

Try to involve daughters in problem solving



BARBARA SCHIFF

Dear Barbara, I have a problem I could use your help with. My 8-year-old daughter is in and out of the hospital for medical treatment. During the hospitalizations, my 5-year-old daughter becomes wild and seems jealous of her sister. I am worried about my children and exhaust myself. How can I give my 5-year-old what she needs without sacrificing attending to my 8-year-old?

Sue Ellen, Southfield

Dear Sue Ellen,

There are some problems which are true dilemmas. By that we mean there is no good solution. We are faced with the task of choosing the best of the "not so good" solutions.

Certainly, the sickness of your 8-year-old daughter demands your attention and care. Also the jealousies of your 5-year-old daughter are quite understandable when you put yourself in her position. You can only do the best that you can do for each of them without totally exhausting yourself. You cannot give your 5-year-old all that she needs without sacrificing attending to your 8-year-old. That is the dilemma.

May I suggest that while you are spending some time with your 5-year-old that you explain to her that you understand how she feels and why she feels this way. Explain that you will give her as much

time and attention as you can, but also that you need her as an insider on the problem, not as someone watching it.

Do not underestimate any capacity on the 5-year-old's part to understand how you feel. In this instance, try to make a virtue of a necessity. It is necessary for your 5-year-old to understand how you feel. If she can develop this capacity for empathy, she will become an outstanding person in this regard.

The same thing that has been said above for your 5-year-old can also be said for the 8-year-old. Try to help her to understand the feelings of abandonment which she is going through in the 5-year-old. If she can develop this empathy, she will be rewarded by growth in her character.

The danger with children in the situation of your 8-year-old is that they tend to become preoccupied with themselves without having the opportunity to empathize with the mother's and sister's problem. Often children feel really good about themselves when they know they've been able to help out in a difficult situation.

This advice is not meant to make you think this is a problem you can solve. It is meant to help you see the situation without criticizing yourself. The best that you can do does not seem like enough at these times but it is important to accept that it is your best.

Barbara

If you have a question or 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, mailbox 1877, on a Touch-Tone phone.

Murray hits, misses in 2 new films

By JOHN MONAGHAN
SPECIAL WRITER

I'm not a Bill Murray fan so I was surprised to find myself drawn to his two latest pictures. While his comedy "Groundhog Day" is both a hoot and an inspiration, his team-up with Robert DeNiro in "Mad Dog and Glory" falls as a dark and offbeat buddy movie.

To say that I enjoyed "Groundhog Day" is an understatement. The story of a man forced to live the same day over and over again proved nothing less than a revelation. This "It's a Wonderful Life" for the '90s plays with both humor and sensitivity and spins off in some unpredictable directions.

Murray plays Phil, a Pittsburgh weather man grumbling through his annual pilgrimage to Punxsutawney, Pa., for the Groundhog Day festivities. Every year the town's world-famous groundhog "Punxsutawney Phil" pops out in ceremonial search of

his shadow. The human Phil couldn't be more bored.

His producer (Andie MacDowell) and cameraman (Chris Elliott), tolerate the temperamental talent. When Phil goes to bed after dodging most of the day's festivities, he wakes to the painful discovery that he is back at the beginning of Groundhog Day.

After the initial shock, Phil starts making the most of his unusual situation. He gathers information one day that will help him during the next, whether it's walking away with loot from an armored car or luring women into the sack. Even if he's killed in the process, he's up again at six to Sonny and Cher's "I Got You Babe" on the clock radio.

Phil starts to change for the better. He develops his talents, saves people's lives, and spends an eternity of February days trying to woo his elusive producer. Although he played essentially

MOVIES

the same role in "Scrooged," Murray is charming and his message about making the most out of your time on earth really hits home.

In "Mad Dog and Glory," Murray's offbeat teaming with Robert DeNiro had definite potential. The character study, directed by John McNaughton ("Henry: Portrait of a Serial Killer") and penned by Richard Price ("The Color of Money"), is so low-key that it may put most of its audience asleep in search of a plot.

Their Wayne and Frank meet during a holdup at a Chicago corner grocery. DeNiro's Wayne, a police photographer, tries to convince the guy to take the money and run while wise-guy Frank keeps breaking in with insults. Frank, it turns out, is a mob-connected loan shark with a God complex. If he likes you, he'll

make your dreams come true. He figures he owes Wayne a debt, so offers him a unique gift: a week with an attractive young barnaid.

Glory (Uma Thurman) sets women's roles in the movies back at least to the '70s. She's street-wise, neurotic and fraid and, if you cared at all about anyone in this movie, you'd wonder if she is stringing Wayne along just to escape her boss' clutches.

"Mad Dog and Glory" (stupid title) has its bright spots, especially in the supporting roles and seedy city atmosphere. Intentionally purposeless, (some critics have called it "existential"), it sputters and groans to a predictable conclusion.

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

SCREEN SCENE

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

DETROIT FILM THEATRE
Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 833-2323 for information. (\$6; \$4 students and senior citizens)

"I Ladró El Bambino (Stolen Children)" (Italy — 1992), 7 and 9:30 p.m. March 19-20; 4 and 7 p.m. March 21. In this Cannes Grand Jury winner, a young woman, living in poverty on the outskirts of Milan, is arrested for selling her 11-year-old daughter into prostitution. An experienced officer is assigned the duty of delivering the girl and her younger brother to an orphanage.

HENRY FORD CENTENNIAL LIBRARY
13871 Michigan Ave., Dearborn. Call 943-2330 for information. (Free)

"Playboy of the Western World" (Britain — 1962), 7 p.m. March 16. In this adaptation of the play by J.M. Synge, a rebellious young Irishman becomes a folk hero in his village for killing his tyrannical father.

MICHIGAN THEATRE
603 E. Liberty, Ann Arbor. Call 668-5397 for information. (\$5; \$4 students and senior citizens).

"Persons" (Sweden — 1966), 4:15 p.m. March 15. A famous actress and the nurse caring for her find that their personalities slowly begin to merge. Liv Ullmann and Bibi Anderson star. Another masterwork from director Ingmar Bergman, shown here in conjunction with University of Michigan film classes.

"Gas Food Lodging" (USA — 1992), 9:10 p.m. March 15. A single mother and her two daughters survive boredom and tragedy in a southwest desert town.

"Ann Arbor Film Festival" March 16-21 (call for show times and ticket prices). The 31st annual event features independent filmmakers in every genre, from animation and documentary to narrative and experimental works. Jurors this year include filmmakers Carl Brown, Michelle Fleming and Pam Tom. Past festivals have included works from budding filmmakers such as Brian DePalma, Andy Warhol, Stephen Spielberg and George Lucas.

MAPLE THEATRE
4135 W. Maple Road, Bloomfield Hills. Call 855-9090 for show times. (\$5.75 evening; \$2.95 twilight)

"Indochine" (France — 1992). Catherine Deneuve stars as a plantation owner in 1930s Indochina who finds herself falling along with her daughter for the af-

fections of the same man. The almost three-hour epic is a showcase for the beguiling Deneuve, here in her 70th film.

REDFORD THEATRE
17360 Lahser, Redford. Call 637-2560 for information. (\$2.50)
"Casablanca" (USA — 1942), 8 p.m. March 19-20 (organ overture begins at 7:30 p.m.).

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