

entertainment

Garp reiterated in 'Hotel New Hampshire'

By WILLIAM CLAIRE

John Irving's point of view is pragmatic, offering salvation from the absurdities and pains of life only to perpetual dreamers and serving up death to the rest. The philosophy was first expounded in *The World According To Garp* and is now reiterated in *The Hotel New Hampshire*.

In this second novel of Irving's to be adapted for the screen, the author contends that living on our planet means "you've got to get obsessed and stay obsessed. You have to keep passing open windows." If you agree with this pronouncement and haven't seen *Garp*, you will enjoy director Tony Richardson's version. If you don't agree or have seen *Garp*, you won't miss very much.

As a novel, *The Hotel New Hampshire* is an immature version of *Garp*. The author's style had not completely developed. Themes are repeated ad nauseum and the number of characters more than doubles that of *Garp* as Irving endeavours to put flesh on his ideas.

The screenplay, written by Richardson, must of necessity omit substantial portions of the novel's plot and character development. *Garp* did not suffer on screen because there was enough substance to have the entire film revolve around *Garp*. But *Hotel New Hampshire's* extended family is so huge and each member has such a unique personality that the film's characters function as mere puppets for Irving/Richardson's words. Personalities become buried as

author/director repeatedly pounds 'the message' into your brain.

In addition, because *Hotel New Hampshire* covers familiar territory, notably the coupling of life's worst pains with blackest humor and grotesque hilarity, the movie becomes easily predictable after the first 30 minutes.

Casting Beau Bridges as Win Berry, the eccentric father of five, causes a problem. A major Irving theme suggests physical growth does not necessarily denote mental maturity. Some people look younger than their years, but assuming Win hasn't aged because he thinks young is going a step too far.

Despite these defects, Richardson has done an excellent job with his cast. Each member offers a convincing portrayal, all the more impressive considering none of the characters is fully developed.

Nastassja Kinski as Susie the Bear displays an acting ability full of emotional contrasts not tapped in other outings, especially her most recent, *Unfaithfully Yours*. Amanda Plummer, who had a cameo role in *Garp*, turns in the most accomplished characterization as Miss Miscarriage, the frustrated, idealistic revolutionary.

It is Richardson's skill as a director that saves the film. He forces you to like the characters, then hits you over the head with their tragedies. Without him, *The Hotel New Hampshire* would have been nothing. With him, it suggests a fatalism that demands a rejection of life in order to avoid its senseless unpredictability.



Freud (Wallace Shawn) is a member of the extended Berry family in *The Hotel New Hampshire*. From the left, (front row) Shawn, Jennifer Dundas; (back row) Beau Bridges, Jodie Foster, Rob Lowe.

New talent at Art Centre

Since 1969 the UNB Art Centre has introduced new student artists in its New Talent Series. On Sunday, Marlene Abbot of UNB and Saint John and Monique Renee MacNaughton of STU and Fredericton join the New Talent artists, now totalling 29.

Marlene is showing 12 drawings and prints. She studied art at the Saint John Vocational School. She is a visiting Fine Arts student from the Nova Scotia Col-

lege of Art and Design, taking a year of credit courses at UNB. In September she returns to the NSCAD.

Monique Renee is showing 26 ink drawings. They are the pages of a comic book prepared as a Psychology project which deals with motivation against prejudice and persecution. She deftly mixes superheroes, war comics and science fiction. She hopes to become a professional comic artist. She studied with art teacher

Alex McGibbon at the Fredericton High School, but is mostly self taught.

Many previous exhibitors in the series have gone on to art schools, and some have become professional artists, photographers and craftsmen. The Art Centre gave them their first exhibitions.

In the past paintings, drawings, prints, sculpture, photography and crafts have been shown. University students who have a body of work in any of the visual arts are invited to exhibit in New Talent Series.

An exhibition by the young artists of the Saturday Morning Class opens in the second gallery. The exhibitions open with a public reception on Sunday afternoon April 8th. The Art Class exhibit finishes on April 15th. New Talent continues until the 25th.

The Art Centre is open on weekdays from 10 a.m. - 5 p.m., and on Sundays from 2 to 4 p.m.

'Butterflies' Coming In June

Play dates to remember are June 13-16, when "Butterflies Are Free" will be presented at The Playhouse. "Butterflies" is the spring '84 production of Theatre Fredericton. Last year the local amateur drama group staged the popular contemporary play "Barefoot In The Park."

Theatre Fredericton's longtime mentor and dramaturge Prof. Alvin Shaw is designer and director of "Butterflies." The Pro-

ducer is Theatre Fredericton member Jeanne Brooks.

The four members of the cast are Sherry Thomson, who plays Jill Tanner; David

Boles is Don Baker; Joan Spurway is Don's mother;

Norm Foster plays Ralph Austin. Thomson is a B.Ed student.

"Butterflies Are Free" was written by Leonard Girshe and premiered in New York, in October 1969. Later

the stage play became a film.

Tickets for the four evening performances in Fredericton, in June will be available at The Playhouse box office and from Theatre Fredericton members. Adults pay \$5, students and seniors \$4.

Curtain time is 8 p.m.