

Outsourcing the decision: Which show to see?

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Theater is cruel. Not because it doesn't forgive mistakes (go one step too far and yep, you've fallen into the orchestra pit), but because there are sometimes nights when you have to decide between two hugely tempting shows. You can't see both. And whichever one you elect *not* to see will of course be the one that turns into a classic and in 2040, you'll be the only toothless critic staggering around the Old Reviewers Home unable to bask in reminiscence of that single perfect experience. Decisions. Bah! So here's the torment. This week, Anne Bogart and the SITI Company are at [Dance Theater Workshop](#) with their [Antigone](#), and Hanna Cheek is performing in the final week of Clay McLeod Chapman's high-school-shooting monologue, [Commencement](#). In the "pros" column for Anne Bogart: She's an American master, the company does beautiful work with classics (I'm still shuddering from their soundscaped *Macbeth*), and who doesn't love a little Sophocles? On *Commencement*'s side: Clay McLeod Chapman wrote one of my favorite pieces last season ([Hostage Song](#)) and, of course, Hanna Cheek. Hanna Cheek is a lead weight on the teeter-totter of decision-making, because she is an actor of rare gifts, and someday Hollywood will steal her, so you have to snatch at every chance to see her onstage. But on the other hand, there's Anne Bogart! For those of you lucky enough to have two evenings free this week, you should see both. But if you're down to one measly free night, which should it be?