

Curtain up, on life

By IFAN PAYNE

WHEN the curtain of public behaviour is torn aside raw human relationships can be exposed.

This is one of many themes lying behind T James Jones's play *Pan Rwyga'r Llen*, presented by Cwmni '85 in the Sherman Theatre.

Initially light-hearted and witty, the play explores the nature of personal relationships — of sanity, madness, of faith and disbelief... and of the short step between laughter and tears.

Martin Morley has designed an effective set of three interlocking spaces within which the play moves with swiftness and surety as successive levels of self-protection

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are peeled off in the lives of the chaplain, his family, a pair of nurses, a patient in a mental ward and a former patient.

Events in the inter-connected lives of this cast move with gripping inevitability towards breakdown and disaster.

Sharon Morgan, winsome as the aggrieved yet not innocent wife, used her natural sensuality to portray beautifully a role which ranged from unspoken eroticism to loving mother to final... ah well, I won't give away the end.

In his scenes with her, Ifan Huw Dafydd played

the uncertain ex-patient most effectively and Huw Caredig was believable as the priest whose halo had fallen around his neck to his dog-collar.

As the son, Geraint Lewis paced well his development from pleasant student to the horror of his destiny.

That destiny — the final scene — was powerfully handled by the author, who also produced the play.

Ronnie Williams, presented with a gift of a role as the bed-ridden patient, grasped the opportunity with both hands to expose the sanity behind his madness.

Eirlys Britton and Mair Lewis rounded off a strong cast as the pair of nurses who set events in motion.