

## Film raises many issues

by Beverley Bedeau

*House Party II* is one film that can stand on its own.

Picking up where the original *House Party* left off, this story is a continuation of the lives of Kid (Christopher Reid) and Play (Christopher Martin). Where the first *House Party* dealt with peripheral issues affecting the Black community, the sequel delves further to explore what it means to be a strong and aware Black man or woman in America.

In *Party II* Kid goes to college, while Play pursues a career in music. The late Robin Harris, who played the role of Pops, Kid's father, in the original acts as a constant reminder to Kid of the road he is destined to follow.

The central theme of *House Party II* raises the question: Does the colour of your skin make you a 'brother'?

Society makes great assumptions based on race. This film does not attempt to break down these stereotypes, but to broaden the tunnel vision that some of us see through. For many Black people 'the man' or the enemy is supposedly a White man. As we see, this is not always the case.

This is not an earth-shattering concept but sometimes the obvious needs to be stated. The enemy comes in many different forms, sometimes taking the shape of someone of your colour. Miles (D. Christopher Judge) continually warns Kid about not let-

### film

**House Party**  
directed by Doug McHenry and George Jackson  
starring Kid'n Play and Tisha Campbell  
produced by New Line Cinema

ting 'The Man' get him down; but it turns out to be not a White man out to hold Kid down, but his own 'brother'.

In their pursuit of different goals, Kid and Play learn a lot about themselves. The theme, as stated by Bilal (who assumes the role of Play's peripheral conscience) is ever-present: "Sometimes you gotta pay back what you owe."

We sometimes take for granted what is given to us freely: friendship, loyalty, love and trust. To this end, Play must give back what he owes in the form of Kid's money and what he stole from his friendship with Kid: trust.

Jamal (Kamron), the unofficial leader of the rap group Young Black Teenagers, brings a fresh perspective to the film. The concept of Black consciousness — what it means to be aware of your history — is explored through his character.

Jamal, although not Black, is a true friend to Kid, playing the part of a "brother" and covering Kid's back when the chips are down.

On a scale of one to ten, *House Party II* definitely gets a nine for content and entertainment value.



Mathew, lead singer from Me, Mom, and Morgentaler, raised the crowd to DANCE DANCE DANCE despite his complaints about lethargic T.O. audiences. The band's new CD is due out early in '92, but in the meantime, try and catch their skankin' live show.

Alok Sharma

## Theatrics music keep dance crowd entertained at concert

### concert

**Me, Mom, and Morgentaler**  
Lee's Palace  
Saturday, November 2

by Alok Sharma

Matthew, the lead singer of Me Mom and Morgentaler says Toronto audiences aren't too friendly "It's a bitch to get them up to dance."

Boy did he prove himself wrong.

From the moment the band took the stage the crowd was in skankin' heaven. Having Seen Me Mom and Morgentaler twice before I was expecting a good show what I got was a lot better. We were kept entertained by a story created by the band in which the lead singer landed on the earth after a nuclear war.

The audience was kept entertained by various stage stunts such as the singer boarding a cylinder rocket and passed through the audience and calling Pizza Pizza, during a song, to order a vegetarian pizza.

They played all five songs from their EP "Clown Heaven and Hell" which surprisingly much of the audience knew. They also played many new songs which will be recorded in January for a forthcoming full length CD. Both the french and english songs were received with the same amount of enthusiasm.

Talking with Mathew afterwards he said he was quite pleased "but (the dancefloor) still wasn't packed."



## Gozzi play a magical work

by Julio Cavicchioli

*The Serpent Woman*, by Carlo Gozzi, is a magnificent play which stimulates the senses, invoking humour, magic and, at times, sadness. It is a love story about a prince and a fairy who wants to become human.

Cherestani, the fairy, wants to break the spell that binds her to immortality; to be human. Before she is allowed to do this, her husband, the prince, is put to the test. If he curses her, the beautiful fairy will be turned into a serpent for 200 years.

The play deals with basic emotions: the need to feel human, and the need to trust and be trusted.

### theatre

**The Serpent Woman**  
written by Carlo Gozzi  
directed by Dean Gilmour and Michele Smith  
The Poor Alex Theatre until November 9

*The Serpent Woman* combines comedic and tragic elements; you're never sad for too long because of Gozzi's slapstick humour. His dialogue is rich and funny, always keeping your attention.

The magical elements run throughout the play, reminding you that the tale is supposed to be viewed through a six year-old's vivid imagination. A woman's hum and the sound of drums, add to the mystical effect.

*The Serpent Woman* is an original and enchanting play.

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