

"Who's going to listen to me? I'm just one voice."



Of course, you'd like to help make the world a better place. Maybe you can't do it alone. But there's plenty you can do with others at your local church or synagogue. Example: one religious group helped the Navajos set up a cooperative trading post on their reservation. Now the Indians can purchase goods at a lower price. Even more important, they've learned that other people care about them. The God we worship expects all of us to help our brothers and sisters.

Start treating your brothers and sisters like brothers and sisters.



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'Billy Jack' demanded a sequel

In the late '60s and early '70s, a member of major studios sank considerable sums into what were delicately referred to as "youth pictures."

They featured as a general rule, an obligatory flippancy towards a shadowy, caricatured establishment, a dollop or two of simpleminded, "We gotta-get-it-together" politics, as well as a tantalizing snatch of soft-core nudity from time to time.

Most of these died a mercifully early death, leaving the world a better place for their departure. However, there was one, ill-starred from its time of conception, that violated all of the rules of big-studio film production, and yet emerged head and shoulders above the rest of the genre.

This film, possibly one of the most durable films of that dark period so close behind us, was Tom Laughlin's "Billy Jack."

Cast of nobodies

Featuring a cast of nobodies and almost painfully poor production values, "Billy Jack" was the almost singlehanded projection of the vision of producer/director/editor/actor Laughlin. With his wife, Delores Taylor, Laughlin willed into production a tearing tale of people of goodwill confronted by hate, prejudice and violence.

The film ended on a disquieting note, with Billy Jack (Laughlin) being led away by lawmen, handcuffed, but still standing tall.

Such an ending begged a continuation, and Laughlin, after a four-year stretch has finally completed it "The Trial of Billy Jack." Filmed in and

around Tucson and Phoenix, Ariz., this production features a large number of student and amateur actors.

One of the student actors was Alan Sands, a Lincoln native. Sands tells this story of a cast meeting immediately before shooting commenced: "Mr. Laughlin herded us all together, both the cast and the extras.

"He said, 'I don't know why you're here. I don't know why I'm here, because the movie business is a filthy, rotten business. . . I don't expect you to like me, but we have a message to get across—the message of Billy Jack, and by God we're gonna do it.'"

Laughlin pushed cast, crew

In the following weeks, Laughlin pushed his cast and crew hard, his energetic personality driving those around him.

david ware omelet

Laughlin's determination paid off. What emerged from his authoritarian, almost dictatorlike production technique is a bleeding cry for an end to humanity, and a powerful, if flawed statement of belief, if somewhat discouraged, in man.

It is this darkly hopeful urgency that set the original "Billy Jack" apart from the crowd, and that gives its sequel a special piquancy for today.

up'n coming

THE
of
will be

The final Union Foreign Film presentation of the semester will be shown this week at Sheldon. The film "Family Life (Wednesday's Child)," was made in 1972 in Great Britain.

Directed by Kenneth Loach, the film is an intense psychiatric look at a young woman at odds with the world, her family and herself. The therapy and treatment approach the characters in the film use on her has led the movie to be called a valuable introduction to the anti-psychiatry of R.D. Laing.

The film features an excellent cast of nonprofessional actors headed by Sandy Ratcliff as Janice, the young, disturbed woman. Showings are at 3, 7 and 9 p.m. today and Thursday in the Sheldon Auditorium.

The UNL Marching Band will give a concert Thursday night in Kimball Recital Hall, with proceeds going to the national Muscular Dystrophy crusade.

The band will be performing selections from this season's half-time performances at UNL football games. The band's majorette, Diane Tangeman will also perform.

The show starts at 8 p.m. Admission is \$1.50.

UNION PROGRAM
INTERVIEWS
Sat. Dec. 14, 1974
9 a.m.-5 p.m.
NEBRASKA UNION



UPC will hold interviews and select new members to take office early in February. Positions to be filled are

4 members-at-large (to become UPC officers)
plus

Chairpeople for the following committees:

| | | |
|------------------|--|------------------|
| Foreign Films | Record Lending Library | Calendar |
| Talks & Topics | Model United Nations | Hostessing |
| Concerts | Contemporary Arts | Coffeehouse |
| Special Events | Jazz'n Java | Black Activities |
| Human Potentials | Visual Arts (Art Lending Library & Displays) | |

For information about UPC and individual committees, come see us in the Union Program Office (Rm 115)

Applications forms (due by noon, Dec. 13) and sign-up sheet for 15-minute interview on Dec. 14 also available in Union 115.

Here's a chance to learn by doing, to organize and administer exciting programs, and to serve your fellow students in a concrete way a chance to "get involved" and see some results.

THE WATER HOLE

Celebrates

Ban the "BRA" Day

A free pitcher given for every bra brought in plus a free pitcher for every girl who proves to the satisfaction of the bartenders that she is braless.

Come watch the action with

39¢ Bud Cans

Today — Wed. Dec. 4th

You'll never know how much good you can do until you do it.

You can help people. In fact, there's a crying need for you. Your talents. Your training. Your concerns. They make you valuable to your business. They can make you priceless to your community.

If you can spare even a few hours a week, call the Voluntary Action

Center in your town. Or write: "Volunteer," Washington, D.C. 20013.

It'll do you good to see how much good you can do.

Volunteer.
The National Center for Voluntary Action.

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