

Concert Preview

Xicano pride

Culture inspires musician

BY LIZA HOLTMEIER
Senior Reporter

Juan Tejada was afraid to tell his parents why he wanted to quit playing his music. How could he explain that he felt ashamed of his cultural heritage?

"In high school, the institution made us feel inferior about our culture and our heritage," Tejada explained. "We would be punished for speaking Spanish, and people would make degrading comments about our music."

Disappointed and heartbroken, Tejada told his parents he had to quit playing the conjunto music of his youth.

It was not until Tejada started at the University of Texas in 1973 that he learned what he had experienced was institutional racism.

Now, Tejada hopes to prevent others from suffering through the same feelings of shame he endured by celebrating the music of the Xicano culture.

As part of this mission, Tejada will perform a conjunto music concert at The Wagon Train Project's Seventh Street Loft, 520 S. Seventh St., at 8 p.m. Saturday.

The concert will feature Tejada on the button accordion and his cousin Armando Tejada on the bajo sexto, a 12-string rhythm bass guitar. With a program consisting of polkas, waltzes and bilingual tunes, Tejada said the concert would offer a historical panorama of conjunto music.

Conjunto music originated along the southwestern U.S. border as a result of the ethnic conflict between Mexican-Americans and Anglo-Americans. Its major instruments include the button accordion and bajo sexto.

Tejada said the button accordion was different from the piano accordion with which most people are familiar; the button accordion is a double-reed instrument and works like a harmonica. For each note, the first reed vibrates at the standard pitch, the other vibrates at about one-fourth the tone sharp. This creates the distinctive sound of conjunto music.

Ron Bowlin, director of Kimball Recital Hall, said conjunto music was also distinguished by its energy.

"It has that kind of Latin energy that is very compelling," Bowlin explained. "Even though it's based upon a whole different range of rhythms, from polkas to waltzes."

Tejada said the energy made the music inextricably linked to dance.

"Conjunto music is very danceable music. We can't separate the two," he said. "We expect people to get up and dance at the concert."

Tickets for the show are \$3 for students and \$5 for general admission. It is sponsored by the University of Nebraska-Lincoln College of Fine and Performing Arts Artist Diversity Residency Program and The Wagon Train Project.

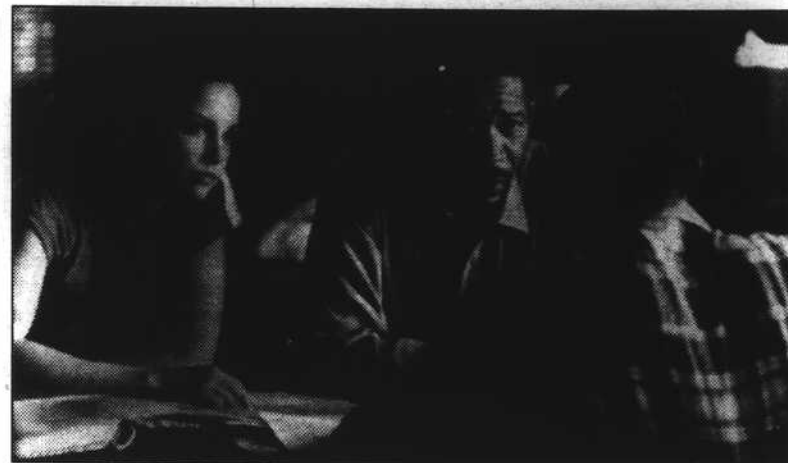


PHOTO COURTESY OF PARAMOUNT PICTURES
DR. KATE MCTIERNAN (Ashley Judd, left) and Detective Alex Cross (Morgan Freeman) try to learn more about the disappearance of Cross' niece in "Kiss The Girls."

'Kiss The Girls' rises above ranks of rip-offs

BY GERRY BELTZ
Film Critic

Movie Review

Ashley Judd has progressed from a lowly ensign on the Starship Enterprise to stealing the show from Morgan Freeman in "Kiss The Girls."

They just seem to grow up so fast anymore ... it seems like just yesterday she was pacing around in a sweaty housedress as Matthew McConaughey's wife in "A Time To Kill."

Now, Judd is Kate McTiernan, a kickboxing doctor who manages to break free and escape from her captor, who calls himself "Casanova."

Forensic psychologist Alex Cross (Morgan Freeman) is called by his family from his usual stomping grounds of Washington, D.C., to Durham,

N.C., because of a recent kidnapping.

Why him? Because it is his niece, Naomi, who is missing.

Naturally, the local police (headed up by Cary Elwes) are fairly befuddled in the whole situation, but when the magical Alex Cross comes to town, things start falling into place.

The big "break" comes when Kate (Judd) refuses to comply with the rules of her captor and escapes through the Carolina wilderness in a breathtaking foot chase.

She barely survives the ordeal, but refuses to let it end there. She gets in Cross' face

Please see **GIRLS** on 14

Kansas City jazz quartet sends sophisticated sound

BY LIZA HOLTMEIER
Senior Reporter

Concert Preview

The big New York sounds of a small Kansas City jazz quartet are coming to Lincoln.

Saturday, the Doug Talley Quartet will present an evening of jazz standards and original tunes at its 9 p.m. performance at Ebenezer's, 2110 Winthrop Road.

The Kansas City-based quartet consists of tenor saxophonist Doug Talley, pianist Wayne Hawkins, drummer Keith Kavanaugh and bassist Matt Pittman (substituting for Tim Brewer).

The Lincoln-based Berman Music Foundation is sponsoring the concert. Butch Berman, the foundation's founder, said audiences would be shocked by the group's talent.

"They have a really polished, sophisticated sound," Berman said. "They sound like they're from New York."

During the performance, the 2½-year old group will play selections off its new compact disc, "Town Topic," as well as a set of Cole Porter tunes.

The quartet has been working on its Cole Porter repertoire, hoping to find a theme for shows.

"Cole Porter is recognizable to a wide audience, yet it's still challenging for us," Talley explained. "We do our own arrangement for them, and each has a different hook or feel to it that hopefully makes it refreshing to the audience."

Talley said the quartet's other influences are '50s and '60s Blue Note Record artists.

"People, like Dexter Gordon, John Coltrane, Sonny Rollins and Art Blakey, they really influence our sound," Talley said.

Berman said this influence was readily recognizable.

"(Talley) has listened to all the masters and incorporates them into his music," Berman explained. "But he has his own style. He's got soul and great tone and great execution."

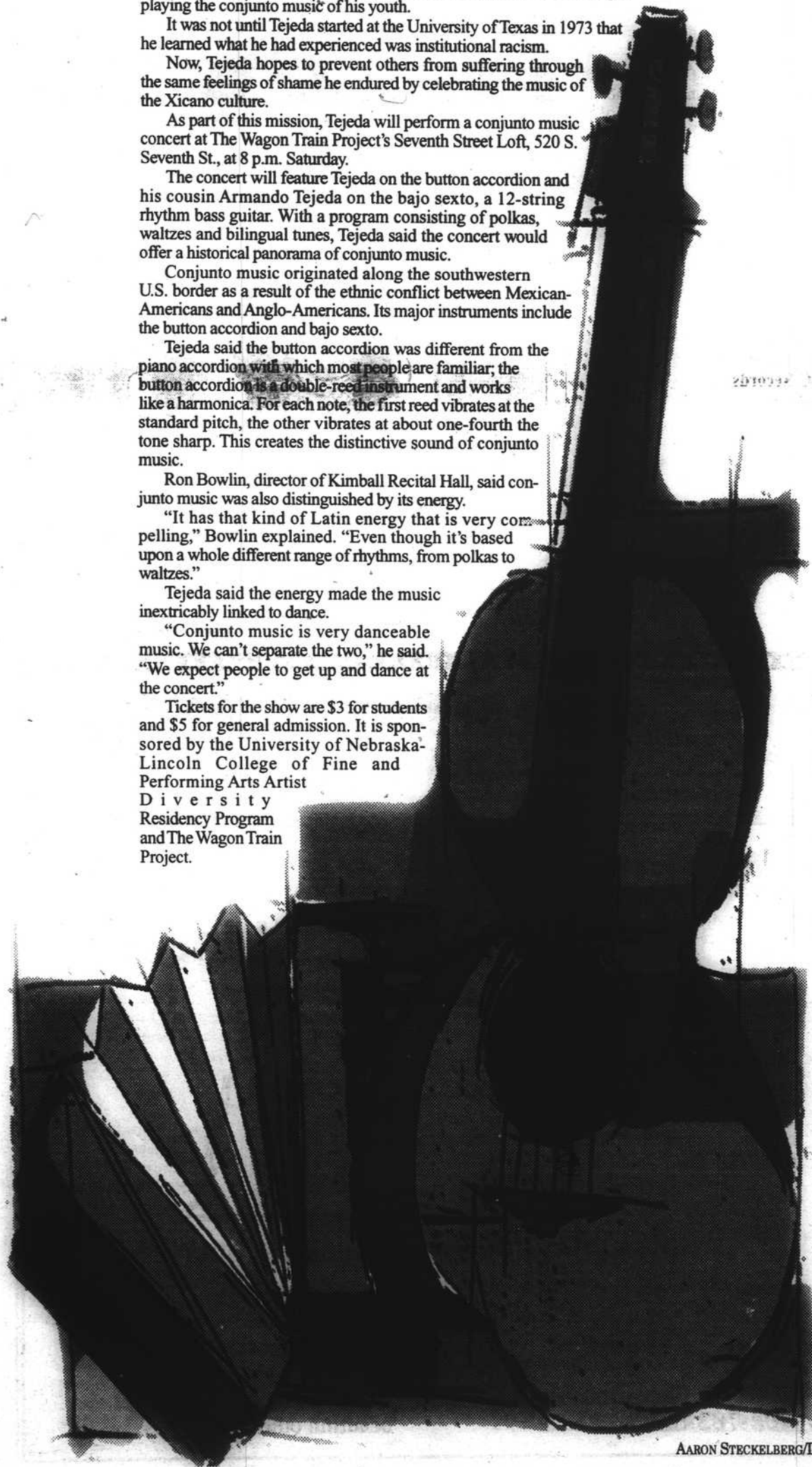
Another distinguishing characteristic of the quartet, Berman added, is the sense of collaboration between the four members.

"They're truly team players," Berman said. "From the songwriting to the performing, they're all equally involved."

This is the quartet's first performance in Lincoln. Talley hopes the experience builds a larger jazz audience in the area while increasing the group's exposure.

"If some people who come along for the ride find they like jazz, I'll be happy," Talley said. "I just want them to leave with the feeling that they got something out of the evening."

Advance and door tickets for the show are \$6, with \$20 tables available. Call Ebenezer's at 486-3331 for reservations.



AARON STECKELBERG/DN