

## Razzmatazz

Jim Goodwin



### Is UNL going to the 'burbs'?

Since Bill Byrne became the University of Nebraska-Lincoln athletic director five years ago, he's increased football ticket prices, started mandatory "donations" from certain boosters and moved student seating.

These changes are switching the sport's fanfare away from students and average Nebraskans toward the arena of the fortunate few. With such elitist plans as skyboxes, the transformation seems to be progressing well.

Et tu, Bethea?

The Lied Center for Performing Arts, under the executive direction of Charles Bethea, seems to be operating with similar discrimination.

If you are unaware, the shows of three of the Lied's 29 performers this season have already sold out. Tickets to see the artists - Itzhak Perlman, Peter, Paul & Mary and Hal Holbrook - were gone weeks ago. In fact, the Lied box office made individual access to the 26 other performers available only Monday.

This isn't an issue of delinquent buyers. Because the performances sold out so quickly, students would have had to be Lied subscribers to gain access.

That would have required purchasing one ticket to the three performances, as well as a fourth, costing them at least \$47, for example, to see Peter, Paul & Mary.

Certainly, Bethea has worked magic with the Lied's lineup. Having been there less than one year, he has helped sign such greats as Latin jazz man Tito Puente and master puppeteers Théâtre Sans Fil.

However, by using the subscriber system, the Lied forgets an important segment of Lincoln and the university - students. All UNL students pay university program and facilities fees. While the amount that goes toward Lied student discounts is minimal - \$1.98 per student per semester, with a projected annual revenue of \$96,233 - the fund's purpose is to maintain student access to quality arts and entertainment.

The subscriber system works against this goal, as well as the Lied's mission to make "the experiences (of lifetime learning through the arts) accessible to all members of the community." Likewise, it jeopardizes the student interest in the Lied that Bethea has said he wished to nurture.

I hope Bethea remembers his student constituency when planning for ticket sales next season, and doesn't "Byrne" us like others have.

**Goodwin is a senior news-editorial major and the Daily Nebraskan Arts & Entertainment editor.**

# Tour explores lesbian living



KATE MILFORD/SPECIAL TO THE DN  
**PERFORMING ARTIST SHARON HAYES is touring almost 50 cities, gathering the experiences of lesbians for a piece she will later write.**

■ **Traveling production gives Lincoln women an opportunity to share their experiences.**

By **JIM GOODWIN**  
A&E Editor

Lesbian students looking for a larger community will have the opportunity to see New York City writer and performance artist Sharon Hayes at the Wagon Train Project, 512 S. 7th St., Friday night.

Hayes' project, "Lesbian Love Tour," includes a five-part spoken word and movement piece exploring what it means to be a les-

bian living in America today.

Abigail Swatworth, a University of Nebraska-Lincoln social work senior who is helping sponsor the artist, said Hayes' production and a pre-performance potluck will provide women the opportunity to speak freely and share experiences with one another.

"(Hayes) seems to want to start a discussion of the people who are there," Swatworth said. "The question will be, 'What is our community like?'"

Actually, Hayes is looking for input from about 48 communities. The artist's performances - taking her from New York City to Los Angeles and back over a 3½-month period - is only one aspect of her Lincoln arrival.

At the end of every performance, Hayes

asks for audience participation in a group discussion. The material she collects from such talks will comprise the performance's second part, which she will perform in New York City.

Not only will the evening give Hayes access to Lincoln's lesbian community, but the women will have the opportunity to meet one another, said Amy Lamphere, director of the Wagon Train Project.

"I'm hoping it will help identify issues that are specific to Lincoln," she said.

Hayes' evening-length performance includes a piece about sexuality and shame and three segments of her unfinished "SENSE"

Please see **TOUR** on 16

## Country rocker electrifies diverse crowd

By **SEAN MCCARTHY**  
Music Critic

The Junior Brown concert was hotter, if not wetter, than a sauna Tuesday night.

The heat didn't affect the huge reception country rocker Brown received once he took the stage shortly after 11 p.m.

### Concert Review

"It's great to be back!" Brown yelled, his trademark double neck slide steel guitar in hand, immediately launching into a set that consisted of traditional country and old school rockabilly.

The diversity of Brown's fans

showed in the audience. About half of the crowd were country music fans, who cheered for the slow ballads, such as "Darlin' I'll Do Anything You Say." The other half were college students, who cheered wildly for "Highway Patrol" and other more high-energy rockabilly songs.

With his steel-shined suit and 20-gallon cowboy hat, Brown

displayed showmanship with tacky perfection. His performance was more along the lines of The Reverend Horton Heat than Brooks & Dunn - more Mojo Nixon than Garth Brooks.

Before Brown played, local favorites Shithook entertained the sweat-drenched crowd. The band's performance was greeted with hoots and raised Budweiser

bottles throughout the bar.

Brown's mix of blues, rockabilly and country could convert country music haters. With his customized guitar on his lap, Brown let loose some amazing riffs reminiscent of Stevie Ray Vaughn and Bonnie Raitt. His Grammy-nominated song, "My Wife Thinks You're Dead" drew the largest applause.