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## Though uneven in spots

# Bluebird is fine as children's fare

By REBECCA SIEGERT

"The Bluebird"—starring Elizabeth Taylor, Jane Fonda, Cicely Tyson, Ava Gardner and Paulina; directed by George Cukor.

Once upon a time, 1939 to be exact, Maurice Maeterlinck penned a children's play entitled "The Bluebird." It was a fairy tale in which two youngsters were enabled to grasp adult values through the use of a magic diamond. Correctly used, the diamond brought to life the real soul of animate and inanimate objects such as Dog, Cat, Night, Fire, Water, etc.

Recognizing the story's visual opportunities, Hollywood produced a silent version of the tale in 1918. In 1940 it was revamped as a vehicle for Shirley Temple. Geared along the lines of "The Wizard of Oz," it was aimed at cashing in on the "Oz" market as well as serving as a kind of consolation prize for the fact that Judy Garland had played Dorothy instead of Shirley Temple.

Until now Bluebird's main claim to history was that the film represented his. Temple's only real adolescent flop. Until now, that is.

IN SEARCH OF an apologetic story that

could be produced as a demonstration of Soviet-American film compatibility, someone happened upon the poor, defenseless Bluebird.

And so it is that thirty-five years later we have been given an epic starring Elizabeth Taylor, Jane Fonda, Cicely Tyson, Ava Gardner and Russian ballerina, Pavlova.

Working over a period of almost one year with a budget of roughly nine million dollars, veteran director George Cukor has mounted a mind-boggling film. Using a combination of bizarre casting, surrealistic artwork and unrelenting consumer Edith Head's real talents by who knows what means, the seventy-six year old Cukor came up with a certainly 70's adaptation.

Elizabeth Taylor comes across as the film's central character with her latest creation of four roles. We see her as Mother, the Witch, Light and Mother's Love.

**LOW-CUT FAIRY GODMOTHER** gowns and sequins galore make her look staking as Light. However, her rather condescending approach to children stretches her credibility in all roles except the Witch.

Jane Fonda plays Night, the keeper of all secrets which mankind has not yet been allowed to learn, and she has a lump on the side of her face from being so tongue-in-cheek.

Conjured in something that looks like a giant teddy bear with a black chignon veil, she forces marauding ghosts and ghouls back into confinement with a repulsive "you know you're only allowed out on Halloween!" She obviously has a good time as Night and no one can blame her.

Ava Gardner is sufficiently decadent as Luxury. Cicely Tyson is fun and feline as Cat and Soviet dancer Pavlova is lovely and talented as The Bluebird.

**THE ACTORS** and actresses who portray Dog, Mr. Sugar, Fire and Water are memorable only by virtue of the fact that they have agreed to run around the Russian countryside in totally outrageous costumes.

Combining Soviet and American film technology has produced a slightly uneven look in the continuity of the movie. However, the final product of what must have been myriad diplomatic and communications problems for Cukor and the producers does attest to the theory that all things are possible.

The end result is a sort of "Majestic Flute" gone Hollywood. Children should enjoy the film, and despite the glitz and glamour will probably leave the theatre with slightly heavier thoughts than when they entered.

It is never the less necessary to say that adult attendance is suggested only for costume designers, Henry Kissinger, or those out for a completely at-home-evening.

## Future is bright for wind power

By the year 2000, wind power cranking over generators could be producing one-tenth of America's electricity.

At best, that may sound like a windy boast. But the prediction by the National Aeronautics and Space Administration is a measure of the serious way that officials, scientists and homegrown inventors are staking up this inexhaustible power source.

Roger Hamilton put it this way in the National Geographic.

"The government's keen new interest is seen in the sharp spurt of federal financing for wind-power research — up from a token \$200,000 just three years ago to \$12 million in fiscal year 1975. Nearly 50 wind-power projects are now supported by federal funds."

**SOME WIND-CATCHING** concepts seem big as the sky: 13,000 giant towers offshore in the Atlantic, each with three 300-foot propellers, theoretically supplying all of New England with 2½ times the electric power used in 1974.

Other ideas seem scaled for backyards: A 15-foot "bicycle wheel" windmill, strong but light, with aluminum blades along the spokes and an outer rim that would power a long drive belt.

Wind power is no stranger to Americans. Still working today are about 100,000 of the old shagreened iron windmills that 75 or more years ago — cranked above almost every ranch and barnyard.

Time was when a bucolic rhyme scribbled on a western Nebraska barn spoke for countless contented farmers: "We like it in the windmills."

We like it very good. For the wind it pumps our water. And the cows they chop our wood."

But, just as burning cow chips from the farm's fuel factory ended decades ago, the electric power line reached the farm during rural electrification in the 1930s. Hamilton points out that the New Mexico State University at Las Cruces is going to teach how to repair old farm windmills, and the California Institute of Technology now offers a course in windmill design.

**A MAJOR PROBLEM** is utilizing wind power to store it for calm days. Batteries, giant flywheels, compressing air in caverns, manufacturing hydrogen for use as fuel, pumping water to hillsides above hydroelectric plants—these are envisioned as ways for practical storage or electric conversion of wind power.

Windmill designs can be ingenious. The vertical-axis windmill, looking vaguely like a giant egg beater standing on end, is popular because it never has to be turned into the wind. A tower of six could be the farm windmill of the future.

NASA's prototype for the future is a 100-kilowatt windmill developed at its Plum Brook test area in Ohio. It is on a tall tower, a generator powered by two slender propeller blades 125 feet from tip to tip. But it would be dwarfed by a smaller windmill with two blades spanning 175 feet once mounted on Grandpa's Knob in Vermont. It turned out 1,250 kilowatts, off and on, for five years until in 1965 it threw one of the eight-bladed 700 feet down the mountain.

## Trust measures company's health

The man I was talking to was a long-term employee of the firm. A strong dislike had developed between his boss and himself.

The situation was difficult for me because I had received three different phone calls from individuals in the firm wanting to give me their version of what was happening.

In each case, I was asked to tell no one else about the call. In each case, also, I had to tell the caller that the content of their conversation with me was certainly a matter of privileged professional communication which I would divulge to no one, but that it was also important for each of them to tell the boss that they had called and to discuss their feelings. No one wanted to do this.

Such a complicated situation led me to think about the lack of trust that exists in most organizations.

**THE ARRIVAL** of a bonding psychologist can bring many things to a head. One of the most obvious is usually evidence of the lack of communication and lack of trust.

Maybe a good diagnostic test of the health in an organization would be the degree of fear employees have of a consultant.

The message is quite clear if the primary concern of everyone is whether some sort of secret will leak out to his boss or subordinates. Obviously, much of the energy in many business goes not to straightforward communicating and business planning, but rather to playing cloak-and-dagger games of one-upmanship.

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