

THEATR
CYMRU

HUW FYW

GAN / BY
Tudur Owen



Dyma stori wir (wel, gwir-ish) am Huw – neu Huw Fyw fel mae pawb yn ei alw fo, ers i'r Huw arall yn y pentra' farw yn yr Ail Ryfel Byd.

Dydi Huw Fyw ddim yn coelio mewn ffawd. A dydi o ddim yn coelio mewn gwenu chwaith... na gwastraff nac unrhyw beth sy'n gofyn iddo godi o'i gadair. Ond ar ôl tro lwcus, mae Huw yn cychwyn ar antur fythgofiadwy o'i bentra' bach i ganol Llundain; antur fydd yn newid cyfeiriad ei fywyd am byth ac yn dysgu iddo sut i fyw at heddiw, heb anghofio'r gorffennol.

Mwy na 80 mlynedd i'r Ail Ryfel Byd ddod i ben, dyma ddrama lwyfan newydd gan Tudur Owen am obaith, diogi a sut mae 'neud 4 paned gydag un bag te!

This is the true story (well, true-ish) of Huw – or Huw Fyw as everyone calls him, since the other Huw in the village died in the Second World War.

Huw doesn't believe in fate. And he doesn't believe in smiling either or waste or anything that requires him to get up from his armchair. But after a stroke of luck, Huw embarks on an adventure from his little village to central London; an adventure that will change the course of his life forever and help him learn to live for today, without forgetting the past.

Over 80 years since the end of the Second World War, this new play from comedian Tudur Owen explores hope, laziness and how to make 4 cuppas from just one teabag!



Canllaw Oed: **11+**

Yn cynnwys iaith gref, themâu aeddfed a chyfeiriadau at ryfel, euogrwydd goroesi ac Anhwylder Straen Wedi Trawma (PTSD).

CC

Bydd capsionau caeedig dwyieithog ar gael drwy ap Sibrwd ym mhob perfformiad.

AD TT

Bydd sain ddisgrifiad trwy gyfrwng y Gymraeg ar gael ar bob perfformiad yng Nghaerdydd a Chaernarfon. Bydd hefyd teithiau cyffwrdd ar gael cyn y sioeau hynny.

BSL

Bydd dehongliad iaith Arwyddion Prydain gan Cathryn McShane ar 17 Ebrill yng Nghaerdydd ac ar 2 Mai ym Mangor.

Age Guidance: **11+**

Contains strong language, adult themes and references to war, survivor's guilt and PTSD.

CC

Bilingual closed captions will be available via the Sibrwd app at all performances.

AD TT

Welsh-language audio description will be available at all performances in Cardiff and Caernarfon. There will also be touch tours available before those shows.

BSL

BSL interpretation by Cathryn McShane will be available on 17 April in Cardiff and 2 May in Bangor.

Os ydy'r themâu yn *Huw Fyw* wedi effeithio arnoch chi, mae nifer o sefydliadau i'ch cefnogi gan gynnwys:

If you've been affected by the themes in *Huw Fyw*, there are many organisations that can help, including:

Mind

www.mind.org.uk

Linell Gymorth / Support Line: 0300 123 3393

Samaritans

www.samaritans.org

Linell Gymorth / Support Line: 116 123



Gair gan y Dramodydd / Writer's Note

Tudur Owen

*'Paid byth â trio dy ora.
Cofia hynny – ella neith
o safio dy fywyd di.'*

Hen filwr ddywedodd hyn wrtha i, ac roedd o'n gwbl grediniol ei fod wedi goroesi'r Ail Ryfel Byd drwy lynu wrth y darn hwn o ddoethineb. Wn i ddim ai gwir oedd hynny ai peidio, ond rydw i wedi trysori'r cyngor gwrthryfelgar a direidus hwn ers hynny.

Dyma, felly, oedd egin y syniad ar gyfer cymeriad Huw Fyw.

Fe ymddangosodd cymeriad Huw Fyw am y tro cyntaf mewn un o fy sioeau stand-yp yng Ngŵyl y Ffrinj yng Nghaeredin a dwi'n cofio meddwl pryd hynny fod ei stori yn un bydda'n gallu gweithio fel drama lwyfan. Daeth y cyfle ychydig fisoedd yn ddiweddarach, pan dderbyniais neges gan Steffan Donnelly (Cyfarwyddwr Artistig Theatr Cymru) yn holi os byddwn i'n hoffi cynnig syniadau ar gyfer creu sioe theatr.

Dyma ddechrau ar y gwaith hir o addasu ac ysgrifennu *Huw Fyw* o dan arweiniad Steffan a'i dîm rhyfeddol o dalentog. Mae gen i brofiad o sgriptio a chreu straeon ar gyfer teledu a radio – ond mae'r theatr yn cynnig fframwaith gwahanol iawn ar gyfer datblygu a chreu drama; system o bartneriaeth a chydweithrediad sydd

*'Never try your best.
Remember that – it
might save your life.'*

An veteran soldier said this to me once, and he wholeheartedly believed that he had survived the Second World War by following this piece of wisdom. I don't know whether that's true or not, but I've treasured his rebellious and mischievous advice ever since.

This was the spark of the idea for the character of Huw Fyw.

Huw Fyw first appeared in one of my stand-up shows at the Edinburgh Fringe Festival and I remember thinking at the time that his story could work as a stage play. The opportunity came a few months later, when I received a message from Steffan Donnelly (Theatr Cymru's Artistic Director) asking if I'd like to offer some ideas for creating a theatre show.

Thus began the lengthy work of adapting and writing *Huw Fyw* under the guidance of Steffan and his amazingly talented team. I have experience of scripting and creating stories for TV and radio – but theatre offers a very different framework for developing and creating drama; a system of partnership and collaboration which is at its best

ar ei gorau pan fo sgrïpt yn gwahodd cwmni i ddadansoddi a dehongli gyda rhyddid creadigol. Dwi wedi bod wrth fy modd yn yr ystafell ymarfer gydag aelodau eraill y cast, cyfarwyddwyr, cynllunwyr a chriw yn gweld byd Huw yn datblygu.

Roedd creu cymeriad Huw yn dasg gymharol rwydd, gan fy mod yn ei nabod o'n dda. Mae o'n gyfuniad o nifer o bobl rydw i wedi'u cyfarfod dros y blynyddoedd – dynion a merched, pob un â bywydau llawn profiadau ac anturiaethau, pethau sydd fel arfer yn gwbl gudd i'r gweddi ohonon ni. Ond os oedwch chi, a gwrando ar yr hyn sydd ganddyn nhw i'w ddweud, daw profiadau a straeon eu gorffennol yn fyw unwaith eto. Gall henaint fod yn greulon ac anghyfiawn, gan ddwyn hunaniaeth y rhai mwyaf profiadol yn ein mysg a chreu carfan o'r boblogaeth sydd, i bob pwrpas, yn anweledig. Mae'r syniad bod cymdeithas yn anwybyddu ein pobl hÿn a'r gwersi maen nhw wedi'u dysgu yn ganolog i stori Huw Fyw, ac ro'n i'n ymwybodol fod angen mynd i'r afael â'r anghyfiawnder hwn yn effeithiol.

Dysgais fod nifer fawr o bobl sy'n byw gyda thrawma a galar yn dyfeisio technegau ac arferion i orosi: rhai yn cuddio ac osgoi poen, tra bod eraill yn methu dianc rhag digwyddiadau'r gorffennol ac yn cael eu diffinio gan eu hanes. Mae'r pynciau dwys sy'n cael eu trin yn y ddrama yn rhoi cyfle i wrthgyferbynnu tywyllwch â hiwmor, ac mae'r angen am chwerthin

when a script invites the company to analyse and interpret with creative freedom. I've really enjoyed being in the rehearsal room with the other cast members, directors, designers and crew seeing Huw's world unfold.

Creating Huw's character was a relatively easy task, as I knew him well. He's a combination of many people I've met over the years – men and women, all with lives full of experiences and adventures, things that are usually completely hidden from the rest of us. But if you take a moment and listen to what they have to say, the experiences and stories of their past come alive once again. Old age can be cruel and unjust, removing the identities of the most experienced among us and creating a cohort of the population that is, in effect, invisible. The idea that society ignores older people and the lessons they have learnt is central to the story of Huw Fyw, and I was aware that this injustice needed to be tackled accurately.

I learned that many people living with trauma and grief invent techniques and practices to survive: some hide and avoid pain, while others are unable to escape past events and are defined by their history. The intense themes dealt with in the play provide an opportunity to contrast darkness with humour, and the need for laughter and fun is an important thread that runs through the piece – a device I knew the audience would appreciate from time to time.



a hwyl yn edefyn pwysig sy'n rhedeg drwy'r darn – yn ddyfais ro'n i'n ymwybodol y byddai'r gynulleidfa yn ei gwerthfawrogi o dro i dro.

Roedd y profiad o berfformio *Huw Fyw* y llynedd yn un o uchafbwyntiau fy mywyd, a dwi mor hapus fy mod am gael ei wneud o eto! Roedd ymateb cynulleidfaoedd ym mhob rhan o Gymru wir yn rhyfeddol, felly'r gobaith ydi y bydd y cynhyrchiad yma yn cyrraedd hyd yn oed fwy o bobol wrth i ni fentro ar daith unwaith eto. Os gai hanner y wefr y profais i yn ystod y daith ddiwethaf, mi fydd hwn yn gynhyrchiad arall i'w thrysori am byth.

Yn y pen draw, mae geiriau Huw o ddoethineb amheus ynglŷn â ffrwyno ein huchelgais yn datgelu mwy am ei gymeriad a'i orffennol nag yr oedd o wedi'i fwriadu. Yr hyn a ddysgwn ydi ei wirionedd o, a'i gyngor mwyaf gwerthfawr.

Cofiwch wersi'r gorffennol.
A gwrandewch ar y rhai sydd wedi byw yn ddigon hir i'w dysgu.

The experience of performing *Huw Fyw* last year was one of the highlights of my life, and I'm so happy that I get to do it again! The response from audiences across Wales was truly amazing, so we hope that this production will reach even more people as we venture out on tour once again. If I get even half the thrill I experienced during the last tour, this will be another production to treasure forever.

Ultimately, Huw's dubious wisdom about crushing our ambitions reveal more about his character and past than he intended. What we learn is his truth, and his most valuable advice.

Remember the lessons of the past.
And listen to those who have lived long enough to learn them.

Croeso nôl i fyd Huw Fyw!

Steffan Donnelly

Pan wnes i gyfarfod Tudur Owen yn 2022 a gofyn os oedd o awydd sgwennu i'r theatr, fe ddechreuodd siarad yn frwdfrydig am y cymeriad cymhleth yma oedd yn hoelio fy sylw yn syth. Dyna oedd fy nghyflwyniad cyntaf i Huw – cymeriad sydd erbyn hyn yn teimlo fel cyfaill go iawn.

Mae Tudur yn ddramodydd cynhenid, yn deall y cyswllt gyda chynulleidfa fyw a'ch disgwyliad o siwrne aml-haenog sy'n plethu'r lleddf a'r llon. Fel y byddech yn disgwyl o ddychymyg un o'n digrifwyr mwyaf blaenllaw, mae *Huw Fyw* yn cyplu themâu dwys gyda doniolwch bywyd bob dydd a chymeriadau arbennig o gofiadwy. Dwi wrth fy modd efo lleoliad y ddrama a naws y pentra' bach di-romantaidd. Mae'n fyd sy'n gyfarwydd iawn i lawer ohona ni, mae'n siŵr, ond efallai ddim yn fyd sy'n hawlio ein sylw ar brif lwyfannau yn aml iawn. Roedd *Huw Fyw* yn cynnig cyfle i ni ddarganfod mwy am bentref basa llawer yn ystyried yn ddi-nod, dod yn agos at gymeriadau fasa ni efallai yn euog o farnu yn rhy gyflym, a gweld gwyrthiau bach bob dydd yn cael effaith fawr a thrawsnewidiol.

Welcome back to Huw Fyw's world!

When I met Tudur Owen in 2022 and asked if he fancied writing for the theatre, he started enthusiastically telling me about this complex character that immediately grabbed my attention. That was my first introduction to Huw – a character who now feels like a true friend.

Tudur is a natural playwright, understanding the connection with a live audience and your expectation of a multi-layered journey that weaves hilarity and heartbreak. As you might expect from the imagination of one of our top comedians, *Huw Fyw* couples intense themes with the hilarity of everyday life and incredibly memorable characters. I love the setting of the play and the vibe of this unromantic little village. It's a world that is familiar to many of us, I'm sure, but it's not a world you see often on major stages. *Huw Fyw* offers us the opportunity to discover more about a village that may be considered unremarkable, get close to characters we may be guilty of judging too quickly, and experience the transformative impact of small everyday miracles.



Mwy nag 80 mlynedd ers diwedd yr Ail Ryfel Byd a chyda rhyfel yn Ewrop, Gaza a sawl lleoliad arall heddiw, mae *Huw Fyw* yn ddrama amserol a theimladwy sy'n archwilio coffadwriaeth, goroesi trawma a chariad cymuned. Dyma ddarn sy'n defnyddio sgwrs rhwng y presennol a'r gorffennol i godi cwestiynau a chynnig cyfle i adlewyrchu.

Weithiau mae pobl yn synnu ar ba mor hir mae'n cymryd i greu drama lwyfan – mae angen amser a buddsoddiad, cyfnodau ymchwil a dyddiau datblygu, ac egni agored a gweithgar dros gyfnod o flynyddoedd. Roedd gwylio a chefnogi Tudur yn ymgymryd â'r her a chreffftio drama mor bwerus yn gymaint o bleser.

More than 80 years since the end of the Second World War and with war in Europe, Gaza and many other locations today, *Huw Fyw* is a timely and moving play that explores remembrance, surviving trauma and the love of community. This is a piece that uses a conversation between the present and the past to raise questions and offer an opportunity for reflection.

Sometimes people are surprised at how long it takes to create a stage play – it requires time and investment, research periods and development days, and an open and active energy over a period of years. Watching and supporting Tudur take on the challenge and create such a powerful play was such a pleasure.

O'r darlleniad cyntaf yn yr ystafell ymarfer i'r ymarferion technegol yn y theatr, mae'r broses o greu'r cynhyrchiad wedi bod yn un cydweithredol, hwyl a meddylgar. Mae dramâu newydd yn naturiol yn addasu rywfaint yn yr ystafell ymarfer efo cwestiynau neu syniadau yn codi – handi felly oedd cael y sgwennwr yn y stafell! Wrth weithio efo tîm creadigol dawnus i ddatblygu syniadau, i greu ac ail-greu, mae'r stori wedi tyfu yn weledol, emosïynol a cherddorol. Rwy'n edmygu'r actorion hollol wych (ar y ddwy daith) am eu dewrder, y cydweithio sy'n edrych yn ddiymdrech, y parodwydd i chwarae, a'u gallu i gysylltu yn ddwfn i ddyheadau a theimladau'r cymeriadau.

Mewn cyfnod lle mae ariannu'r celfyddydau yn crebachu yng Nghymru, roedd gweld cymaint o gefnogaeth i daith gyntaf *Huw Fyw* yn anhygoel – gyda theatrau ledled y wlad dan eu sang a galw mawr am docynnau. Roedd yr ymateb a'r galw ar y daith gyntaf yn arwydd clir y byddai rhaid teithio'r sioe eto i theatrau ledled y wlad. Mae dod at ein gilydd yng nghwmni stori dda ac actorion crefftus, gyda holl ddisgwyliad ac egni profiad byw, heb ei ail. Dim ond theatr byw sy'n gallu gwneud hyn.

Mae llwyddiant *Huw Fyw* yn profi grym stori dda, gwerth buddsoddi yn y celfyddydau a gwefr gwaith gwreiddiol. Diolch i chi am fod yn rhan o'r llwyddiant hwnnw.

From the first reading in the rehearsal room to the technical rehearsals in the theatre, the process of creating the production has been a collaborative, fun and thoughtful one. New plays naturally adapt somewhat in the rehearsal room with new questions or ideas arising – so it was great to have the writer in the room! Working with a talented creative team to develop ideas, to create and recreate, the story has grown visually, emotionally and musically. I admire the absolutely brilliant actors (on both tours) for their courage, the effortless collaboration, the willingness to play, and their ability to connect deeply with the characters' desires and feelings.

At a time when funding for the arts is shrinking in Wales, it was amazing to see so much support for *Huw Fyw*'s first tour – with sold-out theatres across the country and huge demand for tickets. The response and demand on the first tour was a clear indication that we had to bring the show back to tour again and we've been blown away by the support again this year. Coming together in the company of a good story and talented actors, with all the anticipation and energy of a lived experience, is second to none. Only live theatre can do this.

The success of *Huw Fyw* proves the power of a good story, the value of investing in the arts



Cast

Huw Fyw **Tudur Owen**

Dylan / Huw Farwodd **Owen Alun**

Twm Teciall **Dafydd Emyr**

Wendy **Leah Gaffey**

Tîm Creadigol a Chynhyrchu Creative and Production Team

Dramodydd | Writer **Tudur Owen**

Cyfarwyddwr | Director **Steffan Donnelly**

Cynllunydd Set a Gwisgoedd | Set and Costume Designer **Elin Steele**

Cynllunydd Goleuo | Lighting Designer **Elanor Higgins**

Cyfansoddwr a Chynllunydd Sain | Composer and Sound Designer

Alex Comana

Cyfarwyddwr Cyswllt | Associate Director **Alice Eklund**

Cyfarwyddwr Symud | Movement Director **Cêt Haf**

Cyfarwyddwr Ymladd | Fight Director **Owain Gwynn**

Cyfarwyddwr Llais | Voice Director **Marged Sion**

Cyfarwyddwr Cynhyrchu | Director of Producing **Rhian A. Davies**

Cynhyrchydd | Producer **Fflur Thomas**

Pennaeth Cynhyrchu | Head of Production **Gareth Wyn Roberts**

Rheolwr Cynhyrchu Cwmni | Company Production Manager

Caryl McQuilling-Edwards

Dirpwy Reolwr Llwyfan | Deputy Stage Manager **Nia James**

Rheolwr Llwyfan Cynorthwyol | Assistant Stage Manager

Lleucu Williams + Laurie Elen Thomas

Goruwchwylwraig Gwisgoedd | Costume Supervisor **Ellie Reynolds**

Ail-oleuydd | Relighter **Jeannette Baxter**

Peiriannydd Sain | Sound Engineer **Josh Bowles**

Cynorthwy-ydd Technegol | Tech Swing **Louisa Williams**

Gweithredwr Sibrwd | Sibrwd Operator **Steffan Wilson-Jones**

Sain Ddisgrifiwr | Audio Describer **Eilir Gwyn**

Dehonglydd BSL | BSL Interpreter **Cathryn McShane**

Diolch / Thanks

Lois Meleri Jones, Emily Howard, Charlotte Jacobsen, Veterans NHS Wales, Sion Eifion, Ioan Gwyn, University of Wales Trinity St David | Prifysgol Cymru Y Drindod Dewi Sant, Andrew McQuilling-Edwards, Theatr y Sherman | Sherman Theatre, Galeri Caernarfon + Edward Barritt.



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Cyfranogi | Participation

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Cynhyrchwyr | Producers

Fflur Thomas

Gavin Richards

Datblygu Creadigol | Creative Development

Rhian Blythe

Cyfarwyddwr Cyswllt | Associate Director

Marchnata a Chyfathrebu | Marketing and Communications

Ceri Williams

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Biographies



Tudur Owen

Actor a Dramodydd
Actor and Writer

Yn enedigol o Fôn mae Tudur yn gomedïwr, darlledwr ac awdur yn gweithio'n y Gymraeg a Saesneg. Yn ogystal a'i waith cyflwyno a pherfformio, mae o hefyd yn dilyn gyrfa fel sgriptiwr ar gyfer cynyrchiadau teledu a radio.

Mae Tudur wedi creu nifer o gyfresi ar gyfer S4C, BBC Cymru Wales a BBC Radio 4 gan gynnwys *Tourist Trap*, *The United Nations of Anglesey* a *The Worst Zoo in Britain*

Mae Tudur wedi ennill gwobrau BAFTA Cymru, Royal Television Society a Gwobr Gŵyl Cyfryngau Celtaidd. Wedi ei Urddo i Orsedd Y Beirdd yn 2019 fe dderbyniodd Tudur y radd Doethur mewn Llenyddiaeth am wasanaethau i adloniant poblogaidd a chyfraniad i ddysgu drwy bob cyfrwng.

Originally from Anglesey, Tudur is a comedian, broadcaster and writer working in Welsh and English. Alongside to his presenting and performing work, he is also pursuing a career as a screenwriter for television and radio productions.

Tudur has created several series for S4C, BBC Cymru Wales and BBC Radio 4, including *Tourist Trap*, *The United Nations of Anglesey*, and *The Worst Zoo in Britain*.

Tudur has won numerous awards, including BAFTA Cymru, Royal Television Society and Celtic Media Festival. Honoured to Gorsedd of the Bards in 2019, Tudur then received a Doctor of Literature Honorary Degree for services to popular entertainment and his contribution to learning through all media.



Leah Gaffey

Actor

Mae Leah yn actores a chyflwynydd teledu sydd wedi astudio Theatr a Pherfformio yng Ngholeg Goldsmiths ac wedi hyfforddi gyda chwmni NYT Rep yn Llundain.

Mae ei gwaith theatr yn cynnwys:

Mwrddwr ar y Maes (Theatr Bara Caws), *Fleabag* (Theatr Clwyd), *Puck yn A Midsummer Night's Dream*, *Little Red Riding Hood* (Theatr y Sherman); *Mia yn Our Generation* (National Theatre); *Llyfr Glas Nebo* (Frân Wen); *Jekyll & Hyde*, *Rezia yn Mrs Dalloway*, *Othello a The Fall* (Ambassador's Theatre); *Mood Kill a Known* (Snippet Theatre Company); *Mia yn Mrs Reynolds â'r Cena Bach* (Theatr Cymru).

Mae ei gwaith ffilm a theledu yn

cynnwys: *Effi yn Blaena* (Tarian), *Mudtown/Ar y Ffin* (Severn Screen), *Mabinogi-Ogi a Mwy*, *Gwenhwyfar!*, *Stwnsh Sadwrn*, *Y Galeri Luniau*, *Potsh* (Boom Plant), *Ddoe am Ddeg* (Rondo).

Leah is an actress and television presenter who studied Theatre and Performance at Goldsmiths College and trained with the NYT Rep.

Her theatre work includes: *Mwrddwr ar y Maes* (Theatr Bara Caws), *Fleabag* (Theatr Clwyd), *Puck in A Midsummer Night's Dream* (Sherman Theatre); *Mia in Our Generation* (National Theatre); *Llyfr Glas Nebo* (Frân Wen); *Little Red Riding Hood* (Sherman Theatre); *Jekyll & Hyde*, *Rezia in Mrs Dalloway*, *Othello and The Fall* (Ambassador's Theatre); *Mood Kill and Known* (Snippet Theatre Company); *Mia in Mrs Reynolds â'r Cena Bach* (Theatr Cymru).

Her film and television work includes:

Effi yn Blaena (Tarian), *Mudtown/Ar y Ffin* (Severn Screen), *Mabinogi-Ogi a Mwy*, *Gwenhwyfar!*, *Stwnsh Sadwrn*, *Y Galeri Luniau*, *Potsh* (Boom Plant), *Ddoe am Ddeg* (Rondo).

Mae ei gwaith lleisio yn cynnwys:

The End of The Line (Ink Jockey),
Lego Ffrindiau (Rondo), *Criw'r Cwt*
(Cwmni Da).

Mi fuodd Leah yn rhan o'r tîm
creadigol fel un o'r casglwyr
verbatim wnaeth greu sioe *Our
Generation* (National Theatre) yn
2022 gyda'r dramodydd Alecky Blythe
(cyrhaeddodd restr 10 uchaf The
Guardian yn 2022).

Her voiceover work includes

The End of The Line (Ink Jockey),
Lego Ffrindiau (Rondo), *Criw'r Cwt*
(Cwmni Da).

Leah was part of the creative team
who created *Our Generation* (National
Theatre) in 2022 as one of the
verbatim collectors with playwright
Alecky Blythe (it reached The
Guardian's top 10 list in 2022).





Owen Alun

Actor

Actor o Gaernarfon ydi Owen. Roedd yn aelod o gast *Rownd a Rownd* (Rondo) tra yn ei ardddegau, cyn symud i Lundain i astudio actio yng Ngholeg Rose Bruford. Ar ôl graddio, mae o wedi bod yn ddigon lwcus i weithio gyda amryw o gwmnïau theatr a theledu ar gynyrchiadau fel *Biwti a Brogs / The Frog Prince* (Theatr y Sherman / Theatr Cymru) *Tidy/Taclus* (Theatr Iolo), *A Christmas Carol* (Theatr y Sherman), *Olion* (Frân Wen), *Peter Pan* (Theatr y Sherman / Theatr Iolo), *Pijin / Pigeon* (Theatr Iolo/Theatr Cymru), *Un Nos Ola Leuad* (Theatr Bara Caws), *Youth Without God* (The Coronet Theatre), *Almost Never* (Saltbeef TV), *Amser Maith Maith Yn Ôl* (Boom Cymru) a *Stad* (Cwmni Da). Mae ei waith radio yn cynnwys *Un Nos Ola Leuad / One Moonlit Night* (BBC Radio 4/Radio Cymru).

Mae Owen yn falch iawn o gael gweithio efo Theatr Cymru unwaith eto.

Owen is an actor from Caernarfon. He was part of the soap *Rownd a Rownd* (Rondo Media) as a teenager, before going to Rose Bruford College to study acting. Since then, he has been lucky enough to work with many theatre and television companies on productions like *The Frog Prince / Biwti a Brogs* (Sherman Theatre / Theatr Cymru) *Tidy/Taclus* (Theatr Iolo), *A Christmas Carol* (Sherman Theatre), *Olion* (Frân Wen), *Peter Pan* (Sherman Theatre/Theatr Iolo), *Pijin / Pigeon* (Theatr Iolo/Theatr Cymru), *Youth Without God* (The Coronet Theatre) *Un Nos Ola Leuad* (Bara Caws), *Almost Never* (Saltbeef TV), *Amser Maith Maith Yn Ôl* (Boom Cymru) and *Stad* (Cwmni Da). His radio work includes *Un Nos Ola Leuad* (BBC Radio 4/BBC Radio Cymru).

Owen can't wait to work once again with Theatr Cymru.





Dafydd Emyr

Actor

Mae Dafydd wedi gweithio fel actor ffilm, teledu, llais a llwyfan ers dros 30 mlynedd.

Mae ei waith theatr yn cynnwys Geppeto yn *Pinocchio*, Dad yn *Danny The Champion Of The World*, Merlin yn *Merlin And The Cave of Dreams* (Theatr y Sherman), General Howell yn *Kiss Me Kate*, Big Jule yn *Guys And Dolls* (Crucible), Michael D Jones/ John Evans yn *Patagonia 150* (National Theatre Wales/ Theatr Cymru), *Rhinoseros* (Theatr Cymru), Meirion yn *Kill Thy Neighbour* (Theatr Clwyd/ Torch).

Mae ei waith ffilm a theledu yn cynnwys *Deryn*, *Lleifior*, *Amdani*, *Dr. Who*, *Casualty*, *Excalibur*, *The Search for Arthur*, *Pobol y Cwm*, *Bastard Executioner*, *Rebecca's Daughters* a *Old Scores*, *Wild Justice*.

Mae wrth ei fodd yn canu ac wedi perfformio mewn nifer o sioeau cerdd. Mae gan Dafydd lais bas bariton dwfn.

Dafydd has been a film, TV, voice and stage actor for over 30 years.

His theatre work includes Geppeto in *Pinocchio*, Dad in *Danny The Champion Of The World*, Merlin in *Merlin And The Cave Of Dreams* (Sherman Theatre), General Howell in *Kiss Me Kate*, Big Jule in *Guys And Dolls* (Crucible), Michael D Jones/John Evans in *Patagonia 150* (National Theatre Wales / Theatr Cymru), *Rhinoseros* (Theatr Cymru), Meirion in *Kill Thy Neighbour* (Theatr Clwyd/Torch).

His TV and film work includes *Deryn*, *Lleifior*, *Amdani*, *Dr. Who*, *Casualty*, *Excalibur*, *The Search for Arthur*, *Pobol y Cwm*, *Bastard Executioner*, *Rebecca's Daughters* and *Old Scores*, *Wild Justice*.

He loves to sing and has been in many musicals. Dafydd has a deep baritone bass voice.

Mae hefyd yn awdur ar gyfer Ilwyfan a radio ac wrth ei fodd yn mynegi ei hun mewn barddoniaeth.

He's also a stage and radio writer and loves expressing himself through poetry.



Steffan Donnelly

Cyfarwyddwr | Director

Steffan Donnelly yw Cyfarwyddwr Artistig a Chyd-Brif Weithredwr Theatr Cymru. Yn ddiweddar, mae wedi ei enwi fel Artist Cyswllt yn Shakespeare's Globe.

Mae ei waith diweddar fel cyfarwyddwr yn cynnwys *Romeo a Juliet* (taith Cymru a Shakespeare's Globe), *Huw Fyw, Dawns y Ceirw* (gyda Chwmni Dawns Cenedlaethol Cymru, taith Cymru a Japan), *Fy Enw i yw Rachel Corrie, Ha/Ha, Parti Priodas* (enillydd gwobr UK Theatre 2024), *Rhinoseros, Kiki Cymraeg* a *Gwlad yr Asyn* (Theatr Cymru) a ffilmiau byrion *Monologau'r Maes* gyda Siân Phillips a John Ogwen (Eisteddfod Genedlaethol Cymru).

Steffan Donnelly is the Artistic Director and Joint Chief Executive of Theatr Cymru. He has recently been named an Associate Artist at Shakespeare's Globe.

His recent work as a director includes *Romeo a Juliet* (Wales tour and Shakespeare's Globe), *Huw Fyw, Dawns y Ceirw* (with National Dance Company Wales, Wales tour and Japan), *My Name is Rachel Corrie, Ha/Ha, Parti Priodas* (winner of a UK Theatre Award 2024), *Rhinoseros, Kiki Cymraeg* and *Gwlad yr Asyn* (Theatr Cymru) and *Monologau'r Maes* – short films with Dame Siân Phillips and John Ogwen (National Eisteddfod of Wales).

Mae ei waith fel actor yn cynnwys gweithio yn y Barbican, Theatr Clwyd, a sawl tymor yn Shakespeare's Globe. Cyhoeddwyd dwy o'i ddramâu, a sefydlodd y llyfrgell ddigidol www.dramau.cymru tra'n astudio am ei radd meistr yn King's College Llundain. Mae Steffan yn un o sylfaenwyr Llawryddion Celfyddydol Cymru (gynt Tasglu Llawrydd Cymru, yn ymateb i effaith y pandemig ar y sector llawrydd).

Ar ôl graddio o'r Guildhall School of Music and Drama yn Llundain, sefydlodd Cwmni Theatr Invertigo sydd wedi teithio'r Deyrnas Unedig ac yn ryngwladol gyda sawl cynhyrchiad megis *Saer Doliau*, *Y Tŵr*, *My Body Welsh*, *My People*, *Derwen*, a *Gŵyl Rithiol Pererindod*.

His work as an actor includes working at the Barbican, Theatr Clwyd, and several seasons at Shakespeare's Globe. He published two of his plays and founded the digital library www.dramau.cymru while studying for his master's degree at King's College London. Steffan is one of the founders of Cultural Freelancers Wales (formerly the Wales Freelance Task Force, responding to the impact of the pandemic on the freelance sector).

After graduating from the Guildhall School of Music and Drama in London, he founded Invertigo Theatre Company which has toured the United Kingdom and internationally with several productions such as *Saer Doliau*, *Y Tŵr*, *My Body Welsh*, *My People*, *Derwen*, and *Gŵyl Rithiol Pererindod*.



Astudiodd Elin Dylunio ar gyfer Perfformio yn y Coleg Brenhinol Cerdd a Drama, gan dderbyn gradd dosbarth gyntaf. Cyrhaeddodd rownd derfynol

Elin trained in Design for Performance at the Royal Welsh College of Music and Drama, receiving First Class Honours. She was a 2019 Linbury

Elin Steele

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

Gwobr Linbury yn 2019, derbyniodd Bwrsari'r Tŷ Opera Brenhinol yn 2020, ac mae hi'n Aelod Cyswllt CBCDC.

Mae ei chredydau dylunio yn

cynnwys: *Romeo a Juliet*, *Huw Fyw* (Theatr Cymru), *Three Sisters* (RADA); *Olion* (Frân Wen); *Acts of Exaltation* (New English Ballet Theatre); *Cyrano de Bergerac* (LAMDA); *Fairy Queen* (Hampstead Garden Opera); *Kill Thy Neighbour* (Theatr Clwyd); *Cinders!* (Scottish Ballet); *Branwen: Dadeni* (WMC/Frân Wen); *A Midsummer Night's Dream* (Sherman Theatre); *The Scandal at Mayerling* (Scottish Ballet); *Firebird Reimagined* (McNicol Ballet Collective); *A Hero of the People* (Theatr y Sherman); *Faust+Greta* (Theatr Genedlaethol Cymru/Frân Wen); *The Merthyr Stigmatist* (Theatr y Sherman /Theatre Uncut); *Why Are People Clapping?* (NDCW); *Llyfr Glas Nebo* (Frân Wen); *Dextera* (Scottish Ballet); *Woof* (Theatr y Sherman).

Fel cymrawd ifanc: *Romeo and Juliet* (Matthew Bourne's New Adventures).

Prize Finalist, received the 2020 Royal Opera House Bursary, and is a RWCMD Honorary Associate.

Design credits include: *T Romeo a Juliet*, *Huw Fyw* (Theatr Cymru), *Three Sisters* (RADA); *Olion* (Frân Wen); *Acts of Exaltation* (New English Ballet Theatre); *Cyrano de Bergerac* (LAMDA); *Fairy Queen* (Hampstead Garden Opera); *Kill Thy Neighbour* (Theatr Clwyd); *Cinders!* (Scottish Ballet); *Branwen: Dadeni* (WMC/Frân Wen); *A Midsummer Night's Dream* (Sherman Theatre); *The Scandal at Mayerling* (Scottish Ballet); *Firebird Reimagined* (McNicol Ballet Collective); *A Hero of the People* (Sherman Theatre); *Faust+Greta* (Theatr Genedlaethol Cymru/Frân Wen); *The Merthyr Stigmatist* (Sherman Theatre/Theatre Uncut); *Why Are People Clapping?* (NDCW); *Llyfr Glas Nebo* (Frân Wen); *Dextera* (Scottish Ballet); *Woof* (Sherman Theatre).

As young associate: *Romeo and Juliet* (Matthew Bourne's New Adventures).





Elanor Higgins

Cynllunydd Goleuo Lighting Designer

Mae Elanor yn Gynllunydd Goleuo profiadol wedi ei lleoli yng Nghymru, yn goleuo cynrychiadau ar gyfer theatr, opera, dawns, sioeau cerdd a theatr i blant.

Graddiodd o Goleg Brenhinol Cerdd a Drama Cymru lle mae bellach yn ddarlithydd gwadd a mentor mewn Goleuadau Llwyfan a Senograffeg. Mae hi hefyd yn Gydymaith Creadigol gyda Theatr na nŌg.

Dyluniadau goleuo diweddar yn cynnwys: *Blaze of Glory; Madam Butterfly; Rhondda Rips it Up* (Opera Cenedlaethol Cymru); *Macbeth, Hansel and Gretel, La boheme* (Mid Wales Opera); *Galwad* (National Theatre Wales/Collective Cymru/Unboxed); *Nut Cracker; Santa's Wish; Castellana; Live Under The Stars; Polly and Esther* (Theatr y Sherman a Pleasance); *Remarkable Rhythm* (Krystal Lowe); *The Gods are all*

Elanor is an experienced Lighting Designer based in Wales, lighting productions for theatre, opera, dance, musicals, and kids theatre.

Elanor graduated from the Royal Welsh College of Music and Drama, where she now works as a guest lecturer and mentor in Stage Lighting and Senography. Elanor is also a Creative Associate with Theatr na nŌg.

Her recent lighting designs include: *Blaze of Glory; Madam Butterfly; Rhondda Rips it Up* (Welsh National Opera); *Macbeth, Hansel and Gretel, La boheme* (Mid Wales Opera); *Galwad* (National Theatre Wales/Collective Cymru/Unboxed); *Nut Cracker; Santa's Wish; Castellana; Live Under The Stars; Polly and Esther* (Sherman Theatre and Pleasance); *Remarkable Rhythm* (Krystal Lowe); *The Gods are all Here* (Phil Okwedy);

Here (Phil Okwedy); *Brassed Off* (Canolfan Celfyddydau Aberystwyth); *Swyn*; *Pryd Mae'r Haf?*; *Merched Caerdydd*; *Nos Sadwrn o Hyd*; *Hollti*; *Y Negesydd*; *Pridd*; *Chwalfa*; *Sgint* (Theatr Cymru); *The Fight*; *Arandora Star*; *Eye of the Storm*; *The Ghost of Morfa Colliery*; *The White Feather*; *Halt*; *We Need Bees* (Theatr na nÓg); *Revolt.She said.Revolt Again.*; *Huno* (The Other Room); *Stick Man Live on Stage*; *Tiddler and Other Terrific Tales* (Freckle Production).

Brassed Off (Aberystwyth Arts Centre); *Swyn*; *Pryd Mae'r Haf?*; *Merched Caerdydd*; *Nos Sadwrn o Hyd*; *Hollti*; *Y Negesydd*; *Pridd*; *Chwalfa*; *Sgint* (Theatr Cymru); *The Fight*; *Arandora Star*; *Eye of the Storm*; *The Ghost of Morfa Colliery*; *The White Feather*; *Halt*; *We Need Bees* (Theatr na nÓg); *Revolt.She said.Revolt Again.*; *Huno* (The Other Room); *Stick Man Live on Stage*; *Tiddler and Other Terrific Tales* (Freckle Production).



Alexander Comana

Cyfansoddwr a Chynllunydd Sain | Composer and Sound Designer

Mae Alexander Comana (fe/nhw) yn gyfansoddwr Cymraeg-Eidaleg, yn gynllunydd sain, cyfarwyddwr cerddoriaeth a'n berfformiwr sy'n cael ei adnabod am ei ffordd unigryw o greu byd arall ffuglennol. Mae ei waith yn integreiddio elfennau electronig ac organig gan arwain at brofiadau sy'n arallfydol ac yn gyfarwydd.

Alexander Comana (he/they) is a Welsh-Italian composer, sound designer, music director and performer known for his unique approach to world-building. His work seamlessly integrates electronic and organic elements, resulting in immersive scores that are both otherworldly and familiar.

Mae Comana yn cael ei adnabod am berfformio ei gyfansoddiadau'n fyw ar lwyfan gan drin y gerddoriaeth fel rhan annatod a deinamig o'r perfformiad. Mae wedi gweithio gyda Sky Arts, Theatr Cymru, National Gallery of Singapore a KW Institute for Contemporary Art, a llawer mwy. Yn ogystal â'i waith fel cyfansoddwr ar gyfer ffilm a theatr, mae Comana yn creu cerddoriaeth electronig wreiddiol o dan yr enw Miedo Total.

Comana is known to have performed his compositions live on stage, treating the music as an integral and dynamic component of the performance. He has created work for Sky Arts, Theatr Cymru, National Gallery of Singapore, and KW Institute for Contemporary Art, among others. In addition to his work as a composer for film and theatre, Comana also creates original electronic music under the moniker Miedo Total.





Alice Eklund

Cyfarwyddwr Cyswllt
Associate Director

Fel Cyfarwyddwr | As Director: *The Last Five Years* (Porters Theatre); *Ceridwen* (Y Cwmni, Urdd Gobaith Cymru); *Christmas On Broadway* (RWCMD); *Anthem* (Wales Millennium Centre); *Red Riding Hood / Yr Hugaen Fach Goch*, *Iphigenia yn Sblot*, *The Periodicals*, *Bratiaiath*, *See for Yourself*, *Sherman TEN* (Theatr y Sherman | Sherman Theatre).

Fel Cyd-Cyfarwyddwr | As Co-Director: *Maryland* (Theatr y Sherman | Sherman Theatre).

Fel Cyfarwyddwr Cyswllt / Fel Cyfarwyddwr Cyswllt: *Hyw Fyw*, Steffan Donnelly (Theatr Cymru); *Alice: Return to Wonderland*, Hannah McPake (Sherman Theatre); *Dan Y Wenallt/Under Milk Wood*, Emma Baggott (National Youth Theatre Wales); *Es And Flo*, Susie McKenna (Wales Millennium Centre/The Kiln); *Tales Of The Brothers Grimm*, Joe Murphy (Sherman Theatre)

Fel Cyfarwyddwr Cynorthwyol | As Assistant Director: *Hansel and/a Gretel*, Joe Murphy (Theatr y Sherman | Sherman Theatre); *A Night In The Clink*, Bridget Keehan (Theatr y Sherman | Sherman Theatre/Papertrail); *HELA*, *The Awkward Years*, Dan Jones (The Other Room).



Cêt Haf

Cyfarwyddwr Symud Movement Director

Mae Cêt Haf yn berfformiwr llawrydd sydd wedi gweithio gyda nifer o gwmnïau theatr, dawns a theledu Cymru ers dros ddeng mlynedd. Mae'n arbenigo mewn dawns ac yn mwynhau plethu doniau symud, actio, ysgrifennu a darlunio er mwyn creu gweithiau aml-ddisgyblaeth. Yn ogystal â pherfformio mae'n gweithio fel coreograffydd a bu'n cydweithio a chreu nifer o sioeau gydag artistiaid a chwmnïau ar lwyfannau mawr, bach, digidol ac awyr agored ar draws y wlad.

Cêt Haf is a freelance performer who has worked with several theatre, dance and television companies in Wales for over ten years. Dance is her specialism, and she enjoys combining her talents in movement, acting, writing and illustrating to create multi-disciplinary works. As well as performing, she works as a choreographer and has collaborated on and created many shows with artists and companies on every type of platform – large, small, digital and open air – in all parts of the country.





Owain Gwynn

Cyfarwyddwr Ymladd Fight Director

Yn wreiddiol o Sir Benfro, hyfforddwyd Owain yng ngholeg drama RADA, ac ar radd arbenigol Actio ac Ymladd Llwyfan yn East 15.

Mae ei yrfa yn cynnwys perfformio ar lwyfan a sgrîn, yn ogystal â chyfarwyddo ymladd; ac mae ei arbenigedd mewn gweithio'n gorfforol wedi'i arwain i fydoedd hudolus pypedwaith a motion capture.

Mae ei waith fel Cyfarwyddwr Ymladd yn cynnwys:

Huw Fyw, Y Cylch Sialc, Y Tad (Theatr Cymru); *The House of Barnarda Alba, The Visit, Julie, Medea* (National Theatre); *Branwen:Dadeni* (Canolfan Mileniwm Cymru/Frân Wen); *Imrie* (Sherman Theatre); *The Contingency Plan, Life of Pi* (Sheffield Theatres); *Missing Julie, Pavilion* (Theatr Clwyd); *Cymbeline* (Sam Wanamaker); *The Homecoming* (Jamie Lloyd Company); *Macbeth* (Young Vic); *Billy Liar* (Manchester Royal Exchange); *Jekyll and Hyde, Superior Donuts*

Originally from Pembrokeshire, Owain trained at RADA drama college, and on a specialist Acting and Stage Fighting degree at East 15.

His career includes performing on stage and screen, as well as directing fights; and his expertise in working physically has led him to the magical worlds of puppetry and motion capture.

His work as a Fight Director includes:

Huw Fyw, Y Cylch Sialc, Y Tad (Theatr Cymru) *The House of Barnard Alba, The Visit, Julie, Medea* (National Theatre); *Branwen:Dadeni* (Wales Millenium Centre/Frân Wen); *Imrie* (Sherman Theatre); *The Contingency Plan, Life of Pi* (Sheffield Theatres); *Missing Julie, Pavilion* (Clwyd Theatre); *Cymbeline* (Sam Wanamaker); *The Homecoming* (Jamie Lloyd Company); *Macbeth* (Young Vic); *Billy Liar* (Manchester Royal Exchange); *Jekyll and Hyde, Superior Donuts* (Southwark)

(Southwark Playhouse); *Pigeons* (The Royal Court); *Wozzeck* (English National Opera).

Fel Cyd-Gyfarwyddwr Ymladd:

The Lion, The Witch and The Wardrobe (Birmingham Rep/National Tour – Jonathan Holby FD); *Macbeth* (Jamie Lloyd Company – Kate Waters FD); *War Horse* (National Theatre – Kate Waters FD).

Playhouse); *Pigeons* (The Royal Court); *Wozzeck* (English National Opera).

As Co-Fight Director: *The Lion, The Witch and The Wardrobe* (Birmingham Rep/National Tour – Jonathan Holby FD); *Macbeth* (Jamie Lloyd Company – Kate Waters FD); *War Horse* (National Theater – Kate Waters FD).





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THEATR CYMRU



Theatr Cymru yw'r cwmni theatr cenedlaethol iaith Gymraeg.

Mae Theatr Cymru (gynt yn Theatr Genedlaethol Cymru) yn creu profiadau theatrig beiddgar sy'n diddanu ac ysbrydoli pobl Cymru.

Rydym yn creu man i ddod ynghyd, i gysylltu'r adnabyddus a'r annisgwyl, Cymreictod a'r byd, i drafod yn ddwys ac i godi'r galon. Rydym hefyd yn creu cyfleoedd sy'n fodd i feithrin ac ysbrydoli'r genhedlaeth nesaf o artistiaid theatr Cymraeg ynghyd â chyfleoedd i bobl ledled Cymru brofi effaith drawsnewidiol creadigrwydd yn eu bywydau.

Theatr Cymru is the Welsh-language national theatre.

Theatr Cymru create bold theatre experiences to entertain and inspire the people of Wales.

We create a place of connection for the well-known and the unexpected, for Welshness and the world, for the big conversations and the joyful moments. We also facilitate opportunities that are a means of nurturing and inspiring the next generation of Welsh theatre artists, together with opportunities for people in all parts of Wales to experience the transformative effect of creativity in their lives.



Sefydlwyd y cwmni ym mis Mawrth 2003, trwy nawdd gan Gyngor Celfyddydau Cymru. O'r cychwyn cyntaf roedd un peth yn glir – mai nod y cwmni fyddai teithio, a mynd â theatr Gymraeg ei hiaith i galon cymunedau ledled Cymru, gan ddathlu ein hunaniaeth a'n hiaith yn ei holl amrywiaeth.

Dros yr 20 mlynedd diwethaf, mae'r cwmni wedi cofleidio clasuron y theatr Gymraeg ac ysgrifennu newydd, ac wedi cyflwyno'r cyfan ar lwyfannau traddodiadol ac mewn lleoliadau annisgwyl. Yn ogystal â hyn mae'r cwmni'n rhedeg prosiectau creadigol, llesiant a cyfranogol ar draws y wlad. Mae'r cwmni bellach yn theatr deithiol uchel ei chlod sy'n rhoi Cymru a'i phobl ar y map, sy'n agored ac yn groesawgar i bawb. Gyda Steffan Donnelly yn arwain fel Cyfarwyddwr Artistig ers 2022, ochr yn ochr â'i Gyd-Brif Weithredwr Angharad Jones Leefe, ac enw newydd i'r cwmni, mae oes newydd yn gwawrio.

Mae Theatr Cymru yn perthyn i chi.

**Enillydd Gwobr UK Theatre
2024 am Ragoriaeth
Mewn Teithio**

**Enwebwyd fel Cynhyrchydd
y Flwyddyn – Gwobrau'r
Stage 2024**

The company was founded in March 2003, with a grant from the Arts Council of Wales. From the very beginning, one thing was clear – that it would be a touring company, taking Welsh-language theatre into the heart of communities up and down the country. The company would celebrate our identities and our language in all its diversity.

Over the last two decades, the company has embraced the classics of Welsh-language theatre as well as new and experimental work, presenting in traditional theatres and in unexpected locations. The company also facilitates creative, wellbeing and participatory projects across the country. Theatr Cymru is now an acclaimed touring theatre, placing Wales and its people on the map, and welcoming to all. With Steffan Donnelly taking the reins as Artistic Director in 2022, alongside Joint Chief Executive Angharad Jones Leefe, and a new name for the company, a new era is dawning.

Theatr Cymru belongs to you.

**2024 UK Theatre Award
Winner for Excellence in
Touring**

**Nominated as Producer
of the Year – The Stage
Awards 2024**



Theatr i Gymru

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

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I gyfrannu **£10**, tecstiwch **THEATRCYMRU 10** i **70085**.

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Mae modd cyfrannu ar-lein hefyd ar ein gwefan **theatr.cymru**

Diolch yn fawr am eich cefnogaeth barhaus.

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As a registered charity, Theatr Cymru depends on sponsorship and donations from our communities, and it wouldn't be possible for us to continue to entertain our audiences without financial support from a wide variety of sources.

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Texts cost £10 plus one standard rate message.

You can also donate online at **theatr.cymru**

Diolch yn fawr for your continued support.



Cyngor Celfyddydau Cymru
Arts Council of Wales



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