

# Excerpt terms and conditions



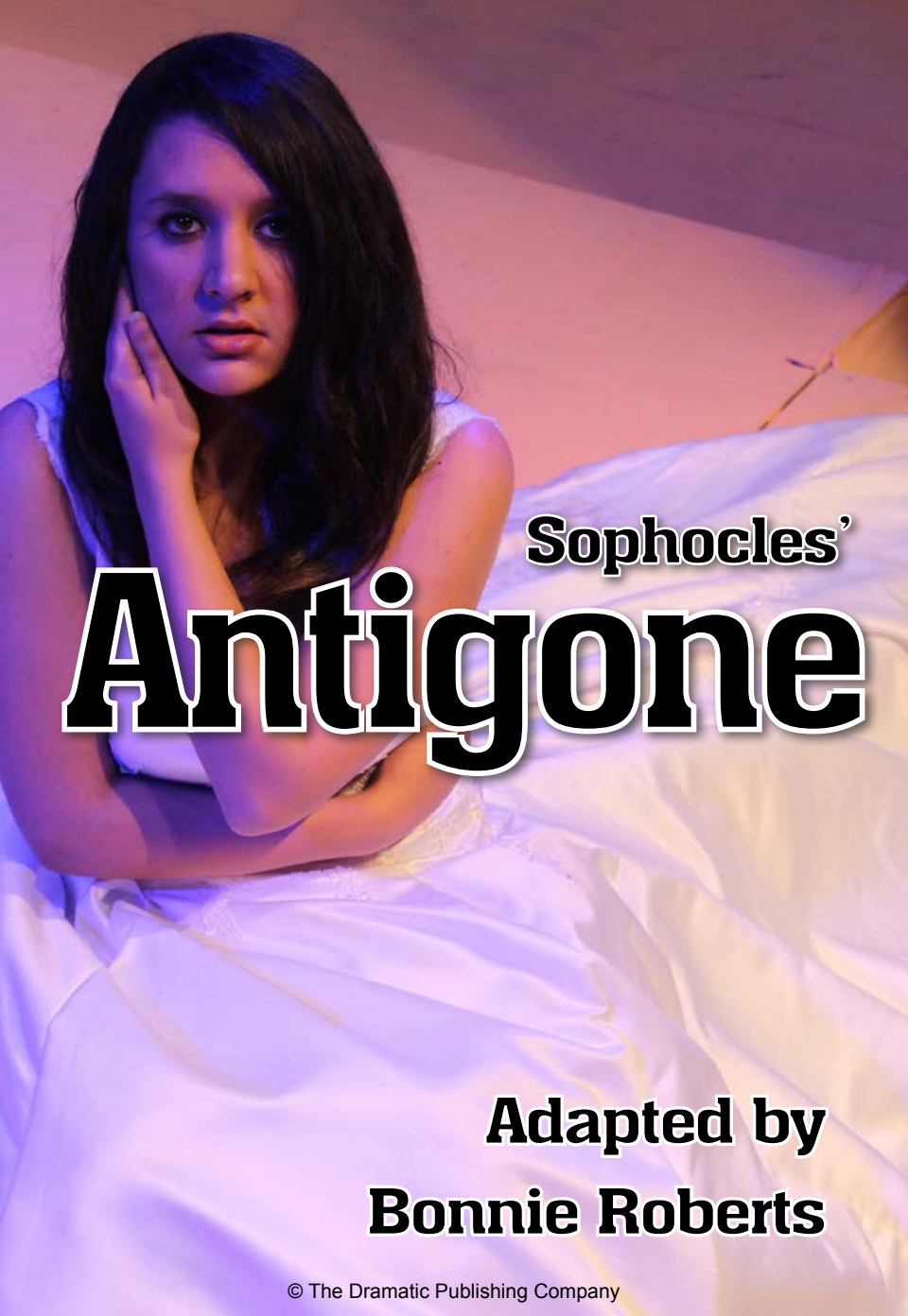
This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity.

*Dramatic Publishing*



**Sophocles'**

# **Antigone**

**Adapted by  
Bonnie Roberts**

# Antigone

***Drama. Adapted by Bonnie Roberts. Based on the play by Sophocles.***

*Cast: 8m., 8w.* A civil war has ended. Will there be peace or new rebellion? The question is asked by the Chorus. What if your family, your friends, everyone you cared about begged you to change your mind, begged you to be silent—be safe? What if your life was in danger because of a decision you made, an action you decided to take? Would you be willing to die for taking that action? Or would you refuse the responsibility of making that decision? Taking that action? The Chorus, not just bystanders but entities hoping to influence the outcome, speak not only to the audience but also directly to the characters. Each chorus member argues the side of one of them, hoping, this time, to bring understanding and peace to the war-torn land. There are no heroes, no villains here. Only individuals faced with the choice: should I do what I feel is right? Or should I stay silent and safe? This adaptation can be set anywhere there is civil strife, or civil war—ancient Greece, modern America, a medieval castle, turn of the 20th century Ireland, the inner city, the future, any time and place that speaks to you. The possibilities for staging and setting this timeless story are endless. *Area staging. Approximate running time: 55 minutes. Code: AK7.*

*Cover: Jackson County Comprehensive High School, Jefferson, Ga.,  
featuring Katie Vickery as Antigone. Photo: Bonnie Roberts.  
Cover Design: Susan Carle.*

ISBN: 978-1-58342-964-8



9 781583 429648 >



Printed on recycled paper



*Dramatic Publishing*

311 Washington St.  
Woodstock, IL 60098  
ph: 800-448-7469

[www.dramaticpublishing.com](http://www.dramaticpublishing.com)

© The Dramatic Publishing Company

# Antigone

Adapted by  
BONNIE ROBERTS

From a play by  
SOPHOCLES



**Dramatic Publishing Company**  
Woodstock, Illinois • Australia • New Zealand • South Africa

\*\*\* NOTICE \*\*\*

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY, INC., without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website: [www.dramaticpublishing.com](http://www.dramaticpublishing.com), or we may be contacted by mail at: THE DRAMATIC PUBLISHING COMPANY, INC., 311 Washington St., Woodstock, IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.
---

©MMXIV by  
BONNIE ROBERTS

Printed in the United States of America  
*All Rights Reserved*  
(ANTIGONE)

ISBN: 978-1-58342-964-8

## IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to the author of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. Biographical information on the author, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, Illinois.”

This one's for you, Dad.

*Antigone* was performed at Jackson County Comprehensive High School, Jefferson, Ga., in May 2013.

The cast was as follows:

Antigone.....	Katie Vickery
Ismene.....	Savannah Medina
Creon.....	Matthew Lewis
Aggelos.....	Brittany Sharer
Hoplon.....	John Aquino
Haemon.....	Cody Ledford
Teieresias.....	Zach Bloomquist
Eurydice.....	Shannon Vogel
Chorus Antigone.....	Brooke Barringer
Chorus Ismene.....	Madison Crawley
Chorus Creon.....	Matt Martin
Chorus Aggelos.....	Jasmin Momin
Chorus Hoplon.....	Donovan Wesson
Chorus Haemon.....	Jayli Her
Chorus Teieresias.....	Will Martin
Chorus Eurydice.....	Morgan Shawa

#### TECH TEAM

Stage Manager.....	Tristan Mitchell
Dramaturg/Program.....	Rachel Daglis
Light Design and Rigging.....	Zach Bloomquist
Light Board Operator.....	Jessica Seddon
Sound Board Operator.....	Dakota Nation
Running Crew.....	Angelica Amrozowicz, Erica Chang, Drake Corbin, Katie Culver, Zach Grizzle, Joe Gudz, Avery Warner
Costume Mistress.....	Cheyenne Perdue



# Antigone

## CHARACTERS

ANTIGONE: daughter of the dead King Oedipus.

ISMENE: her sister.

CREON: Antigone's uncle, now king of Thebes.

HAEMON: Creon's son, fiancé to Antigone.

EURDYDICE: Creon's wife.

TEIRESIAS: a blind prophet.

PRIVATE HOPLON: a soldier.

MISS/MISTER AGGELLOS: personal assistant to Creon.

CHORUS ANTIGONE

CHORUS ISMENE

CHORUS CREON

CHORUS HAEMON

CHORUS AGGELLOS

CHORUS HOPLON

CHORUS EURDYDICE

CHORUS TEIRESIAS

ADDITIONAL SERVANTS (if needed)

## PRODUCTION NOTES

Although this adaptation of *Antigone* has many classical elements, please feel free to adapt staging and setting in any way you see the story unfolding. The setting can be anywhere there is civil strife or civil war: Ancient Greece, modern America, a medieval European castle, turn of the 20th century Ireland, the inner city, a futuristic society, any time and place that speaks to you.

The chorus speaks in unison with their counterparts much of the time. There should be a natural rhythm to all the dialogue. The partners are encouraged to rehearse and work together to make this delivery seamless.

The set can reflect the universal tone at the same time it defines the time period you have selected. For example, Creon's first speech might be played as a speech on a classic Greek stage, from the throne, a broadcast on a large-screen television in a metropolitan city or around a tribal campfire. Keep the set very simple, and let a few pieces define the era you have chosen. There should not be any set changes or blackouts.

Costuming can be as ornate or simple as you choose. You may decide to use a more classical style with the chorus, or you may want your chorus to be dressed in a similar fashion to the characters they mirror. There is no set rule here as long as the audience can make a clear connection between a protagonist and his/her chorus mirror. Masks for the chorus are at your discretion and can be very effective. The masks should be removed just before the Chorus begins speaking and repositioned at the end of the show for the final tableau.

Depending on your setting, you may need to change a specific word in the text. For example, Haemon's weapon may be referred to as a sword, a gun, a knife, whatever is most accurate

for the time period you have selected. Creon might be referred to as king or leader; be careful to choose a word that does NOT imply a choice by the people he rules. When he speaks to the crowd, he may address the people as ladies and gentlemen, my people, or a phrase specific to the setting you have selected. Teiresias may be led on to the stage by a page boy, use a walking cane or wear a sci-fi device over his eyes to help him “see” his way. Have fun being creative!

## EXTENDED CHARACTER DESCRIPTIONS

The characters of *Antigone* should be played true to their character traits and personalities, regardless of the time period or setting in which they are placed. The chorus representations of each character should match in portrayal and energy.

Avoid the tendency to make the chorus pedantic, heavy or distant. They are directly involved in the action!

**ANTIGONE and CHORUS ANTIGONE:** Antigone is young and passionate but also impulsive and reckless. She should not be played as the embodiment of heroism but as an emotional, headstrong young woman. She truly cares about her family members but feels alienated from them at times. She also hides an inner anger and frustration that she cannot control the people and events around her.

**ISMENE and CHORUS ISMENE:** Ismene is older and more mature than Antigone. She has been the eternal peacekeeper in the family, especially where Antigone is concerned. Her inner strength is masked by her desire to avoid conflict. She is emotionally and physically tired by the civil war since she feels the pain from both sides.

CREON and CHORUS CREON: Creon is intellectual, strong willed and controlling. He has a true, deep-rooted desire to solve the problems of the family, the city, the world. He is frustrated by his inability to make others see the logical wisdom of his ideas and plans. He has a natural charisma and charm, but he feels threatened by dynamic personalities around him.

HAEMON and CHORUS HAEMON: Haemon is an idealist, more ambassador than warrior. He believes that others will agree with him if he can get them to listen to his well-thought-out arguments. He is thoughtful, intelligent and loyal but still sees the world through rose-colored glasses. He idolizes his father but feels torn between that loyalty and his feelings for Antigone.

HOPLON and CHORUS HOPLON: Hoplon is a bumbling, honest, average guy. He just wants to do his job and go home at the end of the day. He is not a fool; he is overly earnest and jovial. He has some common sense, but he has no social “polish.” He would fit in at the local pub but not a corporate boardroom.

TEIRESIAS and CHORUS TEIRESIAS: Teiresias is older, wiser, a prophet weary of his burden. He is blind. A deeply spiritual man, he also knows the ways of the world. Slow to anger, Teiresias has an inner strength that he uses to compel others to listen. He is also very tired of the struggle to live, to prophesy and to calm the conflicts around him.

EURYDICE and CHORUS EURYDICE: Queen Eurydice is aristocratic, elegant and detached from all lower levels of society and the problems of the outside world. She is very protective of her family, especially the honor of her husband, and she truly loves her son.

AGGELLOS and CHORUS AGGELLOS: Aggellos may be played by a man or woman. The character qualities must include a sense of naiveté, innocence and then a growing maturity.

# Antigone

*(The characters in the play are in tableau, unmoving, statues. The CHORUS enters in procession and takes their place next to their counterpart. They remove their masks and face the audience.)*

ALL CHORUS. Hello. *(A greeting.)* We are the chorus. We are ...

CHORUS WOMEN. ... the echoes ... the shadows ...

CHORUS MEN. ... the conscience ...

*(The CHORUS gestures to their counterpart.)*

ALL CHORUS. ... of the people you see before you. They are the protagonists. They have a story to tell.

CHORUS EURYDICE. It has been told before.

CHORUS HOPLON & CHORUS AGGELLOS. It will happen again ...

CHORUS TEIRESIAS. ... and again.

CHORUS ISMENE & CHORUS HAEMON. A story of choices,

CHORUS CREON. A story of decisions,

CHORUS ANTIGONE. A story of actions.

CHORUS HOPLON. When you make a decision ...

CHORUS AGGELLOS. ... and when you take action ...

CHORUS EURYDICE. What if everyone refused to understand your decisions, your actions?

CHORUS TEIRESIAS. What if your beliefs put you in conflict with the laws of the land?

CHORUS ISMENE. What if your family, your friends, everyone you cared about, begged you to change your mind, begged you to be silent ... be safe?

CHORUS HAEMON. What if your life was in danger because of a decision you made; an action you decided to take?

CHORUS CREON. Would you be willing to die for that action?

CHORUS ANTIGONE. Would you refuse the responsibility of making that decision? Taking that action?

*(Each CHORUS member confronts his or her counterpart directly.)*

ALL CHORUS. What have you decided to do?

*(After responding, each character exits.)*

AGGELLOS. I must report the tragedy I have seen.

HOPLON. I must follow orders.

EURYDICE. I must love my husband and my son.

HAEMON. I must convince my father to see reason.

ISMENE. I must protect Antigone ... and myself.

TEIRESIAS. I must help others see the truth.

CREON. I must take control and stop this madness.

ANTIGONE. I must bury my brother.

*(All the characters are gone. Only the CHORUS remains.)*

CHORUS WOMEN. Each of them has decided what action must be taken.

CHORUS MEN. Each of them believes that their decision, that their action, is the morally right thing to do.

ALL CHORUS. So what went wrong?

*(CHORUS overlaps each other with their musings. Each speaker begins as the previous speaker says the word "listen.")*

CHORUS TEIRESIAS. If only they had listened to me, perhaps ...

CHORUS AGGELLOS. I don't understand why they wouldn't stop and listen to each other.

CHORUS HOPLON. No one ever listens to the little guy, you know, the guy in the trenches ...

CHORUS EURYDICE. I don't care to listen to all of her excuses again ... She is to blame ...

CHORUS ISMENE. Why wouldn't she listen to me? Why wouldn't she let me protect her?

CHORUS HAEMON. I couldn't get him to listen to me ... I promised I would protect her.

CHORUS CREON. Why won't they simply listen to me? The chaos must be stopped and peace restored.

*(The CHORUS looks toward the side to see ANTIGONE enter.)*

CHORUS ANTIGONE. Here comes Antigone ...

*(The CHORUS moves to different parts of the stage. ANTIGONE enters. She paces back and forth. ISMENE enters after a moment.)*

ANTIGONE *(impatiently)*. Where have you been, Ismene? Have you heard the news from those pathetic minions surrounding the throne of Thebes?

ISMENE & CHORUS ISMENE. What are you talking about, Antigone? Calm down!

ANTIGONE & CHORUS ANTIGONE. Ismene, have you heard what's happening?

ISMENE. Oh, Antigone, what now?

ANTIGONE. Our friends are being threatened with the same punishments as our enemies!

ISMENE. We don't even know who our friends are anymore! ... Or our enemies. Antigone, we have just returned from Colo-

nus! What I do know is that both of our brothers are dead. I know our parents are dead. (*Pause.*) I don't know if my life will be better or worse now.

ANTIGONE. Why don't you wait for someone to tell you what you should know, just like you always do? (*She hesitates a moment when she sees ISMENE is hurt by her question.*) I need to ask you something without worrying about who may be listening.

ISMENE. Why can't you wait to hear from the king? *He* has all the facts. He knows what to do.

ANTIGONE & CHORUS ANTIGONE. King? You mean Creon.

ISMENE & CHORUS ISMENE. Yes, Creon is king.

ANTIGONE. This *king* doesn't care that his people are suffering. He's ignoring them!

ISMENE. Antigone, Creon is not ignoring anyone. The civil war between our brothers has just ended. Creon has been busy trying to settle things down ...

ANTIGONE. And Creon, in his great wisdom, has decreed that Eteocles will be given a state burial, while Polynices will be left to rot on the battlefield. Can you believe it? His arrogance divides us just as much as ...

ISMENE. Antigone, stop it!

ANTIGONE. He's coming here to proclaim it, to take command of the situation, preening and posturing in his new role as king. He thinks he is more important than the gods. All hail, Creon! (*Looks at ISMENE intently.*) What are you going to do about it?

ISMENE & CHORUS ISMENE. Me? What can I do?

ANTIGONE & CHORUS ANTIGONE. Will you help me?

ISMENE. Help you do what? Oh gods, Antigone, what are you up to now?

ANTIGONE. Ismene, will you go with me to bury our brother?



ISMENE. You are going to bury him? You just told me that Creon ...

ANTIGONE. I won't let our brother lie there to rot because of Creon's politics. The gods' laws ...

ISMENE & CHORUS ISMENE. The gods' laws? Or yours?

ISMENE. Antigone, you're going to tear our family apart again. Stop and think for just a moment! Our father died scorned and hated by all. Our mother hung herself, cursing the gods for making her a mother and wife to her son. Our brothers killed each other on the battlefield.

ISMENE & CHORUS ISMEME. And now there is just the two of us ...

ISMENE. ... left here alone wondering if we will die more miserably than all the rest. No, Antigone, you have to remember that we are not in power now.

ISMENE & CHORUS ISMENE. Creon is king.

ISMENE. He is stronger than we are.

ISMENE & CHORUS ISMENE. So we must obey.

*(ANTIGONE turns and walks away from ISMENE.)*

ISMEME *(hesitates)*. You always rush in without thinking. *(Moves towards ANTIGONE.)* We will most humbly ask the gods for their pardon, and they will understand that we are powerless to do anything but obey our king. The people will see we are at peace with Creon and they ... *(She tapers off as ANTIGONE continues to walk away from her.)*

ANTIGONE *(building in anger)*. Creon is wrong. He has always been wrong. He thinks he can bring peace by stealing you away from our father, by siding with one brother over the other, by bullying me because I dared to stand up to him. You think all we need to do is hold hands and sing cheerful songs of unity and ...

ISMENE (*angrily*). And you want to trample over everyone with your own ideas of right and wrong.

(*Pause.*)

ANTIGONE & ANTIGONE CHORUS. Go back to your room like a good little girl.

ANTIGONE. I won't wait for orders from Creon. I will bury our brother. I will die breaking Creon's law. I will go to my grave innocent in the eyes of the gods. But you, Ismene ...

ANTIGONE & ANTIGONE CHORUS. You dishonor the love you say you have for your brother.

ISMENE. I am not dishonoring my brother. I can't help him. Burying him will only make Creon angry, make everyone angry. I just can't fight anymore. I've done everything I can.

ANTIGONE. What a pathetic excuse. All right then. I'll go alone.

ISMENE. Antigone, please! I'm trying to protect you!

ANTIGONE. You can't protect me. You're not even strong enough to stand up to me.

ISMENE & CHORUS ISMENE. That's not fair, Antigone.

ISMENE. I just want the war and the fighting and the hatred to be over. You're just going to start it up all over again. You can't believe the gods would want that! (*Pause.*) All right then. If you have to do this, then don't tell anyone. Bury our brother and then keep quiet. The gods will be satisfied. Creon will never know. We just have to keep quiet and ...

ANTIGONE & CHORUS ANTIGONE. Keep quiet?

ANTIGONE. What a disgusting way of honoring the gods.

ISMENE & CHORUS ISMENE. You never stop to think!

ISMENE. Don't you see how your actions will anger so many people, stir up the hatred and anger ...

ANTIGONE & CHORUS ANTIGONE. You mean I will make Creon angry.

ISMENE. I mean *everyone*, Antigone. Do you think this affects just you and Creon?

ANTIGONE. I have to do what I think is right.

ISMENE & CHORUS ISMENE. Even if it causes war?

ANTIGONE & CHORUS ANTIGONE. Yes.

ISMENE & CHORUS ISMENE. Causes your death?

ANTIGONE & CHORUS ANTIGONE. Yes.

ISMENE & CHORUS ISMENE. My death?

ANTIGONE & CHORUS ANTIGONE (*hesitates*). Yes.

ISMENE. I see. How wonderful for you. You are so much stronger in your righteousness than I am in my fear. (*Passionately.*) There are other ways to honor our brother, Antigone. What if we went to Creon and told him how you feel and how you think the people might ...

ANTIGONE & CHORUS ANTIGONE. Stop, Ismene!

ANTIGONE. Stop nagging me! I won't go crawling to Creon and beg permission to do what I think is right. I will bury our brother, alone. I will face Creon, alone. And knowing I am doing the right thing, I will die, alone.

ISMENE. Oh, Antigone. (*She reaches out, but ANTIGONE backs away.*) Please stop and think. (*Hesitates and reaches out one more time.*) Antigone ... ?

ANTIGONE & CHORUS ANTIGONE. What, Ismene?

ISMENE & CHORUS ISMENE. Don't do anything until you think about what I said. Please stop and think before you decide. And ... remember that I do love you. (*Exits.*)

ANTIGONE (*softly*). I love you too, Ismene. (*Hardening.*) But you are too late. I have already buried our brother. (*Harder.*) And I will go out to the battlefield every day to make sure he stays buried.

*(After a moment, ANTIGONE turns and leaves in the opposite direction. CHORUS ANTIGONE and CHORUS ISMENE face each other.)*

CHORUS ISMENE. You should have waited. You never stop to think! I was hurt ...

CHORUS ANTIGONE. People who live in fear always get hurt.

*(The rest of the CHORUS intervenes.)*

CHORUS AGGELLOS. Stop it, both of you.

CHORUS EURYDICE. It's the same old story with the both of you.

CHORUS TEIRESIAS. It *is* an old story ... but it began before this moment.

*(CHORUS faces front.)*

ALL CHORUS. This is the last chapter of the story of Oedipus.

CHORUS ISMENE. Our father ... our brother ... Oedipus had died. We heard of the dispute between our brothers, Polynices and Eteocles.

CHORUS ANTIGONE. We hurried back from Colonus, hoping to mediate our brothers' dispute.

CHORUS HAEMON. But before the sisters returned, the two brothers met on the battlefield and drew weapons against each other.

CHORUS ISMENE. Our brothers killed each other.

CHORUS HOPLON. The battlefield is still stacked with bodies.

CHORUS TEIRESIAS. The people cry out for peace and security.

CHORUS AGGELLOS. They want an end to all the anger and hatred and civil strife.

CHORUS CREON. ... and now Creon is king.

CHORUS EURYDICE. Creon must rule Thebes and bring an end to this terrible civil war.

CHORUS CREON. A king cannot always wait on the whims of the gods. Action must be taken now.

*(CREON enters. This may be a speech, a press conference, a council meeting, a gathering of people coming to hear their leader, etc. CREON is followed by his administrative assistant/functionary/slave, AGGELLOS.)*

CREON & CHORUS CREON. Ladies and gentlemen. Thank you for coming.

CREON. The storm of war that has torn our home apart is over. We can now begin to mend the wounds of this civil strife. Today, the sons of Oedipus have fallen on the battlefield, killing each other, stained with each other's blood.

CREON & CHORUS CREON. I remember how all of you were steadfast and loyal ...

CREON. ... during the troubles after the death of Oedipus, how you were loyal to his sons as we attempted to work out a solution to their double claim to the throne. As their closest kin, I have stepped forward to bear the burden of this throne. And using all the powers of the throne, I will take on the task of healing this land.

CREON & CHORUS CREON. I thank you, humbly ...

CREON. ... for the loyalty you have shown my family and will now show me. *(Beat.)* I vow I will take whatever actions are necessary, no matter how unpopular those actions might be with some, to bring us all to back to a peaceful and secure Thebes.

CREON & CHORUS CREON. Therefore, I have decreed the following.

CREON. Eteocles, who died defending the city, shall be buried with all honor and glory, crowned with every ritual that is deserved by a noble, fallen hero. But for Polynices, who came back from exile, bringing foreign armies onto our soil, I proclaim to all of you that his citizenship with Thebes is revoked. It is revoked by his actions of leading foreign armies against us in war and revoked by my decree.

No one is allowed to mourn his death, nor accord him any burial rites and honors. He shall remain unburied, a corpse for vultures and dogs to eat. If anyone should attempt to honor this treasonous man, I will hold him also a traitor to Thebes, and he will die a traitor's death. I charge you all to be the guardians of this mandate. And now my people, let us unite once again and heal the wounds of war.

CREON & CHORUS CREON. Thank you, and may the gods bless our endeavors.

*(AGGELLOS, CHORUS CREON, CHORUS AGGELLOS, CHORUS EURYDICE, CHORUS HAEMON and CHORUS HOPLON applaud. CHORUS ISMENE hesitates and then joins in the applause. CHORUS ANTIGONE walks away from the group. CREON walks downstage. AGGELLOS attends him. HOPLON enters, looking around frantically. He spots CREON and stumbles over.)*

HOPLON & CHORUS HOPLON. My liege! My king!

CREON & CHORUS CREON. What is it?

*(HOPLON looks at CREON nervously and then over to AGGELLOS. He attempts to salute but doubles over wheezing and puffing.)*

CREON. Thank you, Miss *(Or Mr.)* Aggellos. You may go.

*(AGGELLOS exits.)*

CREON *(cont'd)*. Pull yourself together, soldier!

HOPLON *(out of breath)*. Private Hoplon, my liege. I ran as fast as I could. I'm not that fast, slightly out of shape, I'm sorry to say, but I ran as fast as I could to get here. I almost turned around lots of times, so that kind of slowed me down.

HOPLON & CHORUS HOPLON. I kept saying, "You idiot!"