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FRONT ROW



BEST OF THE FEST



ANTIGONE

Antigone director Matthew Lutton chose to use water as the cornerstone of his direction of this ancient Greek tragedy, adapted for the Perth stage by Eamon Flack and scored by Schvendes' Rachel Dease. This made for some highly visceral moments, mainly centred upon a large, round white pool; barefoot or socked, actors trod back and forth across the pool during the play's action, with Kate Mulvany's stubborn Antigone pushed chest first by King Kreon into the pool at one point. Likewise, after Oedipus' two sons are killed in battle, his daughter Ismene (Samantha Murray), uses water to sponge off the grey paint that covers her brother, whilst a shower of water rains down to signify Antigone's illegal burial of their other. Effective use of a moving line of exposed bulbs, glass partitions and a metal hospital trolley completed Brian Woltjen's sparse, but highly functional and innovative, use of setting. Mulvany translated Antigone with poise and anger, grace and disdain, dressed in trackie pants and a white singlet. Likewise, Colin Moody's King Kreon had everyone appropriately disgusted with his strong-willed character. The intensity of both actors remains strong throughout the piece, as does the songs of Dease, who, playing a musical alter-ego to Antigone, slinks about the stage, heightening tension and drama when she bursts forth. *Antigone* is a devastatingly good production that one would imagine has a good few years' of touring and expansion in it.

***Antigone* is at Subiaco Arts Centre until Saturday 7 March.**