

Godly reference proves confusing



BARBARA SCHIFF

STREET SENSE
Reader's Note: In a previous column, a writer complained that a therapist gave her harmful advice. Because of this experience, she decided never to trust another one, although she remains confused and sad. My reply was that patients share with their doctors, responsibility for their treatment. That is, if she trusts herself, she can responsibly choose one that will help. I hoped she would try again to find relief from her sadness.

Voice mail message:

Barbara,
I just read your article about a woman who had seen a therapist and was very upset by her experience. I agree with you that it is very important that she continue to seek someone to be counseled with.

I received counseling for several years and I feel that I trust this person very much. I wish I could recommend him in the paper but I can't. If there was some way to get connected that would be great.

I think this woman should seek out someone so that she can be healed and then she can play the God because he's a real healer.

Dear Caller,
I heard your message with pleasure until the last line. Then I didn't understand what you meant when you said, "Then she can play the God, because he's a real healer." When you say she can play the God, are you saying she can play the therapist, because he's a real healer, or are you saying she can play at being God because God is a real healer?

As you can see I am in a state of confusion, and would deeply appreciate it if you could reply to clarify your meaning of the last sentence.

Do you mean that she (the patient) can play the God (therapist)? Do you mean that you could play at becoming your own God, or guru, or teacher, in the humanistic sense?

Though it is confusing to me, I am deeply interested in what you meant. Also, I am interested in readers who feel they understand what the writer meant. Such clarification would be welcomed by all. I received a call asking for information on the humanistic position in psychology, religion and education. I will present it at a later date.

Barbara

Reader's Note: In the column this next caller refers to, a col-

lege-aged daughter complains to her mother that her boyfriend is overly involved in his career at the expense of their relationship. The mother is worried that her daughter is dependent. Besides recommending counseling for the daughter, my answer included a comment about those we call "groupies," girls who fawn after celebrities. I said that often they are unhappy.

Voice mail message:

Barbara,
In your column of June 21, you tell a mother to get counseling for her daughter because she (the daughter) may be attaching herself to a man, rather than developing herself as a person.

In your answer you ignore the possibility that this girl is a whiner. Maybe nothing her boyfriend does for her would satisfy her. Did you consider that she might complain that he is unmotivated, if he dropped his professional aspirations and doted on her? Maybe she is not like "groupies" at all, but is loved by a young man who besides her, has other ambitions and interests as well.

Dear Caller,

Why do you think I ignored the possibility that this girl is a whiner? One of the reasons I recommended counseling is because she complains. Also, the girl's mother is worried. She says, talking about the girl's complaining, "that she even asked me about this makes me wonder."

We all agree. When one complains about a partner, we generally wonder what is her problem that she stays with someone although she is not happy with that person. Generally, this is a problem that requires counseling.

The picture you present, of an unfairly criticized young man is a possibility. The picture I present, of a girl who is given short shrift whenever she is inconvenienced, is another. We don't really know what kind of relationship this is. Your emphasis would be correct in one situation and mine in another. Usually, however, women who complain about their boyfriend or spouse, aren't so irascible that an exciting vocation will not easily beat them out.

A girl such as this, who is described by her mother as "more interested in boys than in school or a career," is not so compelling when there are other more interesting diversions. If she wants to be adored, she needs to be adorable. Greater independence would be a good first step.

Maybe the mother who made the first call will see this and tell us what she thinks.

Barbara

Fox screening reunites Rhett, Scarlett

BY JOHN MONAGHAN
STAFF WRITER

You have the limited-edition collectors' plates. You've memorized each line of dialogue, every chord of the Max Steiner score. You even stood in line for your copy of "Scarlett," the long-awaited sequel to Margaret Mitchell's original novel.

So it's not surprising that you're off to catch "Gone With the Wind" once again during its current run at the Fox Theatre through July 26. Try these reasons to justify seeing it for the 35th time:

■ The history — The fascinating details in the "Making of Gone With the Wind" documentary may have piqued your interest. You want to see if the burning of Atlanta (actually the old "King Kong" sets) still looks real now that you know how it was done.

■ The King — Some biographers and former leading ladies will tell you that Clark Gable had horrible breath, but he looks fantastic as Rhett. He was originally reluctant

MOVIES

to take the part (he thought it was too big for him), but this remains by far his greatest role.

■ Goose bumps — The swooping crane shot that reveals countless dead and wounded soldiers at the railroad station. The silhouetted shot in the setting sun where Scarlett looks to tomorrow, only topped by Rhett's "Frankly, my dear..." final line.

■ The color — For years, prints of the 1939 MGM classic had faded to washed-out sepia. The green fields turned brown and everyone's skin registered rosy pink. The silver anniversary re-release of the film, funded by colorization king Ted Turner, restored new prints back to their former glory.

■ And, of course, the fabulous Fox — The movie reportedly never played here before and it looks great in such opulent surroundings. There will also be an organ concert before the film and a sou-

venir program/theater tour guide given to each moviegoer.

And then there are others. Frankly, you don't give a damn that "Gone With the Wind" is back in town. You've seen it, maybe even liked it, but don't plan to shell out a sawbuck to catch it again. Couldn't the Fox screen something a little more unusual, perhaps the 25th anniversary re-release of "2001: A Space Odyssey?" Besides, there's:

■ The length — At more than four hours (with intermission), the movie can be rough on the old joints. Did it really need to be this long? There's no pause control here and the bathroom is much too far away.

■ Melanie and Ashley — As played by Olivia de Havilland and Leslie Howard, the goody-goody lovers just drip with sweetness and sincerity. Yuck.

■ That look — Feminists still have trouble with the scene where Scarlett, after being raped by irascible husband Rhett, wakes up grinning like the cat that ate the

canary. (For loyal fans, refer to Goose Bumps above.)

■ The slavery issue — The smiling, loyal servants reflect fondly on the good old days before the war, just like the entire film does. And what can you say about a film whose second most memorable line is "I don't know nothin' 'bout birthin' no babies?"

■ History in general — Civil War historians should stay home and watch PBS instead. Although preferable to the KKK stroking in Griffith's silent "Birth of a Nation," this recounting has its own lapses into myth and fantasy.

■ No T-Rex — It was made more than 50 years ago, making it old, but not old enough to have dinosaurs in it.

If you have a comment for John Monaghan, call him at 953-2047; mailbox number 1868; or a touch tone phone, or write him care of Street Sense, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia 48150.

STREET SENSE

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

■ **AMC ABBEY**
1515 Mile Road, Troy, (56) 529-5522 (twilight and matinees). Call 588-0881 for information and show times.

■ **"Wide Sargasso Sea"** (Australia — 1993). This steamy prequel to Bronte's "Jane Eyre" examines the story of the first Mrs. Rochester, referred to in the original book as the crazy woman in the attic. It shows the origins of her madness as she meets and marries the stormy Rochester on a Jamaican island.

■ **THE FOX THEATER**
Woodward Avenue, Detroit. Call 396-7600 for information and show times.

show times, (\$10)
"Gone with the Wind" (USA — 1939), through July 26. Rhett and Scarlett still look great in the legendary film version of Margaret Mitchell's Civil War novel.

■ **MAPLE THEATER**
4135 W. Maple Road, Bloomfield Hills. Call 855-9090 for show times. (\$5.75 evenings; \$2.95 twilight)
"Much Ado About Nothing" (USA — 1993). Kenneth Branagh, the force behind "Henry V," returns to Shakespeare with this delightful film adaptation of the popular comedy. Branagh, real-life wife Emma Thompson, Michael Keaton, Denzel Washington and Keanu Reeves star.

■ **MICHIGAN THEATER**
603 E. Liberty, Ann Arbor. Call

668-8397 for information. (\$5; \$4 students and senior citizens)
"The Speed Racer Show," through July 24 (call for show times). It's not Disney, but the Japanese animated cult hero is still a hit with 25-35-year-olds who grew up with him. Three half-hour episodes from the late '60s are shown. "The Car Hater" and the two-part "Race Against the Mammoth Car," along with a rare Colonel Bleep short and vintage cereal commercials.

"Last Call at Maud's" (USA — 1993), through July 25 (call for show times). A cutting edge documentary about San Francisco's first lesbian bar.

"A Night at the Opera" (USA — 1935), 2 p.m. July 25. (Admission \$1 adults; 50 cents kids). As part of a summer series of discounted family classics, the Marx

Brothers wreak havoc on grand opera in their first (and best) movie for MGM. The stateroom scene and contract tearing bit remain classics.

■ **REDFORD THEATER**
17350 Lahar, Detroit. Call 537-2560 for information. (\$2.50)
"A Song to Remember" (USA — 1945), 8 p.m. July 23, 2 and 8 p.m. July 24 (organ overture begins a half hour before show time). Cornell Wilde stars as Polish composer Frederic Chopin in this lavish Technicolor musical. Merle Oberon plays the ever-quirky Georges Sand but the movie doesn't hold a candle to the recent "Impromptu."

■ **STATE THEATER**
2115 Woodward Ave., Detroit. Call 961-5450 for information. (\$1.89)

Notes

from page 5A

homeless at the band's recent Pine Knob Music Theatre shows. The donation was in conjunction with the 1993 Kentucky Derby Festival's National Hunger Relief Concert held in Louisville.

Lori Barbero of Babes in Toyland collects classic cars. She has a wide collection "around Minneapolis" that includes a '52 Chevy, '59 Chrysler and '67 Mustang. She and her band recently visited the Detroit area when they played Lollapalooza III at the Milan Dragway.

— Christina Fuoco

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