

STREET SENSE

He or she, therapist's sex has no effect on treatment

Dear Barbara,
I have decided to begin therapy. There are some problems I have been avoiding for years that I now feel able to address.
Do you think it makes a difference whether or not I see a man or a woman? I don't think that I care but friends of mine told me that because I am a woman, it would be better for me to see a woman.
Is therapy more successful when clients see therapists of the same sex?

Jill

Dear Jill,
Your question is asked often. Recent research indicates that the answer is no. The sex of the therapist does not have an influence on the success of the therapy.

Therapists know that clients tend to treat and tend to have feelings about their therapists similar to the ones they had toward their parents. One would assume then that female therapists would be treated like the client's mother and male therapists would be treated like the client's father. If this scenario were true, then

a client could predict greater success by picking a therapist of the same sex as the more compatible parent.

However, the reality is that clients will sometimes relate to male therapists as if they were mothers and to female therapists as if they were fathers. This is further confused because clients will shift, treating the same therapist sometimes like a mother and other times like a father.

It would be nice to have some criterion, like sex, to use as a guide when picking a therapist, but unfortunately, it is not realistic. In each therapeutic dyad, it is the competence and character of the therapist and the client's willingness to change and grow which are all important. These attitudes cannot be easily identified as can one's gender.

Barbara

Dear Gary,
This is to acknowledge receipt of your second letter. I am happy that your letters have contributed to your "feeling good." Continue writing anytime it would be of help to you. Since starting this column, I have



Barbara Schiff

followed the rule that written correspondence be the only form of communication.

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

Day catches dream in 'Tell'

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Eleventh Dream Day recorded "Lived to Tell" in a vacant tobacco barn in Cub Run, Ky. Fortunately, Jessie Heims didn't produce the effort.

"I think it made us more relaxed," said bassist Douglas McCombs, whose band performs Sunday, March 24, at the Majestic Theatre. "We were in a surrounding that was more enjoyable than being locked into a studio. When you wanted to take a break, you could just walk outside. It was nice."

AS A RESULT, Eleventh Dream Day's LP was brought in at six days of recording. The sense of immediacy is apparent on the blistering 13-song effort, the band's second major label release. The group's first Atlantic release in 1989, "DEET," established the outfit as a force to be reckoned with — reaching No. 2 on college charts.
So here's the second offering, ripe for examination. The sophomore jinx hasn't invaded the Eleventh Dream

Day camp on "Lived to Tell." The album is a steamy batch of catchy melodies branded with some searing guitar licks.

A common mistake made by many bands initially is trying to recreate or refine their music on follow-up efforts. Often they fail.

Eleventh Dream Day hasn't deviated from their guitar-strewn path for good reason: They don't have to.

"It's more like 'We do what we do,'" McCombs said. "We have changed through the years. It's not like it's a 10-year plan where we have these goals to meet or anything."

That's the reason we do it. We like the music we play as a group. Any concerted effort to bring about a change would be unnatural.

Eleventh Dream Day has followed a natural course of events since beginning in 1983. Founding members Rick Rizzo and Janet Beveridge Bean met in Kentucky, later marrying. Bean had performed with the well-known Louisville, Ky., based outfit Zoo Directors.

RIZZO AND Bean moved back to his home base of Chicago, meeting up with Baird Figi and McCombs. The band cut its teeth, performing around the Windy City club circuit.

In 1988, Eleventh Dream Day released "Prairie School Freakout." A record deal with Atlantic soon followed.

"We never felt a part of any particular scene in Chicago," McCombs said. "A lot of our friends were in bands, so we belonged to a scene in that sense. There wasn't a Chicago sound or anything."

In fact, the group feels at home in Louisville as well as Chicago. Toning has made Eleventh Dream Day a welcomed lot in many other cities.

Since the LP was made in a live setting, the buzz is easily translated on stage. Part of Eleventh Dream Day's appeal is taking primal guitar rock n'roll to the limits without disintegrating into a mess of amplified noise. It's a fine line, especially performing live.

"There's always a thread we know we can go back to in a song," McCombs said.

ALTERNATIVE VIEWING

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delighted festival audiences in the past, animates Xerox images and sets them to hot Latin jazz.

All the films aren't good this year, however. From Baltimore, "Lisa's Room" mixes old high school science movies, computer animation and repeated footage from "LaStrada" and "Green Acres" with little effect.

FROM VANCOUVER, "New Shoes: An Interview in Exactly Five Minutes" mutes its harrowing story of a woman's violent breakup with an unstable man by adding surrealistic images of Cinderella on a trampoline.

What this year's awards jury will be looking for is anyone's guess. Honeyman is especially happy with the wide-ranging backgrounds of the judges, who include Toronto documentary filmmaker Ron Mann ("Comic Book Confidential") and Zenabue Davis, who will speak on black female filmmakers.

Stew has own view of music

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Although the band members have been veterans of several different hands, they have a feeling this might be the combination that works.

"When Dion and I have worked together, there's always been something indescribable," Gallivan said. "Whether you can it, God or whatever, it's an indescribable thing — something different. There's definitely something with this band that is beyond the average, every day band."

This mystery keeps the band together and encourages them to keep exploring it.

The concept of the band to me — I hope this doesn't sound too weird — I like to think of ourselves as a painting," Gallivan said. "We want to be a masterpiece but aren't one yet."

"But we're getting more complete every day."

SCREEN SCENE

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er and Ava Gardner making up the famous love triangle. As part of a month-long tribute to Gardner.

MAPLE THEATRE, 4135 W. Maple, Birmingham. Call 855-9099 for information. (\$6, \$3.50 twilight) — "Mr. and Mrs. Bridge" (USA — 1990) Paul Newman and Joanne Woodward team up once again in this story of a Kansas City family over the course of 25 years. From director James Ivory and producer Ishmail Merchant, the team who brought us "A Room With a View." — "Vincent and Theo" (USA — 1991), call for show times. Robert Altman

directed this rehash of the life of Vincent Van Gogh and his supportive brother Theo. While often providing some new insights, it's more often long, pretentious and far from a masterpiece.

"The Field" (Ireland — 1991). Richard Harris plays a crusty Irish landowner who refuses to sell his land to developers. The new film from Jim Sheridan, the director of "My Left Foot."

MICHIGAN THEATRE, 16301 E. Liberty, Ann Arbor. Call 669-8397 for information. (\$4.50, \$3.50 students and senior citizens) — The 29th Annual Ann Arbor Film

Festival, March 19-23, with winners at 5, 7 and 9 p.m. March 24. The return of the nation's longest-running independent festival, featuring juried shorts and features from promising directors around the world.

REDFORD THEATRE, 17380 Lahser, Detroit. Call 537-2560 for information. (\$2.50)

"The Ten Commandments" (USA — 1956), 8 p.m. March 22-23 (organ overture at 7:30 p.m.). Charlton Heston is Moses in the cradling of all biblical epics. Cecil B. DeMille directed such epic sequences as the march out of Egypt and the parting of the Red Sea. — John Monaghan

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	Saturday, March 30, 1991	►	Reserved (Rows 10-18)	\$600	\$375
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7:30 P.M. Evening	Wednesday, March 20, 1991	►	Ringside (Rows 1-9)	\$600	\$375
	Thursday, March 21, 1991	►	Reserved (Rows 10-18)	\$500	\$375
	Wednesday, March 27, 1991	►	Ringside Ends (Rows 1-9)	\$475	
1:30 P.M. Afternoon	Sunday, March 31, 1991 (Easter)	►	Ringside (Rows 1-9)	\$700	\$475
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