**Assassins**


delves dark side through criminal mind

**ASSASSINS**

MIT Theatre Guild, August 28 and September 4, August 26 & 27, September 2, 3 & 8-10: 8p.m.

The premise of Stephen Sondheim's musical is to be hunted but not killed. "I'll bet you can't write an uproarious-funny musical about cannibalism."

Order. How about one about completely dysfunctional romances? Just how many fairy tale assassins are more serious characters than the comedic attempted assassins. They tell him of the immortal-Assassins. They live and meet at a run-down carnival and trodden, disillusioned, and somewhat imbalanced. George M. Cohan (as Booth) is a powerful presence on stage, and handles the character of both an Everyman, full of rage and a pseudo-southern twang. It might be appropriate for the character, but it sounds silly with every bit of energy necessary to carry the audience with him into the final scene with the century's ultimate assassin, Lee Harvey Oswald (as Blankenship). Also of note is the character of Samuele Guittou (Garfield's assassin), was very funny in his caricature of a self-deluding egotist.

One of note is the character of Samuel Byck (David Reiley G), who tried to kill Nixon. Although the most outstanding of the characters (his metamorphosis places him to hip-hop, with every bit of energy necessary to carry the audience with him into the final scene with the century's ultimate assassin, Lee Harvey Oswald (as Blankenship). Also of note is the character of Samuele Guittou (Garfield's assassin), was very funny in his caricature of a self-deluding egotist.

The set was at first befuddling, looking rather crowded and simply built on stage, but it eventually became clear that this was a "concept" reflecting the splendor of the specter of killers' lives. I warmed to it, though the designer might have gone further with the idea of decay, since it was not as evocative.

The lighting design was surprisingly inconsistent, considering the experience of designer James Grimm '94 in Kresge Little Theater. Although the numerous special effects—including a burning horn and a silhouetted carnival on the backdrop—were spectacularly done for a student production, the basic lighting was uneven and often put important scenes in shadow. According to "Assassins" is a credible production for MTG, it doesn't have the small budget characteristics of past summertime shows. Everything is in place and as it should be, with a solid cast throughout. One just shouldn't expect a glossy shine over the rough edges. The music itself is more desperate, and this urgency is reflected all around, without actors hiding behind flashy sets. Perhaps this is more appropriate for this musical, with the exposed players conveying more convincing sense of desperation. The music itself is more desperate, and this urgency is reflected all around, without actors hiding behind flashy sets. Perhaps this is more appropriate for this musical, with the exposed players conveying more convincing sense of desperation.

MTG's production of "Assassins" is quite different from Oliver Stone's "In the musical, Oswald is coaxed, nearly brow-beaten, into killing Kennedy by Booth, and then the other assassins. They tell him of the immortality that truly awaits him: "Fifty years from now they will still be arguing about a grizzly knoll." Clark, as usual, handle's his character's conflicts and inner turmoil quite readily. The closing number, "Another American Anthem," ends with the characters wondering whether their promised reward will be, and warns the audience that there is always an undercurrent of dissatisfaction within the nation. The final fury of the killers is set bare for the audience, and the ensemble handles it very well. The direction is simple and effective, letting the ensemble and the set do the job. The set was at first befuddling, looking rather crowded and simply built on stage, but it eventually became clear that this was a "concept" reflecting the splendor of the specter of killers' lives. I warmed to it, though the designer might have gone further with the idea of decay, since it was not as evocative.