

Magazine request draws more views



STREET SENSE
Barbara: I strongly disagree with the mothers who responded to their son's request for "Playboy" by buying the magazine for them and then even going so far that they read them together with their sons. As you said, we don't know all the answers yet, and what is right for one family may not be right for another, but in my home pornography is in bad taste. Buying it for one's son is, at the least, very poor manners.

I agree that many teenage boys want to look at pornographic pictures. For them, it is age-appropriate behavior. But when parents show approval for this behavior they are denying their children an adult role model, a person who knows the difference between wrong and right.

When I was confronted with the same problem, I wanted my son to know that I disapproved. To me, it was better for him to sneak to read pornography than it was for me to imply my approval by allowing him to do it at home. I wanted him to feel guilty, and to know that I disapproved.

It is not as if parents can always gratify their children's desires. When they do then no value system is taught and reinforced. When my son was a teenager, he needed to do some things that were wrong just so he could convince himself he didn't need my approval. As a result our relationship was of ten tense and uncomfortable. I believe that he grew to be a moral man because of that tension. He knew that there were higher values he had to live up to, if he wanted my respect.

Parents who give away their authority are cheating their children from having an ideal they can look up to. All of this is enough reason not to, and there is much more, not the least of which is that sex is private.

Barbara: I'm responding to your column where someone wrote in about pornography. I think this parent's intentions are very misguided, however, good. I do not believe that you need visual aids, such as the ones she described. I feel that she's giving her child mixed messages, that even though she doesn't approve of this material, she will let him have it as long as he locks it up.

I think that a parent can have frank discussions with a child about this type of material without the help of visual aids, such as the ones she described. I feel that in a home where you do not approve of it, that type of material should not be allowed. A child will be exposed in his own good time, I suppose, but she can certainly

warn him about that material, talk to him about it, and tell him that as a family they do not approve.

I think this woman should not be commended for her good intentions, and I think her husband shirked his duty because he was too afraid to discuss it, so he said it was OK for his wife. I don't feel that this was a combined effort between these parents and I feel that it was very inappropriate.

Thank you.

Dear Callers,
Thank you for your astute comments on this difficult problem. As I replied to a recent letter with the same theme, I understand your criticism of my guarded response to the caller who bought her son "Hustler," "Penthouse," and "Playboy," and also rented an X-rated movie for him.

In the response to that letter, I said that I thought that readers would feel free to respond, and accept advice from each other better. If they presented strong differing viewpoints than I set myself up as the authority and made callers and writers feel criticized. In this situation, because I requested responses, this principle must be followed with even greater care, than when someone asks advice.

When someone writes or calls with a question then I have the liberty of answering candidly, and giving the advice requested. In a situation like this one, however, I asked for parents to write or call telling of their experiences. Under this circumstance, criticizing those generous enough to fulfill my request is in bad taste and unfair. The mothers who wrote to share their stories did not ask my opinion about what they did. They are happy with their solutions and wanted to tell others.

I am truly delighted that they called and wrote, and that those of you who do not agree with them also shared your opinions.

All of this correspondence was prompted by the original call in which a mother asked for advice on getting her 11-year-old son a subscription to "Playboy." She called this week to say her son has forgotten the subject. She will not get him a subscription.

Another call came this week from a mother who comments that if her son requests pornography when he gets older she will take him to the art museum to see beautiful, not exploitive, pictures of love. In this way, she hopes to instill in him respect for himself and others.

Barbara

If you have a question or a comment for Barbara Schiff, a trained therapist and experienced counselor, send it to *Street Sense*, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia 48150. You can also leave a message by calling 953-2047, mail box 1877, on a touch-tone phone.

Stu gets his due in new Beatle film

By JOHN MONAGHAN
Special Writer

Up until now, Stu Sutcliffe was just a piece of pop music trivia. He was the "fifth Beatle" who helped launch the band but then he was dropped. He died from a brain hemorrhage even before the band invaded the States. Stu gets his due in "Back Beat," a clever new chronicle of the Beatles' early days performing in seedy clubs in Hamburg. Full of great music and finely modulated performances, it may well be the best dramatic account of the band yet put on film.

Although John Lennon and Paul McCartney are best known for their prolific collaborations in the '60s, the film shows Lennon and Sutcliffe as the heart of the Beatles. McCartney and George Harrison stay pretty much in the background. Original drummer Pete Best (soon replaced by Ringo

MOVIES

Starr) barely speaks a word.

The most vivid scenes occur in the Hamburg club where the boys are given their first break. As a house band in between strippers, they are a far cry from the adulation that came later, when you could barely hear the music over the screams of young female fans.

Here are the Beatles cutting their musical teeth on rock'n'roll standards like "Kansas City," "Twist and Shout," and even "Love Me Tender." You can see the evolution of lead singer Lennon, who tentatively introduces the cuts with caustic remarks and whose vocal range becomes harsher and grittier from constant use.

In "Back Beat," the lead actors weren't picked for their exact resemblance to the Beatles, but they successfully capture the essence of the group.

It's Ian Hart's performance as

the acerbic Lennon that really stands out. He has all the qualities we expect: the biting wit, the difficult personality, the explosive temper and the drive to get to the top of the pops.

Lennon's alleged bi-sexuality also comes into play, but subtly and far from exploitative. His passionate bond with Sutcliffe (Stephen Dorff) is both convincing and touching as Lennon tries to keep his friend in the band despite his interests elsewhere.

You want to slap Sutcliffe for not taking the Beatles more seriously, but you also see his passion for modern art and Astrid Kirchherr (Sheryl Lee), a beautiful, talented photographer who introduces him to the mod, mod world of German bohemia.

The movie, on screen exclusively at the Main Art Theatre in Royal Oak, captures the other band members' unflinching belief in themselves. They will make it big someday, despite playing

what seems like eight days a week in German dives.

Just being away from home is an adventure for the boys from Liverpool, who aren't even out of their teens. George (played here by Chris O'Neill) wasn't even 18 when he left for Hamburg, a technicality that eventually got the band deported.

Former Detroiters Don Was produced a soundtrack that both replicates the early Beatles sound and adds something new and almost inexplicable. He has assembled some of modern rock's most respected musicians (R.E.M.'s Mike Mills, Afghan Whigs' Greg Dulli) for the live tracks, which stand as a worthwhile recording even outside of the film.

If you have a comment for John Monaghan, call him at 953-2047, mailbox 1866, on a Touch-Tone phone, or write to him care of *Street Sense*, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia, MI 48150.

SCREEN SCENE

A sampling of what's playing at alternative movie theaters across metro Detroit as reviewed by John Monaghan.

DETROIT FILM THEATER
Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call (313) 833-2922 for information. (\$5)

THIRTY-TWO SHORT FILMS
By Glenn Gould (Canada — 1993). 7 and 9:30 p.m. May 6-7; 4 and 7 p.m. May 8. Colm Feore stars in this acclaimed Canadian portrait of pianist Glenn Gould, whose extraordinary life is captured in 32 cleverly executed vignettes.

MAGIC BAG THEATER
22918 Woodward, Ferndale. Call (810) 544-3030 for information. (\$5)

"Return of the Three Stooges."
7:30 p.m. May 5-7. Five classic

shorts from Larry, Moe and Curly. Among the titles: "Higher Than a Kite," "Pop Goes the Easter," and "They Stung to Cough," often called the most violent Stooge short. Also included a recent performance of the Max Fleischer cartoon, "Koko's Earth Control."

MAIN ART THEATER
118 N. Main St. at 11 Mile Road, Royal Oak. Films play through at least Thursday. Call (810) 542-0180 for information and show times. (\$5.50; \$4 students; \$3 twilight matinee)
"Bitter Moon" (Britain — 1994). The long-awaited new film from director Roman Polanski stars Hugh Grant as part of two couples who meet on a cruise and discuss the most intimate details of their lives.
"Back Beat" (Britain — 1994).

Stu Sutcliffe used to be just a bit of Beatles trivia: the guy that decided to leave the band early on. He gets his due in this new film about the early, early years of the band.

"Four Weddings and a Funeral" (Britain — 1994). From Mike Newell, the director of "Enchanted April," an engaging story about a confirmed bachelor who runs across the same woman at the numerous weddings he attends. Hugh Grant and Andie MacDowell star.

MAPLE THEATER
4135 W. Maple Road, Bloomfield. Films play through at least Thursday. Call (810) 855-9090 for information. (\$5.75; \$3.95 matinee; \$2.95 twilight)
"Belle Epoque" (Spain — 1992). In this year's Oscar winner for best foreign film, a young army

deserter tests the limits of his friend's liberal philosophy by pursuing each of the old man's beautiful daughters.

"Sirens" (Britain — 1994). John Duigan ("Flirting") directs this story of a young Englishwoman's sexual awakening when she visits the eccentric and bohemian household of a controversial painter. Sam Neill, Tara Fitzgerald and Hugh Grant star.
"Four Weddings and a Funeral." (See Main Art Theatre listing above.)

STATE THEATER
2115 Woodward Ave., Detroit. Call (313) 961-5450. (\$1)
"The Fugitive" (USA — 1993). 9 p.m. May 2. Innocent man on the run Harrison Ford continues to evade the authorities in last year's action hit.

Inconcert from page 4B

(313) 763-8587

CROSSED WIRES
With Rotengood at Magic Bag Theatre Cafe, 22918 Woodward Ave., Ferndale. (alternative rock) (313) 544-3030

COLLECTIVE SOUL
With Fogelstein and Tyrone's Powerwheel at The Ritz, 17580 Frisco, Roseville. (rock) (810) 778-6404

Saturday, May 7

HAL
With Noc Baroque, Soreface and Euthanasia at the Majestic, 4140 Woodward Ave., Detroit. (industrial metal) (313) 963-5250

LUNA
With Low at St. Andrew's Hall, 431 E. Congress, Detroit. (alternative rock) (313) 961-MELT

CHISEL BROS. WITH THORNTON DAVIS
Speakeasy, 31410 Ford Road, Garden City. (blues) (313) 425-7373

BLUESADDER
Doc Farrow, 1935 W. Maple, West Bloomfield. (blues) (810) 624-7200

DETROIT BLUES BAND
Moby Dick's, 5452 Schaefer Road, Dearborn. (blues) (313) 581-3650

THE REV. MARC FALCONBERRY

Carnage House, 2400 Grand River, Detroit. (blues) (313) 535-3440

MOON CITY SAGARERS
Sports, 166 Maple, Wyandotte. (blues) (313) 265-5000

BUGS BEDDOW BRIGADE
Conard's, 1090 Rochester, Troy. (blues) (810) 588-3471

NO MERCY
With Blue-Eyed Soul and Daryl Pummer at The Ritz, 17580 Frisco, Roseville. (rock) (810) 778-6404

DISCIPLINE
Lil's, 2930 Jacob, Hamtramck. (key-board/funk/rock) (313) 879-6255

HECKYL AND JIVE
With Some People's Children at Blind Pig, 206-208 S. First St., Ann Arbor. (punk rock) (313) 996-8555

THE CIVILIANS
With The Burros and Pigeon Hole at Griff's Grill, 49 N. Saginaw, Pontiac. (rock) (810) 334-5150

GARNET ROGERS
The Ark, 637 W. S. Main St., Ann Arbor. (blues) (313) 763-8587

SKELETON CREW
With Sue Calloway and Robb Roy at Magic Bag Theatre Cafe, 22918 Woodward Ave., Ferndale. (rock/roots/rock) (810) 544-3030

Sunday, May 8

BRUCE COCKBURN
With John Trusetti at Michigan Theatre, 603 E. Liberty, Ann Arbor. (alternative rock) (313) 999-MUSIC

TAB BENOIT
The Majestic, 4140 Woodward Ave., Detroit. (rock) (313) 999-MUSIC

NINE INCH NAILS
With Marilyn Manson at State Theatre, 2115 Woodward Ave., Detroit. (industrial rock) (313) 961-5451

DIXIE CHICKS
The Ark, 637 W. S. Main St., Ann Arbor. (acoustic) (313) 763-8587

May festival
May 12-14, 1994

Thursday, May 12
at 8 PM

Hill Auditorium, Ann Arbor

Yo-Yo Ma, cellist
Robert Spano, conductor
The Orchestra of St. Luke's

A second century of May Festivals begins with cellist Yo-Yo Ma joining the magnificent Orchestra of St. Luke's under the direction of Maestro Robert Spano for an evening of glorious music, featuring Dvorak's beloved Cello Concerto in B minor.



Friday, May 13
at 8 PM

Hill Auditorium, Ann Arbor

All-Mozart
Program!

The Orchestra of St. Luke's
Robert Spano, conductor
University Choral Union
Thomas Sheets, director
Christiane Oelze, soprano
Susanne Metzger, mezzo-soprano
Richard Clement, tenor
James Patterson, bass



University Musical Society



Robert Spano, conductor

"The most comprehensively gifted American conductor to emerge since James Levine, Michael Tilson Thomas and Leonard Slatkin."
—The Boston Globe

Experience the magic of one of today's most talked-about conductors, Robert Spano, as he leads the Orchestra of St. Luke's, the University Choral Union, and a roster of star soloists in an all-Mozart program featuring the ever-popular Mass in C minor.

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12:00 p.m. - 3:00 p.m.
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