

Brith Gof, at Chapter Arts

# Horror of Lidice is powerfully replayed

**DU a Gwyn (black and white) refers to the black-and-white film used as a basis for much of Brith Gof's new production.**

Black and white also refers to the blackened miners and the blonde Aryan Nazis. It refers, too, to truth and falsehood, right and wrong.

In a production, intellectually-explosive and theatrically-brilliant, the three actors of Brith Gof took as the basis of their theatre work the film *The Silent Village*, made in 1942 by Humphrey Jennings.

That film re-created events of 1942 in Lidice, Czechoslovakia, when all the men of that mining community were shot and the village torched in retribution for the murder of the Nazi leader Reinhardt Heydrich.

Using elements of overlaid voices, in the manner of the verbal music of

**By IFAN PAYNE**

Charles Amirkamian and Kenneth Gaburo, the replaying of events to illuminate layers of meaning — as employed by Copola in *The Conversation* — Rhys Powys, Nic Ros and Mike Pearson have created a production of rare power.

Playing much of the action within the projected frame of Jennings's film they generate a stunning series of three-dimensional visual effects.

Perhaps it was the

appropriateness of the intimate setting in the now-gutted Chapter Theatre, in which the audience stood within the action itself — the reaction of the watchers being as much part of the event as the movements of the actors — which helped create such an overwhelming effect.

Whatever it was, the actors, who produced the work themselves, have, in *Du a Gwyn*, a work that is socially powerful, dramatically gripping and, indeed, thought-provoking.