

On a clear day you can see Streisand

Review
by JIM GRAY
Nebraskan Copy Editor

As part of a much-neglected art form, and most likely part of a dying genre, "On a Clear Day You Can See Forever" is one of the few spectacular movie musicals trickling out of Hollywood today.

First of all, it is a Streisand musical, which by definition is spectacular. While clearly not in the budget range of the more lauded "Hello Dolly" or even "Funny Girl," "Clear Day" is hardly a budget production.

This, in itself is no mortal sin. But when a movie has little else going for it, that movie is in BIG trouble. The lavish settings, ornate costumes and tricky camera-play are, of course worth seeing. But are they enough alone?

In this case, the answer is maybe. This is not to say that quality of characterization is lacking throughout. At least they give it a marvelous try, considering the circumstances.

The Streisand role is that of Daisy Gamble, a kooky, mod, 22-year-old student with special "extra-sensory" powers including, among other goodies, the ability to make plants grow "fast — like I mean really fast" (now there's a line!).

After being accidentally hypnotized in a psychology

class, Daisy comes under the surveillance of non-believer Dr. Marc Chabot (Yves Montand) who delves into her little cerebrum to find (surprise of surprises) that within her dwells the spirit of a long-dead English noble-woman, Melinda Tantrees. As if this ridiculous Lernerian plot weren't enough to bog down any actor or actress from the Burtons on down, it gets worse.

Chabot finds, much to his surprise, that he has fallen in love with Melinda, but not Daisy.

All of this, of course, troubles Chabot deeply. And so he does what any normal, sane psychology professor would do. He gives the problem to his class.

Next surprise comes from the students and the city newspapers, who pick up the story and bring attention to the Doctor's study — almost losing his position for him.

To make matters worse, in the meantime Daisy, from whom the secret double-identity has been hidden finds out that she is Melinda. Even worse, she finds that Chabot, with whom she is madly in love, does not love her. WHEW!

Luckily, even this pile of Lernerian trash can't stop heavyweight Barbra Streisand.

There's no question that it's Streisand's show all the way. (No other female in the cast has more than ten lines.) Ruggedly, she plugs her way through this dialogue coaches' nightmare with some semblance of quality. Her transitions from Daisy to Melinda and back again are all but miraculous and, of course, the only songs worth remembering are hers.

Unfortunately, the same can't be said for the male portion of the cast. Montand as Chabot is horrible. If the part were somewhat believable to begin

with, the results may have been somewhat different. However, as stands, Yves' performance rates with that of a cardboard cutout of Bozo the Clown. Without a doubt, his transitions from dialogue to song are the worst ever to be perpetrated on the viewing public, and his singing voice has to be heard to be believed.

If you liked Jack Nicholson in "Easy Rider," whatever you do, don't see "Clear Day." Cast as Daisy's step-brother, Nicholson is shoved into a third-rate role, in which he does little more than stand

around and look like he's in the way.

Equally bad are most of the minor male characters, especially Larry Blyden as Daisy's fiance, who was, to put it simply, bland.

The only halfway decent male characterization is that of Bob Newhart as the squirming University president. With only five or six lines in the whole movie, he is almost worth the movie admission himself.

In a musical comedy (even a "modern" musical comedy like "Clear Day") the most important thing to remember is that it must flow evenly throughout. Unlike "Hello Dolly" or "Funny Girl" either one, Streisand lets the pace slow in the middle of the movie and the show comes to a screeching halt.

All in all, "Clear Day" is worth seeing, if only for the sets, costumes and cinematic techniques and, of course, Streisand herself. But don't expect much more.

Sculptures damaged

Damage done to two statues in the Sheldon Sculpture garden this week-end was "probably not intentional", according to University Security Force Detective Robert Edmunds.

Sheldon Director Norman Geske would not estimate the amount of damage, saying that it would have to be determined by insurance companies. He said the works were valued at \$12,000 and \$15,000.

Neither of the two works can be repaired, Geske said.

Edmunds said that two children were seen running from the Garden early Sunday afternoon. It is possible that they were playing on one of the statues when it bent under their combined weight, he added.

The other sculpture was damaged Saturday in an apparently unrelated incident.

"Someone may have thought

the statue was stronger than it actually was and put too much weight on it," Edmund said. "Thought we thought the damage was from intentional vandalism at first, we don't now."

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