



Theatr
Genedlaethol
Cymru

RHINOSEROS



GAN / BY

Eugène Ionesco

ADDASIAD GAN / ADAPTED BY

Manon Steffan Ros

 @TheatrGenCymru

#Rhinoseros

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RHINOSEROS

GAN / BY **Eugene Ionesco**

Y DAITH / THE TOUR

PREMIERE

Theatr y Sherman
Sherman Theatre
Caerdydd / Cardiff

24 - 27.10.2023

Sgwrs ôl sioe / Post-show talk: **25.10.23**

Pontio, Bangor

01 + 02.11.2023

Sgwrs ôl sioe / Post-show talk: **1.11.23**

Canolfan y Celfyddydau
Aberystwyth Arts Centre

04.11.2023

Neuadd Dwyfor, Pwllheli

07.11.2023

Hafren,
Y Drenewydd / Newtown
09.11.2023

Mwldan, Aberteifi / Cardigan
14.11.2023

Galeri, Caernarfon
16.11.2023

Canolfan y Celfyddydau
Taliesin Arts Centre,
Abertawe / Swansea
18.11.2023



PERFFORMIADAU IAITH ARWYDDION PRYDAIN
BRITISH SIGN LANGUAGE PERFORMANCES

26.10.2023

Theatr y Sherman / Sherman Theatre, Caerdydd / Cardiff

02.11.2023

Pontio, Bangor

NHW - NEU NI? MAE RHINOCEROS YN FYTHOLWYRDD

MIKE PARKER

Mae gan bob un ohonom ein seren arweiniol ddiwylliannol, y creawdwyr llyfrau, ffilmiau, cerddi, dramâu a cherddoriaeth sydd wedi ein swyno'n llwyr. Yn aml, mae atgof clir iawn gennym o'r tro cyntaf i ni ddod ar eu traws, y foment y tanwyd yr angerdd ynom i bara oes. Ddeugain mlynedd yn ôl, digwyddodd hyn i mi, gyda gwaith Eugène Ionesco.

Dechreuodd gyda *La Cantatrice Chauve*, ei ddrama gyntaf a'r un fwyaf adnabyddus, a gyflwynwyd i mi gan athro Ffrangeg arbennig o cŵl yn yr ysgol yn Swydd Gaerwrangon. Cefais fy hudo'n syth gan y modd roedd Ionesco yn chwarae ar eiriau a'i ffraethineb anarchaidd, ac yna finiogrwyd ei gymeriadu. Gan fy mod wedi fy magu ar ddeiet o glasuron trwm 'Middle England', roedd y cipolwg hwn ar fydoedd newydd wedi fy ngwfreiddio. Ers hynny, pryd bynnag rydw i wedi gweld bod drama gan Ionesco yn cael ei llwyfannu yn rhywle, rydw i wedi mynd i'w gweld, a byth wedi cael fy siomi.

Fel myfyriwr drama ym Mhrifysgol Llundain, llwyfannais fersiwn o *Rhinoceros* ar gyfer fy asesiad terfynol. Doedd hi ddim yn dda iawn, ond roeddwn i wrth fy modd yn dod i adnabod y ddrama'n well. Roedd dychan Ionesco ar y modd roedd cydymffuriaeth gymdeithasol yn lledaenu, a chroen a meddyliau yn caledu, yn tarddu o'i

THEM - OR US? AN EVERGREEN RHINOCEROS

We all have our cultural lodestars, those creators of books, films, poems, plays and music that have seduced us entirely. We can often recall, with pinpoint precision, our first encounter with them, the moment a lifelong passion was born. Forty years ago, this happened for me with the work of Eugène Ionesco.

It began with *La Cantatrice Chauve*, his first and best-known play, which I was introduced to by a particularly cool French teacher at school in Worcestershire. Ionesco's wordplay and anarchic wit hooked me immediately, swiftly followed by the sharpness of his caricature. Weaned on a diet of stodgy Middle England classics, this glimpse into new worlds thrilled me. Ever since, whenever I've seen that a Ionesco play is being staged somewhere, I've gone to see it, and never once been disappointed.

Studying drama at London University, I staged a version of *Rhinoceros* for my finals assessment. It wasn't very good, though I loved getting to know the play better. His satire of spreading societal conformism, of hardening skins and hardening minds, was born of Ionesco's own youth in the early 1930s, when his family had returned from France to his father's native Romania, and he'd witnessed first hand growing Nazism, particularly amongst his University contemporaries.

ieuenctid ei hun ddechrau'r 1930au, pan ddychwelodd ei deulu o Ffrainc i Rwmania, gwlad enedigol ei dad, ac roedd wedi gweld drosto'i hun y cynnydd mewn Natsiaeth, yn enwedig ymhlith ei gyfoedion yn y Brifysgol. Fel y dywedodd mewn cyfweliad yn 1970:

"O bryd i'w gilydd, byddai un o'r grŵp yn datgan 'Dydw i ddim yn cytuno o gwbl gyda nhw [y Ffasgwyr], wrth gwrs, ond ar rai pwyntiau, mae'n rhaid i mi gyfaddef, er enghraifft yr Iddewon ...' Ac roedd y math yna o sylw yn symptom. Dair wythnos yn ddiweddarach, byddai'r person hwnnw'n dod yn Natsi. Cafodd ei ddal mewn mecanwaith, roedd yn derbyn popeth, roedd wedi troi'n Rhinoseros."

1989 oedd blwyddyn fy nghynhyrchiad i, gyda Thatcheriaeth ar ei hanterth, ac fe wnes i hoelio fy holl liwiau i'r mast hwnnw. Yn fy nwylo brwd ond trwsgl, roedd *Rhinoceros* yn feirniadaeth ar bropaganda'r wladwriaeth Brydeinig, y wasg asgell dde yn enwedig. I danlinellu'r pwynt mor drwm fel na allai unrhyw un ei fethu, ar adegau allweddol o'r ddrama, roeddwn i'n taflunio tudalennau blaen o *The Sun* a'r *Daily Mail* ar draws y wal gefn. Nid oedd yn gynnill o gwbl!

Ddegawdau yn ddiweddarach, wrth i mi droi at y ddrama drachefn, rwy'n gweld cymaint mwy o haenau. Daeth y totalitariaeth gynyddol a ddaeth dan lach Ionesco nid yn unig yn Rwmania y 1930au, neu Brydain yr 1980au, ond hefyd yn Ffrainc yn y 1950au, pan oedd yn ei hysgrifennu. A'r adeg honno, daeth e o'r ochr arall, sef chwith deallusol blaengar, oedd yn fwriadol yn troi llygaid ddall at realiti Stalin a'r Sofietiaid. Roedd hefyd yn gyfeiriad at y Ffrainc a fu ychydig dros ddegawd ynghynt; gyda chroen llwyd-wyrdd y rhinoseros yn atgoffa llawer o lifrau'r Almaenwyr a fu'n meddiannu eu strydoedd heb fod yn hir yn ôl.

As he put it in a 1970 interview:

"From time to time, one of the group would come out and say 'I don't agree at all with them (the Fascists), to be sure, but on certain points, I must admit, for example the Jews ...' And that kind of comment was a symptom. Three weeks later, that person would become a Nazi. He was caught in a mechanism, he accepted everything, he became a Rhinoceros."

My production was in 1989, peak Thatcher, and I nailed all my colours to that one mast. In my keen and rather clumsy hands, *Rhinoceros* was a takedown of the propaganda of the British state, the right-wing press especially. To underscore the point so heavily that no-one could possibly miss it, at key moments of the play, I projected front pages from *The Sun* and the *Daily Mail* across the back wall. It was not subtle stuff.

Decades later, returning to the play, I find so many more textures. The growing totalitarianism that Ionesco skewers came not just in the Romania of the 1930s, nor the Britain of the 1980s, but also in the France of the 1950s, when he was writing it, and this time from what was supposed to be the other side, the progressive intellectual left, turning wilfully blind eyes to the reality of Stalin and the Soviets. It also nodded to the France of little more than a decade earlier; the grey-green skins of the rhinoseroses reminding many of the German uniforms that had so recently occupied their streets.



Hawlfraint / Copyright Mike Parker



Cynhyrchiad *Rhinoceros* gan Mike Parker ym Mhrifysgol Llundain, 1989. Cast yn cynnwys Adrian Chiles yn chwarae cymeriad Berenger a Louisa Charalambous, Ben Sheldrick, Vicky Turrell a Coral Leach.

Rhinoceros Production by Mike Parker in University of London, 1989. Cast includes Adrian Chiles playing Berenger and Louisa Charalambous, Ben Sheldrick, Vicky Turrell and Coral Leach.

Hawlfrant / Copyright Mike Parker

Mae amser a lle yn eilbeth. Yn *Rhinoseros* gwelwn fod cydymffurfiaeth yn llawer mwy llechwraidd, ac yn hollbresennol. Mae'n gweithredu mewn teuluoedd a chymunedau, yn y gwaith ac ym myd hamdden, ym mhob hierarchaeth o bŵer a gweinyddiaeth. Ond yr hyn sy'n fwy argyfyngus, yw'r ffaith ei fod hefyd yn rym mewnlol, yn ddwfn ynom fel unigolion sy'n cael eu bradychu gan ein deallusrwydd a'n anghysondebau ni ein hunain.

Yma, fel ym mron pob un o'i ddramâu, mae Ionesco hefyd yn dadansoddi iaith ei hun, gan ei gwthio i ymylon pob ystyr. Mae tynnu sylw at gyfyngiadau difrifol geiriau – gweithred feiddgar i unrhyw awdur – yn dangos sut y gallant weithredu fel sbardun ar gyfer diffyg meddwl ac o ganlyniad ymddygiad gwael, boed yn bersonol, yn wleidyddol neu'r ddau.

Yn *Rhinoseros*, gwelwn ymadroddion yn ailymddangos drosodd a throsodd, ac mae eu hystyr yn pylu bob tro. Rydyn ni'n clywed ystrydebau yn pydru a brawddegau yn gwanychu o dan bwysau eu hannigonolrwydd eu hunain. Mae Manon Steffan Ros wedi creu campwaith drwy drosi'r gwrthddywediadau a'r anghysondebau hyn i'r Gymraeg. Mae ei chlust berffaith i'r iaith lafar yn ei gwneud hi'n awdur delfrydol i chwarae gyda'r geiriau, nid yn unig o ran eu hystyr, ond hefyd eu traw a'u rhythm, hyd yn oed eu haniaeth. Nid cyfieithiad mohono; mae'n drosiad, ac mae'n barhad i hanes hir o ddramâu Ionesco yn cael eu trosi i ieithoedd lleiafrifol. Maen nhw'n ei ddeall e, ac yntau'n eu deall nhw.

Felly, 64 blynedd ar ôl y perfformiad cyntaf, beth ddylem ni ei gymryd o *Rhinoseros* Cymraeg? Pwy yn y Gymru gyfoes sy'n tyfu croen tew a chyrn? Pwy sy'n brefu uchaf, heb unrhyw sylwedd?

The specifics of time and place are a sideshow. In *Rhinoceros* we see that conformism is far more insidious, and ubiquitous. It operates within families and communities, at work and leisure, within every hierarchy of power and administration. Even more urgently, it is also an internal force, deep within us as individuals betrayed by our own intellects and inconsistencies.

Here, as in almost all of his plays, Ionesco also deconstructs language itself, pushing it to the edge of all meaning. Highlighting the chronic limitations of words, a bold move for any writer, shows how they can act as catalysts for poor thinking and consequently poor behaviour, whether personal, political or both.

In *Rhinoceros*, we see phrases loop time and again, their meaning fading with each successive turn. We hear clichés fester and sentences sag under the weight of their own inadequacy. Manon Steffan Ros has done a sterling job of rendering these contradictions and inconsistencies into Welsh. Her pitch perfect ear for the vernacular makes her the ideal writer to play with the words, not just for their meanings, but also their cadence and rhythm, even their abstraction. Hers is no mere translation; it is a conversion, and continues a long history of Ionesco's plays being enthusiastically rendered into minority languages. They get him, and he them.

So, sixty-four years after its debut, what should we take from a Welsh *Rhinoceros*? Where are the thickening hides and growing horns in contemporary Cymru? Who bellows the loudest and hollowest?

We are given a few sly nods: a lady pointedly contrasting between a "Cymro bonheddig wir – nid fel y bobol ifanc 'ma

Cawn ambell i awgrym: dynes sy'n cyferbynnu rhwng "Cymro bonheddig wir - nid fel y bobol ifanc 'ma heddiw"; trafodaeth fywiog am y rhinoserosys "os ydyn nhw'n gogs ta'n hwntws"; yr ymgyrchydd sy'n poeni llai am y bwystfilod sy'n rhedeg yn rhemp na'r "Arwyddion uniaith Saesneg" sy'n rhybuddio amdanynt.

Nid yw'r dorf yn gasgliad cyfleus o *sans-culottes*. Mae'r giwed gynyddol o rhinoserosys sy'n chwyrnu ac yn sathru yn sgwâr y dref yn cynnwys nid yn unig "Bethan Ellis Owen o *Pobol y Cwm*" ond hefyd yr Athronydd a "Cwpl o brifeirdd". Rydyn ni'n ôl 90 mlynedd, gyda thorf Ionesco ifanc o ddeallusion Prifysgol Bucharest, yn syrthio un ar ôl y llall.

Heddiw, nawr, mae *Rhinoseros* yn gwbl addas. Mae wedi bod yn ddegawd gwyllt. O refferendwm annibyniaeth yr Alban i'r rhyfela heddiw yn Wcráin a Phalesteina ac Israel, yna Brexit, Trump, Covid a'r cwbl, mae cynifer o ergydion wedi'n taro, ac mae eu heffeithiau, sy'n ein polareiddio ni, wedi'u chwyddo ganwaith drosodd gan dechnoleg ddigidol. I bron pob un ohonom, bu colledion. Rydyn ni wedi gweld cydweithwyr, ffrindiau a theulu yn mynd i'r ochr dywyll, ar goll mewn siambrâu atsain ac i lawr tyllau sgwarnogod, byth i ddychwelyd o bosib.

Mae'r rhinoserosys yn cynyddu ar bob ochr. Rydyn ni'n gweld hynny'n glir mewn pobl eraill. Ond a allwn ni ei weld ynom ni ein hunain?

Mae Mike Parker yn awdur wedi ei leoli ger Machynlleth. Enillodd ei gyfrol *On the Red Hill* wobwr Ffeithiol Greadigol Llyfr y Flwyddyn Cymru, ac roedd yn ail ar gyfer Gwobr Wainwright y DU ar gyfer ysgrifennu natur. Mae ei lyfr newydd *All the Wide Border* yn archwilio'r llinell ar fap rhwng Cymru a Lloegr, trwy hanes ac yn ein pennau a'n calonau.

heddiw"; an animated discussion about the rhinoceroses "os ydyn nhw'n gogs ta'n hwntws"; the activist who is less upset by the stampeding beasts than the "Arwyddion uniaith Saesneg" that warn of them.

The mob is not a convenient rabble of *sans-culottes*. The growing band of rhinoceroses snorting and stamping in the town square includes not just "Bethan Ellis Owen o *Pobol y Cwm*", but also the Athronydd and "Cwpl o brifeirdd". We are back ninety years, to young Ionesco's crowd of Bucharest University intellectuals, going down like ninepins.

This time, here, now, is ripe for *Rhinoceros*. It has been a crazy decade. From the Scottish independence referendum to today's bloodbaths in Ukraine and Palestine and Israel, via Brexit, Trump, Covid and all, we have been hit by so many upsets, their polarising effects turbocharged by the rocket fuel of digital tech. For almost all of us, there have been casualties. We have seen colleagues, friends and family go to the dark side, lost in echo chambers and down rabbit holes, perhaps never to return.

The rhinoceroses are proliferating on all sides. We see it so clearly in others. But can we always see it in ourselves?

Mike Parker is a writer, based near Machynlleth. His *On the Red Hill* won the non-fiction Wales Book of the Year and was runner-up for the Wainwright Prize for UK nature writing. His new book *All the Wide Border* explores the line between Wales and England on the map, through history and in our heads and hearts.



Bethan Ellis Owen a Rhodri Meilir



Priya Hall

GAIR GAN AWDUR YR ADDASIAD CYMRAEG

A WORD FROM THE AUTHOR OF THE WELSH ADAPTATION

MANON STEFFAN ROS

Dwi am ddechrau gyda gosodiad dadleuol: Does dim ffasiwn beth â chyfieithu creadigol. Pryd bynnag fo rhywun yn mynd ati i drosi stori rhywun arall o un iaith i un arall, fe ddylid cynnig gymaint yn fwy na chyfieithu'r geiriau. Mae'n raid ystyried tŷn ac acen. Mae'n rhaid ystyried y gynulleidfa hefyd, ac os oes llawer iawn yn gwahaniaethu rhwng y gynulleidfa wreiddiol a'r un fydd yn gwylio'r fersiwn newydd, sut mae dweud yr un stori pan fo cenhedlaeth, môr a diwylliant yn eich gwahanu? Mae'n rhaid addasu, nid cyfieithu, er parch i'r gwaith gwreiddiol.

Mae'n rhaid addasu'r gwagle rhwng y geiriau yn ogystal â'r geiriau ei hunain.

Mae'n anrhydedd gwirioneddol fod y Theatr Genedlaethol wedi ymddiried yn of fi i addasu *Rhinoceros*, gwaith gwreiddiol, hudolus, gwallgof bost Eugène Ionesco. Rydw i'n ffan o waith Ionesco ers blynyddoedd, yn edmygydd o ddewrder ei abswrdaeth, yn gwirioni ar y ffordd mae o'n ymddiried yn ei gynulleidfa i ddod i'w casgliadau eu hunain am wir ystyr ei ddramâu. Teimlais o'r dechrau fod *Rhinoceros* yn teimlo fel drama Gymreig. Mae clawstroffobia a chynhesrwydd cymuned fach glos yn gefndir i'r stori. Yn ogystal â hyn, mae'n ddrama sy'n teimlo'n gyson fodern a pherthnasol. Ers i mi ymgymryd â'r gwaith o addasu, prin y bydda i'n gweld stori newyddion

I shall begin with a controversial take: There is no such thing as creative translation. Whenever one attempts to change a story's language, there is so much more than words to consider. One must remember tone and accent, and the audience too. If there is much to distinguish between the original audience and the modern one, how to tell the same story when generations, an ocean, and whole cultures separate them? The key is adaptation, not translation, with the utmost respect paid to the original work.

One must adapt the empty spaces between the lines as well as the words themselves.

It is a true honour that the Theatr Genedlaethol have entrusted me to adapt *Rhinoceros*, the original, magical, completely bonkers play by Eugène Ionesco. I've been an admirer of Ionesco's work for many years, loving the courage of his absurdity, gleefully appreciating the way in which he trusts his audience to come to their own conclusions about the themes found in his plays. I felt from the very beginning that *Rhinoceros* felt like an inherently Welsh play - the claustrophobia and charm of a small town community being the setting for this story. And, of course, it's a play that always feels so relevant, so modern. Since I started adapting this play, I rarely come

heb feddwl yn dawel i mi fy hun, *Hmmm, rhinoseros.*

Rydw i wedi sôn am ddewrder Ionesco, a rhan o hynny ydi'r ffaith y bydd profiad pob un aelod o'r gynulleidfa ychydig yn wahanol wrth wyllo'r ddrama hon. Mae'n adlewyrchiad ohonom, o'n profiadau a'n safbwyntiau, o bob rhagfarn a rhagdybiaeth sy'n bodoli yn ein meddyliau. Does 'na ddim ateb teilwng i'r cwestiwn, "Am be' mae'r ddrama hon?"

Un gair arall am ddelwedd oedd ar fy meddwl yn aml wrth i mi dreulio amser yn addasu a chyfeillachu â'r ddrama. Clywais sôn am daith a wnaeth Ionesco ei hun i Gymru yn nechrau'r saithdegau, yn cael ei holi am ei waith ledled y wlad (Drwy gyfrwng ei famiaith, gyda help cyfieithydd - ynteu addasydd?!). Soniodd rhywun wrtha i am gofio'i weld o a'i wraig yn cerdded o gwmpas yr ardd o flaen Prifysgol Llanbed, yn edmygu'r blodau. Rydw i wrth fy modd yn dychmygu hyn, ac yn meddwl tybed oedd Ionesco, fel finau, yn gweld mor berthnasol oedd ei waith i gymunedau Cymru.

Diolch o galon i Steffan Donnelly a Theatr Genedlaethol Cymru am ymddiried yn of fi gyda haid o rhinoserosys. Dwi'n falch iawn o ddweud 'mod i wedi colli rheolaeth arnyn nhw'n llwyr.

across a news story that doesn't make me think, knowingly and silently, *Ahhh, rhinoceros.*

I've mentioned Ionesco's courage, and a part of that is the fact that each member of the audience will experience a slightly different play. It's a reflection of us, of our viewpoints and stories, of the prejudices and preconceptions which exist within us. There is no satisfactory answer to the question, 'What is this play about?'

To finish, I'm going to share an image that lived with me whilst I befriended and adapted *Rhinoseros*. I was told that Ionesco visited Wales in the early seventies, touring universities and giving talks about his work (through the medium of his mother tongue, with the aid of a translator - or an adapter, perhaps?!). Someone mentioned to me the memory of seeing him wandering around the garden with his wife at the front of Lampeter College, admiring the flowers. I love this image, and wonder whether Ionesco, like me, saw how relevant his work was to the communities of Wales.

The collective noun for rhinoceroses is a crash. It makes so much sense to me now.

Heartfelt thanks to Steffan Donnelly and Theatr Genedlaethol Cymru for entrusting me with a crash of wild rhinos. I'm glad to say that I lost control of them completely.

GAIR GAN Y CYFARWYDDWR

A WORD FROM THE DIRECTOR

STEFFAN DONNELLY

Dwi mor falch bod chi wedi dewis dod i weld *Rhinoseros*. Rydym yn gwerthfawrogi eich cefnogaeth a rwyf yn edrych ymlaen i glywed eich ymateb i'r cynhyrchiad! Mae'n bleser teithio'r addasiad arbennig yma o'r ddrama ledled Cymru gyda chast anhygoel, tîm creadigol talentog a chriw gwych.

Felly beth ydi *Rhinoseros*?

Mae'n ddrama absŵrd sy'n ein hysbrydoli a'n pryfocio - clasur Ewropeaidd yn cynnig rhyddid o'r llythrennol er mwyn ein hysbrydoli ac ehangu ein gorwelion. Cafodd llawer o waith abswrdaidd ei ysgrifennu ar ôl yr Ail Ryfel Byd, fel ymateb i erchyllderau diweddar a newidiadau seismig yn yr economi, cymdeithas a gwleidyddiaeth. Mae'r term 'abswrdaeth' yn wreiddiol yn golygu bod pethau 'allan o harmoni' - mae hyn yn ddisgrifiad sy'n crisialu sut mae llawer ohonom yn teimlo am gyflwr ein byd heddiw.

Mae'n stori am fywyd bob-dydd, ond gyda rhywbeth gwallgof yn digwydd - mae'r trigolion yn trawsnewid i rhinoserosod, a phawb yn ceisio gwneud synnwyr o hyn. Pam mae'r rhinoserosod yn ymddangos mor sydyn? Beth sy'n eu hachosi?

Gallwch weld y rhinoserosod yn cynrychioli twf ffasgaeth, hiliaeth, tiriogaetholdeb, newyddion ffug, grym yn erbyn goroesiad ein hiaith. Cryfder

I'm so glad you chose to come and see *Rhinoseros*. We appreciate your support and I look forward to hearing your response to the production! It's a pleasure to take the play on tour across Wales with an amazing cast, talented creative team and fantastic crew.

So what is *Rhinoseros*?

It's an absurdist play that inspires and provokes us - a European classic offering freedom from the literal in order to inspire and broaden our horizons. Much absurdist work was written after the Second World War, as a response to recent atrocities and seismic changes in the economy, society and politics. The term 'absurd' originally meant that things were 'out of harmony' - a description that encapsulates how many of us feel about the state of our world today.

It's a story about everyday life, but something crazy happens - a town's inhabitants transform into rhinoceroses, and everyone tries to make sense of this. Why do the rhinoceroses appear so suddenly? What's causing it?

The rhinoceroses may be seen as representing the growth of fascism, racism, territorialism, fake news, forces against our language's survival. The strength of Ionesco's work lies in the fact that it allows each individual to discover layers of meaning - from the broad and universal to the deeply personal.



Steffan Donnelly

gwaith Ionesco yw ei fod yn gadael i bob unigolyn ddarganfod haenau o ystyr - o'r eang a chyffredinol i'r hynod personol.

Mae'r prif gymeriad, Béranger, yn wrtharwr sydd heb bleser mewn bywyd personol na gwaith. Ydi o'n arwr erbyn diwedd y ddrama, tybed? Mae'n cau'r byd allan, wrth ffindio hi'n amhosib i ddeall teimladau pobl eraill, mae'n dioddef paranoia, ac mae'n erbyn unrhyw newid. Ar y llaw arall, mae'n gwneud safiad dros egwyddorion pwysig, mae'n cadw cywirdeb a chyfiawnder mewn byd bregus, mae'n brwydro yn erbyn dryswch ac unffurfiaeth. Mae'n ffindio pwrpas i'w fywyd wrth geisio achub cymdeithas.

Mae iaith yn arf pwysig yn nramâu Ionesco (oedd yn athro Ffrangeg). O'r cyhoeddus (Act 1) i'r proffesiynol

The main character, Béranger, is an anti-hero who finds no pleasure in his personal or work life. Does he become a hero by the end of the play? He shuts out the world, while finding it impossible to understand the feelings of others, he suffers paranoia, and he's resistant to any change. On the other hand, he makes a stand for important principles, preserving integrity and justice in a fragile world, he fights against confusion and conformity. He finds a purpose to his life in trying to save society.

Language is an important tool in the plays of Ionesco (who was a French teacher). From the public (Act 1) to the professional (Act 2) to the personal (Act 3), his characters struggle to express themselves clearly, rely on clichés during catastrophic events, and misunderstand or speak over one another. This reflects

(Act 2) i'r personol (Act 3), mae ei gymeriadau'n dibynnu ar ystrydebau yn ystod digwyddiadau trychinebus, yn cael trafferth mynegi eu hunain yn glir, ac yn camddeall neu'n siarad dros ei gilydd. Mae hyn yn adlewyrchu ansefydlogrwydd y gymuned a diffyg cyfathrebu iach, ac yn gorfodi ni i gofio pa mor fregus yw'r pethau sy'n ein cadw ni rhag dinistr.

Yn ei lyfr *Notes and Counternotes*, dywedodd Ionesco '*mae realaeth yn fyr o fod yn realiti...yn ein breuddwydion, yn y dychymyg mae'r gwirionedd ... mae'n bosib i bopeth yr ydym yn ei freuddwydio gael ei wireddu*'. Mae K. Lloyd Jones (cyfieithydd *Y Wers* ac *Y Tenant Newydd*, unig ddramâu Ionesco wedi eu trosi i'r Gymraeg cyn *Rhinoseros*) yn nodi bod '*arnom ni angen ysgrifennwr fel Ionesco, i'n hatgoffa y geill ein breuddwydion ni ddod yn wir*'. Ein breuddwydion a'n hunllefau!

Efallai bydd ein cynhyrchiad yn eich ysgogi i ystyried pa mor barod ydym i ymateb a chyfathrebu pan fydd newidiadau mawr yn digwydd, boed hynny'n dwf mewn ideoleg poblyddiaeth neu rhinoserod yn ymddangos ar ein stryd. Dywedodd Ionesco yn 1964: '*mae pobl wedi dod yn waliau i'w gilydd: does neb yn trafod dim byd gyda neb y dyddiau hyn, gan fod pawb eisiau ennill disgybl neu chwalu gwrthwynebydd*'. Mae perthnasedd y dyfyniad hanner canrif yn ddiweddarach yn abswrdd. Sut mae newid hyn?

the instability of the community and a lack of healthy communication, and forces us to remember the fragility of the things that keep us from destruction.

In his book *Notes and Counternotes*, Ionesco said '*realism falls short of reality... truth is in our dreams, in the imagination ... everything we dream can be realised*'. K. Lloyd Jones (translator of *The Lesson* and *The New Tenant*, Ionesco's only plays translated into Welsh before *Rhinoseros*) notes that '*we need a writer like Ionesco, to remind us that our dreams can come true*'. Our dreams and our nightmares!

Perhaps our production will prompt you to consider how prepared we are to respond and to communicate when major changes occur, whether this is an increase in populist ideology or a rhinoceros appearing on your street. Ionesco said in 1964: '*people have become walls to each other: nobody discusses anything with anyone these days, because everyone wants to gain a disciple or crush an opponent*'. The relevance of the quote half a century later is absurd. How do we change this?

CAST



Rhodri Meilir
Bérenger



Bethan Ellis Owen
Sian



Dafydd Emyr
Bowen a Siopwr



Ioan Gwyn
Derfel a Gweinydd



Priya Hall
Delyth



Eddie Ladd
Athronydd
a Glanhawr



Glyn Pritchard
Hen Ŵr,
Mr Pritchard a Sion



Victoria Pugh
Mrs Eidion
a Siani

TÎM CREADIGOL A CHYNHYRCHU CREATIVE AND PRODUCTION TEAM

Eugène Ionesco Awdur / Author

Manon Steffan Ros Addasiad Cymraeg / Welsh Adaptation

Steffan Donnelly

Cyfarwyddwr / Director

Cai Dyfan

Cynllunydd Set a Gwisgoedd
Set and Costume Designer

Ceri James

Cynllunydd Goleuo / Lighting Designer

Dyfan Jones

Cynllunydd Sain a Chyfansoddwr
Sound Designer and Composer

Nia Lynn

Cyfarwyddwr Llais / Voice Director

Catherine Alexander

Cyfarwyddwr Symud / Movement Director

Chris Harris

Awdur a Gweithredydd Sibrwd
Sibrwd Author and Operator

Cathryn McShane

Dehonglydd BSL / BSL Interpreter

Rhian A. Davies

Uwch Gynhyrchydd / Senior Producer

Fflur Thomas

Cynhyrchydd / Producer

Gareth Wyn Roberts

Pennaeth Cynhyrchu
Head of Production

Caryl McQuilling

Rheolwr Cynhyrchiad
Production Manager

Jeannette Baxter

Rheolwr Llwyfan ac Ail Oleuydd
Stage Manager and Relighter

Martha Davies

Dirprwy Reolwr Llwyfan
Deputy Stage Manager

Eilir Gwyn

Rheolwr Llwyfan Cynorthwyol
Assistant Stage Manager

Amy Barrett

Cynorthwy-ydd Gwisgoedd
Costume Assistant

Abi Stushnoff

Gwneuthurwr Pypedau a Propiau
Puppet and Prop Maker

Tamsin Robinson

Dirprwy Gwneuthurwr Pypedau a
Propiau / Assistant Puppet and
Prop Maker

Lleucu Williams

Goruchwyliwr Gwisgoedd
Costume Supervisor

Faye Edwards

Dirprwy Ail Oleuydd / Deputy Relighter

Iolo Gwilym

Technegydd Sain / Sound Technician

Lewis Jones

Peiriannydd Cynhyrchu Sain
Sound Production

Jack Jenkins

Sain #2 / Sound No.2

Isabella Colby Brown

Gweithredydd Sibrwd yn Taliesin
Sibrwd Operator at Taliesin

Laura Bartlett

Colur / Make-up

Gweithdy Theatr y Sherman

Sherman Theatre Workshop
Adeiladwyr Set / Set Construction

Practic Creations

Creu'r Cefnlen / Backdrop Creation

Burning Red

Delwedd Marchnata / Marketing Image

Kelly King

Dylunio Graffeg / Graphic Design

STAFF

THEATR GENEDLAETHOL CYMRU

TÎM RHEOLI / MANAGEMENT TEAM

Steffan Donnelly

Cyfarwyddwr Artistig a Chyd-Brif
Weithredwr / Artistic Director and Joint
Chief Executive

Angharad Jones Leefe

Cyfarwyddwr Gweithredol a Chyd-Brif
Weithredwr / Executive Director and
Joint Chief Executive

Rhian Davies

Cyfarwyddwr Cynhyrchu
Director of Producing

CYFRANOGI / PARTICIPATION

Sian Elin James

Cydllynydd Cyfranogi
Participation Co-ordinator

CYLLID A GWEINYDDIAETH FINANCE AND ADMINISTRATION

Nerys Evans

Swyddog Gweithrediadau
Operations Officer

CYNHYRCHU / PRODUCTION

Gareth Wyn Roberts

Pennaeth Cynhyrchu
Head of Production

Caryl McQuilling

Rheolwr Cynhyrchu Cwmni
Company Production Manager

CYNHYRCHWYR / PRODUCERS

Fflur Thomas

Gavin Richards
Cynhyrchwyr / Producers

Steffan Wilson-Jones

Cynhyrchydd Cynorthwyol
Assistant Producer

DATBLYGU CREADIGOL CREATIVE DEVELOPMENT

Rhian Blythe

Cyfarwyddwr Cyswllt / Associate Director

MARCHNATA A CHYFATHREBU MARKETING AND COMMUNICATIONS

Ceri Williams

Rheolwr Marchnata a Chyfathrebu
Marketing and Communications Manager

Elin Cain

Swyddog Marchnata a Chyfathrebu
Marketing and Communications Officer

BWRDD YR YMDDIRIEDOLWYR BOARD OF TRUSTEES

Yr Athro Jerry Hunter Cadeirydd

Dr Nia Edwards-Behi

Jacob Dafydd Ellis

Siôn Fôn

Elin Parisa Fouladi

Dafydd Gwyn Jones

Elwyn Jones

Gwyn Jones

Fiona Phillips

Catherine Rees

Rhys Miles Thomas

Gwyn Williams

Meilir Rhys Williams

DIOLCHIADAU THANK YOU

No Fit State

Theatr na nÓg

Will Goad

Gweithdai Golygfeydd Coleg Brenhinol Cerdd a Drama Cymru /
Royal Welsh College of Music and Drama Scenic Workshops

Cornerstone



Priya Hall a Victoria Pugh



Glyn Pritchard ac Eddie Ladd



Bethan Ellis Owen, Eddie Ladd, Glyn Pritchard a Rhodri Meilir

BYWGRAFFIADAU BIOGRAPHIES

RHODRI MEILIR

HYFFORDDIANT / TRAINING:

Prifysgol Aberystwyth University

GWAITH THEATR YN CYNNWYS / THEATRE WORK INCLUDES:

Galwad (Collective Cymru/Sky Arts); *For The Grace of You Go I* (Theatr Clwyd); *How My Light Is Spent* (Royal Exchange Theatre/Sherman/Theatre By The Lake); *The Funfair* (HOME Manchester); *Bright Phoenix* (Everyman Theatre); *Eczema!*, *Mametz* (National Theatre Wales); *Dwyn I Gof*, *Y Wibdaith Wirion*, *Ar Y Lein*, *Lysh*, *Be' O'dd Enw Ci Tintin?*, *DJ Ffawst* (Theatr Bara Caws); *Fala Surion*, *C'laen/C'mon Then*, *Y Sgam* (Cwmni'r Frân Wen); *Gwlad Yr Addewid*, *Dau.Un.Un.Dim/Yn Y Tren* (Theatr Genedlaethol Cymru); *Y Raplyfr Coll*, *Sioe Nadolig Cyw* (S4C).

GWAITH TELEDU YN CYNNWYS / TV WORK INCLUDES:

In My Skin (Expectation Entertainment/BBC); *Craith/Hidden* (Severn Screen/S4C/BBC); *Pren Ar y Bryn/Tree On a Hill*, *Bregus*, *Y Gwyll/Hinterland*, *Pen Talar*, *Y Pris*, *Caerdydd* (Fiction Factory/S4C); *Gwlad Yr Astra Gwyn* (Rondo/S4C); *Merched Parchus* (ieie Productions/S4C); *Stad* (Cwmni Da/Triangl/S4C); *My Family*, *Casualty*, *Doctor Who*, *Doctors*, 'orrible (BBC); *Afterlife* (Clerkenwell Films/ITV); *Rapsgaliwn* (Fflic/S4C); *Terry Pratchett's Hogfather* (The Mob Film Co/SKY); *Tipyn o Stad* (Tonfedd Eryri/S4C); *Byw Celwydd* (Tarian/S4C); *Teulu* (Boomerang/S4C); *A470*, *Pen Tennyn* (HTV/S4C).

GWAITH FFILM YN CYNNWYS / FILM WORK INCLUDES:

Y Sŵn (Swnllyd/S4C); *Gwledd/The Feast* (Sgrech/Ffilm Cymru Wales); *Pride* (Pathe/BBC); *Under Milk Wood/Dan Y Wenallt*, *The Circus/Y Syrcas* (fFati Films); *Mr. Torquay's Holiday* (Trinder Films); *Diwrnod Hollol Mindblowing Heddiw* (HTV); *The Baker* (Shakespeare's Cake); *Patagonia* (Rainy Day Films); *Daddy's Girl* (Boda); *Y Golau* (Opus); *Rapsgaliwn: Y Raplyfr Coll*, *Ble Mae Cyw?* (Boomerang/S4C); *Neighbours* (NFTS).

Mae Rhodri wedi'i enwebu'n Actor Gorau BAFTA Cymru ddwywaith ac yn 2018 enillodd wobwr 'Best Actor in a Studio Production' yng ngwobrau Theatr Manceinion. Mae'n byw yng Nghaerdydd gyda'i gymar a'u tri o blant.

Rhodri has been nominated for BAFTA Cymru's Best Actor twice and in 2018 he won the award for Best Actor at a Studio production in the Manchester Theatre Awards. He lives in Cardiff with his partner and three children.

BETHAN ELLIS OWEN

HYFFORDDIANT / TRAINING:

Coleg Brenhinol Cerdd a Drama Cymru / Royal Welsh College of Music and Drama

GWAITH THEATR YN CYNNWYS /

THEATRE WORK INCLUDES:

Bownsars, Oleanna (Cwmni Theatr Gwynedd); *Nyrsys, Anfamol* (Theatr Genedlaethol Cymru).

GWAITH TELEDU YN CYNNWYS /

TV WORK INCLUDES: *Anfamol; Pobol y Cwm; Rownd a Rownd; Lolipop; Y Tŷ; Rhyw Fath o Fusnes; Asemblï; Solomon a Gaenor; Lois; Emyr Roc a Rôl* (S4C).

DAFYDD EMYR

GWAITH THEATR YN CYNNWYS /

THEATRE WORK INCLUDES:

Kick the Breeze (BAC); *Pinocchio, Merlin and the Cave of Dreams, Beauty and the Beast* (Theatr y Sherman); *Gwaed Oer, Man of Fire* (Cwmni Whare Teg); *Amdani* (Script Cymru); *Danny The Champion of the World* (Cwmni Theatr Sherman a'r Birmingham Stage Company); *Hamlet* (Wales Theatre Co); *Hollti, Y Tad, Sgint* (Theatr Genedlaethol Cymru); *New Wheels* (Tiny Giants); *Bordergame* (National Theatre Wales); *{150}* (Theatr Genedlaethol Cymru a National Theatre Wales) *The Chimes* (Judith Roberts); *Kiss Me Kate, Guys and Dolls* (Crucible Theatre).

GWAITH TELEDU YN CYNNWYS /

TV WORK INCLUDES:

Merched Lasarus, Deryn (Ffilmiau'r Nant), *Lleifior, Doctor Who, Casualty, Excalibur, The Search for Arthur, Eastenders, Young Dracula, Amdani, Saer Doliau, Da Vinci's Demons, Pobl y Cwm* (BBC), *Blodeuwedd* (Ffilmiau Bryngwyn); *Rownd a Rownd* (Rondo); *Bastard Executioner* (Fox 21 for FX); *The Windsors* (Channel 4).

GWAITH FFILM YN CYNNWYS /

FILM WORK INCLUDES:

Old Scores; Derfydd Aur/Rebecca's Daughters; Dial/Wild Justice (Paul Turner); *Carrie's War* (BBC).

IOAN GWYN

HYFFORDDIANT / TRAINING:

The Central School of Speech and Drama

GWAITH THEATR YN CYNNWYS /

THEATRE WORK INCLUDES:

The Tempest, First Three Drops (Taking Flight); *Golygfeydd o'r Pla Du* (Theatrau Sir Gâr); *FOW* (Deaf & Fabulous); *Peter Pan* (Rainbow Valley Productions).

GWAITH TELEDU YN CYNNWYS /

TV WORK INCLUDES:

Pobol y Cwm (BBC), *Rownd a Rownd* (Rondo).

PRIYA HALL

Mae Priya Hall yn gomedïwr, awdur ac actor Cymraeg/Indiaidd. Mae hi wedi ymddangos ar nifer o sioeau comedi teledu. Ochr yn ochr â Meera Syal, ysgrifennodd ac ymddangosodd Priya mewn peilot i BBC 2 Wales o'r enw *Beena and Amrit*, ac ysgrifennodd sitcom BBC Radio Wales o'r un enw. Cyrhaeddodd rownd cyn-derfynol *Gwobrau Comedi Newydd* y BBC 2021.

Priya Hall is a Welsh/Indian comedian, writer, and actor. She has featured on several television stand-up shows. Priya has also written and starred in a BBC 2 Wales pilot alongside Meera Syal, called *Beena and Amrit* and wrote and starred in a BBC Radio Wales sitcom by the same name. She was a semi-finalist in the *BBC New Comedy Awards 2021*.

EDDIE LADD

Mae Eddie wedi bod yn berfformiwr theatr gorfforol ers oes pys. Bu'n gweithio gyda Brith Gof am ddegawd tan y flwyddyn 2000. Aeth ar ei liwt ei hun hefyd tua 1989, gan lunio darnau ar gyfer safleoedd arbennig a theatrau cyffredin a'u dwyn ar daith ledled y byd. Mae'r gwaith hwn yn parhau! Bu'n defnyddio technoleg newydd o'r dechrau a derbyniodd gymrodoriaeth gan NESTA yn 2002 er mwyn atgyfnerthu'r elfen hon yn ei gwaith.

Yn ystod Clo Mawr 2020 cyflwynodd ddarn ffurf-arlein newydd am ei fferm a'i hardal, *Fy Ynys Las*, a chael y pleser o gydweithio â phobl Llandysul i greu *Sinema Teifi* y llynedd. Ar Fawrth y 5ed y llynedd, ar ddiwrnod wybrlas o wanwyn, teithiodd ledled Ceredigion gyda fan hufen iâ yn ymweld â llefydd yr enwyd emyn donau ar eu hôl.

Mae'n un o dri aelod cwmni dawns Light / Ladd / Emberton a sefydlwyd yn 2014 i greu deuawd gythryblus am Caitlin a Dylan Thomas ar gyfer y Llyfrgell Genedlaethol. Mae gwaith diweddaraf y cwmni, ffilm o'r enw *Amser | Time*, â wnelo ag argyfwng yr hinsawdd a hyn gaiff eu sylw am sbel i ddod.

Y llynedd, bu'n gyflwynydd darllediad pum awr o hyd gan *Y Wladfa Newydd* ar eu sianel arlein.

Ac mae wrth ei bodd, megis gwiwr lon, wrth weithio fel cyfarwyddwr symud gydag actorion - gyda Theatr Genedlaethol Cymru nifer o weithiau, Cwmni Frân Wen a'r awdures Lucy Gough yn fwyaf diweddar.

Eddie is a lifelong physical theatre performer. She worked with Brith Gof for a decade until the year 2000. She also went freelance around 1989, creating site-specific pieces as well as pieces for ordinary theatres and taking them on tour around the world. This work continues. She has used new technology from the start and received a fellowship from NESTA in 2002 to reinforce this element in her work.

During the 2020 Lockdown, she presented a new online form piece about her farm and community, *Fy Ynys Las*, and had the pleasure of collaborating with the people of Llandysul to create *Sinema Teifi* last year. On 5 March last year, on a blue-skied spring day, she travelled around Ceredigion with an ice cream van visiting places after which hymns have been named.

She is one of three members of the Light / Ladd / Emberton dance company established in 2014 to create a tumultuous duet about Caitlin and Dylan Thomas for the National Library. The company's latest work, a film called *Amser | Time*, is about the climate crisis, and this will be their focus for some time.

Last year, she presented a five-hour long broadcast by *Y Wladfa Newydd* on their online channel.

She is also delighted to work as a movement director with actors - which she has done with Theatr Genedlaethol Cymru several times, as well as Cwmni Frân Wen and the author Lucy Gough most recently.

GLYN PRITCHARD

GWAITH THEATR YN CYNNWYS / THEATRE WORK INCLUDES:

King Lear (Shakespeare's Globe);
The Dock Brief (Rapture Theatre);
Y Cylch Sialc (Theatr Genedlaethol
Cymru); *Kneebone Cadillac* (Plymouth
Theatre Royal); *One Green Bottle* (Tokyo
Metropolitan & Soho Theatre London);
Ophelia's Zimmer, *The Twits* (Royal Court
Theatre); *The Bee* (Tokyo Metropolitan/
Tour); *Blodeuwedd a Yn Debyg lawn I Ti
A Fi* (Theatr Genedlaethol Cymru); *The
Dark Philosophers* (National Theatre
Wales); *The Black Album*, *Ghetto*, *Fuente
Ovejuna*, *Bartholomew Fair* (National
Theatre); *The Diver* (Soho); *Under
Milk Wood*, *Blue Remembered Hills*,
A Christmas Carol (Dukes, Lancaster);
King Lear (Young Vic); *Othello* (RSC);
The Marriage of Figaro (Royal Exchange,
Manchester); *A Family Affair* (Arcola).

GWAITH TELEDU YN CYNNWYS / TV WORK INCLUDES:

Andor, *Doctor Who*, *Enid & Lucy*, *White
House Farm*, *Doctors*, *Keeping Faith*,
Anita, Albie and Noa, *35 Diwrnod*,
Inspector George Gently, *Critical*,
Harriet's Army, *Law & Order: UK*, *Babylon*,
Hinterland, *Stella*, *Casualty*, *The Indian
Doctor*, *Pobol Y Cwm*, *Brookside*, *Oh Na!*
Y Morgans, *Death of a Son*, *Famous Five*,
Coronation Street, *A Mind To Kill*.

GWAITH FFILM YN CYNNWYS / FILM WORK INCLUDES:

Hunky Dory, *Weekenders*, *Butterflies*,
Lion, *The Last Minute*, *Death of a Son*.

VICTORIA PUGH

HYFFORDDIANT / TRAINING:

Coleg Brenhinol Cerdd a Drama Cymru /
Royal Welsh College of Music and Drama.

GWAITH THEATR YN CYNNWYS / THEATRE WORK INCLUDES:

Macbeth, *Romeo & Juliet*, *Troilus &
Cressida*, *Of Mice and Men*, *Cordell
Trilogy*, *Under Milk Wood*, *The Nutcracker*
(Clwyd Theatr Cymru); *Deffro'r Gwanwyn*,
Trwy Dulliau Chwyldro, *Porth y Byddar*,
Dŵr Mawr Dyfn (Theatr Genedlaethol
Cymru); *Enormously Big Weed* (Duke's
Lancaster); *Vincent River* (No Boundaries);
Constellations (On in Five); *Calon Lan*
(Grand Slam); *Erogenous Zones*
(Grass Roots).

GWAITH TELEDU YN CYNNWYS /

TV WORK INCLUDES: *35 Diwrnod*, *Bextra*
(Boom); *Hinterland*, *Gwaith/Cartref*
(Fiction Factory); *Torchwood*, *Most
Sincerely Hughie Green*, *Tracey Beaker*,
Casualty (BBC); *Stella* (Tidy Productions);
Rownd a Rownd, *Dim Ond y Gwir* (Rondo);
Treflan, *Lan a Lawr* (Alfresco); *Mostyn
Fflint A'nye* (Elidir).

GWAITH FFILM YN CYNNWYS /

FILM WORK INCLUDES:

Omlet (Cwmni Da); *A Way of Life* (AWOL/
HTV); *Cymru Fach* (Boom); *Shirley* (BBC/
Prospect Cymru); *August* (Granada
Films); *All My Happy Friends* (33 Story
Productions); *Wyrn of Bwlch Penbarras*
(Wyrn Films).

GWAITH RADIO YN CYNNWYS /

RADIO WORK INCLUDES:

Station Road, *Dulliau Chwyldro*, *Morys y
Gwynt*, *Fire of the Dragon*, *Expand This*,
You Shouldn't Have Come (BBC); *Henry IV*
(BBC World Service).



Ioan Gwyn, Victoria Pugh a Priya Hall



Dafydd Emyr, Ioan Gwyn, Bethan Ellis Owen, Eddie Ladd, Glyn Pritchard a Priya Hall

TÎM CREADIGOL CREATIVE TEAM

MANON STEFFAN ROS

**Awdur y Trosiad / Author of
Welsh Adaptation**

Mae Manon Steffan Ros yn awdur, dramodydd a cholofnydd. Mae hi wedi ennill gwobr Tir Na N'Og bedair gwaith a gwobr Llyfr y Flwyddyn am ei nofel, *Llyfr Glas Nebo*. Enillodd wobwr Theatr yng Nghymru am ei gwaith ar *Mwgsi* gyda Chwmni'r Frân Wen. Enillodd ei chyfieithiad o *Llyfr Glas Nebo* wobwr Yoto Carnegie yn 2023, ac mae'r nofel bellach wedi ei chyfieithu i ddeg iaith. Mae'n byw ym Meirionnydd gyda'i theulu.

Manon Steffan Ros is an author, playwright and columnist. She has won the Tir Na N'Og award four times and also Book of the Year for her novel *Llyfr Glas Nebo*. Manon also won a Wales Theatre Award for her work on *Mwgsi* with Frân Wen. Her translation of *Llyfr Glas Nebo* was awarded the Yoto Carnegie award in 2023, and the novel has now been translated into 10 languages. She lives in Meirionnydd with her family.

STEFFAN DONNELLY

Cyfarwyddwr / Director

Steffan Donnelly yw Cyfarwyddwr Artistig a Chyd Brif Weithredwr Theatr Genedlaethol Cymru. Mae'n frodor o Lanfairpwllgwyngyll, ac ar ôl graddio o Guildhall School of Music and Drama yn Llundain sefydlodd Gwmni Theatr Invertigo sydd wedi teithio ledled Cymru ac yn ryngwladol gyda sawl cynhyrchiad megis *Saer Doliau*, *Y Tŵr*,

My Body Welsh, *My People*, *Derwen*, a *Gŵyl Rithiol Pererindod*. Mae ei waith diweddar fel cyfarwyddwr yn cynnwys *Gwlad yr Asyn* (Theatr Genedlaethol Cymru) a ffilmiau byrion *Monologau'r Maes* gyda Siân Phillips a John Ogwen (Eisteddfod Genedlaethol Cymru). Mae ei waith fel actor yn cynnwys gweithio yn y Barbican, Theatr Clwyd, a sawl tymor yn Shakespeare's Globe. Fel dramodydd mae ganddo ddwy ddrama wedi eu cyhoeddi, a sefydlodd y llyfrgell ddigidol *dramau.cymru* tra yn graddio o King's College Llundain. Mae Steffan yn aelod cyd-sylfaenol o Lawryddion Celfyddydol Cymru (yn gynt fel Tasglu Llawrydd Cymru, yn ymateb i effaith y pandemig ar y sector llawrydd), a roedd yn aelod o fwrdd National Theatre Wales a Cyswllt Celf.

Steffan Donnelly is Artistic Director and Joint Chief Executive of Theatr Genedlaethol Cymru. After growing up in Llanfairpwllgwyngyll and graduating from Guildhall School of Music and Drama in London, he founded Invertigo Theatre Company which has toured Wales and internationally with several productions including *Saer Doliau*, *Y Tŵr*, *My Body Welsh*, *My People*, *Derwen*, and *Gŵyl Rithiol Pererindod*. His latest directing work includes *Gwlad yr Asyn* (Theatr Genedlaethol Cymru) and short films *Monologau'r Maes* with Siân Phillips and John Ogwen (Eisteddfod Genedlaethol Cymru). His acting credits include working with the Barbican, Theatr Clwyd, and several seasons at Shakespeare's Globe. As a playwright, he has published two plays, and created a digital library

dramau.cymru while graduating from King's College London. Steffan is a co-founding member of Cultural Freelancers Wales (previously Wales Freelance Taskforce, in response to the pandemic's effect on the freelance sector), he was also previously a board member for National Theatre Wales and Arts Connection.

CAI DYFAN

**Cynllunydd Set a Gwisgoedd /
Set and Costume Designer**

GWAITH THEATR FEL CYNLLUNYDD YN CYNNWYS / AS DESIGNER, THEATRE WORK INCLUDES: *Violence and Son, Instructions For Correct Assembly, Imposter 22, On Bear Ridge (Royal Court); The Village Social, Joseph K and the Cost of Living, The Passion (National Theatre Wales) Paul Bunyan (WNO); Croendena, Imrie (Frân Wen); Trwy'r Ddinas Hon (Sherman); Sgint, Rhwng Dau Fyd, Chwalfa (Theatr Genedlaethol Cymru); After the End (Dirty Protest); Your Last Breath (Curious Detective); Wasted (Paines Plough/Birmingham Rep).*

FEL CYNLLUNYDD CYNORTHWYOL,

GWAITH THEATR YN CYNNWYS / AS ASSOCIATE DESIGNER, OTHER THEATRE INCLUDES: *The Lion, the Witch & the Wardrobe (Kensington Gardens); A Life of Galileo (RSC); A Number (Nuffield, Southampton); Mr Burns (Almeida); King Charles III (Almeida/West End); Medea (National).*

FEL CYFARWYDDWR CELF A PHRYNWR,

GWAITH FFILM A THELEDU YN CYNNWYS / AS ART DIRECTOR AND BUYER, TELEVISION AND FILM INCLUDES: *Willow, His Dark Materials, Apostle, Dal y Mellt, Hinterland/Y Gwyll, Y Swm, Wolf, Keeping Faith, A Discovery*

of Witches, Hidden/Craith, Born to Kill, Sherlock, Call the Midwife (BBC).

CERI JAMES

Cynllunydd Goleuo / Lighting Designer

ADDYSG A HYFFORDDIANT /

EDUCATION AND TRAINING: Coleg Cerdd a Drama Cymru, Caerdydd; Prifysgol De California.

GWAITH THEATR YN CYNNWYS / THEATRE WORK INCLUDES:

Gwlad Yr Asyn, Fawst, X, Nyrsys, Y Tad, Merch yr Eog, Blodeuwedd, Rhith Gân (Theatr Genedlaethol Cymru) Peter Pan, Hansel & Gretel, Y Coblynnod A'r Crydd, Yr Hwyaden Fach Hyll, Fel Anifail (Theatr y Sherman); Popeth ar y Ddaer, Croendena, Ynys Alys, Fawst, Llyfr Glas Nebo, Anweledig, Mwgisi (Frân Wen); Snow Queen (Chester Storyhouse) Owl, Hoof (Theatr Iolo); Crash Test, Meet Fred (Hijinx Theatre); Mission Control, Tide Whisperer, Roald Dahl City of the Unexpected, Lifted by Beauty (National Theatre Wales); Mags (Cwmni Pluen); Woman of Flowers (Theatr Pena); Hunting of the Snark (Theatr y Sherman + RGM Productions @ Vaudeville Theatre, Sydney Opera House); BOHO (Theatr Clwyd + Hijinx Theatre); The Trials of Oscar Wilde (Mappa Mundi Theatre); A Christmas Carol (Fondazione Haydn di Bolzano e Trento); Simplicius Simplicissimus (Independent Opera @ Sadler's Wells); Belonging (Re-Live); A Christmas Carol (Opera Cenedlaethol Cymru); Tides (Catrin Finch + Theatr Mwldan); Beneath the Streets (Punch Drunk + Hijinx Theatre). Private Lives, Of Mice and Men, Carwyn, Cinderella, One Man Two Guvnors, Aladdin, One Flew Over the Cuckoo's Nest, Woman in Black, Brief Encounter (Torch Theatre).

DYFAN JONES

**Cyfansoddwr a Chynllunyydd Sain /
Composer and Sound Designer**

HYFFORDDIANT / TRAINING:

Prifysgol Kingston a Choleg Cerdd a
Drama'r Guildhall / Kingston University
and Guildhall College of Music and
Drama.

GWAITH THEATR YN CYNNWYS / THEATRE WORK INCLUDES:

Boys from the Blackstuff (Liverpool
Royal Court), *The Glee Club*, *A View
from Islington North*, *All That Fall* (Out
of Joint), *Sydney & the Old Girl* (Park
Theatre), *Comedy of Errors*, *The Provoked
Wife* (RSC), *Close Quarters* (Out of Joint/
Sheffield Theatres), *GALWAD* (Collective
Cymru), *Shakespeare in Love* (Theatre
Royal Bath ac ar daith), *Amedee*, *Treasure
Island* (Birmingham Rep), *Barnbow
Canaries* (West Yorkshire Playhouse),
Love & Money (Waking Exploits), *Before
I Leave* (National Theatre of Wales),
Crouch, Touch, Pause, Engage (National
Theatre of Wales/Out of Joint), *The Rise
and Fall of Little Voice*, *Insignificance*,
Cyrano de Bergerac, *My People*, *Little
Shop of Horrors*, *All My Sons*, *Mimosa*,
Not About Heroes, *Portrait of the Artist
as a Young Dog*, *Season's Greetings*,
Sky Hawk, *Rape of the Fair Country*,
Humbug!, *A Feast of Festive Fun*, *Flora's
War*, *Thinking Out Loud*, *Tall Tales*,
Festen, *Great Expectations*, *Yesterday*,
Twilight Tales, *Drowned Out*, *Measure for
Measure*, *A Midsummer Night's Dream*,
A Toy Epic, *Grapes of Wrath*, *Tales from
Europe*, *Tales from Small Nations*, *To
Kill a Mockingbird*, *Song of the Earth*,
Abigail's Party, *Hosts of Rebecca*, *The
Way It Was*, *Home Front*, *Oh What a
Lovely War* (Theatr Clwyd), *Hoof* (Theatr
lolo), *Bitcoin Boi*, *Robin Hood*, *Cinderella*,
Sleeping Beauty (Newport Riverfront),
Contractions (Iain Goosey/Chapter), *Still*

Life (Mappa Mundi), *Seanmhair*, *Play*,
Silence, *Blasted*, *A Good Clean Heart* (The
Other Room), *Y Coblynnod a'r Crydd*, *Yr
Hwyaden Fach Hyll*, *Hud y Crochan Uwd*,
Teigr yr Eira, *Corina Pavlova*, *A Family
Affair*, *Say it with Flowers* (Sherman
Cymru), *Beyond Borders*, *Mimosa*, *No
Other Day Like Today*, *Canrif/Century*,
The Magnificent Myths of the Mabinogi
(National Youth Theatre of Wales), *Jack
and the Beanstalk* (Stafford Gatehouse
Theatre), *Y Cylch Sialc*, *Merched*
Caerdydd, *Now Sadwrn o Hyd*, *Nyrsys*,
Milwr yn y Meddwl, *Macbeth*, *Nansi*,
Pan Oedd y Byd yn Fach, *Blodeuwedd*,
Pridd, *Chwalfa*, *Pan Oedd y Byd yn Fach*,
Dyled Eileen, *Deffro'r Gwanwyn*, *House of
America*, *2110/Yn Y Trên*, *Y Gofalwr*, *Esther*
(Theatr Genedlaethol Cymru), *Cider With
Rosie*, *Cyrano*, *Skylight* (Theatre West
Glamorgan), *Amdani*, *Indian Country*
(Sgript Cymru).

GWAITH FFILM A THELEDU YN CYNNWYS / FILM AND TV WORK

INCLUDES: *GALWAD* (Sky Arts), *Mae
Gennym Hawliau* (Comisiynydd Plant
Cymru), *Boj & Buddies* (Bait), *Vivienne
Westwood Hydref/Gaeaf 2019* (London
Fashion Week), *The Hammer Song*,
The Magic Flute, *The Humming Chorus*,
Madame Butterfly (WNO), *Caru Canu*,
Teithiau Twm, *Caru Canu a Stori*,
Llanargollen (Twt/S4C), *Soli and Mo*
(CITV/S4C/Al Jazeera), *Cwm Teg* (Dinamo
Productions ar gyfer S4C), *Abadas*
(Cbeebies), *Dragon's Eye*, *Children in
Need*, *Close to You*, *Wales Yesterday*, *A
Christmas in Clay*, *Belonging*, *Just Up Your
Street*, *The Indian Doctor*, *Voices*, *Save
Our World* (BBC), *Teulu* (Boomerang),
Iechyd Da!, *31/12/99* (Bracan), *Cloud
Babies* (S4C), *Pobol y Cwm* (BBC), *Jara*,
Pam Fi Duw?, *Bydd yn Wrol* (HTV/Carlton).

NIA LYNN

Cyfarwyddwr Llais / Vocal Director

GWAITH THEATR YN CYNNWYS /

THEATRE WORK INCLUDES: *As You Like It* (Royal Shakespeare Company); *Middle* (National Theatre); *Mary's Seacole*, *Watch on the Rhine*, *Limehouse*, *The Committee*, *The Prime of Miss Jean Brodie* (Donmar Warehouse); *Dirty Dancing*, *Bridgerton* (Secret Cinema), *Night of the Iguana* (West End); *King Hadley II* (Stratford East); *Tylwyth*, *Faust + Greta*, *Anfamol*, *Macbeth* (Theatr Genedlaethol Cymru); *A Number* (The Bridge Theatre); *Goat* (Rambert Dance Company); *City of Glass* (Lyric & Manchester Home); *Milky Peaks* (Theatr Clwyd); *Anthem*, *Tiger Bay* (Canolfan y Mileniwm Cymru); *The Alchemist*, *The Merchant of Venice*, *A Christmas Truce*, *Wendy & Peter Pan*, *Matilda*, *Henry IV part 1&2*, *The Mouse & His Child*, *Hamlet*, *As You Like It*, *Wolfe Hall*, *Bring up the Bodies* (The Royal Shakespeare Company).

GWAITH TELEDU YN CYNNWYS /

TV WORK INCLUDES: *Pren Ar Y Bryn*, *Steele Town Murders*, *Boiling Point*, *The Thief His Wife & The Canoe*, *Rain Dogs*, *Serpent Queen*.

GWAITH FFILM YN CYNNWYS / FILM

WORK INCLUDES: *Y Sŵn*, *The Great Escaper*, *Rabbit Trap*, *Dream Horse*, *Save The Cinema*, *Aasha*, *No Way Up*.

DYSGU: Mae Nia yn Gydymaith Anrhydeddus yn yr Academi Gerdd Frenhinol. Mae hi'n Brif Athro Canu astudiaeth yn yr Academi Gerdd Frenhinol a Choleg Brenhinol Cerdd a Drama Cymru Caerdydd lle bu hefyd yn ddarlith gwadd yn Llais yn yr Adran Ddrama. Mae hi'n Ddarlithydd Gwadd yn Ysgol Gerdd a Drama'r Guildhall, yn ogystal ag Ymarferydd Dysgu Cyswllt i'r Royal Shakespeare Company.

TEACHING: Nia is an Honorary Associate at The Royal Academy of Music. She is a Principle study Singing teacher at The Royal Academy of Music and The Royal Welsh College of Music and Drama Cardiff where she also a visiting lecture in Voice in the Drama Department. She is a Visiting Lecture at The Guildhall School of Music & Drama, as well an Associate Learning Practitioner for The Royal Shakespeare Company.

CATHERINE ALEXANDER

Cyfarwyddwr Symud Movement Director

Astudiodd Catherine Drama ym Mhrifysgol Manceinion a hyfforddodd yn L'Ecole Jacques Lecoq ym Mharis. Mae hi'n Gyfarwyddwr Artistig i Quiconque (*PUSH*, *Biscuits of Love*, *Hideaway* a *Big Bad Duvet Terror*) ac wedi gweithio gyda Complicité am fwy na 25 mlynedd. Mae ei sioeau gyda Complicité yn cynnwys *I'll Take You To Mrs Cole*, *Tomorrow I'll Be Twenty*, *The Master and Margarita*, *A Disappearing Number*, *The Elephant Vanishes*, *The Chairs*, *The Caucasian Chalk Circle*, *Out of a house walked a man....* Mae ei chredydau cyfarwyddo arall yn cynnwys *Hexenhammer* (Secretariat), *The Gypsy Bible* (Opera North), *Touching Space* (Royal Academy of Art) a *The Boy from Centreville* (Pleasance). Mae ei gwaith arall yn cynnwys *Wild Oats* (Bristol Old Vic), *Coram Boy* (National Theatre) ac *Adventures in Moominland* a *Super Troupers* ar gyfer y Southbank. Mae Catherine wedi ennill Gwobr Jerwood y Young Vic yn 2006 am ei gwaith ar *Amédée* a Gwobr 'Freedom of Expression' Amnesty yn 2011 am ei chynhyrchiad dyfeisiedig *SOLD*.

Catherine studied Drama at Manchester University and trained at L'Ecole Jacques Lecoq in Paris. She is Artistic Director of Quiconque (*PUSH, Biscuits of Love, Hideaway* and *Big Bad Duvet Terror*) and has worked with Complicité for over twenty-five years. Shows with Complicité include *I'll Take You To Mrs Cole, Tomorrow I'll Be Twenty, The Master and Margarita, A Disappearing Number, The Elephant Vanishes, The Chairs, The Caucasian Chalk Circle, Out of a house walked a man....* Other directing includes *Hexenhammer* (Secretariat), *The Gypsy Bible* (Opera North), *Touching Space* (Royal Academy of Art) and *The Boy from Centreville* (Pleasance). Other work includes *Wild Oats* (Bristol Old Vic), *Coram Boy* (National Theatre) and *Adventures in Moominland* and *Super Troupers* for the Southbank. Catherine won the Young Vic, Jerwood Prize in 2006 for work on *Amédée* and the Amnesty International Freedom of Expression Award in 2011 for her devised production *SOLD*.

CHRIS HARRIS

Awdur a Gweithredydd Sibrwd Sibrwd Author and Operator

Mae Chris yn awdur, cyfieithydd a chyfarwyddwr o Gwibrân ac yn byw ym Mhen-y-bont ar Ogwr. Derbynodd Wobr Ysgrifennu Drama Richard Carne, 2011 am ei ddrama *Heterochromia*. Mae ganddo BA o Brifysgol Aberystwyth, MA o Brifysgol Amsterdam, a hyfforddodd fel dramodydd gyda Grŵp Ysgrifennu Drama Theatr y Sherman, 2016 - 2018. Mae ei ddramâu yn cynnwys: *Cariad yn Oes y Gin* (Theatr Bara Caws) a *Golygfeydd o'r Pla Du* (Theatrau Sir Gâr). Mae hefyd yn datblygu: *Trwbl Mawr yn Tremyglyd* (gyda Mari Mathias, Sefydliad y Glowyr Coed Duon); *Y Boi Madfall* (Theatr Iolo)

a *Gwlad, Gwlad* (Awen Cultural Trust, Eisteddfod 2024). Mae hefyd wedi cyfieithu ar gyfer cynllun Theatr Iolo: Playhouse. Dyma ei nawfed cynhyrchiad gyda Theatr Genedlaethol Cymru fel awdur Sibrwd, ac mae hefyd wedi ysgrifennu sgript Sibrwd ar gyfer *Y Fenyw Mewn Du* (Theatr Na nOg). Mae hefyd yn ysgrifennu ar gyfer y radio: monolog *Gwen yr Arth Wen* a gynhyrwyd gan BBC Radio Cymru (perfformir gan Priya Hall), ac mae ei straeon byr i blant yn rhan o'r gyfres *Tic Toc* ar BBC Sounds. Mae'n eistedd ar Fwrdd Ymgynghorol Canolfan y Celfyddydau Aberystwyth ac yn aelod o TYA Cymru.

Chris is a writer, translator and director from Cwibrân, living in Bridgend. He is the recipient of The Richard Carne Playwriting Award, 2011 for his play *Heterochromia*. He has a BA from Aberystwyth University, an MA from the University of Amsterdam, and he trained as a playwright with the Sherman Theatre Playwriting Group, 2016 - 2018. His plays include: *Cariad yn Oes y Gin* (Theatr Bara Caws) and *Golygfeydd o'r Pla Du* (Theatrau Sir Gar). He is also developing: *Trwbl Mawr yn Tremyglyd* (with Mari Mathias, Blackwood Miners Institute); *Y Boi Madfall* (Theatr Iolo) and *Gwlad, Gwlad* (Awen Cultural Trust, Eisteddfod 2024). He has also translated for Theatr Iolo's: Playhouse scheme. This is his ninth production with Theatr Genedlaethol Cymru as Sibrwd author, and he has also written the Sibrwd script for *Y Fenyw Mewn Du* (Theatr Na nOg). He also writes for radio: *Gwen yr Arth Wen* a monologue produced by BBC Radio Cymru (performed by Priya Hall), and his short stories for children form part of the series *Tic Toc* on BBC Sounds. He sits on the Advisory Board of the Aberystwyth Arts Centre and a member of TYA Cymru.



THEATR I GYMRU THEATRE FOR WALES



Fel elusen gofrestredig, mae Theatr Genedlaethol Cymru yn ddibynol ar nawdd a rhoddion gan ein cymunedau, ac ni fyddai'n bosib i ni barhau i ddiddanu ein cynulleidfaoedd heb gefnogaeth ariannol gan ystod eang o ffynonellau.

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Prosiect 40°C Llundain / Image Kristina Banholzer

Mae Theatr Genedlaethol Cymru yn gwmni theatr deithiol sy'n dod â gwaith cyfrwng Cymraeg i gynulleidfaedd ledled y wlad, gan roi Cymru a'i phobl ar y map.

Ein gweledigaeth yw i greu theatr Gymraeg fel man i ddod ynghyd, i gysylltu'r adnabyddus a'r annisgwyl, Cymreictod a'r byd, i drafod yn ddwys ac i godi'r galon.

Mae 2023 yn nodi ugain mlynedd ers sefydlu'r cwmni. Dros yr ugain mlynedd diwethaf, mae'r cwmni wedi cofleidio clasuron y theatr Gymraeg a gwaith arbrofol newydd sbon, ac wedi cyflwyno'r cyfan ar lwyfannau traddodiadol ac mewn lleoliadau annisgwyl.

Gyda Steffan Donnelly yn arwain fel Cyfarwyddwr Artistig ers 2022, ochr yn ochr â'i Gyd-Brif Weithredwr Angharad Jones Leefe, a chartref newydd i'r cwmni yn yr Egin yng Nghaerfyrddin, mae oes newydd yn gwario.

Ymlaen â ni at anturiaethau'r ugain mlynedd nesaf. Dewch gyda ni!



Pijin Llundain / Image Kristina Banholzer



Ar y Dibyn Llundain / Image Kristina Banholzer



Parti Priodas Llun / Image Kristina Banholzer

Theatr Genedlaethol Cymru is a touring theatre company bringing Welsh-language work to audiences across the nation, putting Wales and its people on the map.

Our vision is to make Welsh-language theatre as a place of connection for the well-known and the unexpected, for Welshness and the world, for the big conversations and the joyful moments.

This year is our 20th anniversary. Over the last two decades, the company has embraced the classics of Welsh-language theatre as well as new and experimental work, performing in traditional theatres and in unexpected locations.

With Steffan Donnelly taking the reins as Artistic Director in 2022, alongside Joint Chief Executive Angharad Jones Leefe, and the company settling in its new headquarters at yr Egin in Carmarthen, a new era is dawning.

Onwards to the next 20 years of adventures. Come join us!



Criw Creu Llun / Image Aled Llywelyn



Rwan / Nawr Llun / Image Kristina Banholzer

Rhinoseros heddiw. Ac yfory.



Yn debyg i'r gwisgoedd byddwch yn ei weld yn *Rhinoseros*, cafodd y wisg rhino isod ei wneud hefyd ar gyfer y llwyfan. Cafodd y gwisgoedd eu creu yn 1989 ar gyfer cynhyrchiad o Born Again, sioe gerdd wedi ei seilio ar *Rhinoceros* gan Ionesco, oedd yn ymddangos ar y pryd yng Ngŵyl Theatr Chichester.

Mae'r gwisgoedd yma o 1989 - yn ogystal â rhai mwy diweddar - nawr yn cael eu gweld yn fwy rheolaidd ar heriau fel Marathon Llundain, yn codi arian ar gyfer achub rhinoseros yn y gwyllt.

Ar draws Affrica ac Asia, mae pob un o'r pump rhywogaeth rhinoseros dan fygythiad mawr. Mae hela, colli cynefinoedd ac effaith newid hinsawdd yn rhoi eu dyfodol yn y fantol. Mae nhw angen ein cymorth.

Os ydych chi'n caru *Rhinoseros*, a'r anifeiliaid arbennig sy'n ysbrydoli'r ddrama, cefnogwch ni heddiw i'w gwarchod nhw, wrth sganio'r côd QR isod.

Gyda'n gilydd, gallwn warchod y rhinoseros, eu cartrefi (a chartrefi nifer o rywiogaethau gwyllt arall) i sicrhau eu bod yn ffynnu yn y dyfodol.



Rhinoceros today. And tomorrow.



Similar to the costumes you'll see in *Rhinoceros*, the rhino costume below was also made for the stage. The herd was created in 1989 for the production of *Born Again*, a musical based on Ionesco's *Rhinoceros*, at the time showing at the Chichester Festival Theatre.

Those costumes from 1989 - alongside some more recent additions - are now more regularly seen taking on tough endurance challenges like the London Marathon, raising vital funds for rhinos in the wild.

Across Africa and Asia, all five rhino species are under huge threats. Poaching, habitat loss and the impacts of climate change are putting their future at risk. They need our help.

If you love *Rhinoceros*, and the incredible animals that inspired the play, donate today to support their conservation, by scanning the QR code below.

Together, we can protect rhinos, their homes (and the homes of many other incredible wildlife species) and ensure they thrive in the future.





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Swyn

yn seiliedig ar y llyfr 'Whimsy' gan
based on the book 'Whimsy' by
Krystal S. Lowe

Ar daith Tachwedd / Rhagfyr 2023
Touring November / December 2023

Addas i blant hyd at 7 oed / Suitable for ages 7 and under

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Le Le Le

Ar daith Gwanwyn 2024
Touring Spring 2024

Canllaw Oed / Age Guidance 14+
Mewn cydweithrediad ag Aurora Nova

theatr.cymru



Sibrwd

Ein ap mynediad iaith
Our language access app

Os ydych yn siarad Cymraeg yn rhugl neu ddim, mae Sibrwd - ap mynediad iaith Theatr Genedlaethol Cymru - ar gael i'ch tywys trwy'r ddrama, trwy gyfrwng llais yn y glust a thestun ar y sgrin.

Lawrlwythwch yr ap am ddim a defnyddiwch yr ap i sganio'r cod QR isod i gael mynediad i sioe Rhinoseros yn Saesneg.

Gall yr ap weithio drwy gysylltiad 4G neu 5G neu drwy WiFi Sibrwd:

Enw rhwydwaith: **Sibrwd**
Cyfrinair: **Sibrwd2023**

Whatever your level of fluency in Welsh, Sibrwd - Theatr Genedlaethol Cymru's language access app - is available to guide you through the play, by means of a voice in the ear and text on screen.

Download the app for free and use the app to scan the QR code below to access Rhinoseros in English.

The app works via 4G or 5G connections or through our Sibrwd WiFi:

Network name: **Sibrwd**
Password: **Sibrwd2023**

Tagiwch ni / Tag us! #Rhinoseros

   @TheatrGenCymru





Rhif cofrestru cwmni / Company registration number: 4784488

Llun y clawr / Cover image: Burning Red Lluniau ymarferion / Rehearsal images: Mark Douet