

STREET SENSE

Blanket isn't bad

Dear Barbara:

My four-year-old son carries his blanket (what is left of it) with him at all times. He seems like a well-adjusted youngster in every other way.

Is it harmful to allow him to carry around his blanket piece? Should I insist that he stop? When I have tried in the past to stop him, he has become furious. Why is it comforting for him to hold pieces of cloth?

Betty



Barbara Schiff

Dear Betty:

Your son is carrying his security around with him. Infants believe they are a part of their mother. They believe that they are one with her as they were in the womb. As they grow, reality sets in and the falsity of this belief becomes apparent.

The reality of their separateness is accompanied by an awareness of their weakness. If he is not one with mom, then he is just a little guy on his own. We can all understand how scary that is.

Children find different methods of coping with their anxiety. One of these methods is to impart mom's power to the blanket (or whatever is left of it). Small children typically think irrationally. If they distort reality, that's OK. When we examine the alternatives, we see that your son has made the best choice.

One alternative is to remain anxious and cling to mom. Thus, your son would be a crybaby and not much fun. The other alternative would be to give up needing mom. This, as is giving mom's power to the blanket, is a distortion of reality, but it is less adaptive.

For most people, distortions of physical reality are easier to correct than are distortions of inner reality. They are tangible and, therefore, more easily proved.

It is important for you to see that this is an adaptive measure. Your

son is calming his anxiety by carrying around the blanket. Children will usually give up their "security" blankets by themselves, either they independently stop needing them or peer pressure forces them to change the world on their own.

But it could happen that he will confound you by giving up the blanket only to take up with a teddy bear. Let him. Children should be allowed the time they need to find out that they can get along without continuously touching mother or her substitute. Each child has his or her own time schedule.

If your son has not given up his blanket or some other security device as it becomes appropriate, please write again and I will give you advice on how to separate him from them with as little trauma as possible.

Barbara

If you have a question or a comment for Barbara Schiff, a trained therapist and experienced counselor, send it to Street Sense, 36251 Schoolcraft, Livonia 48150.



The Replacements have found success of sorts, even though the group has yet to figure out what it takes to please people.

Replacements: No apology

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Though acoustic, the songs are punchy and no less stinging in their commentary about life as seen through Westerberg's eyes.

"He (Westerberg) did a lot of this record to a click," Stinson said. "We (the rest of the band) just came in and started playing some things."

"I think the way the record was made he could get his ideas down the

way he saw fit."

"All Shook Down" is affirmation that The Replacements have matured.

The virulent nature of albums like "Sorry Ma, Forgot to Take Out the Trash," "The Replacements Slink," "Hootenanny" and "Let It Be" revealed the work of a group that believed it was immune to the complexities of life, invincible to its pitfalls.

SEEING THE SHOW

Who: The Replacements, the Bristols

Where: State Theater

404 S. Burdick, Kalamazoo

Reserved seats are \$16.50

Call 99-MUSIC

When: Friday, Feb. 15, at 8 p.m.

Bristols ready for homecoming

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ROCK'N'ROLL was the answer. Even that was tenuous proposition. With limited musical experience,

the outfit relied on pure gutt and inspiration from newly-found friends. They practiced nightly, learning their craft from scratch.

Then an opening band for the Nervous Eaters canceled at the last minute for a show at The Flat. The Bristols made their debut.

The group started off playing a jangly '60s style with Knapp's resonant vocals leading the way. As they learned how to play their instruments, the band gravitated to the more melodic, hard-edge part of the spectrum.

"It was nothing contrived," Ernst said about the band's beginnings. "That's all we knew how to play. It's simpler music and we didn't

know any better.

"That's what was really great about the punk movement. They told us, 'If you want to do it, do it.'"

Elektra thought enough of The Bristols to pay for a five-song demo. The group is still in search of a major record deal, which could be just around the corner.

Major deal or not, the songwriting collaboration and friendship between Knapp and Ernst remains solid. The two have been friends since they were 16 and both were involved in drama at Churchill.

"It's very natural," Knapp said. "I've tried to write with other people. For some reason, it's easy for us to write together."

GRADING THE MOVIES

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Repressed doctor creates android in her own image.

"Flight of the Intruder" (B, PG-13, 95 minutes).

U.S. pilots fight Johnson and William Dale attack Vietnam missile complex.

"Ghost" (A, PG-13, 105 minutes).

Banker's ghost (Patrick Swayze) hangs around after life to protect loved one (Demi Moore). Spiritualist (Whoopi Goldberg) helps him and this romantic/comedy thriller.

"The Godfather, Part III" (C+, R, 161 minutes).

Disappointing repeat of formula established in Parts I and II albeit slick production is worth watching.

"Green Card" (C, PG-13).

Marriage of convenience is clumsy comedy but quite naturally Gerard Depardieu and Andie MacDowell fall in love.

"The Grifters" (A-, R, 110 minutes).

Anjelica Huston, John Cusack and An-Ping are excellent as three con artists from America's seamy underbelly.

"Hamlet" (A, PG, 133 minutes).

Excellent adaptation of Shakespeare's classic with Mel Gibson in title role.

"Home Alone" (B, PG, 100 minutes).

Engaging comedy about young boy (Macaulay Culkin) left at home by accident.

"Kriegergarten Cop" (B, PG-13, 105 minutes).

Schwarzenegger is macho and the kids are cute but the plot isn't.

"Lonebrake" (C, R).

Jean-Claude Van Damme's eighth martial arts film.

"Look Who's Talking Too" (F, PG-13, 75 minutes).

Stupid sequel has little to offer.

"Mermaids" (A, PG-13, 110 minutes).

Fine romantic comedy features Cher

as an unusual matricide. Winona Ryder is excellent as her teenage daughter.

"Mystery" (F, R, 100 minutes).

Story of writer and obsessed fan waits back and forth from psychotic thriller to slash epic.

"Not Without My Daughter" (A-, PG-13, 113 minutes).

Evocative, powerful chronicle of Owasco resident Betty Mahomody (Sally Field) and her courageous escape from Iran.

"Once Around" (C+, R, 115 minutes).

Well-intentioned comedy about Italian-American family has weak scenario.

"Pupern" (D+, R, 93 minutes).

Ineffective horror film trips clumsily across the line between reality and illusion during horror film festival.

"Predator 2" (C+, R, 98 minutes).

The hunt continues, this time in the urban jungle of Los Angeles in 1997.

VIDEO VIEWING

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Sci-fi and fantasy have limitless potential so it's a shame that "Space: 1999" isn't a lot better than it is.

Another kind of fantasy appeared Feb. 7 with "Barbara Barnes Returns," a 49-minute episode of the charming and much-loved children's hero now available on cassette for under \$15. This 1989 television program describes Barbara's life in the city with his friend, Madam, and his

return to the forest to fight the hunter.

AND FEB. 20 looks to be a major date on the video cassette release calendar so lets jump the gun and cover the crowd. MGM A Home Video is offering four first-time on home video titles that day plus a number of repackaged and reduced-price videos of well-known films.

The four are all in black and white, unratified as was the case in the

early '30s and heavy in the Oscar department. While they're not all that well known these days, there's some interesting stuff in this package.

Wallace Beery won an Oscar as best actor in "The Champ" (1941, 87 minutes). Another Oscar-winning performance is available with Norma Shearer in "The Divorcee" (1930, 83 minutes). Clark Gable stars as a crime boss but, despite his unimpeachable behavior, he was Norma Shearer in "A Free Soul" (1931, 91 minutes).

ALTERNATIVE MOVIE

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In one of the most exciting sequences, set on a foggy midnight near the waterfront, Cyrano single-handedly takes on 100 swordsmen. Using his hulking physique to knock them into the water like dominoes, he comes through it with only a scratch.

Not just swordplay, "Cyrano" is

about the adventure of words and the beauty of his poetry comes across in almost every scene. The careful translation of author Anthony Burgess, who did all the subtitling, helps greatly.

"Cyrano" is only done in by its music, which reminds an audience too much of the countless John Williams scores of the 1980s and more recently Danny Elfman's "Batman"

musar. Something more unique should have been concocted for the sword play.

You'll be hearing more from "Cyrano" in the months to come. There's talk of Depardieu, who won best actor at Cannes last year, being nominated for an Academy Award this spring. "Cyrano" is also France's entry in the best foreign film category.

SCREEN SCENE

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"Hollywood 'Musicals' (USA - 1972), 7 p.m. Feb. 11. This documentary interviews eight songwriters who brought music to the screen from the '30s and the '40s.

LIVONIA MALL, Seven Mile and Middlebelt roads, Livonia. Call 476-1166 for information. (Free)

"The V.I.P.s" (Britain - 1963), 10 a.m. Feb. 12. Passengers lives intersect as they wait for a delayed flight at a London airport. With Richard Burton, Louis Jordan, Orson Welles and Elizabeth Taylor, in tribute to the popular actress.

MAPLE THEATRE, 4135 W. Maple, Birmingham. Call 955-9090 for information. (\$5, \$3.50 twilight). "Vincent and Theo" (USA - 1991), call for show times. Robert Altman directed this relish of the life of Vincent Van Gogh and his supportive

brother Theo. While it often provides some new insights, it's more often loud, pretentious and far from a masterpiece.

"Cyrano de Bergerac" (France - 1990), Gerard Depardieu in the role he was born to play - Edmond Rostand's master swordsman and poet, who sacrifices everything for love. An entertaining and beautiful epic.

MICHIGAN THEATRE, 16301 E. Liberty, Ann Arbor. Call 669-8397 for information. (\$4.50, \$3.50 students and senior citizens).

"C'est La Vie" (France - 1990), through Feb. 15 (call for show times). The latest film from Diane Kurys traces the devastating effects divorce has on a pair of young girls during summer vacation by the sea. Full of witty and insightful moments only the French seem able to capture.

"The Magician" (Sweden - 1959),

7 p.m. Feb. 12-13. Ingmar Bergman directed and Max von Sydow stars in this brooding account of a 19th-century mesmerizer.

"Akira Kurosawa's Dreams" (Japan - 1990), 9:10 p.m. Feb. 14 and 7 p.m. Feb. 15. For some people, this was more of a nightmare, a crazy quilt of dream images from the great director's long and full life. The images range from beautiful (the spirits of chopped-down trees) to enlivening (he had leading Martin Scorsese as Van Gogh). For curious Kurosawa fans only.

MUSEUM OF AFRICAN AMERICAN HISTORY, 301 Frederick Douglass, Detroit. Call 833-9800 for information. (Free)

"Go Tell It on the Mountain" (USA - 1984), 6 p.m. Feb. 13. An award-winning film based on James Baldwin's autobiographical first novel about a boy growing up in Harlem in the 1930s.

Tune fest benefits hospital

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Big Bang Production will put 30 acts on stage for "Sonic Blur" 8 p.m. Saturday, Feb. 16, at the Latin Quarter in Detroit.

"We've asked people to check their egos at the door," MacLeod said. "This is a chance for them to shine."

Also, hands performing will help a charitable cause. One-third of the net proceeds will be donated to the general fund of Children's Hospital of Michigan. Admission is \$8.

Each group will perform 10 minutes, roughly enough time for two or three numbers.

Two minutes will be allowed to change bands. The goal is to have five groups perform every hour.

To facilitate this, groups will use the same P.A. equipment and drum kit. Names will be drawn from a hat to pick the order of band appearance.

THE MUSICAL tag-team event is

expected to be well-attended by artists and repertoire people from both major and independent labels, according to MacLeod. Industry people can expect quite a cross-sampling of Detroit rock 'n' roll.

Among the various styles represented will be monster rockers 3-D Invisibles, skamesters Gangster Fun, bubble gum pupsters See Dick Run and all-female punk rockers Inside Out.

Area bands on independent labels performing include Metal Blade's Junk Monkeys, 4AD's His Name is Alive and Restless Record's Elvis Hitler. Also, the bill features some of the newer faces on the Detroit music scene such as Blue Nimbus and Love Kings.

The massive undertaking was the idea of Gary Arnett, art director of Orbit Magazine, who jokes he might try for 60 bands next year.

MacLeod said response from bands wanting to participate has been tremendous. Organizers received 80 calls from people wanting to get involved, he said.

The number of bands performing on one stage is the first event of its type in this area. Gary Reichel, who has organized such handfests for Tremor Records, will be the stage manager for "Sonic Blur."

"He knows how to run a tight show," MacLeod said. "He's going to be up there with a whip."

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