The Arts

Killer’s Bar and Terminal Bar Explore Death Theme

KILLER’S HEAD AND TERMINAL BAR
MIT Theater Arts: student theater workshops.
Directed by Kim Marcuccio.
Starring Tom Tkachowchik G.
Terminal Bar written by Paul Selig.
Directed by Andrew Kraft ’95.

By Craig K. Chang

Dramas about terminal illnesses have appeared ever since disease ravaged its first life. They reveal the vulnerability within us all to the cruelty of life’s final moments. They reveal the vulnerability of our beautiful, sometimes perfect beauty. Yet the play’s motives are difficult to decipher because it toys with the命题 of the unknown and the bold generalizations at the same time. The play relies on a number of histrionics, on people breaking down emotionally. This state of chaos the cast illustrates well, but the play remains flawed in its disperse scope. Too often, we cannot grasp who the characters are, for the author’s voice and opinions slip in between the lines. When things become difficult, Selig uses a convenient sweep of angry melodrama and a conventional aphorism to resolve the problem.

The play, though, does have its moments of tenderness. As the city crumbles before their eyes, slowly disintegrates. Charlie’s rotten corpse replaces Martinelle’s vision of perfection. She begins to remove her make-up. The grandeur of New York city comes to an end. The characters grow increasingly unsure of their identities among the chaos disease has brought to their world. Their narrow outlook, which had protected them from the reality of a world crumbling before their eyes, slowly disintegrates. Charlie’s rotten corpse replaces Martinelle’s vision of perfection. She begins to remove her make-up.

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As Mazon, Tom Stahovich delivered a speech from the electric chair that probed an eeriness much like every other aspect of the production. Blackness waited beside Mazon as he seemed to relive his passion for horses and for cars. The lamp shining over his face and his monologue illustrating a life that was already blindfolded and deemed unworthy. Long, awkward pauses between his speech to emphasize and foreshadow the black vacuum of emptiness that was his life.

When still the speech continued to reveal the details that make up one man’s life, that blackness returned, punctuated by the electric flash of the execution. This portrayal of life in its final moments resonated with vitality instead of a black vacuum, with life instead of death, this irony of verve contrasting the foreboding of death magically revealed that behind every killer is a man.

Dwayne Pretends to Be Pregnant

Dwayne (Jeff Harings ’95) is a gay teenager outcast by his family and friends. And Holly pretends to be pregnant to friend Dwayne. She begins to remove her make-up. The grandeur of New York city comes to an end. The characters grow increasingly unsure of their identities among the chaos disease has brought to their world. Their narrow outlook, which had protected them from the reality of a world crumbling before their eyes, slowly disintegrates. Charlie’s rotten corpse replaces Martinelle’s vision of perfection. She begins to remove her make-up.

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This prisoner was Mazon of Sam Shepard’s electric chair seating a visitor of death row. The other program in the student theater workshop also chased this theme of human life at the brink of death. Blackness filled the room and enveloped a stark lamp over an electric chair seating a visitor of death row. The other program in the student theater workshop also chased this theme of human life at the brink of death. Blackness filled the room and enveloped a stark lamp over an electric chair seating a visitor of death row. The other program in the student theater workshop also chased this theme of human life at the brink of death. Blackness filled the room and enveloped a stark lamp over an electric chair seating a visitor of death row. The other program in the student theater workshop also chased this theme of human life at the brink of death. Blackness filled the room and enveloped a stark lamp over an electric chair seating a visitor of death row. The other program in the student theater workshop also chased this theme of human life at the brink of death. Blackness filled the room and enveloped a stark lamp over an electric chair seating a visitor of death row.

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