

Local group plays fast and fun

By Stephanie Zink

Baby Hotline, a four-man band based in Lincoln, is a relatively new addition to the local music scene, but its members say they hope to make a big impact in the near future.

"There are too many preconceptions of what punk is," said Bill Jones, the group's bass player. The group, consisting of Jones, Al Wilson (vocals), Andy Staley (guitar), and Shawn Theye (drums) said the music they play is fast and fun.

They said they got the name Baby Hotline by looking through the phone book. There is a Baby Hotline at Lincoln General Hospital.

The group formed in February 1983 and had its first gig at an April 4, benefit for KZUM radio at the Drumstick.

Wilson said the group's songwriting ventures are a combined effort. He said everybody in the band writes songs in different styles so when they finish a song it sounds different than any of the group's previous songs.

Many of the band's songs are about high school social problems. The group also has written some instrumental numbers, some novelty pieces, and a couple of political songs, he said.

They have a few songs that Wilson termed "straight edge." He said these songs are typically about "people getting wasted and how stupid it is."

Jones said the band is hoping to work up a new set of songs this winter.

Baby Hotline recently released a cassette which sold out and will record another one this winter.

The cassette was recorded on a two-track tape recorder in Jones' living room. The group's next cassette will be recorded on an eight-track recorder.

Jones said he thinks there is a good market for their cassettes in Lincoln, and that the band is anxious to record several more tapes.

The band prefers not to play in bars, Jones said, because three of the members are underage and their music appeals especially to teenagers.



Photo courtesy Baby Hotline

From left to right, Al Wilson, Andy Staley, Bill Jones and Shawn Theye of Baby Hotline.

Band members Wilson, Staley, and Theye attend Lincoln Southeast High School, while Jones works in a camera shop. All are involved with a local magazine called Apehetic Injection.

Their initial purpose was to have fun, Jones said. "It gives us something to do during the winter," he said. "We don't try to get too serious," Wilson said. "When we play it's like a wall of noise." "With a beat," Theye added.

Yol' examines horrors of social, moral rigidity

Review by Eric Peterson

The harm to human beings caused by an oppressive and rigid social morality is portrayed in "Yol," a Turkish film made last year under dangerous and difficult conditions and directed by Serif Goren. "Yol" will show tonight at 7 and 9 p.m. in the Sheldon Film Theatre as part of the University Program Council's Foreign Film Series.

The effects of various kinds of social sanctions are revealed through the experiences of prisoners who are temporarily on leave to visit their families. The opening scenes do not make the prison seem an appalling place; one guard expresses some sympathy for a prisoner, there is no violence or extreme cruelty portrayed, and the prison grounds seem relatively open and close to the land and sea. Nevertheless, most of the men in prison are in confused and quiet desperation at their confinement, and a lucky few get passes to go to their homes.

Most of the action in "Yol" centers around two characters who are preoccupied with different aspects of honor — one who has seen his brother-in-law killed and been blamed for letting it happen, and one whose wife has been discovered in a brothel.

We look twice at Zine's dishonor, as he remembers it in his mind. In contrast to most of "Yol's" filming, which is richly, warmly colored and most often seen from a moderate distance, the scene Zine sees is paler and disconnected; we see Zine's eyes in the rear view mirror, then see his brother-in-law running after the car, pleading for it to stop; see him shot; and a gold bangle rolls to a stop at someone's feet.

Zine's family now hates him for not stopping the police from killing his wife's brother, or at least for not stopping the car.

When Zine confronts his wife's family we see their faces, one by one, in an admirably tense scene, the camera coming in closest on Zine's and his wife's faces. The technique of showing the faces individually, apart from other aspects of the scene, is nicely carried out; and Zine gathers the courage to admit to deserting his brother-in-law and to ask for forgiveness. Forgiveness is not pictured as a quality which this society values.

Later when Zine and his wife's family are all on a train, some sort of reconciliation has been effected. Desperate, saddened and frustrated, Zine and his wife enter the toilet on the train to have sex, are discovered, and hysterically reviled. For most observers, the seriousness with which this incident is regarded will be incomprehensible — train officials speak of the need to guard against lynching. As if this final shame has given him the push that he needed, Zine's nephew, who is anxious to ease his own feelings about his father's death by killing the man responsible for it, guns down both Zine and his wife.

The same strange and false sexual-religious obsession is revealed in Seyit's hesitation to be "merciful"; although his wife promised to wait with their small son for Seyit's return, her family has discovered her working in a house of prostitution. Her family counsels death as the only way to relieve their sense of dishonor; for private and revenge-oriented brutality seems to be common and expected in the film. Seyit says he feels torn between pity and hatred, and this division in him will prove the most interesting aspect, psychologically, of the film.

Seyit goes to where his wife is carefully, reflectively, making a dangerous journey in the worst part of the winter. All her family wants him to kill her, and have only refrained from doing so out of deference to the husband's authority.

She looks, as she tells her husband, like the ghost of a human being, and makes no excuses. Seyit, with what seems dangerous and contemptible weakness to his wife's family, decides not to kill her directly — but to force her to make the deadly journey back home with him, badly dressed, and in her weakened condition.

His wife is pictured walking far in back of the dark figures in front of her; she seems to recognize her death by the distance, and in the horse carcass she passes. Perhaps the most powerful moment in the film reveals to us the fear and despair in her green, nearly veiled eyes at the prospect. Seyit's change of heart is the only turning in the film from a relentless and horrifying rigidity.



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