

THIS IS HOW IT GOES

A Rave Review For Paragon's Latest Production

Review by David Marlowe

Talk about the edgy concept and shocking commentary on race, adultery and deception! You have got to see this play! "This Is How It Goes" is a powerful trip into the dark shadow of our souls.

Warren Sherrill's direction is superb. To be way too brief and way too facile, this three-person play deals with racism and adultery. Due to the playwright's multi-faceted style, the shards of Truth in this shattered mirror of a play are glued together by Sherrill like pieces in a dark, mysterious puzzle. The unraveling of the

mystery is an unflinching look at the buried prejudices lying hidden in the masked corners of our subconscious minds. Sherrill, who just won the coveted Henry for Best Director of a Play for Paragon's "Who's Afraid of Virginia Woolf," has cast this play impeccably.

Intermittently stepping out of the action of the play, Scott McLean's character breaks the fourth wall to speak directly to the audience. In these moments he comments on his character's actions, what his character could have chosen to do and say instead, and what he may do next. Besides playing the role of The Man prescribed by the playwright, he is also narrator and the playwright's alter ego within the context of the play. McLean has dazzling star power in the mega range upon the stage. His performance in "Tuesdays With Morrie," appears to have caused a shift from his bent for local musical comedies to that of the serious drama. Here, he shifts from a sly grin to inconsolable weeping without missing a beat. For his performance alone one should run to buy a ticket.

Tyee Tilghman's performance is one of controlled rage. His portrayal is brilliantly threatening and constantly on the attack. Mr. Tilghman, who stunned Denver audiences in "Take Me Out" and numerous other shows at The Acoma Center, is in magnificent form here.

Emily Paton Davies, winner of the Henry for Best Actress in Paragon's "Frankie and Johnny in the Clair de Lune," is breathtaking. Paton-Davies is an actor of such intelligence that in the final moments as the lights go down, one can not help but believe that it may have been her more subtle machinations which has manipulated the malevolence in her two male cast members. What might Shaw say? Magnificent work from this Henry award-winning actor is ever forth coming.

Jacob Welch's lighting design is crucial to the play's mood and does the equivalent of Guido's removing and replacing his sunglasses in Fellini's film, "Eight and a Half." Welch must allow us as audience to transition from objective to subjective in the time it takes to click a remote.

Superb work. If this review sounds a bit cryptic, it is intentionally so. This is a show that you need to experience first hand to get the full impact. It is serious adult drama that's not for the kids. Anything but politically correct, the sometimes- shocking dialogue and adult situations are presented with great skill by Paragon's superb team of artists. For adult lovers of serious drama this is a definite must see!

