

Saturday and Sunday close to performance time, because she is dedicated and knows she will have to deal with heavier pressure in the future. "I am not promised a job. And even if I get one, with the money made from acting, I will need different skills, law, psychology, clerical, for something on the side," she said realistically.

For aspiring actors like Collins, Stevenson designs a regimen. Carnegie-Mellon University, Juilliard, New York University, and Yale offer training "structured and executed by professionals" to prepare one for professional theater. Then the graduate proceeds to off-off Broad-

way to act in front of paying audiences six to seven times a week, supporting that experience with a part-time job.

This director, who was trained in the Actors' Studio and who counts among the actors he has directed Howard Rollins, the striking star of "Ragtime," bemoans the lack of regional or resident companies. He is convinced they can be the salvation of American theater. In fact, after organizing Players' Workshops, first in Munich, then in New York, Stevenson opted to direct at the Artists' Collective and the Hartford Stage Company. One might say that Stevenson, also like Antigone, put his money where his mouth is!

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# THEATER

## This 'Antigone' Is Young But Mature

By EDGAR KLOTEN

We are certainly up to our ears in Greece this month in the Hartford area. After a large dose of tragedy at the Hartford Stage Company with their superlative production of nine plays comprising "The Greeks," we have been afforded another Sophoclean tragedy, "Antigone," by the Youth Theater Unlimited at the Old Place.

The honors go, unreservedly, for the excellence of "Antigone" to Clay Stevenson, the more-than-intrepid director. He has trained his young charges in the intricacies of speaking poetry intelligently and also has great success with the movement and difficulty of a chorus and their speaking in unison.

The art of choral speaking is a tedious work, but the end result is so satisfying to the ears of an audience when imagination and understanding of the crescendos as well as quiet utterances are realized.

STEVENSON'S CHORUSES in "Antigone" achieve some marvelous cadences and vocal effects and is one of the delights of this production. Another is the interesting opening choreography which sets up the Antigone-vs.-Creon story.

A low bow can be made to the participants of this group who submerge their individual personalities for the benefit of the whole.

A tribute also must be paid to the individual leads who performed so well last weekend. Each read the sometimes long and involved speeches with meaning.

Congratulations are in order for Denise Collins as Antigone, who defies her uncle Creon as she violates his order not to bury her fallen brother. She believes in the fundamental rights of the individual in opposing the unjust authority of the state.

The domineering and unbending Creon is Bill Yousman. He, too, understands his role and makes his final tragedy so moving. His son, Haemon, is Thomas Desrocher and the reluctant Sentry is Ron McClelland. Both are equal to the task.

OTHER IMPRESSIVE, youthful yet substantial, performances are given by Wayne Pretlow as the ancient and blind Teiresias; Wendy Bobbitt as Ismene, Antigone's sister; Kim Connolly as Eurydice, and Willie Perez as the Messenger, who must tell the story of the doomed Antigone and her bridegroom, Haemon.

This production will tour many schools in the area. It will be a welcome treat for students who appreciate a timeless story, well told.