Off-color innuendo mars comedies' appeal

By Judith Trojan Catholic News-Service

NEW YORK — "House Party" (New Line) is a spirited if overlong comedy about black, middle-class teenagers whose rap is rude and peppered with much sexual and racial lingo.

As written and directed by Reginald Hudlin and produced by his brother Warrington, "House Party" is a film by and about blacks, which aims for crossover appeal to white audiences. The black teenage protagonists live in Ozzie-and-Harriet suburban houses or non-menacing project housing. The hard-working parents in evidence are also strict disciplinarians, but this is no Bill Cosby idyll. The universal premise of this kids-will-be-kids comedy is that teenagers just want to have fun and will break curfews in lieu of missing a friend's big party.

Kid (Christopher Reid), a good student and a popular teen, lives in close harmony with his grouchy widowed Pop (Robin Harris) most of the time. Although he's grounded after being drawn into a fight with some school toughs, Kid is determined not to miss his buddy Play's house party.

The film follows star-crossed Kid as he is foiled in every attempt to enjoy this harmless party. He is unmercifully tracked by the school toughs (played by the hulky rap trio Full Force), sidetracked by his ranting father and harassed by two buffoonish white cops (these are troubling white stereotypes). Finally he ends up in a holding cell in jail, tormented by hard-core hoods who earmark him for jailbait sex.

Although most of this action is classic shtick found in teenage comedies, "House Party" features an abundance of black slang that may go over the heads of many



Actors Christopher Reid (left) and Christopher Martin star as Kid and Play in the film "House Party," a spirited comedy about black teenagers.

'Pretty Woman'

Glossy production values, appealing

characters and a sentimental story point to

box office gold for "Pretty Woman"

(Touchstone), a contemporary romantic

comedy that steals heavily from such fairy

Edward Lewis (Richard Gere) is your

basic smarmy corporate raider. A

workaholic who eats, sleeps and dreams

corporate takeovers. Lewis is dumped by

his New York live-in lover because she's

tired of being booked into his schedule like

a random business lunch. In Los Angeles

for a business deal, Lewis picks up feisty

young streetwalker Vivian Ward (Julia

tales as "Cinderella" and "Pygmalion."

older white audiences, as well as a good deal of sexually explicit rap and bathroom humor that, unfortunately, will be clear to everyone.

"House Party" plays up the dopey white-cop stereotypes and the sexually explicit, vulgar dialogue, much of which seems to comprise the teenagers' normal jokey banter and also crops up in rap songs as well. Viewers get a clear indication that these teens frown on drug and alcohol use, although it is implied that they are sexually active.

Due to some cartoon violence, non-stop rough language and white stereotyping, the U.S. Catholic Conference classification is A-IV — adults, with reservations. The Motion Picture Association of America rating is R — restricted.

Lewis not only finds his way in L.A., he also recaptures what he lost as a human being.

After subsequently hiring Vivian as his escort for a week of evening business functions, Lewis succumbs to her sexual charms and becomes enthralled with her human qualities. With new clothes and some lessons in poise and social graces, Vivian blossoms, Edward wilts, and the duo slowly but surely falls in love.

The only surprises in this hackneyed rags-to-riches Cinderella story are the attractive characterizations and director Garry Marshall's ability to make the lovebirds' initially disagreeable lifestyles seem agreeable — which may or may not be a good thing. Although streetwalking is the lowest and most dangerous form of prostitution, Vivian's involvement, for example, is too easily dismissed as a lark and temporary money-making scheme to buy her independence from the folks back home.

While these characters have ugly roots, somehow all is forgiven and sanitized by the final fade, and everyone — except Lewis' slimy lawyer (Jason Alexander) — ends up better for having met and done business.

Parents should be forewarned, however, that "Pretty Woman" is strictly adult fare that may mislead young, impressionable adolescents with its romanticized vision of prostitution.

Due to some suggestive sexual encounters between a businessman and prostitute and some rough language laced with sexual innuendoes, the USCC classification is A-III — adults. The MPAA rating is R—restricted.

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