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## audience reviews

*Antigone, River Stage*

**Review:** When Bertolt Brecht set out to write his version of Sophocles' epic third of the Theban trilogy, he didn't plan to have it cut into pieces and sewn back together in some anti-war rant that reads more like a liberal bumper sticker than one of the origins of theater as we know it. Frank Condon's production and vision are interesting, but as a director of so-called classical theater, his own obligations to his political moral opinions hinders the actual plot, character, and actions within the play. With scenes missing, important subplots overlooked completely, and a smug introduction, this play falls short of what could have been a beautiful anti-war statement coupled with a vivid night at the theater.

-Outstanding work  
Dan Featherston, while having roughly 5 minutes onstage plays a compelling messenger, as does the female messenger (her name escapes me). The eponymous heroine, played by Rosalia Seyman is a convincing one, although through editing and removal, the majority of her character's tongue is silenced. The real main character of this production, Creon played by Greg Koski, is an impressive characterization of our chief in command (I had to stifle giggles when he "Bush-laughed"), but as a main character, it doesn't work. The blind seer Tiresias gives a wonderful performance, though his use of the "blind-stick" was slightly distracting.

-Underachievers  
The Elders. The Elders, the Elders, the Elders. comprised of three men and two women all clad as senators, the Elders appear onstage for most of the show, and their antics range from talking over one another (so as to make the understanding of their words far more difficult than is necessary) to mouthing chants and banging sticks in what is a group of senators performing a tribute to Dionysus. The odd coupling of sentences mixed with four of the five not being invested in what they're saying or doing (the bearded guy who 'knights' Creon was great) is a hard sight to behold.

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**-Summation**

This production suffered most from a director's insistence on highlighting his own views of what the play means, and the message is lost. It reads more like a tragedy of a power-seeking ruler as opposed to an anti-war sentiment. If Senor Condon wishes to extract multiple beats of a brilliant work of art, then he should've just changed the title from 'Antigone' to 'Creon's Screw-Up - an adaptation of an adaptation'.

- Geoffery Tennant, New Burbage

**Review:** it was very strong. almost too strong. most of the actors were very good. some like the son was not so good. he was panting like he had just ran a mile. but it wasn't until a little in the scene with him that I realized he was angry, and that's what the panting and the weird stance he had were for. he was not very believable. the elders were good. Creon and Antigone were great. the two messengers were great. the show in itself was very good and well written, but I don't know why it was molded to be so anti-bush. if the little hints in the play didn't tell ya that, the little political cartoons on the display boards would tell ya. for me, I like to go to theatre to get away from all the bad things going on right now, and to remain happy, but it seems that you can't get that with Antigone. it constantly reminds you that things are bad, and are going to get worse. I walked away feeling depressed and not changed in anyway. this play was produced so people would think about these issues, but it made me just want to throw up. not one of my river stages best.

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