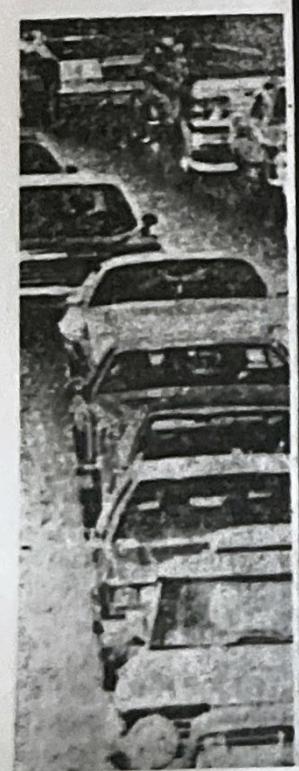
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'No Exit' pleases audience; Actresses especially good

by Deborah Brock

The Original Players on-campus production of Jean Paul Sartre's "No Exit" had a few difficult moments last Saturday night. In the end, however, it left the small but enthusiastic audience on the edge of their seats, applauding heartily.

John Mostyn and Michael March opened as Hell's valet and his first "charge", respectively. Their early conversations, unfortunately, were unclear and moved slowly, not really setting the scene up well. With the entrance of the other characters —Katja Rivera as a gay postal clerk and Shelley S. Olson as a rich French woman, the pace picked up considerably.

Rivera turned in a striking performance as a cruel and lecherous woman who knew exactly why she was in hell and had no remorse. Olson was the most consistent in her portrayal of the rich snob who insisted her dress match her chair and who was mortified by the lack of mirrors in which to admire herself. In a scene where Rivera tries to seduce Olson, the tension between the two women was so palpable that it seemed everyone in the tiny lecture room was holding their breath.

March, as a journalist from Rio, was passionate in his delivery of the part, but he became almost overwhelming at times in the confines of the small performance area. His character, as a result, was often less convincing than those of the women.

After a short awkwardness, the players fell into sync with one another quite well, moving smoothly from one relationship to the next. The play is intended to leave one with more questions than answers, and that it did. Take advantage of the April 11 performance if you haven't already seen it. It's worth the price of admission and the trip back up to the campus.



"NO EXIT" . . . last performance tonight at 8.

How to get money out of someone besides