAC."

"Other issues being discussed include getting computers for the student club space by the Spring quarter," Mr. Caro said. He added, "I would like to see more students involved with the clubs."

Mr. Caro is currently campaigning for Student Government President. He says that he "will try to create an ethnically and culturally diversified student government." Another one of his goals will be to have two consultants to Student Government. He says, "I would like to have Elvis Bramble (the Student Government's current President) as a consultant. I would also like to have an accounting major serve as an assistant to the Student Government Treasurer."

Mr. Caro states, "The Unified Officer's Council will help to bridge the communication gap between Student Government, the college administration, and the clubs."

## Opinion: Japan Must Play Fair Trade Game

By Gustavo Morales

Jobs! Jobs! Jobs! "Recession and unemployment are caused by a decline in sales," said Carlos Vizhnay who studies accounting. Carlos added, "If we increase our foreign sales, then our factories will hire more people. That's why we need to narrow our trade deficit with Japan." Mary Asmad, who also majors in accounting, said, "The students at LaGuardia should use their bilingual skills to work in the export field." Celia Rojas added that foreign languages are needed when we quote a price and prepare export documentation. Celia added that the gross national product of Japan, Germany, Korea, Taiwan, and Canada depend heavily on exports. "We are worried", said Carlos, Celia and Mary, "that our current account with Japan has been in deficit continuously for nearly 15 years."

The US-Japan trade deficit has been widening since the mid-seventies. In other words, the US imports of merchandise from Japan exceed its exports to Japan. The United States should narrow its trade gap with Japan in order to create more jobs at home.

The US trade balance with Japan reached "\$49 billion deficit in 1989," wrote Susan Dentzer of the *US News and World Report*. This represents 45 percent of the total US deficit of \$109 million. This trade deficit is probably the result of the American change from a manufacturing-oriented economy to a service economy. In other words, the US manufacturing sector is retreating from the US market and it is letting foreign competitors take our market.

Dentzer also mentions that "two decades ago, US firms produced nearly 100 percent of the home electronics bought in America; today, they make less than five percent." It seems as if the golden old days of RCA and Zenith are gone. Japanese cars were non-existent right after World War II; now, Japanese automakers have a share of about 28 percent of the American market. Dentzer further says, "In the 90s, 75 percent of America's goods will face foreign competition, compared with five percent in the 1950s." As for cameras, the Japanese cameras were unknown in the US; today, the US market is flooded with Japanese cameras. Japanese motorcycles were also unknown in the 1950s; now, about 90 percent of the motorcycles sold in the US are made in Japan.

We expect, however, that US corporations will try harder to open the Japanese market so that we can create more jobs by increasing our sales to Japan. A handful of US firms are already successful in Japan: IBM, Coca-Cola, Caterpillar, Pfizer, Xerox, Hewlett-Packard, Honeywell, and Mobil. Some US fast food chains are also doing extremely well in Japan: Kentucky Fried Chicken, McDonald's, Dairy Queen, Pizza Hut, Dunkin' Donuts, and Wendy's.

Another area of concern is the finance sector. The amount of cash generated by the trade surplus has helped turn Japanese banks into the world's largest, leaving most American financial institutions into second-tier status. Thirty-three of the 100 biggest banks are Japanese; the US has only nine of the top 100 banks.

What do the future US-Japan trade relations look like? Probably the US business people and politicians will come to realize that more US exports mean more new jobs for Americans. More jobs mean a better standard of living for all Americans. Our politicians should further try to have Japan remove its obstacles to US exports by lowering some tariffs and eliminating the non-tariff barriers, such as submitting formulas of all US-made pharmaceutical products. Hopefully, our Unions will come to realize that productivity and hard work will prove useful when we are going to compete with the Japanese.

In the near future, it is possible that the United States and Japan will work together in those areas where they can share in each other's comparative advantage. For instance, for some time both Americans and Japanese have been discussing the possibilities of a special and very advanced aircraft to be made by the Japanese.

The US-JAPAN deficit cannot be eliminated totally, but can be reduced to a more reasonable level so that all Americans can continue enjoying the current high standard of living. We expect the Japanese cooperation in lowering the trade deficit through their playing by fair rules so that this deficit can be leveled off.

## Opinion: The Racist Professor?

By Peter Kuehbauch

I write this on the anniversary of Malcolm X's assassination. Twenty-seven years after he was killed by members of the Black Muslims, he remains a controversial figure. His early speeches depicted the white man as "white devils", but after his trips to Africa and Mecca, he broke with the Black Muslims and spoke not of "good whites and bad whites and good blacks and bad blacks, but of good people and bad people" regardless of color. Martin Luther King, on the other hand, said that the only way to have peace is, not through more violence, but through peaceful resistance.

Who can say who was right? It is easy to high-handedly condemn violence and say that it only causes more violence, but when there is a whole nation's history built on kidnaping, displacement and enslavement of a whole race of people, and worse yet when laws continued to exist concerning education, jobs and housing that kept blacks as second-class citizens, is anger and hatred and bitterness not justified? The positive outcomes of the Civil Rights movement, which included violent as well as peaceful protests, did nothing to discredit Malcolm X's strategies.

I write this editorial, though, to point out that whether one agrees with what they say or not, Malcolm X and King were genuine leaders, and they were fighting for justice for and oppressed people who had suffered too long. I do not hesitate to call them heroes.

I likewise do not hesitate to call Professor Leonard Jeffries of City College a racist of the worst kind who should not be tolerated. He is not a viable speaker on social issues which call for change, and he is a calculating propagandist who wants to take his prejudicial opinions into the classrooms and as far as he can among the African-American community. I do not disagree with his version of Jewish-run Hollywood promoting vicious black stereotypes, nor will I condemn his borderline theories concerning the amount of melanin in the skin as "what makes people human", but his racist theories of "ice-people" (whites) as "cold-blooded and warlike" and "sun-people" (peoples of color) as friendlier, are though ridiculous to anyone with even the most rudimentary education in history (which Jeffries has in abundance), intolerable and not to be taken lightly. They bear uncanny resemblance to Hitlerian anti-Jewish propaganda of inferior blood, 19th Century American law stating that a Negro is 3/5 of a man and old English "scientific" theory stating that the non-white peoples of the world were at less advanced stages of evolutionary development.

With more and more whites losing their middle-class status in a shrinking economic pie, crime skyrocketing in the cities and young black males killing each other in unprecedented numbers, the social atmosphere is ripe for the scape-goating and hatemongering that men like the Jeffries' and Sharpton, the Maddox's and Daughtry's do so well. All of these keep us from getting to the real issues and underlying causes, and cloud things even more.

### THE BRIDGE

Fiorello H. LaGuardia Community College of The City University Of New York  
31-10 Thomson Avenue, Room S154F, Long Island City, NY 11101.  
Phone Number: (718) 482-5287

Editor-in-chief: Beth A. Damm

Editorial collective: Peter Kuehnauch, Richard Perkins,

Arlene Dominguez, Hope Winegard, Michael Suarez, Gustavo Morales  
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By Kathleen Histon

The last time I saw Brian was in Mother Caprini Hospital on February 17, 1992. The room was very spare. There were no flowers and the walls were gray and white. "Bang, click", the door locks behind you as you walk in. Everything is ugly and depressing except for a black and white signed photograph of Susan Lucci looking beautiful and glamorous.

"Sawoosh.....sawoosh" the respirator is pumping air into twenty-five year old lungs "slurp...slurp" and draining the fluid off of them. His lungs can not work on their own anymore. A monstrous machine had wires and tubes coming out of everywhere. They were running into a hole in his chest that was the size of my hand. The machine was like an octopus spread all over him. He is the size of a twelve year old malnourished child, but his face is that of an old man. These frightening and intimidating machines are his link to life. Without his relationship with these machines he would be dead. Everyone is wearing a mask in fear of his deadly germs. None of his friends are here.

He is like an animal on display, like a leopard. Everyone has a morbid sense of curiosity, but no one wants to touch him. Dorothy, Brian's mother, is standing over him looking for a response when she calls his name. Her eyes fill up with tears as there is no response, and she knows there never will be again. He is in a coma. "Mum is here Brian. I love you, don't be scared." Dorothy continues to talk to him. She thinks he can hear everything we are saying. We can not mention the fact that he is dying. I can not help thinking how much pain my mother would be feeling if that were me. Mary, his sister, is just staring into space. This situation makes me think of my past and hope that it does not become my enemy. It became Brian's enemy when it left H.I.V. in his blood.

Brian moved to California when he was eighteen. He was so full of energy you could not keep him still. He was always on the move because he was hiding the fact that he was a homosexual from his family.

## *Last Rites: The True Story of a Family Facing a Young Man's AIDS Death*

*"The nurses changed and put on a rubber suit from head to toe, rubber gloves and a mask. They did not want to touch him. It was very painful for the family to watch."*

Three years ago he came back from California very sick. "I did not want to worry you mom. I tried to stay away so you would not have to see this, but I couldn't. I need to have you near me. I am scared. I have Aids and I am dying," Brian told his mother when he returned from California. He had contracted Aids and had it for about five years. To his recollection he got it when he was about seventeen. Brian does not know for sure who he got it from. He has an idea of the group of people because they have all since contracted Aids. His family had their suspicions that he was gay but they refused to believe it. Brian lived in denial as long as his body would let him. By the time he returned to New York he had lost over thirty pounds, had constant diarrhea and he was experiencing night sweats. He was so weak he could hardly even walk. His body was slowly deteriorating. There was no denying it now.

Darren was Brian's lover and room mate for over five years. They came back from California together and rented an apartment in Manhattan. Darren took care of Brian until he could not stand it any longer. Brian's doctor was also treating Darren for Aids. The doctor told Dorothy that Darren was about to lose his mind. Darren could not handle seeing Brian so sick that he had no control over his bowel movements and he would urinate on himself. Seeing Brian like this was a constant reminder of what his future had in store for him. Darren finally snapped and took

off with all of Brian's money, after not feeding him or cleaning him for over four days. Brian was left lying in bed in his own shit and urine.

Dorothy had to take off of work and move in with Brian. "I have to be there for him as much as I can. I have to make sure he knows that I love him," Dorothy said. She felt a lot of guilt because at first she was ashamed that he had Aids and that he was a homosexual. Brian needed to be hooked up to a machine that was feeding him AZT and glucose intravenously. He also had to be hooked up to a monitor for his vital signs. Dorothy had to change the needle for the I.V. 's every twelve hours. The doctor eventually put a heplock in his chest for the needles. It was like an open sore that got worse and worse. It was never going to heal. Every day Dorothy had to look at this hole. She had to put needles into it to give her son another day of light. Always aware of the fact that the hole was not healing. She also had to give him injections everyday. Every bruise that a needle left was a permanent mark. After a while Brian had to wear diapers. Dorothy had to change his diapers and wipe his bleeding rectum. "I do not know how much longer I can stand this. I want to just kill myself," Dorothy said.

I saw Dorothy in Mother Caprini Hospital on February 17. Brian was back in the hospital for what turned out to be his last battle with Aids. She said he was very sick for over three years. Every month

he was back in the hospital near death. "Every time he got very sick and was hospitalized he would make an improvement and be released. I just keep praying to God he will be alright. I don't want him to die." Dorothy broke down crying. She was shaking and trembling. She kept recalling the days that she spent giving him needles and changing his diaper. Brian first got Meningitis then Tuberculosis and then Cancer and then Neuropathy and then Sugar Diabetes; that was drug induced. "I have never in all of my life experienced anything as horrible and as painful as this. It is not right. He is such a kind, loving person." The woman was at wits end. I was amazed she did not have a nervous break down as we stood there talking with our surgical masks on.

Dorothy and my mother grew up together in Ireland. They came to this country together over twenty seven years ago. "No one should have to suffer the way Brian and Dorothy did. The whole family is falling apart. Everyone's life has been at a stand still ever since he came back from California. I do not agree with Brian's life style, but no human being should have to go through this. The poor kid suffered. He could not walk, go to the bathroom, eat or even wash his own face. I remember Brian as a baby. When I look at him now all I see is the little boy," my mother said. She was with Dorothy when Brian was born and she was with her when he died.

The doctor felt it was time to stop feeding Brian and put him on a morphine drip. He decided to have mercy and let him die. A Jamaican nurse came into the room to hook up the morphine drip. When the hospital does this it is like putting a gun to a person's head. It takes away the pain, but it also slows down your vital signs and you die faster. The nurse left the room abruptly. My mother and I went out after her to find out what was wrong. She said "I know that I am not family but I feel for the boy. He's been coming here for over three years now and I feel like I have known him all his life. I have a

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## New York Artists Following Their Dreams of Stardom



Sharon Welsh

By GINA VAN DER VLIET.

America has always been known as the place where dreams can still come true. Everybody has a dream; one that keeps them going in life. Some people manage to realize them, and others don't. What makes the difference, will-power, ongoing effort, or the luck of the draw? This question is not easily answered; there is no one formula that guarantees success. All a person can do, is give it his or her best shot, and hope that, eventually, it will all be worthwhile.

In New York City (multi-cultural capital of the world), a large percentage of the population are people, driven by a strong desire to make it in the wild 'n wacky world of show business. What keeps singers and actors going in a tough city like the Big Apple? How do they survive? And why do they choose to struggle in the demanding, and extremely competitive field of the Performing Arts, rather than getting themselves a "proper job"?

Let's get one thing straight: showbiz-fever is not something a person just picks up along the way; it is something they're born with. As actress Shelly Winters once said, while teaching an acting class: "It's like there is a special fairy that

sprinkles magic dust into the cradle of each future performer: those people are destined to become an artist, and they have no choice but to follow their dream!" Generally, I think all of those struggling artists should be admired, maybe even envied, for certainly not every one has the strength and courage to fight for what they believe in, the way these people do on a daily basis.

In Manhattan's West-Village, on Mac Dougal Street (between Bleeker and West Third), there is a club called "Cafe Wha". Its history dates back to the 60's, when their showcases included live performances by Jimi Hendrix, Bob Dylan, and the Doors, among others. Although the building is not very impressive looking from the outside, you will find that once you walk down the flight of stairs, and into the small, dark and smokey old cellar, some of the finest live music in town can still be heard, performed by an interesting mixture of black and white musicians, performing an equally interesting mixture of rock 'n roll, soul, and rhythm & blues cover-versions.

One performer that stands out from the rest, is twenty nine year old singer Cynthia Martin, a short blonde lady in appearance, in possession of a singing voice that's bigger than life. When watching Cynthia live on stage for a

period of time, it becomes clear that (eventhough she's not in the spotlights all the time) with her powerful voice, and uplifting, refreshing theatrical abilities, this multi-talented performer carries most of the show.

At age twenty one, Cynthia Martin came to New York from Tacoma, Washington, to pursue a career in singing, and fulfill the dream she'd had ever since she was fourteen years old. Cynthia began by singing with her high school Choir, and taking professional voice lessons on the side. Later on, she attended College, where she double-majored in Drama & Music. During her freshman year she also sang in the College's top choir, and continued her voice training with a lady who formerly sang with the Metropolitan Opera. Eager to begin her career, however, Cynthia dropped out of college, and bought a one way ticket to the Big Apple. By that time, she had already gained some experience by starring in several school musicals and plays, and singing with a local rock 'n roll band in Washington.

Upon arriving in New York City, Cynthia stayed with a friend, who had moved here from Washington just a couple of months before she did, until she was able to get her own apartment. She learned about upcoming auditions from "Back Stage", a weekly newspaper on the performing arts. As it turned out, she only went to three of them, but it still gave her a pretty good idea of what the scene was all about. "Virtually every audition I was in was a disaster!", she recalls, "I went to one for a production of 'Carrie' on Broadway. In school they tell you that every audition you go to, no matter what they ask you, you have to tell them that you can do it. Even if they wanna know if you can fly the trapeze: no problem, you can do it, right? Well, those people liked my voice, and then they asked me if I could dance.... I hesitated, and told them I 'moved well' Guess I blew that one!"

For the Uninitiated, here's the standard audition routine. A singer can expect to compete against up to five hundred other performers, after

rising early and going to some strange location. They sit in a crowded waiting room until their name is called. When that happens, they go onto an empty stage, sing about eight bars of a song, which lasts approximately 30 seconds, and hear a voice announce: "Thank you, next!" Then they can turn around and go home. Cynthia laughs when she remembers: "Once I went to an audition for a floor-tile commercial, and was given the wrong information by my agent. The singers were supposed to bring their own sheet-music to the audition, and since I arrived totally unprepared, I didn't have any. So I asked the piano player if he could fake 'Cabaret', which everybody knows, but he blankly refused and said he would have nothing to do with that! I ended up borrowing sheet-music from someone else. It was a song I didn't know; I had to write the words down on the palm of my hand. The whole thing was dreadful!"

Fortunately, Cynthia's success did not depend on being discovered at an audition. She got a waitressing job at the "Cafe Feejon", which had been "Cafe Wha" in the 60's. The "Feejon" was an Israelien club, where the live band played a lot of hebrew music. In a short period of time, Cynthia picked up some Hebrew, Greek, Spanish, and even Turkish songs, which they allowed her to sing up on stage, every so often. The owner always said that, as soon as they turned the place back into a rock 'n roll club, under its original name, she would be in the band. However, when the time came for the "Cafe Wha" to be reborn, nobody mentioned anything about it anymore. Cynthia took the initiative by showing up at the band's rehearsals, which got her the job. This was probably one of the best things that happened to the club.

Five nights a week Cynthia is let loose on the audience, with whom she's very popular. She likes to embarrass guys by jumping on their laps during her version of 'Cabaret'. Once it got her into trouble: "I was singing the song and jumped into this guy's lap, and he picked me up and carried me back to the stage. Later on, he told me that 'that would teach

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me to sit on his lap!" Cynthia never feels uncomfortable with the audience, though, since the crowd at the "Wha" is always so warmly responsive.

The band works long hours: from 9:00 p.m. to 2:30 a.m. during the week, and from 9:00 p.m. to 4:00 a.m. on weekends. This can be a big strain on even the strongest singer's voice. When I ask Cynthia if she's not worried, she says: "Oh yeah, but I prefer not to go see a doctor, because I'm afraid the damage has already been done!" Still, the fact that she's able to make a living, doing what she loves most, leads us to the conclusion that Cynthia has accomplished quite a bit since she first came to New York. The Wha band is her main focus right now; they are actively seeking a record-deal, and are currently getting ready for their first road trip. They will perform some of their original material at the Italian International Music Festival in Venice, Italy. "We're all very excited about it", Cynthia says with a sparkle in her eyes, "but I won't really believe it until it actually happens; I don't want to get my hopes up for nothing!"

Just how important it is to keep both feet on the ground in show business, is something soul and gospel singer Ben Houston (born Ben Dobbins) knows all about. This twenty seven year old performer from Nashville, Tennessee, has been a part of the professional music scene for 10 years, yet he remains a very private, down-to-earth guy. As a child, brought up in Lucedale, Mississippi, Ben was recognized as a very talented singer in church. Soon, with his minister, he began to travel throughout the South to sing in different churches, accompanied by his older sister who played the piano.

When Ben was sixteen years old, his family moved back to Nashville. He finished high school there, and went on to college to study criminal law. However, the desire to perform could no longer be pushed aside after he won a talent contest, and Ben got involved with one of the rock 'n roll bands on the college campus. He realized

## Fame & Fortune!

that this was what he wanted to do, more than anything else. So Ben Dobbins became Ben Houston, and with that, the first step into the realization of his dream had been taken..

For a few years, Ben played the club scene in various cities throughout the South, hoping his talents would be recognized by record-labels. He had limited success; he recorded a student l.p. in 1982, shot a commercial, and sang the jingle for the local "Steeplechase Restaurants". However, the big break did not come, so Ben decided it was time to move on. Unlike Cynthia, he did not head straight to New York: his first stop was Chicago, which is well-known for his big music and nightclub scene, and blues influences. Ben stayed for about a year. He managed to work as an "extra" (a person in the background) in some movies, with actors like Jane Alexander (known for her work in the movie "Open Admission") and Judge Reinhold ("Beverly Hills Cop"). Though Ben also sang in several leading clubs around the area, he knew that if he stayed in the same place for too long, he'd be wasting his time.

Ben Houston arrived in New York when he was twenty two. He had called the legendary Apollo Theatre, located in Harlem, in advance to see if he could sing there. They told him he would have to audition, which seemed ridiculous, since Ben was calling from Nashville. He persisted, and finally they gave him a chance to come down and prove himself. Ben's first performance at the Apollo Theatre was especially challenging: The audience is known for throwing eggs and tomatoes at bad performers. They started booing him, even before he entered the stage, simply because he was from out of town. Ben's version of "Proud Mary" soon changed their minds, however: They gave him a standing ovation. This experience reinforced Ben's belief in himself as a great artist, who will, sooner or later, reach the top. "I don't want to sound conceited", says Ben, with a serious look on his face, "just

convinced!"

Despite His Apollo Theatre success, Ben's first months in the Big Apple were not easy. He couldn't always find a place to sleep, since he hardly knew anybody, and wasn't making much money. "I would spend the nights in my car, and wash up at Exxon stations", he admits. Things turned around when, one night, after a performance at the Apollo, he was approached by a representative of Paul Simon (Simon & Garfunkel), and asked if he would be interested in auditioning for a musical about R&B street singing in the 1950's, written by Mr. Simon. Naturally, Ben was very interested, and he tried out for a part. Some time went by and when he heard nothing from Paul Simon, or his people, Ben decided to go back home to Nashville. Who could have guessed that a couple of days later, the phone would ring, and they would tell him he got the part!

As fast as he could, Ben Houston went back to New York, to work on the musical with Paul Simon and eight other cast members. Originally, he was hired for a small part, doing backup singing. After only a few rehearsals, however, Ben was given the leading role. It was a professional coup, though he also saw the bad side of the performing arts. "Working with Paul Simon was strictly a business relationship, which I'm

sure is the case when you work with any big star", Ben explains, "There's no asking questions about any Mrs. Robinson, or any Bridge over troubled water. We knew that in advance. The only thing that was hard to deal with, was that there was no opportunity for individual creativity: we were simply to do as we were told".

Then, suddenly -after a whole year of hard work- Paul put the project on hold, in order to go to Brazil, so he could study the culture (which served as research for his album "Rhythm of the Saints", released in 1990) Since Mr. Simon did not entirely deliver on contract promises, Ben may end up seeing Paul in court... "During that year, I missed out on other projects, because I was working on the musical full time", says Ben, "It was a waste of precious time."

Ben, who also plays the piano, has been writing his own songs ever since he was in junior high. The song that means most to him, which he refers to as "his jewel", is called: "If daddy could only see me now." It is inspired by -and dedicated to- his father, who passed away in 1984. Ben wrote this song in the hospital; the words just came. He knows this song is probably going to be one of the most important of his career, since everyone can identify with the feelings behind it.

In 1988, Ben Houston linked up with blues band "The Uptown Horns". They're already well-known for backing

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## AIDS (from p3)

son his age. I asked another nurse to take care of him from now on." When she went into his room to hook up the morphine drip his pulse was so low she knew that he was going to die within hours. This was the last time my mother and I saw Brian alive.

The next day my mother arrived at the hospital and Brian had just died. He had taken a turn for the worst during the night. The nurses and doctors did everything they could to keep him alive until Dorothy got there, so she could be with him when he died. She would not let go of his dead body. She had his hand in hers and the nurse took his hand from her in fear that it would stiffen into hers. The whole family was there and they were all crying. His body was going to be cremated and this was the last time they could see him. The hospital gives you twenty minutes with the body and then you have to leave the room. He was starting to turn blue and Dorothy would not let go of him. She was hysterical.

One of the saddest things is that no one in the hospital wants to handle an Aids body. The nurses changed and put on a rubber suit from head to toe, rubber gloves and a mask. They did not want to touch him. It was very painful for the family to watch how the body was treated. When they pulled the covers off of his chest, the big hole was there, it got worse and it was bigger now. His arms were covered in bruises and his eyes looked so big in his head, his face was nothing but bones. They rapped his body in plastic before removing it from the room.

The Aids society told Dorothy where they could have the memorial service. Not all funeral parlors will handle Aids cases. At the memorial service I saw Maureen. She was one of Brian's best friends. They spent a lot of time together over the past five years. "Brian had a hard time dealing with it at first. After all he was only nineteen when he found out. But, as soon as he accepted it he enjoyed what little life he had left." She

said he was a very positive and optimistic person even after being diagnosed H.I.V. positive. "Even when he was very sick he always cracked a joke or found time to give you positive reinforcement. Everybody loved him. He was the prince of the New York night club scene," Maureen said. The young woman was full of tears the whole day. Darren never showed up for the memorial service, but he called Dorothy that day from Germany. He completely broke down. All of the people who did attend, other than family friends, were anywhere from twenty five to thirty, all men, and they all had Aids. I am sure they will all be dead within two years.

In consideration of the families involved, the names of the individuals were changed. They are still trying to accept Brian's death and I believe it would be very difficult for them.

## Artists from p5

up famous bands, like the Rolling Stones. Ben became their lead vocalist, and with them he recorded a song "On the Deuce", which is featured on the c.d. "Third Rail Screamin'", released by RaveOn Records. At the moment, Ben is waiting for the release of the new Uptown Horns c.d., which features two songs sung by him, among contributions from Albert Collins, Peter Wolf ("J. Geils Band") and Keith Richards! "What keeps me going in this crazy business is Jesus", Ben lets me know, "because Jesus keeps me on the right track, so I can survive!"

Another survivor in the Big Apple is thirty nine year old actress Sharon Welsh, who came to the city 17 years ago from Columbus, Ohio. She arrived in New York when she was twenty two years old, armed with nothing but her dream to become an actress, specialized in the area of musical comedy, and her acceptance into the American Academy of Dramatic Arts. Sharon was a single mother with a six year old daughter to take care of, and no money whatsoever. They lived in a commune in Brooklyn, surrounded by actors, musicians, hippies, ex-hippies, and politicians. In order to make a living, Sharon taught ice skating, since she had been a profes-

sional figure skater in Ohio. During the day, she attended school.

Sharon's list of professional training is quite impressive: she has attended the "London Academy of Dramatic Arts" (where they focused mainly on classic training, like Shakespeare), studied with Herbert Bergoff for two years, and for four years with Lee Strasberg. She even was in a private class, taught by Geraldine Page. "I was cast in plays right from the beginning", Sharon says, "but they involved late night rehearsals, which I couldn't do because my daughter was still too young. In retrospect, it's okay, because I just kept on training. Now, I have all of this background to fall back on.

Sharon cites two major acting techniques. The first one is the kind they teach in school, which is very European. It allows the actor to focus mainly on the use of the voice, and the presentation of the whole, in a very disciplined way. Because there is no room for improvisation, it's difficult when an actor misses a line during a play. They are not trained to react spontaneously in a situation. Therefore the technique represents a kind of external focus on acting: whatever is on the outside has to be perfect.

The second technique, more popular with Sharon Welsh and others, is "Method Acting". This approach focuses on an actor's inner feelings as they perform, and allows a character to evolve throughout the play, since improvisation is acceptable. Some well-known examples of Method actors include: Marlon Brando, James Dean, Marilyn Monroe, Al Pacino, and Robert de Niro. "I actually don't understand why the two techniques are so separate", Sharon says, "Sr. Laurence Olivier combines them, and he is a great actor. Of course he doesn't admit he uses Method Acting!" On the value of acting lessons, Sharon comments: "Even if the talent is already there, you have to work on it. You can combine it to a diamond in the rough; the basis is there, but you have to polish it to bring out the best. People are generally taught to block their emotions, like crying

for instance. In acting you have to express yourself and let go." To prove her point, Sharon starts to cry, just out of the blue. Tears roll down her face, and then -all within a minute- she stops and smiles: "You just have to create a place and event, and let go of your emotions!"

After Sharon had been studying for a couple of years, she got the opportunity to travel to France, to work on a play called "View from the Bridge". She enjoyed acting out her character, a particularly interesting one, since she found a lot of the role casting in New York to be a little similar, and boring for women. This frustrated Sharon; she considers herself a character actress, and prefers a challenging role over a female stereotype part. The characters Sharon has played, range from clean-cut hospital nurses, on daytime soap opera's such as ABC's "All My Children", "One Life To Live", and CBS's "As The World Turns", to prostitutes, waitresses, reporters, aristocrats, and even clowns. "Sometimes my daughter would get a little embarrassed when she was around the age of twelve, and would see me play certain parts", Sharon laughs, "She wouldn't quite understand my desire to be a performer. Now that she is older -twenty three, and attending college- we are best friends. Eventhough our personalities are still very different from each other!"

Nowadays, Sharon Welsh calls herself "Sheena", and has her own rock 'n roll band, which carries the same name. She still acts, but enjoys expanding her horizons by discovering her own musical qualities. It is very interesting, by the way, to see how closely acting and singing are related to one another, the last couple of years. Artists work hard to be all-round performers, doing whatever it takes to get their big break. Some day soon, maybe even this year, everyone will know the names of the incredibly talented Cynthia Martin, Ben Houston, and Sharon Welsh. And when you visit the movie theatre, or buy a ticket to a sell-out concert show, you will have the advantage of knowing something about the struggle it took for them to get up there.

## Gay from pl

started many people blamed the gay community—blaming them for the disease. People seem to be breaking away from that thought. “

“AIDS is not a gay disease, it is everybody’s disease,” said Gonzalez.

“I think homosexuals are a good scapegoat for a lot of society’s unpleasantness,” said Trocchia. Mr. Vaca recalls, the AIDS crisis had already begun when he came out to his friends and family, so he has been careful (in choosing partners).

Some employers may also discriminate against gay males. Mr. Trocchia believes it is an issue which shouldn’t have to come up. He also asks “Why should my sexuality show if I can get the job done?” He is very happy with his life style and believes it is not all that different. “Sexuality is just one facet of who we are,” said Trocchia.

The only major difference between gay and straight males is preference. Many people are homophobic because they don’t understand or they don’t want to understand gayness. “I think the gay community is much more isolated, because their lifestyle is not embraced by everyone,” said Trocchia.

“I think it’s important for anyone who is experiencing difficulty to find out more information on the subject and draw their own conclusions as to their preference. . .if you realize you are gay, you should feel good about yourself and find support from others who feel the same way,” said Vaca. “If you want to accept it or not, the gay community is amongst us and full of energy. Homosexuality is a culture unto its self.”

# Join the Bridge

## She's Not Heavy, She's My Sister: Women Talk About Weight and Struggling for Positive Self-Images

By Hope Winegard

*Thud!* An overweight girl slips and falls. Immediately the responses start.

“Hey, fat girl! Where do you think you’re going?”

“Damn! Look at the size of that butt! Is there room for anyone else?”

“Move that fat butt!”

“Dag! How could someone get so fat?”

“Klutz!”

*Plod, plod, plod.* She later is walking through the cafeteria, when, again, she hears voices.

“Oh, look at the fat girl!”

“Hey, chubs! Want some cookies?”

“Hey, tie your shoelaces! Or can you see your feet?”

“Move it, lardo!”

“Yo, buffalo butt! Stop hogging space!”

And people wonder just what it is that makes women so insecure about their weight.

Insecurity plays a big part in the life of an overweight woman. It starts as early as Elementary or Junior High school with comments like those. I know this because I’m fat. “*Fat.*” Even to this day, I shudder as I say the word. Society has made women look down on excess weight by encouraging us to be picture perfect and model-thin. Society helps us and encourages us to ignore fatness or to hide the truth by creating other words and phrases such as: *overweight, pleasingly plump, stocky, chubby, chunky*, and of course, my favorite, *big boned*. These are just excuses, easier ways to say something without saying the words we really mean, *like fat, huge, and obese*.

Fatness has been a part of my life since junior high. I finally lost a total of thirty six pounds this fall, and my insecurity, well, some of it, followed. But I’ve been lucky. For the first time in my life, I have had friends who have accepted my weight to the point where I can speak freely about it to them. I

had no idea that friendships could be like this.

I did have a boyfriend in high school, and another in college. I never fell in love, even though I was attracted to them. I now realize that the reason I stayed in those relationships was that I felt I couldn’t do any better; who would want a fat girl like me? That’s probably why to this day my parents don’t know anything about them.

Even though most of my insecurities have gone away, I still have my doubts. Then I met Mike. We never really had much in common, but I fell for him. Hard. He helped me come to my senses about myself. Because of Mike, I now know that I am special, and that I deserve to be happy, and that I *can* do better, even though it took being hurt deeply by him for me to see that. Now, of course, I still have my insecurities, but I’ve come a long way.

I am not the only woman who has been insecure about her weight. Society has played such a huge role in the insecurities of women that it is ridiculous! Tracy D’Acosta was one girl I met in LaGuardia who used to be insecure because she was fat. I admire her. Tracy is almost six feet tall. She has dark brown shoulder length hair and huge brown eyes. In earlier years of school, she was heavy, but no one really teased her because they were too busy noticing her height. “They teased me more about that than anything else,” she says.

“Being fat wasn’t too great,” says D’Acosta, who is now fifty pounds lighter than she was when she first entered LaGuardia several years ago. “I had a low self esteem all my life. I was shy, and I felt that I was not attractive enough. My weight made me unsociable.” she adds. “The only good thing about being fat,” Tracy jokes, “was that people didn’t push me around.”

Tracy’s parents didn’t help the situation much. Even after she lost the fifty pounds,

her parents were and are always telling her :”You’re fat. You need to lose weight.” They tried to shoot down her confidence, but Tracy wouldn’t have it, and ignored, and still does ignore them.

Tracy has come a long way since she started LaGuardia. When did she become the secure person she is? “I remember how that happened,” Tracy reminisces. “One afternoon this guy I had a crush on told me I was too insecure. I realized he was right, that I *was* too insecure.”, Tracy says. “I said to myself: I am a person; this is who I am. If anyone doesn’t like me that way, F\*\*\* them!” she exclaims, with feeling.

From that point on, she began to change. Tracy started to dress less conservatively. She went from huge, baggy tops to short, tight, tops. She didn’t worry so much about her make up, or what people thought. Tracy had finally accepted herself.

Magdalena Rosado, another student I became acquainted with, is also overweight. Magdalena is about five feet tall, and fits a size eighteen jeans. She is one of the few people I’ve met who hardly lets her weight bother her; if she does, no one notices it. Magdalena is self confident and extremely content with herself. She loves herself. “I love my hair, my face, my teeth, even though they’re not perfect, and my eyebrows, even though they’re bushy.”, she says. Even with all this self love, Magdalena is not conceited. She is very carefree, and her musical laughter envelops all when she is around.

“I do try to lose weight,” she says “but things get in the way. I was on this soup diet, and I lost a lot of weight, but then I gained it right back!” Magdalena’s face is straight for a split second, and then a brilliant smile lights up her face as she talks about her favorite

**See Fat p8**



cont. from p7

## She's Not Heavy

subject: MEN. "My only serious relationship was in high school. I'll never forget it, because there's never been anything like it since. I just play around." says Magdalena. "My weight was never a problem for me when it comes to the opposite sex. I play games with them because I don't want a serious relationship. I hate it when they play games with me, though." Magdalena laughs. "My ego can't take it."

"I didn't have dates in high school because I wasn't allowed out, but finally, in my senior year, I was allowed out somewhat, and I had a boyfriend." Tracy says. "We're still friends, too. Tracy had one serious relationship last year, which lasted for eight months, and is in no rush to have another. Tracy is sexually active, and feels that her weight doesn't present a problem where sex is concerned. "My men think big is beautiful," she brags. "They always tell me so." What if she had never lost those fifty pounds? "Hell no! With all that fat hanging all over? I would never have sex!" Tracy declares, vehemently. So weight *does* present a problem at times.

Gina Malone is another student at LaGuardia. She is not as lucky as Tracy and Magdalena. Gina is about five feet and four inches tall with straight shoulder length black hair, and can fit into a pair of size nine jeans, sometimes size seven, something that I would be in sheer heaven if I could do! The problem? Gina thinks she is fat! In reality, all Gina needs is a little "toning up" exercise.

Many women are like Gina. No matter how many people tell her she has a good body, or that she is thin, Gina will never believe it. She is a product of a society which tells us that fat is out and thin is in. According to society, in order to be beautiful, one must be proportioned with an hourglass figure. Until women realize that these are unreasonable standards and accept themselves for who they are, we will never be truly happy.

Tracy, Magdalena, and Gina all feel that women don't get a fair deal when it comes to weight because of society and

its antiquated beliefs.

"Women definitely have it tougher than men. We are constantly discriminated against. But it's different for men. Have you ever noticed that at one point in most women's lives, they have been physically attracted to men who are overweight? You can't say the opposite is true.", Tracy exclaims.

"Women *are* discriminated against." Gina emphasizes. "Like stewardesses. They have to be a certain weight or they lose their job. That shouldn't happen."

But it does. Society is powerful, so powerful that if society as a whole began to believe that big was beautiful, there would be a massive change in the world as we know it. Women would be stuffing their faces like crazy, as opposed to constantly dieting. And then it would be the thin women with the insecurities. That's food for thought, isn't it?

## A Letter on The Day of Respect: Dear LaGuardia,

To have a pluralistic community is a very high ideal. We must realize that to be pluralistic will require the effort of every member of the community. We need to remember that with a population numbering in the thousands this will be difficult.

Recent events have shown the effect of racism among our youth. These incidents, though terrible, serve to remind us of how hateful people can become. Through education we can show our children that biased beliefs are falsehoods. Education alone, however, will not be enough. Children copy what they see their parents do. That is how they learn racism to begin with. We can turn this around and show them that living together in harmony is

better. Even if we are pretending that we are living peacefully with our different neighbors, the kids will get the idea. Maybe some "adults" could learn this way as well.

This is a long, hard process that will reinforce our values of diversity and mutual understanding. Until we let ourselves be respectful of one another, we cannot move forward. My hope is that perhaps one day we will be struggling to leave pluralism behind us to become one Human Race.

Respectfully,

Nancy Helck

## Haitian Club Wants To Help Their Homeland

by Darlie M. Faustin

For over 30 years, Haiti had been under the dictatorship of Dr. Francois Duvalier and his son, Jean Claude (Baby Doc) Duvalier. In 1986, the Haitian people revolted against the Duvalier regime. They fought for their freedom and overthrew "Baby Doc". Haiti has had close to ten presidents. This has created a lot of political and economic problems in Haiti.

The president of the Haitian Club of La Guardia Community College, Darlie M. Faustin, along with club members, decided to organize an "Annual Haitian Banquet" which took place on Saturday March 7, 1992 in the Little Theater/red carpet skylight area. The purpose of this fashion show/banquet party was to unite all the Haitian clubs in CUNY and propose a fund raising to be organized by each individual club. At the end of each month, all the clubs will meet to report the donations they have re-

ceived. All donations will be joined together and sent to different parts of Haiti for the purpose of clothing, feeding, sheltering, and educating young homeless kids who aren't able to attend school because of financial problems. If funds are enough, hopefully, these kids will be put in an orphanage. This would be a donation from the Haitian students of New York to help their country.

We, the youth, the Haitian students, whether or not we were born and raised in Haiti, are tired of seeing the worst places in Haiti on T.V. We are tired of hearing people talk about our country in a negative way. We want it all to change and we have realized that it has to start with us. Everywhere we go, we hear people talking about the troubles and problems that Haiti is going through. We want to tell the politicians and adults that we're tired of it and that it is time for them to sit together and start talking about solutions

to these problems instead.

We think that we're ahead of the game because we're trying to solve part of the problems. We are the future. Right now, we are concerned mostly with getting an education. We would like the less fortunate kids, the ones on the mountains and the countryside of Haiti to get an education as well, so that they can one day help themselves as well as others and their country.

Without an education, these kids will not get anywhere in this world. We hope that people realize how important this project is. If someone wants to help us achieve this goal, whether that person is Haitian or not, that person can help and we will appreciate it. This is just a proposal; We're open for suggestions. If you want to make a comment, write to us at: Haitian Club/Student Activities, 31-10 Thompson Ave. Long Island City, New York 11101.



# **ALAN J. BERMAN SCHOLARSHIP AWARD**

**Sponsored by the Faculty Council**

The LaGuardia Faculty Council invites LaGuardia students to apply for its Annual Student Awards of \$300 each.

The awards and certificates will be presented at the Instructional Staff Meeting in December.

**ELIGIBILITY:** ALL LAGUARDIA STUDENTS with 20 or more credits

**APPLICATION** Complete the application form.

**PROCESS:**

Submit a typewritten personal statement. See #4 on the application for more information.

Submit a copy of your most recent transcript.

Submit two letters of recommendation from faculty members.

**APPLICATION** MAY 15, 1992

**DEADLINE:** Submit all of the information requested above to:  
Yvonne Powell, Mathematics Department, Room E218 K

Applications/Announcements are available from:

Information Desk - Main Lobby  
Student Government Office M160  
Yvonne Powell E218 K

For more information contact:

Yvonne Powell E218 K  
Paul Arcario E200 E  
LuAnn Butironi MB46 D  
Clara Wu E300 EE

Your application and personal essay will be evaluated on the basis of your grade point average, personal growth and service to the college and/or community.

	CURRENT MONTH	ANNUAL BUDGET	YEAR 10 DATE	BUDGET BALANCE	PERCENTAGE
<b>INCOME</b>					
STUDENT FEES INCOME	12117.50	553398.00	353356.92	200041.08	0.64
LEADERSHIP CONFERENCE INCOME	0.00	2700.00	4740.00	-2040.00	1.76
TUITION INCOME E.C.L.C.	11721.06	86557.50	88381.55	-1824.05	1.02
GYM PASS INCOME	2296.00	35000.00	10105.00	24895.00	0.29
CLUB ACTIVITY INCOME (SAC)	21.00	3000.00	1864.50	1135.50	0.62
PROGRAM/EVENTS INCOME	3509.00	91203.00	26626.21	64576.79	0.29
UNBUDGETED TRIPS INCOME	3670.00	0.00	3670.00	-3670.00	
OTHER REVENUES INCOME	204.14	227411.30	150448.56	76962.74	0.66
INTEREST INCOME	1357.72	19250.00	9537.94	9712.06	0.50
<b>TOTAL INCOME</b>	<b>34896.42</b>	<b>1018519.80</b>	<b>648730.68</b>	<b>369789.12</b>	
<b>EXPENSE</b>					
PAYROLL EXPENSE	41000.74	561058.20	332091.87	228966.33	0.59
STIPENDS	0.00	11100.00	4505.00	6545.00	0.41
TEMPORARY SERVICES	560.00	7160.54	3206.00	3954.54	0.45
MEALS EXPENSE	290.15	600.00	506.70	93.30	0.84
TAX EXPENSE	3136.53	42822.46	25427.10	17395.36	0.59
DISABILITY INSURANCE	0.00	1659.64	792.96	866.68	0.48
HEALTH PLAN EXPENSE	5381.76	67745.50	39416.22	28329.28	0.58
NYS UNEMPLOYMENT INSURANCE	0.00	6147.08	635.86	5511.22	0.10
DIPLOMA & COVERS	0.00	10555.00	9172.92	1382.08	0.87
CONTRACTS EXPENSE	3147.82	24865.00	18010.79	6854.21	0.72
COMMENCEMENT GRADUATION	36.66	28749.46	27066.37	1683.09	0.94
CLUBS ACTIVITIES EXPENSE	841.80	20000.00	10290.79	9709.21	0.51
HONORS NIGHT	0.00	6000.00	5636.48	363.52	0.94
PROGRAM/EVENTS EXPENSES	11817.80	123330.00	45227.32	78102.68	0.37
EVENING ACT. & PROGRAMS	250.00	4000.00	1200.00	2800.00	0.30
MISCELLANEOUS EXPENSES	144.00	1125.00	641.64	483.36	0.57
PETTY CASH EXPENSES	0.00	600.00	530.45	69.55	0.88
RENTAL AUDITORIUM	0.00	3129.00	2445.00	684.00	0.78
REPAIRS EXPENSE	160.00	2800.00	1102.80	1697.20	0.39
ON CAMPUS TRAINING PROGRAM	0.00	158.00	68.00	90.00	0.43
CONFERENCE	2359.47	39678.42	34927.42	4751.00	0.88
EQUIPMENT	109.78	13721.00	1394.74	12326.26	0.10
SUPPLIES EXPENSE	506.45	22390.00	10845.06	11544.94	0.48
ELECTIONS-STUDENT GOVERNMENT	0.00	8000.00	0.00	8000.00	0.00
RECREATION RESERVE BUDGET	0.00	4107.50	0.00	4107.50	0.00
SUBSCRIPTIONS EXPENSE	0.00	150.00	18.95	131.05	0.13
RADIO STATION	22.99	2284.00	1905.26	378.74	0.83
INSURANCE EXPENSE	2160.00	13429.00	11970.50	1458.50	0.89
ACCOUNTING & AUDIT EXPENSE	5500.00	7350.00	1850.00	5500.00	0.25
TRANSPORTATION EXPENSE	169.00	10150.00	6601.50	3548.50	0.65
THE BRIDGE NEWS PAPER	550.00	4010.00	550.00	3460.00	0.14
<b>TOTAL EXPENSE</b>	<b>67144.95</b>	<b>1048874.80</b>	<b>598037.70</b>	<b>450837.10</b>	
<b>PROFIT/LOSS</b>	<b>-32248.53</b>	<b>-30355.00</b>	<b>50692.98</b>	<b>-81047.98</b>	

**SCHEDULE OF REVENUE AND EXPENSES**  
For the year ended June 30, 1991  
(with comparative totals for 1990)

	Revenue:	Student Government	Income Generating	Theatre Tickets	Business Office	Nursery	Recreation	Media	Fund	Total 1991	Total 1990
Student activity fees	\$ 76,762	\$ 38,381	\$ 76,762	\$ 12,795	\$ 64,500	\$ 63,969	\$ 102,350	\$ 102,350	\$ -	\$ 576,250	\$ 583,947
Nursery income	-	-	-	-	-	250,300	-	-	-	250,300	172,822
Social functions and miscellaneous income	5,201	9,259	33,264	(857)	65	2,359	26,201	7,218	-	82,742	109,896
Interest income	3,058	1,522	3,058	510	-	2,548	4,077	4,077	2,502	22,888	24,882
<b>Total revenue</b>	<b>85,021</b>	<b>49,169</b>	<b>113,084</b>	<b>12,448</b>	<b>64,565</b>	<b>319,176</b>	<b>132,628</b>	<b>113,645</b>	<b>2,502</b>	<b>932,180</b>	<b>891,547</b>
Salaries	24,992	10,888	50,126	-	24,577	194,359	128,888	57,109	-	490,339	402,342
Employee benefits	2,414	4,065	10,575	-	4,437	9,818	8,541	8,541	-	60,027	47,556
Payroll taxes	2,279	1,075	3,909	-	2,715	17,914	12,308	5,691	-	45,891	38,157
Supplies and equipment	1,284	7,233	2,106	158	4,871	14,129	16,496	33,949	-	80,226	29,264
Temporary services	-	1,258	207	270	-	664	306	2,643	-	5,972	1,618
Insurance	-	-	-	-	13,310	-	-	-	-	13,310	10,617
Travel	-	189	-	-	-	7,195	4,230	-	-	11,614	6,415
Conference and convention	12,200	1,764	18,252	-	547	5,249	1,473	58	-	39,543	11,179
Depreciation	1,047	1,750	1,672	1,561	-	671	608	22,254	-	29,563	36,340
Professional fees	-	-	-	-	5,500	-	-	-	-	5,500	10,200
Programs and activities	34,549	44,728	12,349	11,446	5,750	4,401	-	4,418	-	157,531	216,888
Stipends	-	4,950	-	-	-	-	-	-	-	4,950	6,300
Meals	-	323	-	-	-	-	-	-	-	323	-
Contracts	-	-	-	-	3,474	13,133	1,484	6,259	-	24,350	23,965
Miscellaneous	200	-	95	-	318	466	40	511	-	1,796	1,441
Yearbook	2,000	-	1,000	-	-	-	-	12,000	-	15,000	10,666
Manuals	-	-	-	-	-	-	-	-	-	332	540
Repairs	-	-	352	-	1,500	-	2,880	1,672	-	6,407	14,880
<b>Total expenditures</b>	<b>80,365</b>	<b>47,116</b>	<b>109,932</b>	<b>13,432</b>	<b>66,992</b>	<b>278,358</b>	<b>178,863</b>	<b>155,108</b>	<b>-</b>	<b>992,674</b>	<b>868,368</b>
Excess (shortage) of revenues over expenses	\$ 4,656	\$ 2,053	\$ (22,556)	\$ (987)	\$ (2,432)	\$ 40,818	\$ (46,235)	\$ (41,463)	\$ 2,502	\$ (60,494)	\$ 23,179

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The following is a copy of the Fiorello H. LaGuardia Community College Association, Inc. audited financial operating statement for the fiscal year ending June 30, 1991. This statement is made public to all students and may be questioned at anytime at the Business Office in Room E-413. Please note that all overexpenditures reflect approved allocations from the Fund Balance.

\* The following is a copy of an unaudited financial operating statement for the Fiorello H. LaGuardia Community College Association, Inc. for the period ending February 29, 1992. This statement is made public to all students and may be questioned at anytime at the Business Office in Room E-413.



## MUSIC SCHOLARSHIP

An award of \$500, the Dan J. Ehrlich Music Award, will be made to a student or recent graduate of LaGuardia Community College, LaGuardia Middle College or the International High School for the purpose of helping to meet the costs of further musical education, training or lessons, either at a school or privately with a teacher or coach.

Prof. Ehrlich, a highly esteemed Professor at the College, died tragically last year. The Award will be given annually.

Students interested in competing for the award should have a Cumulative Grade Point Average of C+ (2.5) or better. The student should write a brief letter (no more than 150 words) outlining his or her plans for further musical education, training or lessons, indicating precisely how the award would be used. The student should arrange for one member of the faculty of any of the three schools, familiar with the student's work, to write a brief letter on his or her behalf evaluating the student's musical talent and potential.

Letters should be sent to

Prof. John Williams  
Dept. of Humanities, E-202  
LaGuardia Community College  
31-10 Thomson Avenue  
Long Island City, NY 11101

The deadline for applications is June 1, 1992. The award will be made at Honors Night.

### People's Popular Poetry Festival

To celebrate the creativity of the LaGuardia community, students, faculty and staff are invited to read their own poems in the grass Courtyard next to the Atrium of the E Building on Wednesday May 13<sup>th</sup> at 1:30 p.m. The poems can be in any language on any subject. Anyone who wants to participate should contact Farah Farooqi, Editor-in-Chief of the LaGuardia Community College literary magazine, INDIGO, Prof. Martha Clark Cummings of the ESL area, Tom Fink or Danny Lynch of the English Department.

Dig that love poem out of the bureau drawer, write down that rap lyric that's been going through your mind, hope for a sunny day and share the secrets of your heart with the rest of us.

### The Mind Doctor Knows All

Dear Mind Doctor,

My problem: After a 2 and 1/2 year relationship, I broke up with my boyfriend. He wanted to marry me and is not taking no for an answer. He calls, leaves messages, waits for me in front of my house, follows me on dates with other men and generally is a pain. To date, I have not been rude or insulting to him, but I don't know how else this problem can be resolved. Help!

Want to Be Free

Dear Want To Be Free,

It is too often the case in this world that the nice people are trod upon by those whose main quality is being able to pick them out for exploitation. Men have an uneven (partially deserved) reputation for doing this. With the right combination of smooth, persuasive words into the all-too receptive female ear and a generous helping of flattery, some men have a formula for getting what they want. Whether your ex is this sort of Don Juan or

## LaGuardia's Basketball 5-on-5 Championship

by S. O'Bryant

After six weeks of end-to-end action, involving a record total of twelve teams, the La Guardia Recreation Department's Intramural 5-on-5 Basketball League Championship boiled down to its last two squads. On March 16th, Big East, led by Roosevelt Paulsaint, took The Scrubs, captained by Nick Siozios. The opening tap was taken by Paulsaint, who took the ball to the hoop and elevated for a thunderous dunk.

The battle was on.

In a heated contest, Big East dominated the offensive boards in the first half. Jean-Pierre Gerard, a student at International High School, led all scorers with five points. His tenacious low post work caused The Scrubs to foul early. This proved to be their downfall. Scrubs Omar Fardan and James Dean kept their team in the game with some pretty moves and long range bombs. Fardan finished the first half with four points. But The Scrubs just couldn't overcome the constant, "in-your-face" offense that Big East threw at them.

The second half started with The Scrubs trailing, 8-5. Seeing that their outside game was one-dimensional, captain Siozios changed his team's offense to an interior affair. This seemed to be most effective. Fardan, Siozios, Antoine Charlton, Earl McField and Kelly Murchison went on a 5-2 run to tie the score at 10-10 with five minutes remaining.

After a time-out, Big East changed to a 3-2 defense. With Boston "Bo" Duffin, Leonard Smalls and Clifford Romain up top, and Paulsaint and Gerard patrolling the baselines, The Scrubs would only manage three baskets the rest of the way. Duffin provided slick passing and ball handling to control the offense, then nailed three jumpers to give Big East a comfortable 15-10 lead with two minutes left.

Scrub sharpshooter Kenneth Bobb made his first appearance of the game, and began hoisting bombs, hoping to decrease the deficit. But it was "too little, too late" as the final whistle sounded, giving Big East the championship with a hard-fought 17-13 victory over The Scrubs.

There is speculation that Big East will face the Running Men, winners of the Fall Quarter Tournament, for the overall Intramural Championship during the Spring Quarter.

not, what you need to remember is that you have to make your wishes heard (in this case that he should leave you alone already!), and then stick to your guns. But your problem now is that you let him get this far, and, like a bad intestinal virus, he won't go away because he is used to you giving in to him. You will now have to work harder than you originally would have had to, but what you have to do is this: Tell him at the time, not after he has approached you, or the both of you have had a shouting match, but you must approach *him* and tell him calmly but sternly, that it is OVER and that you will never marry him and there is no chance of you two getting back together. He may persist, but *you* must persist, and in the pathetic event that he resorts to continuously bugging you as a means of getting attention, you can just ignore him. Follow this religiously and your problem will eventually go off to annoy someone else.

## LaGuardia Competes at Schick Super Hoops!



Left to right: "Lemon Giles, Jeffrey Bell, Sophia Brown, Omar Fardan (photo: Feder-Smith)  
by Andrew J. Saluga

La Guardia's top men's and women's 3-on-3 Basketball teams competed on February 23, 1992 in the SCHICK Super Hoops, Big Apple Regional Festival at Columbia University's Dodge Fitness Center. Unfortunately, they got rude treatment from their tri-state neighbors.

The Fab Four, (Lamar "Lemon" Giles [Captain], Antoine Charlton, Omar Fardan and Jeffrey Bell), lost to a pair of New Jersey schools before salvaging the day with a win over another CUNY college. The Bandilleros, (Pauline Peterkin [Captain], Stella Magloire, Luz Cooke and Sophia Brown), our women's team, dropped two against Connecticut colleges and a third to up-staters.

Our La Guardia men and women were particularly disappointed with the day's results because they led all three of their games at halftime. In their opener against St. Peter's College, the Fab Four were charged with a critical, phantom foul call late in the closely played second-half. This call, off a clean block by both Giles and Fardan, cost them foul shots and ball possession, according to SCHICK Super Hoop rules. They never recovered and lost 29-20. In the second game, against Montclair State, key scorer and rebounder Fardan went down early with a sprained ankle. But Giles, Charlton and Bell hung tough deep into the second half, when Montclair State's shooting suddenly got hot. Four consecutive three point goals, three by the same shooter, sandwiched around a missed layup, two missed free-throws and a turnover, were the difference. La Guardia dropped 43-30. Pride was on the line in game #3, as La Guardia, and Fardan, freshly taped by a Columbia trainer and cheered by his father, Douglas, faced City College. The first half was fast paced and we led by six. When C.C.N.Y. made a run early in the 2nd half, the Fab Four snuffed it, as Giles hit 3-pointers, Fardan popped jumpers, and Charlton and Bell hit the boards ferociously. La Guardia had its victory, 45-38.

For our La Guardia women, it was a case of too little practice against too much talent and experience. The Bandilleros drew Fairfield University in the opening round and Fairfield featured the women's 3-point shooting champ from the K-Swiss Shooting Contest. While La Guardia looked rusty and nervous, Fairfield worked their inside-outside game to perfection, and won it 32-8. The La Guardia ladies looked determined for their second game, and had to be, because they were facing a much bigger, and more experienced Western Connecticut State squad. Luz Cooke, despite a recurring asthma condition and minor injuries suffered in each game, was inspired, calling for the ball, driving the lane, or pulling up for short jump shots, and consistently crashing the boards. Stella

Magloire ran the point effectively and played with her usual hustle and intensity, while team captain, Pauline Peterkin, despite an icy-cold shooting touch, applied serious pressure-defense. Sophia Brown added much-needed rebounding and scoring help. But diving for loose balls and fighting for rebounds wasn't enough against Western Connecticut's powerful offense, and the under-sized La Guardians fell, 27-10. The Bandilleros had one last chance against Siena College, the defending women's champions. Cooke played like a demon, trying to singlehandedly carry La Guardia to victory, but as her uncle, Wayne observed, "she's got to get help". Magloire, Peterkin and Brown certainly tried, and both teams hit the deck repeatedly. Siena won, 26-12, despite Cooke's 10-point contribution.

Later, in the lounge where both of our teams were enjoying the complimentary lunch together, you could feel the disappointment. But, despite the "what if's" and "if only's", they all agreed it was a good tournament and a great experience. As Captain Giles said, "We'll be back next year." The men's championship featured Wagner College against Columbia University, while Fairleigh Dickinson University, which upset Western Connecticut, played Fairfield for the women's crown. These finals were played on February 27, 1992 at the Brendan Byrne Arena during halftime of the N.B.A.'s New Jersey Nets-Portland Trailblazers game. We offer our congratulations to the champions, and our thanks to SCHICK, K-Swiss, National Media Group, Inc., and Bill Ebner and his Columbia Recreation staff for making the tournament possible.

## Roberts/Sussewell Take Handball Crown

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## Murphy/Polanco Win Mixed Doubles

by Andrew J. Saluga

Sports mavens often suggest that winning, or losing, is a habit. For perennial finalists Anthony Roberts and Kenneth Sussewell, the winning habit continued at the Recreation Department's Winter Quarter Handball Doubles Tournament, February 6th and 13th. Former La Guardia students Roberts and Sussewell, who individually and as a team have won the last three La Guardia tournaments, defeated the up-and-coming pair, Jason Parks and Mauricio Villalobos, 15-11, 15-8. Sussewell's now wo four straight championships!

The sixteen competitors making up the eight men's double teams were an interesting blend of the College's students, Community Recreation Pass players, and students from the International and Middle College High Schools. Roberts and Sussewell opened the action by blanking Jose Cruz and Rodney Guitonez, then faced Fernando Medina and Wilson Polanco. Medina and Polanco, following a surprisingly easy victory over the injured Carlos Berlanga and Yogi Gounden, tried their hardest against the champion with acrobatic shots and diving saves, but couldn't get it done. Parks' and Villalobos' route to the finals began against Jose Ortiz and Eduardo Medina, while John Mack and "Buddha" Read took on Warren Lugo and Frankie Figueroa. In the next round, Parks and Villalobos graciously allowed Figueroa to substitute for the absent Mack rather than accept a forfeit victory. It almost cost them, but Read played brilliantly in the tightest match of the tourney.

On the women's side, Sophie Murphy, Michele Edwards, Lucy Del Valle, Michelle Smith and LaDonna Cunningham couldn't coax enough female players to team up for a separate women's draw. But these creative La Guardians recruited from men's doubles teams, and a mixed doubles tournament was born. Smith teamed with Jose Ortiz and Del Valle with John Ocampo in the opening round, which was won by the latter team. They next faced Cunningham and the indefatigable Ken Sussewell, who, of course, romped to the finals. The bottom bracket had Murphy and Wilson Polanco playing Edwards and Buddha Read in perhaps the most exciting match of the whole tournament. Each team served twice with the score at 18-all, before Murphy/Polanco won it 18. The championship match (2-out-of-3 games to 15 points) saw Murphy and Polanco take Cunningham and Sussewell in straight games, 15-12 and 15-8.