

STREET SENSE

Your reaction is right; don't lie to your daughter

Dear Barbara,

My daughters are 3 and 1. They are good girls without any significant problems. I am having difficulty with one aspect of my oldest daughter's behavior. I think she's jealous of her sister.

Janice (the older one) pushes Sheila (the younger one) without provocation. Sheila's eyes light up when Janice walks into the room, but Janice responds with an angry stare.

I know I can't let Janice push Sheila, but otherwise I am unsure of what to say to them.

When I say to my husband that Janice hates Sheila, he becomes up-

set and wants to deny its truth. My gut reaction is that to lie about the situation is wrong and will make it worse.

How do you think we should handle this situation?

Glaney

Dear Glaney,

Your gut reaction is right on the mark. Don't lie.

Healthy maturation depends upon our ability to know, own and then master our feelings. We are born with feelings; we are not born with the ability to know, own and then master them. We learn those skills

through the mothering person. Unless we learn to name our feelings and attach them to a stimulus, we will become adults who react without understanding or mastery.

Janice's reaction to Sheila is common. Janice used to have her parents and her house to herself, and now she has to share them. Think of how you might feel if your husband brought home another wife. You would probably be angry too.

It is too early for Janice to relate to the benefits she might derive in the future from having a sister. At this stage, she is too self-centered to care about companionship. So she is

angry.

She may not know what to call what she feels and she may have this feeling, but the "gut reaction" like yours is felt. The uncomfortable aggressive feelings cannot be pretended away and so Janice acts them out.

It is your job to help your daughter master them. You do that with words. By gathering up your daughter's feelings and giving them a mental form, you will help her to crystallize them for herself. Otherwise, she must remain in an acting out phase. Acknowledge Janice's feelings.

Say to her, "Janice, you are angry that Sheila is here now. I understand, but you can't hit her."

By conveying tolerance and acceptance to your child, she will be able to own, understand and master even those bad feelings without confusion, fear and guilt.

Barbara

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



Barbara Schiff

Driving 'em wild at Danny's

Continued from Page 6

The music changed — from Prince's "Do Me Baby" to "Mony Mony" — and the dancing ranged from the good to not-so-good, but one thing stayed the same — all the men eventually ended up wearing the tiny underwear. Usually, it was fluorescent.

WHILE ALL of this was going on, the rest of the dancers worked the room. "Working the room" involves going to women's tables and offering to perform private table dances.

A lot of women were buying. As I looked around the room, at least 10 tables of women were getting their personal show. The dancers would stand a few inches from the women, then thrust away. It was actually kind of funny.

I decided that in the interest of good journalism, it would be necessary for me to interview some of these dancers up close and personal. So I talked with three dancers — Thomas Brecco (a.k.a. the King of Fantasy), Anthony Knight and Aaron (yes, just Aaron. He said he's going for the one-name approach to fame, a la Cher or Charo).

I must tell you that it was very disconcerting to be seated at a table with these three overwhelming specimens of manhood. All were deeply tanned, absurdly muscled and wearing little more than brightly colored G-strings. It was sort of like talking to three giant cartoon characters. Unfortunately, that wasn't all that was two-dimensional about them. I

'I have some regular customers who are friends and I talk to them every night. I get propositions, but this is my job. I'm here from six to one, then I go home. That's when my personal life starts.'

— Thomas Brecco

would describe their as conversational skills as pre-verbal at best. Brecco seemed very nice but he had a thick accent and most of our conversation involved the word "What?"

AARON WAS pretty defensive about his job and kept insisting that it was the most regular way to earn a living in the world.

Knight, a student "in the medical field" at Ferris State University, was the most talkative, although our rapport never got near the level of witty and consisted mainly of one-syllable words.

So they thrust their groins in the faces of screaming women — it's just like being a factory worker or something, for gosh sakes.

They said that only guys with a "good head on their shoulders" (among other things) can make it in the field of exotic dancing.

"Sometimes a young person gets into this job and gets carried away," Aaron said. "They come and party and drink."

"But no more than in another business," added Knight, lest we think that exotic dancing is somehow unusual.

They said that their job has less to do with sex and more about entertainment. Brecco said that when he's on the stage dancing his mind is far from sexual thoughts.

"I CONCENTRATE on my performance and try to perform as best as possible," he said.

All agree that mixing with the customers is bad business.

"I have some regular customers who are friends and I talk to them every night," Brecco said. "I get propositions, but this is my job. I'm here from six to one, then I go home. That's when my personal life starts."

No one reported having troubles with friends and family over their chosen line of work.

"I've never been treated differently because of my job," Knight said. "Because, of course, it's just a regular job. That said, he headed back to the main room to scout out a likely buyer for his table-dancing skills.

My in-depth investigative reporting done for the evening. I headed back across the bridge to the U.S. — the land were men usually leave their pants on when they dance. This is what I was thinking: "This is my job. I get paid to watch a bunch of guys dance around naked."

Just like any regular job.

Continued from Page 2

view. "He got tripped up by some odd technical thing like a security check."

According to Harris, "Chameleon Street" cost \$2.1 million, financed primarily by private black investors at \$25,000 apiece. Even his mother and brother (an actual doctor) helped with the funding by taking out a home equity loan.

The film was completed almost two years ago, but legal problems with a processing lab have kept some of the negative reels tied up. A print of "Chameleon Street" has played film festivals worldwide, taking the Grand Prize at Robert Redford's United States Film Festival at Sundance early last year.

Some critics have pointed out the

obvious similarities between Harris and Orson Welles, who also wrote, directed and starred in his first feature. Harris, who attended the Juillard School of Music in New York, studied under actor John Houseman, a Welles crone.

The timbre of Harris' voice even recalls Welles as he delivers voice-over narration throughout the film. There is also a fascination with magic and trickery, which Welles employed in many of his films, most notably "F for Fake."

BUT BEFORE we take this comparison too far, "Chameleon Street" does have its problems. While Harris proves himself adept both in front of and behind the camera, his script has plenty of holes.

Instead of focusing solely on

Street, keeping with the gritty, low-budget, almost documentary-like quality of the film's first half, Harris also weaves into Street's story aspects of another con-man, Erik Dupin. A surreal sequence at a Yale University masquerade ball is one noticeably weak link in an otherwise powerful film.

Harris will be on hand Wednesday night to introduce "Chameleon Street" and answer questions following the DFT screening. After the Detroit run, the film, which is being distributed by Northern Arts Entertainment, will play other major cities, including New York.

Harris isn't idle while waiting his first film hit the big time. He is currently at work on a screenplay about the life of Detroit boxing legend Joe Louis.

SCREEN SCENE

Continued from Page 2

DETROIT FILM THEATRE, 3200 Woodward, Detroit. Call 832-2730 for information. (\$5)

"Chameleon Street" (USA — 1989), 7 p.m. April 10. The true-life story of Douglas Street, a Detroit-born con man who successfully impersonated a Time magazine reporter, a surgeon, a student at Yale and a lawyer before ending up back in Jackson Prison. Written, directed by and starring film filmmaker Wendell Harris Jr., who will introduce the low-budget film during this early

benefit screening for the DFT. The film opens at several Showcase Theaters on Friday. (\$5/auditorium; \$4 students)

"Freeze, Die, Come to Life" (USSR — 1989), 7 and 9:30 p.m. April 12-13 and 4 and 7 p.m. April 14. An autobiographical film debut from Vitaly Kanevski, about growing up in a Soviet mining community following World War II. (\$5 auditorium; \$4 students)

"The Blood of Jesus" (USA — 1941) and "Go Down Death" (USA — 1944), both directed by Spencer Wil-

liams, team at 1 p.m. April 11-12 and 14 as part of the DFT's ambitious series of black independent films. Both films, originally screened by religious societies, blended elements of folk culture, vaudeville and surrealism with scripture. "Blood" concerns the flight of a dying woman's soul through the wilderness separating heaven from hell, while "Death" stars director Williams as a preacher whose mad visions of hell are actually stock footage from George Melies' silent fantasy film. Well worth seeing. (\$3.50/rectal hall)

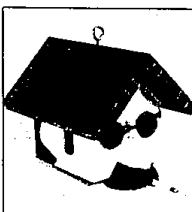
STREET SEEN

Denise Susan Lucas

Our intrepid Street Scene reporter is always looking for the unusual and welcomes comments and suggestions from readers and entrepreneurs. Send those to this column in care of this newspaper, 36251 Schoolcraft, Livonia 48150, or call 591-2300, Ext. 2131.

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IN CONCERT

Continued from Page 3

● HAPPY MONDAYS

Happy Mondays will perform Saturday, April 13, at the Latin Quarter, 3067 E. Grand, Detroit. Doors open at 7:30 p.m. Tickets are \$14.50 in advance. For information, call 373-3777.

● REDFORD STEVE & DETROIT SPECIALS

Redford Steve & Detroit Specials will perform Saturday, April 13, at the Airport Hilton (Wings, 3100 Wick, Romulus). For information, call 293-3400, ext. 173.

● GENERALS

Generals will perform with guests, Amos Men, will perform Saturday, April 13, at Finney's Pub, 3965 Woodward, near Alexander, Detroit. For information, call 831-8370.

● ANNE BE DAVIS

Anne Be Davis will perform Saturday, April 13, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 998-8555.

● THE BEAT FARMERS

The Beat Farmers will perform, April 13, at Rick's Cafe, 811 Church, Ann Arbor. For information, call 998-2747.



Turtle Island String Quartet will perform Friday, April 12, at the Majestic Theatre in Detroit.

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