

3-28-1994

Columbia Chronicle (03/28/1994)

Columbia College Chicago

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THE
 COLUMBIA
 COLLEGE

Chronicle

VOLUME 27 NUMBER 19

MARCH 28, 1994

Cutting through the delays

By Lisa Ramirez and
 Kandance DeSadier
Correspondents
 Columbia's financial aid office is bogged down by delays, a shortage of trained staff and an overload of unprocessed student files.

The trouble appears to stem from last December's departure of financial aid advisor Walter Jefferson. The office, sources and students say, has been able to neither catch up nor fill the void.

"We were in a dilemma when Walter left," said Financial Aid Director John Olino.

Olino would not comment on Jefferson's departure. Jefferson could not be reached for comment.

"I am concerned about students not being seen or not having their applications evaluated," Olino said, "but I understand that my advisors have been given an increased workload and have only so much time in the day."

Columbia senior Michele Deckard said that when she went to see Jefferson, she was referred to an alternative advisor, Hazel Hozmer.

Hozmer was on vacation, however.

According to Deckard, she was forced to wait for days until Hozmer returned from vacation before she could turn in her application.

But that apparently didn't solve the problem. Deckard said Hozmer could not process her application until she completed a backlog of student files which filled two boxes.

"I had to call her up and nag her so that she could pull my file from the bottom of the box and process it," Deckard said.

Deckard isn't alone. Other students told the *Chronicle* that they,

too, were often left with alternative advisors who were uninformed and offered confusing reasons for delays.

On the other side, financial aid advisors say that shouldn't happen. If the assigned advisor or alternative advisor is out, a student can leave the application with one of the other advisors.

Columbia recently took over three advertisements in the *Chicago Tribune* for a new advisor. So far, Olino has interviewed 10 applicants, but hasn't chosen one yet.

Until then, the remaining four advisors will have to deal with the increased workloads while students bear the delays.

According to Olino, the original set-up of the financial aid office consisted of five advisors who advised students alphabetically by last name.

Hozmer had A-C; Walter Jefferson, D-H; Debra Gaitia, I-Mc; Jorge Cordova, M-R; and Diane Brazier S-Z.

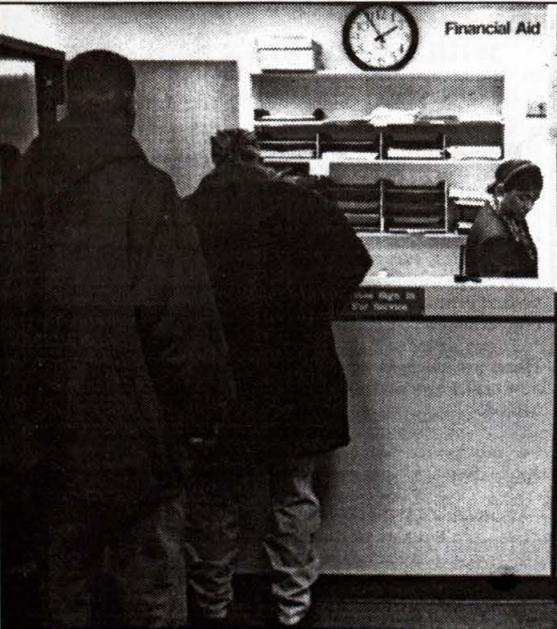
Olino said Jefferson's students were divided among the remaining advisors, leaving Hozmer with D's, Brazier with E's and F's, Cordova with G's and Gaitia with H's. Olino said that the addition increased each advisor's workload by one-third.

Once Jefferson was gone, it took Olino and the other advisors nearly two weeks to organize and clear Jefferson's files.

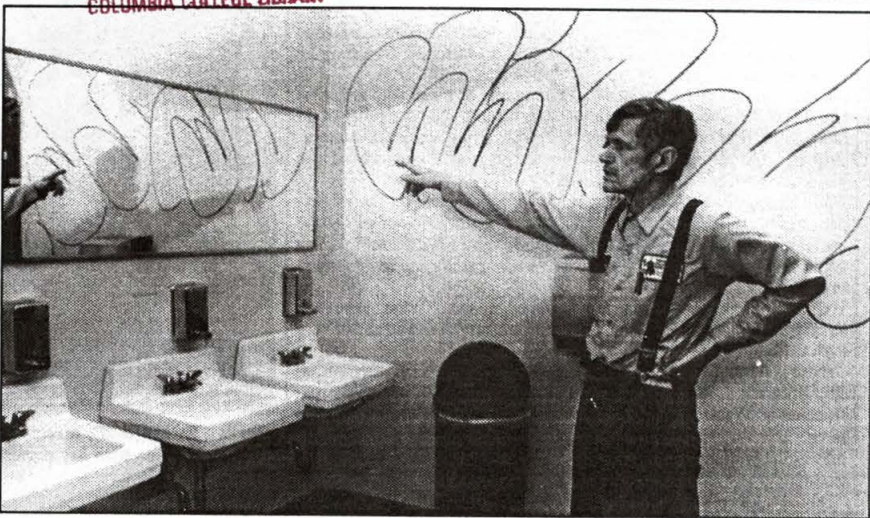
When advisors had to figure out which applications were processed or not, the delays doubled.

"We are not perfect," Olino said.

See Financial
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Columbia students stand in line to sign in and speak with the their financial aid counselor.



Building custodian worker Louis Smith points out the graffiti on the mirror and walls of the men's bathroom on the eighth floor of the Wabash building.

Graffiti problem marking up Columbia

By Grisel Y. Acosta
Correspondent
 Columbia is known as a college that is proud of the creativity unleashed in its buildings, regardless of the art form.

But the art that now mars many of the school's hallways, elevators, staircases and bathrooms is neither creative nor a source of pride.

"I'm so used to seeing it all over the place that it doesn't even bother me anymore," said student Lorenzo Cathran. According to Cathran, graffiti is not a major problem at Columbia. "I don't know what can be done, or if you can even stop something like that. There's other stuff that Columbia could be keeping its eye on."

On the other hand, all students pay a price for graffiti.

Martha Meegan, director of administrative services, said that cleaning up the vandalism is costly and creates an inconvenience to maintenance workers and students. "We wind up painting the elevators

every two months," Meegan said. "It's sad that we have to do this because we end up having to turn off the elevators."

According to Director of Building Services Larry Dunn, there is more graffiti some weeks than others and it is more rampant in the heavily populated buildings. "It takes a lot of labor to clean it up, which takes time away from the cleaning company people," Dunn said. "I consider it a problem in that sense."

Students should consider it a problem, too, especially since school maintenance is funded by tuition.

The University of Illinois at Chicago has minimal problems with graffiti, despite its large student population and the school's location in a high-crime area.

"We have 24-hour campus police patrols, plus student patrols and security officers who cover the hospital and the dormitories," said Ed Tate, director of the school's public affairs bureau.

Granted, UIC is a much larger college that needs all those services. Still, it may be helpful to have more than a security guard or two at each Columbia building.

"If you had a guard patrolling all the time, you still wouldn't catch the vandals," Meegan said. "We

have to ask for all of Columbia to help us be the eyes and ears. After all, it's your dollars and cents." Meegan added that she would love it if students volunteered their services and enacted a student patrol like UIC, but she thinks asking the whole community to keep a lookout is more effective. "It is unrealistic to think a guard would really help."

But is it safe for untrained students to report vandalism? What if the graffiti artists are not Columbia students? "I believe it's students," Meegan said.

"If students are paying close to

See Graffiti
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Teacher of the Year Award nominations

By Diana Lopez
Correspondent
 It has been some years since Columbia publicly recognized one of its outstanding instructors. This year, however, students and faculty are once again given the opportunity to nominate the teacher of their choice for the Teacher of the Year Award.

Three years ago, Sears Roebuck and Co. funded money to different colleges in the United States to help improve teaching while also identifying an excellent educator with the Teacher Excellence Program. The Columbia College Teaching and Learning Community then decided to create the Teacher of the Year Award.

According to Associate

Academic Dean Christine Somerville, the selection process consists of various steps. President John B. Duff first sends out a letter to students to select an instructor who instilled a particularly positive impact on their studies and careers. The student must write a letter to the president explaining such influence and state why they think that educator should be rewarded.

After all nominations have been made, the alumni office will refer the nominations to Columbia alums and ask them for further comments on any of the nominated faculty. The dean's office will also send letters to all Columbia faculty and department chairs inviting each of them to write a letter on behalf of one of the nominees.

"It's not going to be simply a tallying of votes, but gives everyone a chance to comment on the teacher of their choice," Somerville said.

The election will be made by two students, three faculty members and a chairperson. They will read all the letters and elect the teacher of the year. Not only will it be based on the number of letters received, but on the quality and content of them.

The award will be presented at the end of this semester or at the beginning of the fall, 1994 semester. Students are asked to submit letters of their nominated teachers to the president by April 1.

C A R R E N E R

By Jon Bigness
Correspondent

Students in the public relations program with a 3.5 grade point average or better were sent a letter last week from John Tarini, the marketing and communications department chair, urging them to submit applications for internships.

If you didn't get a letter, you can expect a visit in one of your p.r. classes, anyway.

"We are now in the midst of going around and talking to all our students regarding submitting their applications in for internships early," said Ron Winerman, of the marketing and communications department. "We're looking to get applications for the summer semester so I can get students out interviewing right after spring break."

To be eligible for p.r. internships, students must have been enrolled at Columbia for two semesters, completed 60 credit hours, including 21 hours in their core curriculum, and have at least a 3.0 G.P.A.

Seniors who have not yet done an internship, or those who are close to a 3.0 G.P.A., should see Winerman to discuss the possibility of an internship. "We would like to get everybody doing at least one internship in their college career," Winerman said, "because of the importance of on-the-job experience."

One international p.r. firm that can provide valuable on-the-job experience is Burson-Marsteller. Patty Langowski, director of human resources for their Chicago office, said the qualities she looks for in an applicant are good grades, outstanding writing skills and involvement in extracurricular activities.

"Columbia has a great reputation," Langowski said. "What I have seen so far from Columbia students is that they are very qualified and of very high caliber."

There is a lot of competition for Burson-Marsteller's summer internship program. Langowski said she receives about 200 resumes from students at 25 different universities and only three or four interns are hired. Burson-Marsteller only accepts applications for their summer internship program in December to allow time for interviewing and testing.

There are, of course, many other opportunities throughout the Chicago area.

"We get a lot of small public relations companies — one or two people operations — that are always looking for help," Winerman said. "Companies that always look for interns from us are Daniel J. Edelman, which is a very big operation, and Margie Korshak's operation because they essentially didn't pay their interns."

Winerman said that he has pointed out to these companies that they have a better chance of getting an intern if they compensate the students. Most of the companies have come through.

"I probably have about 150 companies each semester that are looking for interns," Winerman said, "and I would say that I'm running 60 to 70 percent paid positions now."

But Winerman has a problem: "I cannot find enough interns to fill all of the positions that I have available," he said.

Winerman also suggests that p.r. students who are interested in landing an internship should be computer literate. He said most of the internships require some kind of computer or word processing experience, so students should get their computer credit requirements out of the way early.

From extinct to new art form



Photo by Penny Lawrence
Marilyn Sward (left), director of the Paper Arts Program, assists Steffani Garner with her papermaking project.

By Laura Otto
Staff Writer

Fewer trees would die if all our paper was made by the new Columbia College Chicago Center for the Book and Paper Arts. The Center is involved in creating handmade paper and preparing book binding as an art form.

The merger of Paper Press and Artists Book Works came together operating under Columbia to form the new center.

"Handpapermaking gives us the opportunity to examine a common material in an artistic and expressive way. After the experience, one never looks at a sheet of paper in the same way again," said Marilyn Sward, the director of the Center and Paper Press co-founder.

The Center occupies the entire seventh floor of the Pakula Building, 218 S. Wabash, which has been completely renovated. The 12,000-square-foot loft includes wet and dry paper areas, letterpress printing and bookbinding rooms, a darkroom, a resource room, a 1,000 square foot gallery and rental studio spaces.

"The large amount of gallery space is truly unique for the book and paper arts," said Suzanne Cohan-Lange, chairperson of Columbia's Interdisciplinary Arts Program.

The former Artists Book Works and Paper Press were separated and only a small place was provided for each. The new center has combined the two and offers much more space.

Fueled under the Interdisciplinary Arts Program, classes can be

taken for credit through the department. Classes are not only open to students but to the community as well. It was of Sward's interest for the public to have access to the Center.

According to Rachel White, of the College Relations office, this is a really old art form that when industrialization took hold, it had vanished and by the turn of the century, had become extinct.

"This is of growing interest to the country. It is now entering as an art form," Sward said. "Even the Library of Congress has decided to dedicate a section to artist books."

Two classes were offered in the spring for credit, the art of paper and the book as image.

"I've learned a lot," said art major Patty Encarnacion. "It is really interesting. It may be a little messy and a bit wet, but it's very different. It's easy and you can experiment. It's a nice feeling to create your own paper."

There is a complete schedule of new classes and community workshops such as beginning binding, in which a student can make a multi-section hard cover blank book. Students can make paper using flowers or seaweed in the Japanese handpapermaking with exotic fibers class. Weekend workshops offer courses ranging from box-making to decorative floor coverings.

"This is the only college or university in the U.S. to offer the complete services and programs found at Columbia's new center," Sward said.

Handpapermaking is a fairly simple process but like any other art form, Sward said, it takes time to perfect it.

Sumita Goel, painting print major, who is taking a class this semester said, "It's a great class. I always wanted to know about handpapermaking. It's something new and, as a painting print major, it helps in understanding the process involved."

Every six weeks, an artist's exhibition will be held in the gallery of the new center. A public reception, April 15, marks the grand opening of the Center with an art exhibition by Chicago book artist William Drendell and Iowa handpapermaker Richard Hungerford.

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Department of Journalism
623 S. Wabash Ave. Suite 802
Chicago, IL, 60605
(312) 663-1600 ext. 343
(312) 427-3920 FAX

Michel Schwartz Executive Editor

Omar Castillo Managing Editor

Joseph Schrank News Editor

Matt Kurten Features Editor

Victoria Sheridan Assignment Editor

Penny Lawrence Photo Editor

Tony Scianna Copy Editor

Sheri Ritter Copy Editor

Lynnette Richardson Copy Editor

Denine Zenere Advertising Manager

Tracey Robinson Faculty Advisor

Reporters Elaina Chiamas, David Heitz, Judith Ierulli
Scott Molenhouse, Alphonso Myers, Laura Otto, Cynthia Salvino

Photographers Lisa A. Adds, Simon Cygielski,
Gina Dowden, Matt Ryan, Brad Wilkerson.

Cartoonists Daniel Beyer, Scott Nychay

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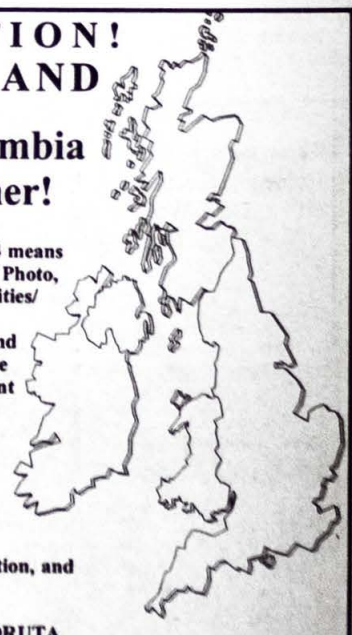
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Midwest Network to Stop the Klan and the International Socialist Club



The Community Media Workshop met Thursday, March 17, to discuss health care reform. Included in the panelists (left) Claudia Fegan, M.D. of Physicians for National Health Program; Nanette Silva, of Women's Health Initiative, Chicago Foundation For Women; Lon Berkeley, Executive Director of the Illinois Primary Health Care Association; and Thom Clark, President of Community Media Workshop.

People YOU should KNOW



Photo by Lisa Adds

Bill Hayashi

Who he is:
Bill Hayashi, of Columbia's liberal education department, was born in California. Right after his birth, Pearl Harbor was attacked and his family was placed in a relocation camp. This experience caused him to feel ashamed of his Japanese roots. "It really left this big impression on me about how it wasn't cool to be Japanese. I never learned Japanese; I wouldn't go to Japanese Sunday school; I wouldn't date Asian women." But he has since explored his roots and recently married Kiyomi, a Japanese woman, who gave birth to their son, Kiyoshi, last year.

His teaching career:
Hayashi taught at Roosevelt University, but then pursued work at other institutions. "I felt that in my teaching I wasn't dealing with the wholeness of a person, so I started training as a psychotherapist." That training brought him to a job teaching at Central YMCA Community College in a program called "Quest for Identity," where he taught speech to approximately 20 kids and gave them group therapy. "In certain ways, it was the deepest teaching experience I ever had because there wasn't any division between what the kids were learning and their lives."

What he teaches at Columbia:
Hayashi now teaches: philosophy of love, mystical consciousness and film inquiry on maleness and manhood. "The goal of my courses is really transformation rather than knowledge and information." Philosophy of love covers many aspects of love, such as friendships, family and romantic relationships, but its main theme is the relationship to the inner self or self-love. In mystical consciousness, the students deal with the relationship between the small self and the universal self. The men's course deals with ways in which men feel limited by gender scripting. "Women have been taking the course, too and it's been valuable for them to see that just as women have felt pressure to conform to limiting roles, so have men."

His attitude about Columbia:
"I feel that Columbia is a great home and it is a great privilege to be teaching here because the students are very open and creative. There is something about choosing a field like communications or the arts that causes people to have their own vision about what they want to be and they are already in touch with this yearning to be true to themselves. This makes it much easier to teach what I teach because students immediately grok it." The word "grok," commonly used in Hayashi's classes, means the difference between just knowing something in the mind and truly knowing it with the fullness of your being.

His mottos:
Joseph Campbell: "Follow your own bliss."
Shakespeare's Hamlet: "Be true to thine own self."

Plans for the future:
"My feeling is that Columbia will be the place that I retire from." Other than continuing his teaching, Hayashi would like to take his son to Japan and expose him to its culture. He continues to write regularly for periodicals and he attributes his happiness to his personal guru.

By Grisel Y. Acosta
Correspondent

Financial
from page 1

"There are times when students and their files will fall through the cracks."
"But I'm proud of the way the staff is working with the added work and pressure. The bottom line is to not let the students get hurt financially," he said.
Olino said advisors took the time to reprocess each student's financial aid file to minimize problems at registration time.
"In some cases, restriction letters were sent to students who weren't suppose to get them," he said.

Graffiti

from page 1

four grand for tuition, their artistic talents should stay in the classroom," said Columbia student, Benny Acevedo. "If it's outside people, the security should be more aware of it."

Regardless of the graffiti's source, it remains an embarrassment. "The sad part is that Columbia encourages artistic ex-

pression and we would love to see graffiti artists' work done in more constructive ways," Meegan said. "Hopefully, our college will teach that."

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SPORTS BEAT

By Kenneth Dickens

Sports Reporter

March madness is up to a higher degree with several teams left in the race to the Final Four, which will be held in Charlotte, North Carolina on April 2. The two remaining teams will then play for the national championship in Charlotte on April 4.

The heavy favorite to repeat as national champions going into the tournament was North Carolina but they received an early exit courtesy of Boston College.

Now, one loss will separate the men from the boys, or the "Big Dog" from the pups. One thing is for certain though, no team will represent Illinois in the "big" dance. Like the old saying goes, "Wait until next year."

The tournament has been upsetting so far with many favored teams losing (including my California Bears) and underdogs making their presence felt. But the game would not be exciting without a little parity now and then.

In last week's column, I gave my Final Four picks. Ok, ok, go easy on me. I still have two of my original picks left: Arkansas and Arizona.

Here are my revised picks for who is going into the regional semifinals and by the time this column comes out, the Final Four will be determined.

Arizona has more of an up-tempo game than last year when they lost in the first round. The guards also are better this year and do a majority of their scoring. Khalid Reeves and Corey Williams, with the help of the supporting cast, should lead Arizona to Charlotte.

Arkansas will be in your face with defense and this is the key for them to advance. Their full-court pressure has greatly improved and so has their defense in half-court situations. On offense, Damon Stoudam, guard, and Ray Owens, forward, do a major part of their scoring and Corliss Williamson, forward, and Dwight Stewart, center, are forces to be reckoned with in the post. Arkansas will tough to beat.

Purdue has the best player in the country: Forward Glen Robinson. The "Big Dog" will score consistently, but the Boilermakers will advance only if his surrounding "pups" give him support.

Connecticut also has a player on the verge of becoming a full-fledged superstar: Forward Donyell Marshall. They also have depth with Brian Fair, guard, Eric Hayward, guard, Kirkland King, forward, and Ray Allen, forward. Point guard Doran Sheffen also gives them deep range on the jumper and court experience.

So there you have it, my picks for the big dance. See ya next week!!!

T h e n & N O W

By Victoria Sheridan

Assignment Editor

Robin Orvino left Columbia College Graduate School in 1991 with a Masters Degree in public affairs journalism. Today, Orvino is the marketing coordinator for the internationally-based law offices, Altheimer and Gray. Orvino works in Chicago, but the offices span as far as Warsaw, Prague, Kiev and Istanbul. In between graduation and the present, Orvino has had various positions in her field spanning from being an assistant to being the Vice President at Golub and Company. She has also been a writer for the Jud Goldman adaptive sailing program and the coordinator, publicist and representative for the Youth Network Council of Chicago.

Orvino has written articles for publications such as *Yachting in Chicago*, the *Chicago Sun Times* and the *Ukrainian Business Journal*.

What made you decide to attend Columbia College for graduate school?

I learned that Columbia College had a program which was comparable to Northwestern's and that, in some ways, it was better. It was also less expensive.

What did you get the most out of from your experience at Columbia?

I believe I learned the most during our study/work programs in Springfield, Illinois and Washington D.C. In both of these arenas, I had to utilize everything I was learning from Eric Lund and Nick Shulman. Our class consisted of very few students and we received personalized and focused attention. That, I believe made the difference in my ability to achieve now.



Robin B. Orvino

What were some of the more helpful aspects of the school for you?

The most helpful facilities were the "real life" settings. Our journalism classrooms were like working newsrooms and the television studios were like working on a live news set.

What was your lucky break in landing a job in your field?

There is no such thing as a lucky break. I believe in the I've had some success after the hard work, determination and being at the right place at the right time" theory.

I did have long periods of unemployment in between some jobs. What prospective employers now perceive as positive attributes and experiences, were not always considered so. Many interviewers considered my track record too sporadic because I had no longevity at one firm.

What's the best advice you can offer students?

You have to be very good at what you do. Stand up for yourself when you know you are right. Be versatile, flexible and

hardworking. Be real. Be able to speak another language. Believe in yourself and like yourself. Live your life doing what makes you happy and you will be very good at what you do. All the other pieces will fall into place and never, ever stop learning.

How do you remember registration?

Registration was easy. Eric Lund organized everything for us. We didn't have to deal with any chaos.

What would have you done to improve the school?

Scattered the times that classes started to alleviate the elevator problem.

How do you describe the morale of the students while you were at Columbia?

In my graduate journalism class, it was very good. We were all there because we wanted to be there. We worked very hard because we knew our skills had to be good if we wanted to make it in the real world.

Give five words to describe yourself.

Creative, determined, intelligent, sensitive and versatile.

What would you be doing if you weren't at Altheimer and Gray?

I would be a television reporter, or a novelist, or a singer in a band, or an actress in musical comedies or maybe even a wife and a mom?

What was the turning point in your life?

The turning point in my life was when I went to live, work and study in Poland and in Italy. From then on, nothing has ever been the same and more doors have opened for me.

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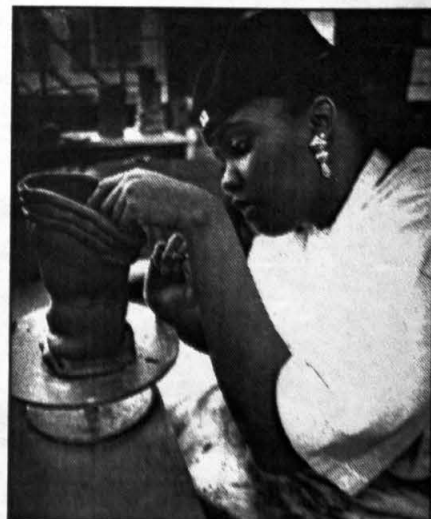
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Photos
by Penny Lawrence



HANDS THAT SHAPE COLUMBIA

Columbia College student Brooklynn Martin takes a ceramics class under the direction of Mary Seyserth.



Columbia's President John B. Duff and alumnus Janusz Kaminski

Janusz Kaminski: flying high

By Sergio Barreto
Staff Writer

Janusz Kaminski, a 1987 Columbia graduate, recently grabbed one of the seven statuettes earned by *Schindler's List* at the 1993 Academy Awards.

"I was under the impression that Conrad Hall was going to win for *Searching for Bobby Fischer*," said the 35-year-old cinematographer. "When they called my name, it was like walking on a cloud."

"They put all the cinematographers together in one row. Next to me was Stuart Dryburgh (*The Piano*). When they called my name, he just said, 'Congratulations,' and I was like, 'whoa baby, I'm flying!'" Kaminski, who was born in Poland, came to Columbia in 1982. He wanted to be a movie director, for ego reasons, but fell in love with cinematography while working on his first student film. "Now I don't want any other job," he said.

He earned his first credit as a cinematographer in *Grim Prairie Tales* (1988), an independent production starring James Earl Jones.

The chance to work with Spielberg came along in 1991. "I shot a television movie with Diane Keaton called *Wild Flower*," he said. "Steven saw it and he liked the photography. He offered me another television movie, called *Class of '61*, and then he offered me *Schindler's List*."

Kaminski described working with Spielberg as, "A high every day. He's the most brilliant, knowledgeable filmmaker. He understands emotions; he has lots of confidence, he's a great human being. You'll never hear anything bad about him from me."

"We both went through changes while doing this film, through personal realization. The subject was full of personal validations for both of us."

Schindler's List deals with the

Holocaust and it is the first black and white film to win an Oscar for cinematography in 28 years.

Kaminski's current project is *Little Giant*, a Warner production about kids playing football. Such a radical change of style does not bother him. "I love black and white photography, but you don't always have a chance to do it. It depends on the story you're working with."

Kaminski will soon be joined by another Columbia graduate, Maida Sussmann, who will be working as a photo intern on *Little Giant*. "I decided to pick a student from Columbia," he said. "I made certain requirements: I wanted either a woman, a minority or an underprivileged person." He looked through a number of resumes and picked two, both of which were submitted by women. "Of the two, Maida was the best qualified."

Kaminski's career offers positive proof that one does not have to be a good photographer in order to be a good cinematographer. He never took, and still does not take, still photographs. "I just got my first still camera for Christmas, which is sure-shot, auto-focus. It had to be, because I always take still pictures out of focus, even with automatic cameras. There must be something wrong with me."

Kaminski stated that light is the most important part of a cinematographer's work. "Experiment with light, expose the film, upgrade the camera and frame it," he said. "Cinematographers have to learn to express themselves through lighting."

His advice to film student is, "Keep being film students. Don't worry about money. When you start worrying about how much you're making, that's the wrong attitude. Keep making small films and videos, and the money will come."

"Be patient," he finalized. "Give yourself 10 years. Nothing is going to happen sooner. I graduated in 1987 and I think I made it pretty damn fast."

One thing that the producers for *Animal Bag* do not seem to realize is it helps if a band has some popularity before releasing a mini-CD. *Alice In Chains'* EP, *Jar of Flies*, is selling through the roof only because of the die-hard following the band has amassed over the years.

The same cannot be said for *Animal Bag*. It would be news to this reviewer if they have ever graced the airwaves of Chicago. And if they did it probably was on WCKG - it doesn't have to be good to be a classic.

Ok, *Animal Bag* is not that bad. In fact, they are a very talented band. The only problem is that

See *Animal*
page 8

Girl Party explores lesbianism



The cast of *Girl Party* includes (clockwise from top left) Czarina Cruz (Carolyn), Pamela DeLucia (Mary Beth), Elizabeth West (Diane), Teri L. Clark (Georgia), Janet Walker (Pat), Elaine Dame (Terry) and (bottom) Kristen Swanson (Allison).

By Scott Molenhouse
Staff Writer

It's a game of life's hidden truths in David Dillon's follow up to the long running gay comedy "*Party*," called "*Girl Party*" now playing at the Theatre Building at 1225 W. Clark.

The play, co-authored by Virginia Smiley is virtually the same as "*Party*" (the all male version by the same company). The plot is unchanged, only the genders have been reversed.

In this version, seven lesbians gather to try a new party game called, "Fact, Fantasy, Fiction or Flip," which is almost the same game as truth or dare. This game was a river overflowing with feelings to be expressed, secrets to be exposed, and sexuality and sensuality to be explored.

Those attending the party included: Pat (Janet E. Walker), the hostess and ex-nun; Pat's roommate Terry (Elaine Dame); the couple

Diane and Georgia (Elizabeth West and Teri L. Clark); Carolyn (Czarina Mirani); Mary Beth (Pamela DeLucia) and Alison (Kristen Swanson).

The play opens with most of the friends being a little bit shy about playing the game for fear of what might happen. But the game gets going with mostly truth questions.

The ice is soon broken by the most shy of them all, Mary Beth, who is forced to give a sensual massage to Pat, the hostess. From there, everyone becomes very "open" as shirts are forced off in the process.

As the friends tell more of themselves, continued secrets are revealed as everyone finds out that Georgia and Diane, a couple for six years, once participated in a threesome with Carolyn, the one forced to give up the secret.

As the room warms, a meeting place type of atmosphere takes over as the seven women start to form couples with each other. Al-

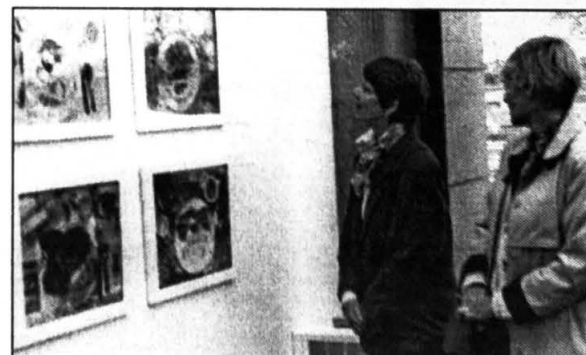
lison and Teri become close. In fact, Allison is later invited to stay the night. Mary Beth and Carolyn also become close after a dare they had to sensually kiss each other; they later exchange phone numbers. The only one left out is Pat, the hostess, who gets credit from everyone for bringing them all together.

As this play comes to a close, all the women come together for a toast as "*We are Family*," by *Sister Sledge* blares throughout the apartment. The toast goes up with all the friends chanting aloud, "To women!"

Girl Party is a great comedy that provides laughs as well as a positive window into the gay culture.

Performances for *Girl Party* are Thursdays and Fridays at 7 p.m. and Sundays at 3 p.m. Tickets are \$17 for Thursdays and Sundays, and \$18 for Fridays. Box office: (312) 871-3300.

Exhibit turns heads at Cultural Center



Terri Hanson (left) and Lynn Anderson look at photos on exhibit by Andy Phil at The Chicago Cultural Center until May 8th.

By Lisa A. Adds
Staff Photographer

After viewing *Broad Spectrum*, the exhibit at the Chicago Cultural Center, located at 77 E. Randolph, the answer to what defines a photograph seems to be as broad as the techniques used to make the images.

"It's all in the eye of the beholder," serves as a relevant phrase upon entering the room

where the works of 14 Chicago photographers are on display.

The images range from concrete, personal photos such as the *Mothers Day Disaster/Living Room* by Angela Kelly and *Burning Chametz* and *My Jewish Views*, by Jay Wolke to symbolic works like Silvia A. Malagrino's *The South* and simple work such as the nature and landscape photos by Kenneth Josephson. More complex

works such as Gary Minnix's *Strange Attractors/Riddled Basins* caught minds and eyes, and Columbia College teacher Stephen (Marc) Smith's computer generated negatives on reprints served as a view into the technology that photographers now have at their disposal.

There were color photos and black and white photos. There were images of people, places and objects. There were even some powerful food photos that made comments about verbal abuse. Different people were interested in different images. Each person had an opinion, just as each photographer had an opinion when he/she decided to do the work.

Perhaps opinion defines a photograph or perhaps there is no definition and its limits are infinite. Smith says that he has never found it important to define what photography is and he may be right.

For a viewer, the exhibit serves as an eyecopener to all the infinite possibilities a photographer has within his/her grasp.



In Ron Howard's comedy-drama *The Paper*, Glenn Close plays Alicia Stark, managing editor and Michael Keaton as Henry Hackett, metro editor for a New York newspaper.

The Paper is non-stop

By Michele Deckard
Correspondent

The Paper, directed by Ron Howard, is a fast-paced hysterical comedy-drama that keeps the audience on the edge of their seats.

The hysteria occurs within a 24-hour period in which a New York tabloid newspaper called the *Sun* is struggling to be recognized above and beyond its competitor, the *Sentinel*. The movie is hot and heavy, full of hectic hospital emergencies, deadlines, sentimental family matters and a brutal fight between Assistant Managing Editor Henry Hackett (Michael Keaton) and Managing Editor, Alicia Clark (Glenn Close). As the film progresses, the characters are subjected to many toilsome decisions. This day becomes a turning point in Keaton's marriage and work-life.

He frantically searches for ways to improve the paper. Eventually, he goes to extremes by stealing information from the competition. Between the ups and downs of the day, Keaton is turned on sexually by phone calls from his pregnant wife, Martha (Marisa Tomei), who is an ex-reporter. Tomei's interruptions throughout the day are crucial because she discovers information that changes the next

day's front page story. Unfortunately, Hackett's superior, Clark, refuses to change the story until all facts are completed and confirmed.

Close plays the ideal cold-hearted, insensitive editor that ruins even the brightest day. Although Keaton and Close literally destroy each other physically, their editor, Bernie White (Robert Duvall), successfully keeps the newsroom from starting World War III. By the end of the day, instead of being a typical hard-nosed reporter, each character evolves into a respectable journalist who grabs the viewers' heart.

Ron Howard has created four unforgettable personalities and the actors are able to convey all the little quirks of real people.

The Paper is a must-see movie that reminds aspiring journalists how it feels to write good stories they believe in and how important it is to make crucial deadlines.

The Paper
Universal Pictures
Directed by: Ron Howard
Cast:
Michael Keaton-Henry Hackett
Glenn Close-Alicia Clark
Robert Duvall-Bernie White

Sphinx fizzles at Avalon



Sphinx performing live at the Avalon March 19

By Grisel Y. Acosta
Correspondent

Long-haired men with goatees and women with bleached locks and sports bras were plentiful at the Avalon on March 19. They all eagerly awaited the rock band, Sphinx, who performed at 1 a.m.

Everyone in Sphinx knows how to make music and they aren't totally boring to watch, but they lack originality and do not stand out from the vast sea of rock performers. Not only does each member have the infamous long rock-star hair, but one could probably time each of their songs, and the guitar solo always started at the same moment.

The concert consisted of no more than six or seven songs. The lead

singer doomed himself to cliché hell when he announced that the next song would be, "about waking up in the morning after a night of too many beers and too many bong hits. It's called, *Out of My Head*." With so few songs to choose from and so little creativity, it wasn't surprising that the crowd began to diminish.

Later, the band tried to expose their deep side by playing *Happy*, which preaches togetherness. This earned them some points for not being afraid to show that they actually have brains and can sing about something other than their life as rock musicians.

See Sphinx
page 8

Drovers power up for St. Patrick's day



The Drovers performing at the Hokin Annex on March 17

Photo by Lisa Addis

By Matt Kurten
Features Editor

The driving, mesmerizing, and at times, meandering sound of The Drovers pierced the air of the Hokin Annex, transporting the audience to the green, roughly carved countryside of Ireland, for a special St. Patrick's Day performance.

The Drovers, native Chicagoans, came home for a scheduled tour stop on their current three month swing to promote their new four-track release, *"Kill Mice Elf"*, a play on words that bassist and lead vocalist David Callahan described as, "the sequel to *"Thank You for Letting Me Be Mice Elf,"* a song written by Sly and the Family Stone to a woman from a man in which he is thanking her for letting him be himself. But The Drovers have added a tragic twist to this theme, "[the man's situation] doesn't turn out so well, so he has to kill himself." Callahan claims it isn't as morose as it sounds, "it's more tongue-in-cheek - actually it's half tongue-in-cheek, half self-pity and half self-flattery." The fractions may not add up correctly, but 150% may be a summation of

the effort The Drovers have put into their success.

That success relies heavily on their sound, a complimentary meshing of drums, Irish folk fiddle and driving guitars that doesn't leave much empty space. This came to fruition from a number of influences. Each member of the band came in with their own, but some of the common threads are *The Beatles*, *Bob Dylan*, *Pink Floyd* and *Led Zeppelin*. However, Callahan said he isn't necessarily influenced by this music alone, "I think I'm influenced, like a lot of people, by just about everything I hear. The good, the bad, all that." Band members Shawn Cleland and Mike Kirkpatrick have similar backgrounds of several years spent playing traditional Irish music. This experience adds the definitive Irish flavor to their sound. "The traditional influences are actually traditional rather than something like *The Pogues* or *The Levellers*," explained Callahan. He also fingered *Charles Mingus*, *Miles Davis* and with intentional humor-basketball (namely, Da Bulls). Callahan, a man of concise words, labeled The Drovers' sound as,

"My favorite." Modesty aside, the unmistakable sound of The Drovers has limitless possibilities.

The future for Drovers includes the completion of a new LP in the summer for release next fall and continued touring. "We just drove up from Athens, Georgia. It was great, we played the 40-Watt Club. Mary Berry, wife of REM's drummer Bill Berry, or soon-to-be ex-wife, was at the show and she loved it." Seeming enthused about their recent show he continued, "There was about 200 people, which is great for the first time at the 40-Watt Club, where we've never played before."

Aside from the club appearances, Callahan mentioned several large-scale events that support their exposure to the music scene, "We're going to be at The New Music Seminar in New York, the River Festival in Iowa City along with bands *De La Soul* and *Dig*, and the CMJ Convention next fall." Callahan said the band won't be back in town for another show for some time, and hoped that everyone had a chance to see them at the Metro with *Crabddaddy*, a band out of Athens, Georgia, the evening of St. Patrick's day.

Artist reveals himself in his work

By Beth Geisler
Correspondent

Artist Cal Kowal revealed an emotional glimpse of himself through his series WORDS OF VISION on March 3, in the Museum West Gallery in the 600 Michigan building.

Kowal is originally from Chicago and received his bachelor's degree in art and architectural history from the University of Illinois at Chicago, and his master's degree in photography from the Institute of Design at the Illinois Institute of Technology in Chicago.

He currently teaches fine art, communication design and foundations at The Art Academy of Cincinnati in the Cincinnati Art Museum. Kowal's work is described as experimental assemblages: a combination of photographs, paint, wood and found objects.

Kowal opened with a comment about Michigan Avenue, wishing for more art work representing the

Midwest, stating that he, being from Chicago, believes art changes life.

Lights went out and Kowal went through several photographs, clicking on the slide projection that captured his changing thoughts and influences through the years. In 1975, Kowal completed a documentary book, *A Book Full of Spoons*, where he followed around a musician whose instruments were spoons. He followed this up with the documentary book, *T-Shirts are Tacky*. Kowal stated that it is important to capture modern influences and keep them on file. He moved onto two dimensional and three dimensional surface presentations where the photographs seemed to be the least prominent piece of a created sculpture. Kowal laid photographs on top of crumpled painted paper, then rephotographed the photo, creating another image.

When Kowal was going through his divorce, his art pieces reflected

broken and colored houses, capturing the essence of home. "I often think of my work and myself as being some kind of 'juxtapositor,' a walking concrete poet in three dimension where all the forms relate and all the images feed off each other," said Kowal. "I like assemblages that imply a mental process as well as the aesthetic object. Underneath all of these pictures, there is always another picture. These assemblages are really about memory and how we go forth in life."

Currently on display at the museum are two wall pieces, "Time Frame," and "Who Will Remember," both commentaries on what happens now that somebody is dead. Kowal states, "This is a picture; it is of something; it may mean this or that; it can refer, influence, enlighten or even bore you to death. It is there to give you frustration, despair, bewilderment, to evoke memory, deal with mystery, insight or enigma."

Animal from page 6

what they have to offer is nothing that has not been heard before, ad infinitum.

Offering contains seven songs that were recorded during a short break in *Animal Bag's* tour supporting its first release, *Animal Bag*. It was recorded on an 8-track in producer Ron Days' living room.

The back cover of *Offering* would lead listeners to believe that the EP was not heavily produced, but one run through should dispell that notion.

Highlights on *Offering* include covers of Jethro Tull's *Dun Ringill*, Crosby, Stills, Nash and Young's *Wooden Ships* and one original, *Moment*.

Lead vocalist, Luke Edwards, struggles valiantly through *Dun Ringill*, but his soft, almost whining tone carries much better on *Wooden Ships*.



With the exception of *Moment*, where guitarist Rich Parris really shines in an alternate tuning comparative to some of *Jimmy Page's* best work, *Offering* is little better than sleeping music.

Animal Bag may be a force to

be reckoned with in the near future but only if their exceptional musical talent shifts in another direction.

The comparisons made between *Animal Bag* and *Led Zeppelin* by some reviewers is like comparing apples and oranges. Sure, there is a similarity in *Animal Bag's* music to *Zeppelin* but not the same feeling. And to the best of my knowledge, *Led Zeppelin* never released a mini-EP.

Sphinx from page 7

Actually, it's the lead singer and the lead guitarist that give *Sphinx* its better qualities. The singer's voice is very strong yet mellow-sounding. The guitarist, who looks like a cross between Eddie Van Halen and Angus Young, is very comfortable on the guitar and delivers with precision.

One of the highlights of the show was when they played *The Beatles'* song *Revolution*. They sounded great and almost exactly like the Fab Four, unlike some bands that cover a song and can't match the quality of the original. Still, one would hope that when a band covers a song, they would add their own little twist. There was no such luck in *Sphinx's* case.

Sphinx's stage presence is lively without being annoying. The lead singer is always moving around and flipping his hair, while the bass and guitar players sway and make those funny facial expressions that musicians make. The only problem is that they insist on burning strong incense that can have a sedating effect on the audience.

Then again, everyone could have been so sleepy because it was 2 a.m. when the concert finally ended.

No lights, action ... perfect

By Sergio Barreto
Staff Writer

"Being told that you have turned in unusable footage is the most devastating news a cinematographer can receive," said Andrew Laszlo. But worse yet is to have to go to the director or producer and say, "Listen, I got something to tell you."

Fortunately, this experience has not been common in the 30-year career of cinematographer Andrew Laszlo, who addressed Columbia College film and photography majors in a two-day seminar sponsored by Kodak.

The workshop, which took place recently, featured tips on finding employment by Columbia film professor Skip Landen; a showing of new photo stock and equipment developed by Kodak; and a promotional film on the company's innovative digital technology system, Cineon. But it was Laszlo, offering advice, as well as anecdotes, that brought the most flavor, and information, to the event.

Laszlo made it clear to students how lucky they were since there were no such things as film or photo college departments when he and most veteran Hollywood craftsmen started their careers. "Back then, you had to struggle to get an apprenticeship," he said. "I was lucky that I got paid, most crafts didn't. The only equipment the company trusted me with was a broom."

Laszlo was born in Sombor, Yugoslavia, in 1926. He moved with his family to Hungary, then emigrated to the U.S. in 1946. After his apprenticeship, he began his motion picture career on television with *The Phil Silvers Show* and *Naked City*.

His first big screen assignment was *One Potato, Two Potato*, a little remembered independent production. His first prestigious work was also Francis Coppola's big-studio debut, *You're a Big Boy Now*.

With Walter Hill's *The Warriors* (1979), Laszlo started to experiment with little-sometimes almost no-lighting. He took those experiments further with another Walter Hill film, *Southern Comfort* (1982). "That was one of my favorite projects," Laszlo said. "It was one of the first attempts at an anti-Vietnam picture."

"Sometimes you want to deteriorate the look of the film," he adds. *Southern Comfort* was a case in point. The story deals with National Guardsmen who get lost in the Louisiana swamps and end up in a bloody conflict with "natives," a situation that draws a clear parallel with U.S. involvement in Vietnam.

"I didn't want this film to look pretty," Laszlo said. He shot most of it with natural light. Whenever electric lights were used, "the goal was to make it look like nothing [electric] was used. The light crew got very bored. They felt useless."

Laszlo's work on *Southern Comfort* also goes to show how strongly the cinematographer's work can alter a film's production process. "Contrary to what most people think, swamps are gorgeous, full of vegetation and color," he said; "but in winter, all vegetation dies, and they turn almost monochromatic." To achieve the gritty look he and director Hill agreed on, the whole production was re-scheduled so that shooting took place during winter.

Such aesthetic decisions can bring about trouble. This occurred

during the shooting of *First Blood* (1982), which introduced Vietnam vet Rambo to the big screen. "We had a problem during the filming of that," Laszlo said, "because a big star's [Sylvester Stallone's] face could hardly be seen."

Working on 1987's *Innerspace*, Laszlo helped his special effects team win an Academy Award. That film was highly dependant on in-camera special effects; once they are shot, that is the way they are. Laszlo is wary about the up-and-coming digital technology, which involves computer-induced manipulation of images long after they have been shot.

"Digital is an extremely important new plateau," he said, "comparable to the introduction of sound and, later, color in motion pictures."

But he worries, "Are cinematographers going to end up doing work that will then be altered by someone in a workstation? In some respects, [digital] scares me. We don't know how far it can go."

Laszlo stresses how competitive the cinematography field is, and adds that for college grads it is even worse. "When your class graduates," he admonishes the audience, "not only will there be more competition dumped on the market, but you will already know some of your competition."

Laszlo states that "although the financial end of filmmaking has been very good to me, it was no motivation" at the beginning of his career; "I even developed my own chemicals, because I was so excited by my work." His main advice to prospective cinematographers is an ages-old one: "Total commitment to what you're doing."

Hear that, class of 1994?

CLASSIFIED

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The International Student Organization of Columbia College will hold its Annual International Students Week from April 11 thru 15. Columbia has about 200 international students from more than 39 countries. During this week the I.S.O. will present a number of events including foreign films and music and guest speakers. The Columbia faculty, staff and students are invited to take part in the events.

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FACE VALUE

Is Graffiti Art? Why or Why Not?

By Lisa Adds / Staff Photographer



Lori Dawn Perkins
Film / Video

There is a difference between graffiti and graffiti art. Graffiti destroys valuable property and causes financial damage. Graffiti art is a beautiful medium expressed by urban youth with no other outlet. Chicago should provide a graffiti wall about a mile long for kids to display their artistic talent.



Christian Koops
Film / Video

The only reason why people would condemn graffiti art would be if it was illegally sprayed on someone else's property. People consider that to be vandalism. Apart from that, graffiti is definitely a form of art just like painting, only there's nobody who would make an oil painting on their garage door.



Trevor Thompson
Television
Freshman

Bubble letters and fancy letters are beautiful graffiti, but tagging and gang symbols is not art.



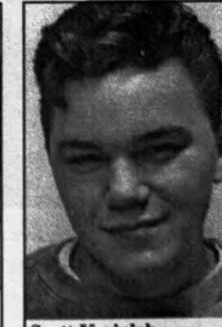
Juliet Andrews
Marketing
Senior

Yes, I believe it is art. It's the ability to express art in many forms and being recognized for it. I believe that masters of art would not complain about such work being presented since they themselves have done murals in buildings and outside that we have studied.



Michael Ditzel
Theatre
Freshman

Yes and No. It is art by its visual content, but it's disrespectful to the owners of the building, which makes it a radical display of something that holds so much value, like sex; it is a beautiful thing but can also be taken too far (like midget porno).



Scott Kosiulak
Theater
Freshman

When it comes to the question "is graffiti art?" I think it all depends on what it looks like. If someone paints a line across the wall, that is not art. But if someone paints a picture or a sketch like in the movie *Sister Act II*, then I feel that it could be considered art.