

CO tells of draft assignment

by Steve Kadel

Numbers have always been a big part of Mark Wilson's life. Before he graduated from the University of Missouri last spring he was very concerned about things like four-minute miles and 1:50 half-miles as a member of the varsity track team.

But today the most significant thing a visitor notices when he enters Wilson's Lincoln apartment is a small square of paper with the number 21 written on it tacked to his bedroom wall. Underneath is another paper bearing the number 20, and so on until number 1 is reached.

THE NUMBERS stand for the remaining months Wilson must work in Lincoln as the result of winning CO (Conscientious Objector) status from the Douglas County Draft Board.

Wilson likes to call it his

schedule of subservience, for if he had his choice he would not be living in Lincoln. But, he readily admits, there are worse places—and Army basic training camp is one.

The rules for obtaining CO status are hazy at best, Wilson says. But basically, a man must object to all wars instead of one specific war, and his convictions must be deep and sincere. His belief must be the prime motivating factor in his life.

WILSON LANDED a low draft lottery number and was clearly headed for military service. He failed in his first attempt for CO status, but tried again shortly before graduating and won.

"The biggest thing they wanted to know was why I filed so late in my college career," he said. "I explained to them that college is a time when people try on different

philosophies of life and decide which is best for them. Once I found mine I filed for CO right away."

For his CO Wilson must work for two years in a nonprofit organization dedicated to public improvement or charity. He was able to find a job in Lincoln with the Nebraska Center for Children and Youth as a counselor for boys between 12 and 17.

THE BOYS LIVE in the YMCA and Wilson works to find employment for them. He also has a room in the YMCA where he is on duty whenever someone has a problem he wants to talk about.

"It's the kind of work I might be doing anyway," Wilson said. "The only bad thing is the irregular hours. Sometimes I work until midnight then sleep here and am back on duty at 6 a.m."

He has to hold another job at Brandeis to make enough money to support himself and pay back some of the debt for his education.

WITH LONG BROWN hair held in place by a cord headband, round wire frame glasses, and conservative business suit, Wilson is a picture of incongruities when he hops on



his bicycle and pedals to work.

But he has never second-guessed himself or his decision.

"I knew that even if I went into the Army I could end up with a pretty good job, probably some kind of a desk job. But the point is, that would have meant going along with a system that I'm completely opposed to and I just couldn't do it," he said.

AND WHAT ABOUT the future? Will the conscientious objector tag be an obstacle to good jobs later on?

"I don't think so," Wilson said. "I think when I apply for a job the employer can see what kind of a person I am in the interview, and if he won't hire me because of my beliefs

then I don't want to work for him anyway."

A history major at Missouri, Wilson had to turn down an attractive teaching job at Columbia High School.

"**IT WAS A NEW** school with a fantastic resource center that I really liked," he said. "And they had liberal attitudes on hair and dress and the whole bit. Everything was just right but I had to turn them down because I have to work here for two years."

It was a difficult decision, probably the hardest Mark Wilson has ever had to make. The consequences won't be completely evident for many years, but little by little he is learning what it's like to live a conviction.



The leaves...they fall with deliberate direction...into the winter.

Hired Hand-allegorical montage

Review by Alan Schuster

Peter Fonda has created a visual allegory with *The Hired Hand*. He has found a way of transferring the descriptive power of a novel to the screen by the use of brilliant photography and effective montage.

The montage work, when it is not over-done, has the ability of enhancing reality. A reality in the sense of a Mathew Brady photograph. Each frame gives you a sense of watching history.

The photography, with its prismatic views of the actors, aids in expressing their characters. In fact, it is how the actors look and move that makes this film, not the dialogue.

This in itself, may turn many people off, but if one allows oneself to watch with your imagination (in the same

sense you read with it) the picture will succeed for you.

The directing is artful and effectively light. Fonda obviously knew his actors and let them choose to play their own points.

Fonda, had to establish the mood of each scene and try to get the actor to carry it over to the screen without using dialogue. Luckily he had three fine actors to work with.

Of the three, Fonda's own character, the hired hand, is the closest to type, and perhaps the most allegorical. The character is played as a tragic hero—the hero of the great American myth, tall, handsome, a man of few words, good with a gun and he rides a horse.

His dialogue is unfortunately stiff at times, however his performance is good because he supplies you with a stereotype and never

distracts you from its believability.

Verna Bloom is excellent as Fonda's abandoned wife. She creates the character of a woman approaching middle-age with the fear of being left alone, but with this is coupled the fear of being hurt if she forms too close of a relationship with someone. Her portrayal is one of sensitivity and polish.

Warren Oates plays Arch, Fonda's friend, and is the best "new" actor I've seen since Jack Nicholson. It is Oates' portrayal that makes the picture real. His visual acting created the mood. This performance should make a star out of Oates.

The movie succeeds as an entity of visual images. The simplicity and absence of dialogue may bother some, but Oates' performance and the superb photography make this a great picture.

KING RING & HIS ARMY ARE COVERING THE CAMPUS! WATCH OUT! FRESHMEN!

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