

Time Out

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CRITICS' CHOICE

1. 'My Mother Said I Never Should'

Royal Court

Intricate, humorous look at the relationship between mothers and daughters spanning four generations.

2. 'True West'

Boulevard

First-rate revival by Nancy Meckler of Sam Shepard's theatrically imagistic, magnificently honed piece.

3. 'A Vision of Love Revealed in Sleep'

Drill Hall

Neil Bartlett's new version of his celebration of Simeon Solomon. Electric contrast between the vulgar tradition of drag and 'serious' theatre.

4. 'Paradise'

ICA

Lumiere and Son's successful synthesis of text, image and movement in which a man leaves a well-ordered family life to seek the 'paradise' of the unknown.

5. 'The Last Crusade'

King's Head

Peter Wolf's dark, atmospheric two-hander, set in a factious England in 1192.

'Paradise'

Watermans

Since 1973, Lumiere and Son have devised shows intent on celebrating the visual and physical space between words and ideas. Culled from accounts of those who have mysteriously disappeared, their latest show, which is devised and directed by Hilary Westlake, is a succinct and theatrically exquisite account of a man who leaves a well-ordered and secure family life to seek the 'paradise' of the unknown. To collages in increasing close-up of a body in chains and the open road beckoning to pastures new, Trevor Stuart's 'hero' whirls in a confusion of thought and feeling as he attempts to justify his existence and conceptualise an action which will be irreversible. David Gale's script provides a mordantly witty commentary on the action, as the protagonist is perpetually and gloriously challenged by a muse-like woman, dressed like a Greek goddess, who counterpoints such cerebral pedantry in magnificent song. They are accompanied throughout by Jeremy Peyton Jones' excellent Glass-like score, played by a string trio. Dressed and made-up identically to appear like pre-Raphaelite heroines, the trio frequently join our female muse in a chorus of exhilarating, perfectly choreographed movement and voice, intimating the ecstasy of the unknown. What makes the piece so theatrically exuberant is the way it successfully synthesises text, image and movement with a musical score. Theatrical pleasure. *Ann McFerran*