

# Now on the air



SCOTT McCLURG/DN

**JOHN GREGG**, producer of the Lincoln-based radio program "Native Sounds - Native Voices," broadcasts an array of American Indian music to 30 subscriber stations across the United States.

## Native American music showcased

■ The program aims to bring diversity into the mainstream through song and dance.

BY JULIE ABRAHAMSON  
Staff Reporter

If the mention of Native American music brings tribal beats, chants, wind instruments and tradition to mind, John Gregg has something to teach you.

As the producer of "Native Sounds - Native Voices," a Lincoln-based American Indian music radio program, Gregg introduces members of all cultures to American Indian

artists creating rock, reggae, folk, classical, country, hip-hop and blues music, as well as traditional song.

"The general public doesn't have a sense of the whole spectrum of Native American music," Gregg said. "It's like looking at a shattered mirror: They can't see the whole thing clearly."

The four-hour daily program, which premiered Oct. 13, is broadcast from the studios of the University Educational Television building on East Campus.

The show is fed via satellite to 30 member stations of the American Indian Radio On Satellite partnership. Member stations range from Alaska to New York, although none is in Nebraska.

"I think the program will bridge the gap between modern and traditional music."

JOHN GREGG

Producer of "Native Sounds - Native Voices"

Gregg says that because the nationally syndicated program is a first, he is optimistic about its audiences' feedback.

"Young generations are much more open-minded now, he said. "They have an interest in world music. If they give it a chance, they'll discover there's amazing stuff out there."

Aside from music, "Native Sounds - Native Voices" offers stories and cultural and historical excerpts. For instance, a recent segment discussed the significance of the American Indian Round Dance and its effect on music.

Gregg said all tribes participated in the social Round Dance, which served to connect them. Likewise,

Gregg said he hoped to connect his audiences with the music and each other.

Having American Indian music on the radio is an effective way to introduce both native and non-native audiences to the culture, said Fran Kaye, interim chairwoman of Native American Studies.

"It's great," she said. "I've been listening to 'Buffalo Soul' (a John Gregg program on KZUM, 89.3 FM), and whether you listen to it or have it on in the background quietly seeping into your pores, it's good for you."

Matt Jones, a Native American Studies lecturer, said he felt "Native

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## Production depicts rape

BY LIZA HOLTMEIER  
Senior Reporter

Explicit acts like rape and murder are not easily portrayed onstage. A fine line exists between effective drama and graphic sensationalism.

So, how does a director go about staging a play where rape and murder are two inherent parts of the conflict?

Michael Rothmayer's theory is that an audience's imagination will construct more graphic images than anything a director could put on stage.

He uses this idea to direct the play "Minor Demons," which opens the University of Nebraska-Lincoln Theatrical season this week.

"Minor Demons," by Bruce Graham, depicts the nightmare of defense attorney Deke Winters. When Kenny, a local boy, is accused of raping and murdering a young girl, Winters must choose between personal loyalty and professional duty in defending him.

The play deals with the issues

Theater

"It's graphic without being graphic."

STEVEN SHIELDS  
Actor

of justice and loyalty and attempts to examine all sides of the conflict.

"We, as Americans, have our own idea of what justice is," Rothmayer commented. "Sometimes that idea is in complete contradiction of the law."

Ben Schicker, who plays Nicholas in the play, said these contradictions force the audience to examine how they view the American judicial process.

"This play asks a lot of questions," Schicker said. "Is the (judicial) process we have in America good enough? Also, who do you

support when it comes down to it? Your friends or public officials?"

Steven Shields, who plays Deke, said these questions were best answered by examining the roles of lawyers in society. He also notes the parallels existing between lawyers and actors.

"Lawyers are continuously asked to do things that - without putting on a mask - they wouldn't be able to do," Shields said. "Actors are the same way. When you're an actor and things become too real, you're crossing over the line of sanity."

Because of the play's violent nature, the Department of Theatre Arts & Dance warns that the material may not be suitable for children.

To make the violence effective, Rothmayer said he tried to be more suggestive when directing the scene, making it intense without being brutal.

"It's graphic without being graphic," Shields explained. "It's not in your face. I've been in plays where the message is beat into

Please see **GRAPHIC** on 14

## 'Phi Gam Jam' hopes to benefit burn victims

CHRIS THOMAS  
Staff Reporter

The healing power of music soothes Lincoln tonight, literally.

Tonight, Phi Gamma Delta Fraternity and KGDE, 101.9 FM, are sponsoring a concert to benefit Saint Elizabeth Community Health Center's burn center. The "Phi Gam Jam" features regional rock-blues acts Indigenous, National B and Baby Jason & The Spankers.

Hailing from the Marty Indian Reservation in South Dakota, Indigenous is comprised of lead singer and guitarist Mato Nanji, brother Pte on bass, sister Wanbdi on drums and Horse on congas. The band members, who have played together for about seven years, are quite unconventional with a self-taught guitarist and a habit of playing shows without any set list.

"We're just gonna jam," Mato said when asked about the group's style on stage. "I just jump up, plug in, and whatever happens,

happens."

Playing from a repertoire of more than 50 songs, Indigenous pulls from its two albums "Awake" and "Love In A Mist," in addition to numerous covers and improvisations. Covers of "Third Rock From The Sun" by Jimi Hendrix and Stevie Ray Vaughn's "Pride & Joy" have become staples to the band's shows, as has the original "I Need You," from "Mist."

"(Most of the songs) are about love, with a few about Indian culture and people," Mato said. One such song appears on the compilation, "Honor One" and is entitled "Things We Do."

With influences ranging from Carlos Santana to Hendrix and Vaughn to Buddy Guy, the South Dakota ensemble plays with a strong blues base, clearing a path for the unexpected.

This band is quickly gaining respect and popularity, having an

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