



CHARLES BETHEA, executive director of the Lied Center for Performing Arts, will lead the facility into its second decade of existence. Bethea said programming at the Lied Center requires attention not only to diversity, but also to financial limitations. SCOTT MCCLURG/DN

# Lied Center to open curtain on 10th year

*Program organizers hope for diverse season*

BY LIZA HOLTMEIER  
Senior staff writer

As the Lied Center approaches its 10th anniversary season, it prepares for a decade of new challenges and possibilities.

"(The anniversary) is an opportunity to look at where we've come from and what we've become," said Charles Bethea, the Lied's executive director.

During its 10-year life span, the Lied's mission has remained constant: to present the highest caliber of cultural programming possible.

Over the years, some of the challenges of meeting that mission have changed.

All arts institutions and organizations strive to achieve financial stability and, if possible, financial growth. A

decade ago, much of that financial stability came from government funding for the arts.

As public funding has continued to decrease, arts organizations like the Lied turn more and more to corporations for support.

Bethea said the challenge then becomes establishing and maintaining relationships with corporate funding sources.

"Corporations get a lot of inquiries for money," he said.

The Lied's high profile has helped it to garner corporate funds. A corporation's relationship with the Lied helps make the business's presence known in the community, Bethea said.

Despite the fiscal challenges, Bethea said, the center strives to keep

Please see LIED on 14

## Lied Center Anniversary Celebration

The tenth anniversary season of the Lied Center for Performing Arts proves to be a landmark one. Listed are a few of the highlights for the 1989-2000 Lied Center season.

Harry Belafonte  
Sept 22, 1999

10th Year Anniversary Festival  
BeauSoleil avec Michael Doucet  
Sept 24, 1999  
Lied Plaza

Moscow State Radio Symphony  
Orchestra and Chorus  
Nikolai Alexeyev, Music Director  
Verdi's "Requiem"  
Oct 3, 1999

National Symphony Orchestra  
Leonard Slatkin, Conductor  
Oct 18, 1999

"Cats"  
Oct 26 through 29, 1999

The Watts Prophets  
"Talk Up/Not Down"  
Nov 12, 1999  
Johnny Carson Theater

Big Apple Circus "On Stage"  
Dec 2 through 5, 1999

Yo-Yo Ma, cello  
Kathryn Stott, piano  
Jan 25, 2000

Ballet de l'Opera de Bordeaux  
Feb 2, 2000

Buto-Sha Tenkei  
Feb 22, 2000  
Johnny Carson Theater

"Voices of Light" with Richard  
Einhorn  
Anonymous 4 and Abendmusik  
Chorus and Orchestra  
Feb 25, 2000

The Carnegie Hall Jazz Band  
Jon Faddis, Music Director  
Feb 27, 2000

New York City Opera National  
Company  
"The Barber of Seville"  
March 9, 2000

Poncho Sanchez  
Latin Jazz Band  
March 11, 1999

"Fiddler on the Roof"  
April 6 through 9, 2000

Gregory Hines  
April 29, 2000

MATT HANEY/DN

# State's writers fulfill creative vision

BY BRET SCHULTE  
Senior editor

Allen Ginsburg once wrote, "Writers are, in a way, very powerful indeed. They write the script for the reality film."

These words hang in the Daily Nebraskan, and were posted to refresh our sense of aesthetics after hours of sifting through strings of quotes and hours of telephone calls. When the "Resident Writers" series began partway through the spring semester, the idea of writers as powerful and shapers of reality indeed became a force to reckon with.

Playwrights, authors, humorists, actors, publishers: They are all players in the reality film, and they shape — in varying degrees of subtlety — our own big scene in the grown-over and frequently forlorn studio called Nebraska.

Our state is the terrain of best-selling critical authors such as Richard Dooling, the workspace of widely read psychologists in the form of Mary Pipher and offers classrooms to world-class creative energies — English professor Marly Swick, for instance.



**Resident Writers**

A semesterlong look at  
Nebraska literary culture and  
the people who create it.

It is a vibrant and surprisingly successful community: The efforts of Nebraska playwrights are brought to life on stages small and large across the country. Omahan Robert Vivian stays in Nebraska despite continued success in New York playhouses. According to Vivian, staying here means you have to work even harder if you want to be heard in New York.

"You must forge your own voice in Nebraska," he says. "You're pretty much on your own. It's a strange kind of blessing in a way."

Max Sparber, also of Omaha, was floored to hear that his first play ever produced was going to New York, where it has since been re-contracted for a larger venue and nominated for an Oppenheimer award.

Today, he continues working like before as the culture editor for The Reader.

This type of pragmatism is not often associated with those of a romantic bent, but it is a distinguishing characteristic of the Nebraska writers scene. They write. They work. They raise families.

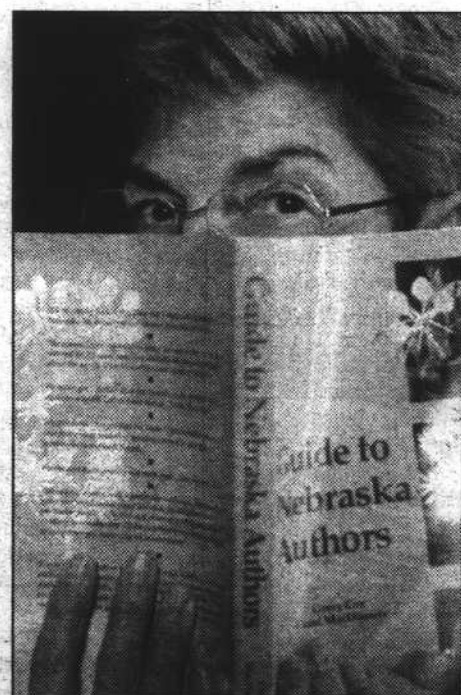
They are not so much writers as they are people who write.

Lincoln resident Tom Frye never found a voice in fiction until he met a drug-addicted teenager whose visions of dragons led him to attempted suicide. Frye began to write stories to set teen problems in perspective.

He writes, he edits, he typesets and he gets them published himself. And he's been doing it for 15 years. Try getting that much work done when you're not the foster parent of nine kids.

Duane Hutchinson retired as an on-campus chaplain to become a storyteller in the classic sense. It doesn't matter if they are kindergartners or college seniors, he will tell them ghost stories; he will tell them Tolstoy stories; and finally he will embolden them with their own stories.

Please see WRITERS on 14



RICK TOWNLEY/DN  
GERRY COX, a retired English professor, co-wrote the Guide to Nebraska Authors, which includes short biographies of more than 700 writers.