

John Walker

## Chamber Series presents organist

**By RUDY CORDOVA JR.**  
There is a shortage of young organists in this country. So much so, that a task force was established by the American Guild of Organists to address this issue.

John Walker, director of music and organist at the Riverside Church, was chosen as the first chairman of this committee. The University Chamber Series welcomes Walker to the A&M Methodist Church for their second concert of the season.

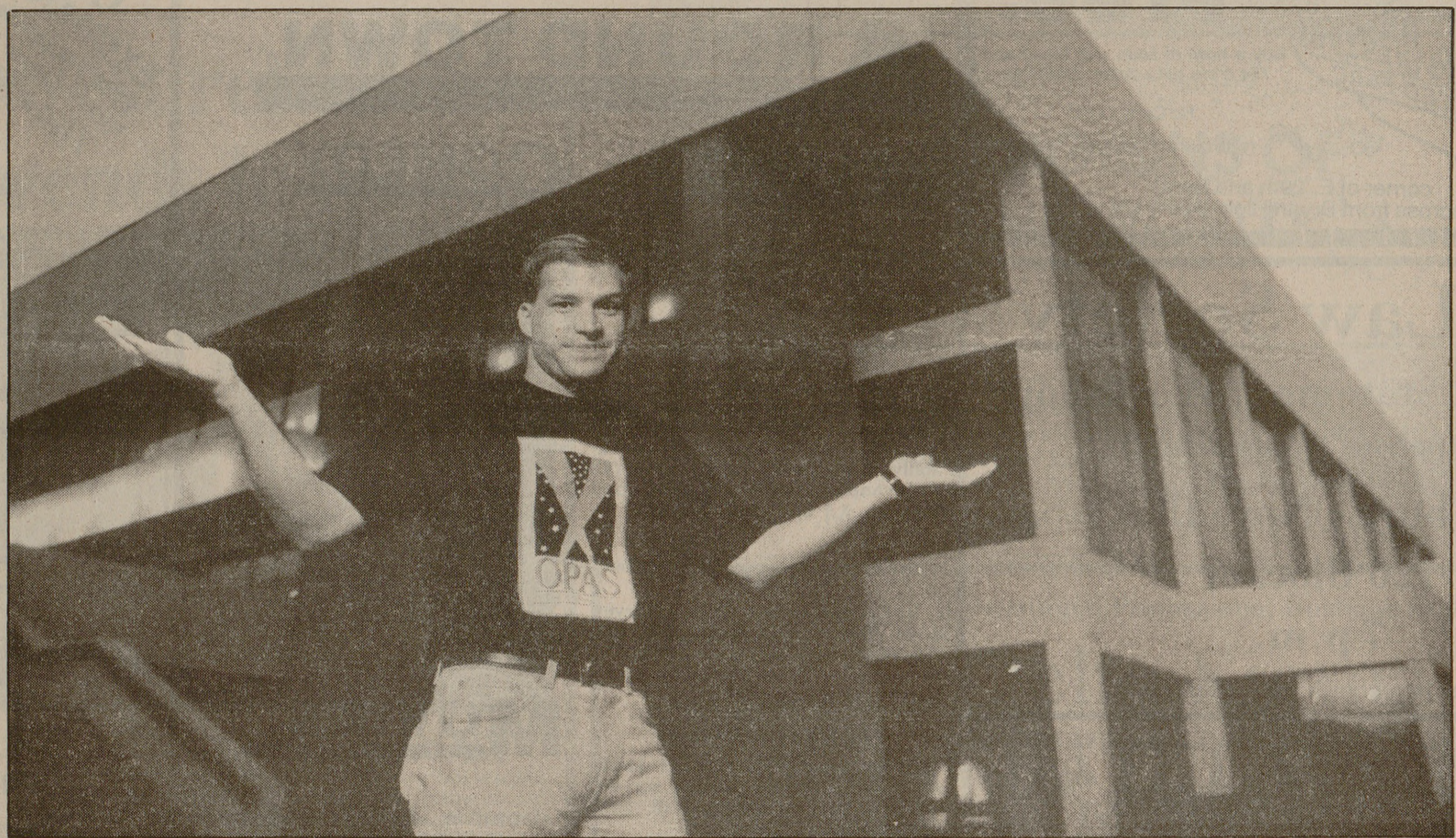
Since 1984, Walker has been the chairman of the Organ Department at The Manhattan School of Music. As the director of the music program at Riverside, he performs regularly on the famous Aeolian-Skinner organ, which is located there.

Walker earned his doctorate of musical arts at Stanford University. He has held positions at San Jose State University and The American Conservatory of Music in Chicago, where he holds double master degrees with honors.

Walker's program will include performances of organ pieces from Johann Sebastian Bach and Herbert Howells. His full schedule as a concert organist has taken him throughout the United States and Europe. He has performed twice at the Cathedral of Notre Dame in Paris and at St. Paul's Cathedral in London, as well as several other cathedrals and churches in France, England, Sweden and Holland.

Walker is heard weekly on radio broadcasts from the Riverside Church. His recording of "The Ascension" by Olivier Messiaen has been released in America on the Gothic label. Another release on the Gothic label includes the Riverside organ and works by Tournemire, Lesur, Mulet, and the entire "Symphonie Passion" by Dupre.

John Walker performs tonight at the A&M United Methodist Church at 8. The concert is jointly sponsored by the Musica Trinitas Series, A&M United Methodist Church and the American Guild of Organist, Bryan-College Station Chapter. The performance is a free bonus concert. For more information, call the Music Program Office at 845-3355.



JAY JANNER/The Battalion

Derek Moore doesn't consider himself an art elitist. The Bolshoi Ballet-Grigorovich Company just happened to pick Rudder Auditorium to house their debut.

## OPAS chairman brings a little Moore to art lovers in B-CS

**By KRISTI LORSON**

Life is full of surprises for senior economics major Derek Moore.

In one year he's jumped up from committee member of the MSC Opera and Performing Arts Society (OPAS) to chairman in charge of organizing the world premiere of the Bolshoi Ballet.

"I got into OPAS after being turned down for financial director of MSC Great Issues," he said. "I wasn't into arts at first, but after I went to my first musical, I loved it."

After getting used to the excitement of being chairman, Moore received another surprise — a special invitation to the Bolshoi Ballet's premiere performance of "The Nutcracker" in the Soviet Union.

"I knew I'd get to go to the press conference in New York when (Bolshoi artistic director) Yuri Grigorovich announced they were coming to A&M, but I never expected I'd go to Moscow too," he said.

Moore said he and two members of the Board of Regents were treated like kings at the performance and watched the ballet from seats that are usually reserved for visiting dignitaries and royalty.

"It was just incredible!" Moore said. "The dancers make the Glasnost Ballet look amateur. The set was amazing and very colorful."

Bolshoi's original sets and costumes, although scaled to fit Rudder Auditorium, will be used during the Bolshoi-Grigorovich Company's A&M appearances beginning next week. This is the first time full sets and full costumes have been allowed out of the Soviet Union, Moore said.

"This is a big honor for Texas A&M," Moore said. "We were shocked when we found out we were hosting the premier performance. Lots of people are questioning why."

Moore said Grigorovich and his dancers visited Rudder Auditorium this summer on a 28-theater tour. Grigorovich later decided that Rudder's staff, facilities and good central location in the state were ideal for their premiere performance.

The Bolshoi's visit to A&M and Moore's trip to the Soviet Union have increased his responsibility and visibility, but not his ego, he said.

"OPAS may sound like a snob organization, but we're not. I'm still a normal student who has to make the grade. I've just gotten addicted to OPAS. Once you get into the arts, you want to do more and more of it."

OPAS member Veronica Zuniga said that Moore has made an effort to keep OPAS approachable.

"We're not an elitist organization. We bring shows to A&M for the students, not just the community who can afford to travel to Houston to see a show," Zuniga said.

Graduate student Jeffrey Kelso, who has been in OPAS for four years said that Moore has done an excellent job as chairman.

"He's earned the friendship of all the committee members and is always down on our level," Kelso said. "He fit right into his position as chairman and assumed leadership right away."

Moore said he and the committee are already planning next year's shows, which isn't surprising to those who work with him. He just wonders what all the excitement is about.



Photos Courtesy of Derek Moore

(Above right) Moore and Texas A&M Regent Douglas DeCluitt congratulate a Bolshoi dancer after a performance in Moscow. Earlier DeCluitt and Moore reminded the camera of their stomping grounds. They did not need to remind Yuri Grigorovich however. Grigorovich is the choreographer for the ballet and its new company named for him. He decided to debut the new company at A&M after a visit with OPAS officials this summer.

## Aggie Players descends into Hell for existentialist comedy

**By JOHN MABRY**

Imagine having to spend an entire day in a locked room with someone you loathe. Now imagine spending eternity with them.

This is existentialist philosopher/playwright Jean-Paul Sartre's idea of hell in his black comedy, "No Exit," currently being performed by the Aggie Players.

Three of the four characters in the play have died and, as punishment for their sins in life, are sent to a locked room, where they are received by a valet.

Their crimes against society are varied. Garcin deserted his country during wartime and was executed. Inez violated social decorum because of her lesbianism. Estelle became pregnant out of wedlock and drowned her child.

Their punishment is their endless mental torture of one another for the rest of their existence.

The production team, consisting entirely of students, is headed by director Jon Burke, a senior theater arts major from College Station.

"Part of Sartre's philosophy is that man sees himself through the eyes of other people," Burke said. "Part of these people's punishment is that they have to deal with how other people see them. Garcin, for example, doesn't think he's a coward, but he's looked upon as a coward, and that's part of his hell."

Burke said he thinks the play will be a new kind of theater experience for Texas A&M.

"The play is something we haven't had a taste of as far as philosophical-type playwriting... Existentialism really gives people a chance to think about what it is about themselves that makes them who they are. A lot of it deals with the identity of a per-

### Don't look for exit signs in 'No Exit'

**By RUDY CORDOVA JR.**

"No Exit" is truly the play from hell. It is a philosophical journey of three people who find themselves in hell. Not the typical hell with torture chambers, fire and pitchforks, but rather a human torture brought on by mankind.

Director Jon Burke, a senior theater arts major, does an excellent job of coordinating designers and actors in this Aggie Players production. Since the play is timeless, the designers have a challenge before them that they easily meet. The difficulty in presenting timeless theater is the danger of falling into a specific time period.

John Flores, Tracy Ayers and Suzanne Shaw play the main characters in "No Exit." Bryan Maxwell plays the valet who brings in each of the characters one at a time. Maxwell is convincing with his voice and presence on stage.

Flores plays Garcin, the pacifist newspaper reporter who realizes he was a coward for not fighting in a war. Flores' acting shows a fine example of strong energy

and intensity. The only thing that detracts from him as an actor is his stage voice. It starts out sounding like a British accent and relaxes into a normal speaking voice.

Ayers portrays a cruel woman named Inez, who believes she is a loving human being. She does a fine job of reaching inside this complicated character and making sense in her. Inez is a lesbian who used her manipulative skills to kill her lover's husband. Her lover felt so guilty that she performed a murder-suicide which included Inez.

Sex appeal is Shaw's strong point in her portrayal of Estelle, who killed her baby and was the reason for her husband's suicide. Shaw is an experienced actress with an ability to use her body. She speaks not only through her voice, but through her actions and looks. Where she lacks in intensity, she makes up for in her characterization.

Jean Paul Sartre was an existentialist philosopher, consequently he did not believe in life after death. His vision of hell,

however, is intriguing. "No Exit" says to us that the worst kind of hell is the hell that people give each other. The characters realize that they are put in a room together as punishment for their life on earth. When they realize that they are inseparable, they start learning who they are and why they are.

Burke takes a complicated play with much depth and meaning and translates it into understandable human terms.

The set, costumes and lights are excellent additions to the play. Rick Boultinghouse captures the essence of timeless movement through his set, an enclosed room that includes empty spaces. The set is black and white with the only color found in the mantle piece.

Holly Hill's costumes use color to symbolize the characters. Rob Ward's lighting design puts the finishing touches on what proves an ensemble effort by all.

This production of "No Exit" is a fine piece of theater. Congratulations to all who put in efforts to make this play workable.

"This play has helped my range tremendously," she said. "I've had to build this character, Estelle, from the ground up and it's really been a tremendous experience as an actress."

"No Exit" is also a new experience for Burke as well, who makes his directorial debut with the play.

He said the play first showed up when he was assigned to read it for a French class. He forgot about it, but when he later became interested in doing a show of his own, it suddenly came back to him.

Burke, who has spent most of his time here as an actor, said as a director he was faced with lot of things he took for granted when he acted in shows.

"As an actor, you don't really understand all that goes into the production of a show," he said. "You know you've got your part or whatever when you go into rehearsal. But as a director you've got to worry about auditions, script analysis, where you want to go with the show, getting things organized, and then you've got the technical side — working with your stage manager, the technical directors, designers, things like that."

Burke said the rewards of a director versus an actor are different as well.

"One of the most satisfying things about it (directing) is that you've got this idea in your head, and if you can convey that to the actors, and they can pick it up and give it back to you."

The play will be presented tonight and Friday through Tuesday in The Fallout Theater in the Blocker Building. Two matinees will be held at 2 p.m. on Saturday and Sunday. Tickets are \$4.00 for students and \$5.00 for the general public. For more information call the Rudder Box Office at 845-1234.

son. It's not a play for everybody, though."

As opposed to a stylized piece like "The Mikado," part of the challenge for the actors in "No Exit" has been discovering who their psychologically complex characters really are.

John Flores, a sophomore theater arts

major who plays Garcin, said this is his first really serious role at A&M.

"I've literally torn my script apart in trying to find all the composing pieces to gain some insight as well as trying to find something new every day," he said. "(Sir Lawrence) Olivier said quite appropriately, 'Act-

ing is thinking until you get a headache — before you set out to act.'"

Senior theater arts major Suzanne Shaw, who has spent much of her time in comedies and musical theater, said she gained a lot from playing a "dark" role like the selfish Estelle.