

The Graphic fails to live up to its expectations

Playing before a large Cat's Cradle crowd of 140 people Saturday night, The Graphic did not live up to its recent press or to its work on the recently released EP *People In Glass*. The two hours and 15 minutes of music the band offered stretched the group's material to the limit and was, for the most part, dull.

The three-year-old band, that went by Treva Spontaine and The Graphic until it signed with Dolphin Records, is fronted by Spontaine, who has a powerful voice reminiscent of Grace Slick. The Graphic's musical sound, as a whole, is '60s guitar-based rock with some glitzy, commercial guitar riffs and a little synthesizer.

The Graphic is more rock than pop, which is a problem when there are Pat Benatar and Scandals around to make it difficult to take rock bands fronted by female singers seriously. Not surpris-

Louis Corrigan

Review

ingly, the band sounded best when it went with the pop-rock songs from the Don Dixon-produced EP.

The beginning of the first set was a little marred by sound troubles. The band had worked through the opening of "It's Lonely Out Here" when the feedback took over. When the folksy-warm song was re-started, Brad Newell added some lead guitar work on the bridges, but his harmonies here, as elsewhere, were off-key.

As Dwight Mabe's bass led in "It's My Dance," some of the audience converged on the dance floor. The uptempo rocker included power guitar chords from Newell and some inventive drumming by Jim Hoyle.

"Holding Hands" included all that is good and bad about the band's live sound.

Spontaine and Newell sang a borderline avant-garde monotone duet similar to XTC on part of the verses. Spontaine then took to the keyboards and Newell to his psychedelic guitar, and the band rocked with energy like Zebra to a heavy drum beat. Then the sound finally drove back in again as Spontaine closed with some Slick-sounding screams. "That's as heavy as we get," Spontaine said when the cymbals finished crashing.

The focus of the song was unclear. The band seemed to be balancing

between the world of '60s rock and the world of Talking Heads ingenuity. The desired effect was lost in the balance.

The same was also true for Newell's obnoxious heavy-metal stage theatrics and his use of psychedelic guitar lines. He often held his guitar vertically and grimaced or plucked at it, letting his hand fly up. Worse, though, was his continual but uncommitted milking of psychedelic distortion and echo effects. To worship the heathen god of psychedelia, one must kneel at the altar. Non-psychedelic bands sound gimmicky with such half-witted adorning as was constantly ringing out from Newell's guitar.

The second set included "Entren Dans L'Amour," an uptempo cold-wave number Spontaine sang in French. Newell's jangly guitar backing sounded like Peter Schilling and added a dramatic urgency to the song.

On the mid-tempo "Magical Equation" Hoyle provided nice drum and cymbal work as Mabe, who on the evening stood tall and still with an interesting half-demented but friendly look on his face, punctuated the sound with pops on the bass. Spontaine added bare, honest vocals.

The Graphic closed the show with some fast-paced numbers including a screeching version of Jefferson Airplane's "Somebody to Love," as some late-arriving fans filled the dance floor.

Newell, Mabe and Hoyle all have formal musical training, and it showed. The Graphic's show Saturday, though, was just a reminder that the most of the legends of rock were musically illiterate.

Experience has made Craft political

By CINDY DUNLEVY
Features Editor

She wasn't new in the business, and she had done her time as weather girl. She had already marked up years of experience in broadcasting: news reporter, relief sports producer, anchoring the evening news. Then in 1976 the CBS network in New York invited her to host segments of "Women in Sports" for CBS Sports Spectacular.

Christine Craft entered broadcasting at age 30, but before this she surfed. She worked part-time jobs, but usually the beach lover was riding the waves.

In 1980 Craft accepted a proposition to co-anchor at KMBC-TV (Metromedia Inc., ABC), Kansas City. "I was not looking for a job," Craft said in a telephone interview. "They were interested in me."

Craft said she insisted before she accepted the position that she have the opportunity to go to the streets to work on stories, and that her appearance not be changed. KMBC hired her.

Three weeks later a news director came up and said to Craft, "One eye is smaller than the other, and your jaw is square." Yes, I've had plastic surgery in the past week. Don't the scars heal fast," Craft contended.

The next thing Craft knew, she had a cosmetic expert giving her an "asymmetrical" look, and she had a "fashion calendar" dictating her attire minutely even to the jewelry she would wear each night.

Eight months later, however, Craft was demoted. Craft said News Director Ridge Shannon told her she lacked deference to men, and women resented her for not hiding her intelligence.

But, Craft added, profits rose 34 percent the year she anchored and KMBC moved from second to first place in the Nielson ratings.

Craft was not new to sexual discrimination either. In Salinas, Calif., "Craft had her first encounter with sex discrimination. 'Salinas was experiencing a terrible heat spell, and I was asked to do the weather in a bikini,'" Craft said.

The next day Craft went to work sporting a trench coat. "I finally found the courage to do this," Craft said she told the TV station managers. She began her weather report explaining she had been asked to present the weather in her bathing suit. She then opened her coat revealing a turn-of-the-century swim suit complete with bloomers.

"The best way I found to deal with sexism is with a sense of humor. In most instances humor is the best tool. Kansas was different," Craft said. "This practice is no longer acceptable." Craft said. She said that emphasis on appearance was definitely much heavier on women.

"Charles Kuralt said, 'I'm fat, I have a huge pot, and balding. Do you think they would let me on TV if I were a woman? Of course not,'" Craft relayed.

"The business should be saying, learn everything, be a good journalist, all this you become through years of work... as soon as a woman shows the first crow's foot, she's gone," Craft said. "This is saying to the rest of society women are only valuable nubile."

Only three percent of the broadcast medium are women more than 40 years old, Craft said.

On Feb. 7, U.S. District Judge Joseph E. Stevens Jr. upheld a \$325,000 jury award to Craft. But the battle is not over yet. "We have tons of money. We can keep your back against the wall," Craft said Metromedia told her. "In this country, and with the current administration, there is no justice for all; it's how much justice can you afford."

Craft had previously been awarded \$500,000 by a unanimous jury decision, but Stevens, a Reagan appointee, threw out the award. Stevens said he ordered the retrial, heard by a sequestered 12-member jury, because of ubiquitous publicity and confusion caused by his instructions to the jurors in the trial which, he said, led to an excessive award.

Craft said that two years before, Stevens was quoted saying he did not think women belonged in the work place. "I believe the employer has the right to hire and fire as he sees fit. We do, however, have civil rights even though this administration wants to see it abolished," Craft said.

Craft explained that through her experience in broadcast journalism, and especially with her trial and her work for Gary Hart, she has become very politicized. "If you describe my case, the Reagans and the Jesse Helms will say, 'The protections are in the Constitution.' Hogwash," Craft said.

The carefree days of hanging 10 are over, and now Craft is determined to ride her court case to its finish. "I'm going to win," Craft said.

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Clemson

in the fourth quarter, stopping Horton twice for losses and pressuring Anthony into tossing an interception.

"(Perry) knew he had to make the big plays, and he did," Horton said.

"The defense did a great job," quarterback Kevin Anthony said. "We couldn't ask for anything more. They were outstanding all day."

The Tigers moved rapidly downfield on their opening drive, but Epley

coughed up the ball at the UNC eight, ending the first threat of the game.

The teams exchanged second-quarter field goals, with the Tar Heels scoring as time ran out before intermission. UNC moved inside the 10 with a minute remaining in the half, but the ground-control game all but ran out the clock before the offense could get in the end zone.

What the UNC offense couldn't do

inside the 20 it was doing between the 20s. Anthony completed 15 of 24 passes for 199 yards, and Horton combined for 133 yards on the ground and another 37 in the air. Most of that offense came in the second offense, as UNC managed only 107 yards in the first two quarters.

"North Carolina did a good job on us," Clemson coach Danny Ford said. "They have a young defensive team and it is just getting better and better."

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10 Moleity
14 Religious literature
15 A Roosevelt
16 USSR river
17 "Lakme" or "Lulu"
18 Standard
19 Pro —
20 Indecisive
22 Insipid one
23 Observe
24 Indo-European
26 Ger. cathedral city
30 Bit of parsley
32 Chin. river
33 Noted censor of yore
35 Okra
39 One with confidential info
41 Ikhmaton was one
43 —frutti
44 Neighborhood
46 Skin
47 — Buena
49 Deny
51 Too — handle
53 Chatters on and on
55 Form of self-defense
56 Too soft
62 "— saw Elba"
63 Lily plant
64 Harden
65 Oodles
66 Fluff
67 Violinist's item
68 Gotham letters
69 Fathers
70 Lets up

DOWN
1 Put away compactly
2 Pueblo dweller
3 City on the Oka
4 Part of JEC
5 Private eye of fiction
6 — as a fiddle
7 "The — pine hewn on..."

8 Nuncupative
9 Hungarian
10 Barrel organ
11 Macaw
12 Language of old
13 Move back and forth
21 Present
25 Latvian city
26 Touched ground
27 Hokkaido native
28 Dramatis personae
29 Frivolous
31 Eng. essayist
34 Omani or Yemeni
36 Murray and West
37 Adriatic wind
38 Goodness!
40 Cut back in a way

42 Kerchief
45 Massey or Chandler
48 First family member
50 Seek to attain
51 —burly
52 Music hall

54 Encourages
55 Kerr or Simmons
57 Inter — member
58 Wild ox
59 Rumpie
60 Soft cheese
61 Longings

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