Biederman keeps the pace at an enjoyable clip, moving from one scene to the next seamlessly. The staging on Tom Buderwitz’s sumptuous box set parlor framed by upper and lower window moldings beside a French Quarter inspired portico flows through the doors and scurms so that no moment is wasted, keeping the audience from squirming in their seats.


Smith’s General Griggs is an embittered man of his own circumstance, much more cold and unfettered to Sutorius’ kindlier desperation for freedom. As Rose, Aldrich and Grant are equally silly but their manipulations play well with their respective player husbands as Aldrich comes across much stealer than Grant’s pitiful aged beauty.

As the grand dame Mary Ellis, Didawick embodies a brash woman made hard by a hard fate. Byrd rounds off this tough matriarch with sensitive flourishes, but sometimes loses the gut-punching lines with too much tender feeling.

Gordon and Hackett both shine as co-dependent mothers with their son, Frederick, played by Zuckermain and Delafield.

Swink and Kaczmarek create two very dynamic Nina’s with Swink’s haughtier sophisticate against Kaczmarek’s flustered but sweetly enabling sensibilities.

The physically demanding role of Nicholas Denery receives an oily, com-man deviousness by Nordling that makes his bedroom scene with Sophie far more menacing. But Caffrey’s hack artist alcoholic is perhaps much more sympathetic and lovable by comparison.

Josh Clark gives Edward Crossman a stiff-lipped but resentful tone, while Westmoreland finds moments of humor and brings out the peacekeeper aspects to the character.

Syquia is a harder Sophie to Perry’s compliant teenager, yet Syquia adds some memorable choices, particularly in the bedroom scene with Nicholas that support Sophie’s later decision.

Holt and Knight brilliantly play out the two sides of Constance’s nature with total commitment. Holt flutters about like an injured bird; self-conscious and less comfortable in her own skin especially around her one true love Nicholas. Knight’s Constance is tired, worn down, by her fantasies, which makes her last hopeful chance at a life that much more moving and effective.

Saundra McClain and Reba Waters round off both casts as Leona and Hilda.

Double-cast means double the costumes and Tina Haasain-Jones designs are outstanding, specifically Rose Griggs and Nina Denery for both shows.

With so many excellent shows to choose from this season, it is difficult for me to urge audiences to see both casts, but to see one without the other is to be poorer for it. The Antaeus Company has done it again, coming off their critically acclaimed ‘King Lear’ they have finished their season with a huge and resounding flourish. It is rare to see a revival of "The Autumn Garden" but even rarer to see two unbelievable casts in these unforgettable performances. Bravo! Bravo!

—M.R. Hunter

"The Autumn Garden"
Runs through Dec 19 – Thurs, Fri, & Sat at 8pm Sun at 2:30pm & 7:30pm
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