



With such songs as "Sweet Baby James," "Carolina in My Mind," "Country Road," "Fire and Rain" and "You've Got a Friend" to his credit, James Taylor will be making a solo appearance at Pershing Municipal Auditorium on Wednesday, October 13. Tickets for the concert are \$4, \$5, and \$6.

Drive He Said—tragic satire

Review by
Bill Wallis

Drive, He Said is a tragic satire of the American University and all the newsworthy members of its community: the college athlete, coach and fan; the radical student; the concerned intellectual professor and his unconcerned wife—even the concerned college president.

Why is it tragic? Because no one really wins the game he plays. It is not a fair game. Beyond its boundaries and rules lie both joy and freedom of expression, and insanity and death.

Director Jack Nicholson's metaphors for the game of life are: basketball; an extramarital affair; and individual protest against social injustice, the draft, war and authority in general.

The young athlete, Hector (William Tepper), wins on the court and makes it with an involved professor's wife, Olive (Karen Black), on the sidelines.

Hector tries to build his simple view of existence about the affair ("Can't I say that I love you?"), and the wife tries to escape back into her marriage. They are discovered when the affair is complicated by a disturbed radical friend named Gabriel (Michael Margotta) who attacks the wife. The attempted rape is paralleled to an "exciting" basketball game in which Hector leads the way to victory.

The affair is left exposed. Gabriel is committed to psychiatric care, not Vietnam. Hector goes into professional athletics ("What else can you do, son?"), which he does not wish to do but must, to avoid the draft. The professor and his wife limp away together.

Man's position in the universe is that of Hector if he is lucky enough to have a "talent." He will survive without dignity or real joy and purpose. If he is a Gabriel—ungifted and unbending—he will be broken

and run over. Between survival and breaking is a gray void—that of the fan.

The show is singularly realistic, and has the frantically calm atmosphere of normality about it. Nicholson has used cliché to his advantage in dealing with character types, and the resulting humorous situations punctuate the rather dull pain which saturates most of the picture.

Nicholson's message is clear and brazenly elegant: submit to the rules of the game—drive and you will survive, but only with pain, and always with an awareness of the poverty of your existence.

But there is survival. Those who submit—without pride, but with a grim, wearing, sense of humor—to the rules and debasements of the game do survive, "driving" with a skeleton of their victory intact and the dignity of their masturbatory existence in hand.

Highly recommended.

LARRY KUBERT LARRY KUBERT LARRY KUBERT LARRY KUBERT

With the new fall television season running for about three weeks now, I decided to take a break from watching my usual two television shows *Johnny Carson's Tonight Show* and *The Dick Cavett Show*—if I stay awake that long—and take a peek at some of the new television shows which the various networks are bringing us.

So—off and on now for the next few weeks I will be reviewing some of the new offerings which the networks are presenting us. This week it's one of CBS's new Friday night shows, *O'Hara, United States Treasury*.

PRODUCED BY JACK WEBB (remember *Dragnet* and *Adam-12*) and starring David Janssen (remember *The Fugitive*) *O'Hara, United States Treasury* is one of several cops-and-robbers series to be found all over the boob-tube this season.

However, *O'Hara* differs from many of these law enforcement type programs in that the main character, Jim O'Hara (Janssen), is not a private detective, he's not a playboy adventurer, he's not a police officer; no—O'Hara doesn't mess around. He's with the big boys. The United States Government. A Treasury agent.

With O'Hara (Janssen) working on cases in various divisions of the Treasury (Treasury Customs, Secret Service and Internal Revenue) the show results in an extreme dedication to the enforcement of law and order, no matter who or what suffers in the process, including the viewing audience.

THE MOST NOTICEABLE POINT about the show is the heavy, heavy hand of Webb, which can be seen throughout the show; shortly clipped, direct dialogue, a minimum of actor and audience rapport and few transitional scenes. Of course, this, like all of Webb's shows, is supposed to be the "realistic drama"—no frills or false adornments in this, "just the facts."

Luckily, *O'Hara* comes out a little more liberal. True you do still have the Joe Friday-type lines and scripts, but at least Janssen has been allowed some character.

Janssen still comes across with his heavily-lidded eyes and throaty mumbling (which he evidently can't shake after his several years as a fugitive) but has since added a pair of nice long sideburns which are not normally included in Webb's conservative character mold.

IN THE SHOW'S SEASON OPENER O'Hara and a fellow Treasury Agent, played by George Takei (remember Lt. Sulu from *Star Trek*) become front men for an import-export business, their cover while trying to make contact with a group of heroin smugglers who have a multi-million dollar load shipment due.

After a couple of deaths, the contact is finally made. O'Hara sets the smugglers up, and as the soundtrack bursts forth with a rousing patriotic-type tune, the Treasury agents converge and capture the smugglers. Case closed.

All the characters in the show are one-dimensional. The smugglers were all cold, colorless villains. The Treasury agents were all-business, pure-hearted protectors of America.

THE SECOND SHOW was a little better. This time O'Hara joins a ring of gun-runners who are transporting stolen firearms across state lines. This show seemed very similar to the first one, except that every now and then one got the impression O'Hara actually enjoyed his job of tracking the criminals down and setting them up for the kill.

Like most shows produced by Webb *O'Hara, United States Treasury* will probably be a hit. I can't foresee it attracting too many college viewers, but then college viewers are not in a majority. Those same law and order types who watched *Dragnet* and are still watching *Adam-12*, will probably watch *O'Hara*. What more can I say?

Clean Up The
U. of N. Campus At
ARNOLD PALMER
DRY CLEANING
open Mon.-Fri. 7 a.m. - 7 p.m.
Sat. - 7 a.m. - 5:30 p.m.

The Daily Nebraskan needs
one qualified, independent writer to work out of its
East Campus office. East campus resident preferred.
Apply to News Editor, 34 Nebraska Union, ext. 2589.