Becks attempt to simulate a revolution -- Contemporary 'Antigone' reflects social crises

by Ray Funnah

Dedol from classical theatre's contrivances, the ensemble of the Living Theatre at Kresge Auditorium to create a memorable audio visual experience of that re-worked Brecht's version of the ancient Greek play of 'Antigone' into an instrument of social confrontation. Embodying the whole of the theatre as their forum, the cast presented both to alienate and to enlist itself with the audience in making Antigone relevant to the burning social questions of society versus the individual.

forms and roles are props

Facial expressions, body-forms, visual metaphors and allusions were the only props of the company. Noticer classifies nor special effects were present to evoke the spell of theatre. Soapop and body contact played upon the audience's senses generated the bonds between actor and spectator. But the nature of the bond was the fundamental alteration effect of surrounding the audience physically but keeping them at a distant, momentarily covering the presence of strange-looking people being both fascinating and humane comedy. The squawking falsetto, the rhythmic intonations and the overwhelming sounds of sound sustained an atmosphere engaging the patrons from dulled tohearing to birdslake pathmology to the important topic of Texas dead. Buckling the scene were the rich, controlled body movements became the conventional props of the stage. The grace of form made the body-props semi-connect to master marionettist who fashioned heavy artillery, snarling dogs and bats toounding the audience point by point. As for those who already want revolution, they will still find it an impressive evening, if not constituting

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