



Theatr  
Genedlaethol  
Cymru

Theatr  
Iolo

# PIJIN PIGEON

YN SEILIEDIG AR NOFEL PIGEON GAN **ALYS CONRAN**  
BASED ON THE NOVEL PIGEON BY

ADDASIAD LLWYFAN GAN **BETHAN MARLOW**  
ADAPTED FOR THE STAGE BY



Cynhyrchiad Theatr Genedlaethol Cymru a Theatr Iolo, mewn cydweithrediad â Pontio  
A Theatr Genedlaethol Cymru and Theatr Iolo production, in association with Pontio

**#PIJINPIGEON**

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**THEATRIOLO.COM**



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Rhif elusen gofrestredig / Registered  
charity number: 1106032



Theatr Iolo  
Rhif cofrestru cwmni / Company  
registration number: 02150427  
Rhif elusen gofrestredig / Registered  
charity number: 1067810





## Y DAITH / THE TOUR

### PONTIO, BANGOR

27.02.23 - 03.03.23 19:30

[pontio.co.uk](http://pontio.co.uk)

01248 38 28 28

### THEATR Y SHERMAN, CAERDYDD SHERMAN THEATRE, CARDIFF

07 - 10.03.23 19:30

09.03.23 14:00

[shermantheatre.co.uk](http://shermantheatre.co.uk)

029 2064 6900

### FFWRNES, LLANELLI

14 + 15.03.23 19:30

[theatrausirgar.co.uk](http://theatrausirgar.co.uk)

0345 226 3510

### MWLDAN, ABERTEIFI / CARDIGAN

17 + 18.03.23 19:30

[mwldan.co.uk](http://mwldan.co.uk)

01239 621200

### CANOLFAN Y CELFYDDYDAU ABERYSTWYTH ARTS CENTRE

21 + 22.03.23 19:30

[aberystwythartscentre.co.uk](http://aberystwythartscentre.co.uk)

01970 62 32 32

### GALERI, CAERNARFON

24 + 25.03.23 19:30

[galericaernarfon.com](http://galericaernarfon.com)

01286 685 222

## PERFFORMIADAU HYGIRCH / ACCESS PERFORMANCES

### CAPSIYNAU / CAPTIONING

Bydd capsiynau Cymraeg a Saesneg ar gael ym mhob perfformiad.

Integrated captions in English and Welsh will be available at every performance.

### IAITH ARWYDDION PRYDAIN / BRITISH SIGN LANGUAGE

02.03.23, 19:30 Pontio, Bangor

09.03.23, 19:30 Theatr y Sherman, Caerdydd / Sherman Theatre, Cardiff

### SAIN DDISGRIFIAD A THEITHIAU CYFFWRDD / AUDIO DESCRIPTION & TOUCH TOURS

02.03.23, 19:30 Pontio, Bangor (*Saesneg / English*)

03.03.23, 19:30 Pontio, Bangor (*Cymraeg / Welsh*)

09.03.23, 19:30 Theatr y Sherman, Caerdydd / Sherman Theatre, Cardiff (*Saesneg / English*)

10.03.23, 19:30 Theatr y Sherman, Caerdydd / Sherman Theatre, Cardiff (*Cymraeg / Welsh*)

# NODYN GAN YR AWDUR / A NOTE FROM THE AUTHOR: ALYS CONRAN



Mi oedd Pijin, neu Pigeon, yn fy nilyn i o gwmpas am flynyddoedd, yn llusgo'i draed, yn bachu pres o fy waled i, ac yn smygu stybs fy sigarêts. Ac mae o'n dal i neud hynny, i droi fyny, nawr ac yn y man, pan dwi'n lleia ei ddisgwyl o. Mewn theatr! Da'r hogyn. Deud y gwir, dwi di deud rhywbeth anghywir yn fanma. Nid dilyn ma' Pigeon fyth, ond arwain, bob tro. Ac mi oedd o, pan o'n i wrthi'n sgwennu'r nofel wreiddiol, yn cau gadael i mi roi'r gorau iddi fyth, yn f'arwain ymlaen ac ymlaen fel mae o'n arwain ei ffrind lola, er mor anodd y gwaith o'i hysgrifennu; roedd fy sied sgwennu'n mynd yn debyg i sied Pigeon, yn llawn nodiadau a geiriau wedi'u torri allan a'u symyd o gwmpas drosodd a throsodd. O'r diwedd, o'r blerwch: troi Pigeon yn lyfr bach twt. Cau drws y sied. A 'na ni.

Heblaw bod Pigeon 'di hen ddianc o'r sied, a bellach yn loetran tu allan yn chwara efo leitar a hel syniadau am ffordd arall i greu trwbl. Fel hyn.

Pigeon, or Pijin, followed me around for years, scuffing his feet, nicking change from my wallet, and smoking the stubs of my cigarettes. And he still does that, turns up, here and there, where I least expect to find him. In a theatre! Imagine. To tell the truth, I've said something wrong there, because Pigeon doesn't follow, not ever. He leads. Every time. And while I was writing the original novel, he wouldn't let me give up on it, not ever, and led me on and on, just as he leads his friend lola, although the writing was so hard - and my writing shed, like Pigeon's own shed, full of notes and cut-out words being shifted constantly from one place to another. Finally, from the clutter of it all, Pigeon turned into a neat little book. I closed the shed door. And that was that.

Except that Pigeon had long since slipped out of the shed, and was now loitering outside, playing with his lighter and conjuring up ideas about the next way he'd make trouble. Like this.



Sgwennais i'r narratif wreiddiol yn Saesneg, ond y munud oedd Pigeon yn siarad hefo lola, yn yr olygfa gyntaf, Cymraeg oedd o'n siarad. Fysa unrhywbeth arall yn gelwydd. A ffuglen 'di hyn, nid celwydd. Ac o'r ddeialog gyntaf 'na, mi oedd gen i nofel am iaith, a hunianiaith, am bwy bia'r stori, ac am yr ymdeimlad yna o fod tu mewn i rywbeth a thu allan iddo ar yr un pryd. Teimlad mae gormod o bobl, yn bobman, yn ei ddiodeff. Dyna brofiad y bachgen, Pigeon, ac mewn ffordd wahanol, dyna oedd fy mhrofiad i, fel nofelydd ddwyieithog wrth geisio sgwennu nofel 'Saesneg' am ddychwelyd adref - nofel nad oedd yn ffitio unrhyw fodel na genre, oherwydd mae Pijin, neu Pigeon, yn stori gariad, ond ddim yn rhamant; yn stori am lofruddiaeth, ond ddim yn stori dditectif; yn stori aeddfed, sydd hefyd am ac i bobl ifanc; ac yn stori Gymraeg a Chymreig i gynulleidfaoedd o bobman.

Un tro, mi ges i fy annog gan rywun (sydd, yn fy marn i, ar y cyfryngau lawer gormod) i osgoi sgwennu am Gymru, achos bod peryg i stori o'r fath fethu cyrraedd y nod amheus, dirgel hwnnw o ddod yn stori 'universal'. Wel, yn amlwg mae hynny'n rwtsh, ac yn beryg.

Ac er do'n i ddim bob tro yn hyderus yn fy ngallu i fel awdures yn y blynyddoedd cynnar yna, mi wnes i ddysgu cael ffydd yn y bachgen yma, Pigeon, oedd yn fy arwain i, fel mae o wedi arwain y tîm syfrdanol greadigol yma hefyd wrth iddyn nhw sgwennu,

I wrote the original narrative in English, but the moment Pigeon speaks to lola, in that first scene, he had to speak in Welsh. Anything else would be a lie. And this is fiction, not lies. And from that first dialogue, I had a novel about language and identity, about who owns a story, and about the texture of that feeling when you're both inside something and outside of it at the same time. A thing too many of us, everywhere, suffer to feel. That's the feeling this boy Pigeon has. And that, in a different way, was my experience as a bilingual novelist, as I tried to write an 'English' novel about coming home, a novel that didn't fit any model or genre. Because Pigeon, or Pijin, is a love story, but not a romance; it's a story about a murder, but not a detective story; it's a mature story that's also about, and for, young people. And it's a Welsh and Cymraeg story for readers everywhere.

Once, I was urged by someone (who I really feel is in the media far too often) to avoid writing about life in Wales, because it was unlikely that kind of story would attain the dubious, shady height of becoming 'universal'. Well, obviously that's rubbish, and also dangerous.

And although I wasn't always confident in my own writing in those early years, I did learn to have faith in this boy called Pigeon, who led me, and has led this astounding creative team too, as they wrote,

cyfarwyddo, a dylunio'r ddrama  
ysgytwol yma, ac yn awr wrth iddyn  
nhw berfformio'i stori o.

A dwi'n gwybod y bydd Pigeon yn dy  
arwain di hefyd, pwy bynnag wyt ti,  
ac o ble bynnag ti'n dod; dy arwain  
di rhwng y geiria i gyd, i mewn i'w  
stori o, a'i chychwyn, yn y sied 'na,  
ar yr allt.

directed, designed, and imagined an  
electrifying play, and today as they  
perform his story.

And I know Pigeon will lead you  
too, whoever you are, and wherever  
you come from; lead you between  
all the words, into his story, and its  
beginning, in that shed, on the hill.



# GAIR GAN Y DRAMODYDD / A WORD FROM THE PLAYWRIGHT BETHAN MARLOW



Dwi'n meddwl bo' ni gyd yn nabod o leia' un "Pijin".

Gonc o'dd enw Pijin fi yn tyfu fyny. O'dd o'n annwyl ac yn ffyni ac yn glyfar mewn ffordd sy ddim yn bosib ei farcio yn yr ysgol. Doedd bywyd byth yn ddiflas hefo Gonc, roedd ganddo fo wastad stori neu jôc. O'dd Gonc yn ddewr ac yn wirion ac wastad mewn trwbwl. Roedd yr athrawon yn lot rhy brysur yn trio rheoli a rhoi ffrae i Gonc i gymryd yr amser i ofyn, - 'ydi bob dim yn iawn adra?'

Mi wnaeth y llyfr anhygoel yma fy nghyffwrdd i gymaint achos dyma'n union lle gesh i fy magu, dyma'r union gyfnod nesh i dyfu fyny ynddo fo, hefo'r un rheolau cymdeithasol - ti ddim yn holi be sy'n digwydd tu ôl i ddrysau pobol a ti'n cau dy geg am be sy'n digwydd yn tŷ chdi, ma' crio'n wirion ac yn wan a ti'n uffernol o lwcus os ydi Llion isho mynd â chdi tu ôl i'r wal felly g'na be bynnag mae o'n ddeud.

Mae addasu stori wych Alys i'r llwyfan wedi bod yn bleser ac yn anrhydedd.

Ac felly, i bob 'Pijin' yn y byd 'ma - ma'r ddrama yma i chdi.

I think we all know at least one 'Pigeon'.

Gonc was the 'Pigeon' in my life growing up. He was kind and funny and clever in a way that schoolwork just couldn't measure. Life was never boring with Gonc, he always had a joke or a story to tell. Gonc was brave and silly and was always getting into trouble. The teachers never took the time to ask him 'is everything ok at home?', as they were far too busy trying to control him and tell him off.

This incredible book touched me deeply because it takes place in the exact area I was brought up in, during the same exact time I grew up, with the same societal rules - you don't ask about what happens behind closed doors and you shut up about what's going on round your house; crying means you're stupid and weak and you're seriously lucky if Llion wants to take you behind the wall so just do whatever he tells you to.

Adapting Alys's fantastic story for the stage has been a pleasure and a privilege.

And so, to all the 'Pigeons' of the world - this play's for you.

# NODYN GAN Y CYFARWYDDWR / A NOTE FROM THE DIRECTOR: LEE LYFORD



*Pijin* oedd y llyfr cyntaf i mi ei darllen ar ôl cychwyn yn fy rôl fel Cyfarwyddwr Artistig Theatr Lolo. Roedd o newydd ennill gwobr Llyfr y Flwyddyn yng Nghymru, a rhoddodd Cadeirydd ein bwrdd ar y pryd gopi i mi yn anrheg. Roedd hi wedi'i chyffwrdd gan allu prin Alys i gyfleu'r teimlad o dyfu i fyny fel person ifanc mewn ardal wledig o Gymru, ac roedd hi'n meddwl y byddai'n rhoi mewnwelediad i mi wrth ddechrau fy rôl, ac yn syniad posib i mi ar gyfer llwyfannu addasiad. Roeddwn i wedi fy llorio ganddo. Roeddwn i'n gwybod yn syth bod yn rhaid i mi ddarganfod ffordd i ddod â'r nofel i'r llwyfan.

*Pigeon* was the very first book I read after I arrived in Wales in 2018, shortly after I began my role as Artistic Director at Theatr Lolo. It had recently won the Wales Book of the Year award and I was gifted it by the then Chair of our board. She was captured by Alys's rare ability to grasp what it's like to grow up as a young person in rural Wales, and she thought it might offer me an insight into my new role, as well as a possibility for adaptation. I was completely bowled over by it. I knew I had to find a way to bring it to the stage.





Bum mlynedd yn ddiweddarach a dyma ni; dwi wrth fy modd ein bod yn croesawu cynulleidfaoedd ac yn rhoi'r cyfle iddyn nhw brofi stori bwysig a gafaelgar Alys. Mae ei nofel yn gyfoethog mewn rhyddiaith hardd ac yn llawn calon - rhywbeth dwi wastad yn chwilio amdano mewn drama i bobl ifanc. Wrth ddarllen y nofel am y tro cyntaf, cefais fy nharo gan naws y lle yn y llyfr. Wedi'i osod yn ardal chwarelyddol gogledd Cymru, mae'n fyd ar wahân i'r amgylchedd trefol y cefais fy magu ynddo. Ac eto, dwi'n adnabod y rhwystrau a'r brwydrau mae'r cymeriadau'n eu hwynebu. Gall y rhan fwyaf o bobl ymdeimlo â'r thema o dlodi yn rhwystro addewid ac uchelgais, a buddugoliaeth eithaf yr ysbryd dynol, hyd yn oed os nad ydynt wedi profi hyn yn uniongyrchol.

Er i nofel Alys fod wedi'i sgwennu yn Saesneg yn bennaf, yr iaith Gymraeg sy'n eistedd wrth galon y stori. I'r cymeriadau yn **Pijin | Pigeon**, maen nhw'n defnyddio'r Gymraeg i fynegi eu hunaniaeth a'u pŵer, ac felly roedd hi'n holl bwysig i mi bod hwn yn gynhyrchiad dwyieithog. Mae gan Theatr lolo hanes o gydweithio cryf gyda Theatr Genedlaethol Cymru, ac maen nhw wedi bod yn bartneriaid cynhyrchu gwych ar y siwrne yma. Cefais fy nghyflwyno ganddynt i'r anhygoel Bethan Marlow, a gytunodd i addasu'r nofel, ac o'r cychwyn cyntaf rydan ni wedi ymrwymo i roi'r iaith Gymraeg wrth galon y ddrama yn ogystal â'i gwneud hi mor hygyrch â phosib i gynulleidfaoedd o bob

Fast forward five years and I'm delighted that we're here, welcoming audiences and giving them an opportunity to experience Alys' important and gripping story. Her novel is full of beautiful prose and full of 'heart' - something I always look for in a play for young people. When I first read the novel, I was particularly struck by the book's sense of place. Set in the slate quarries of north Wales, it's a world away from the urban environment I grew up in. And yet, the barriers and struggles the characters face are ones that I recognise. The theme of poverty thwarting promise and ambition, and the ultimate triumph of the human spirit is one that most people can relate to, even if they have not experienced it directly.

Alys's novel is written mostly in English, but it is the Welsh language that sits at the heart of the story. For the characters in **Pijin | Pigeon**, Welsh is an expression of identity and power and it seemed crucial to me that this would/should be a bilingual production. Theatr lolo has a strong history of co-producing with Theatr Genedlaethol Cymru and they have been brilliant producing partners on this journey. They introduced me to the wonderful Bethan Marlow, who agreed to adapt the book, and from the outset we aimed to make a play that had the Welsh language at its heart, but was accessible to as many people as possible. Early in the process we made the decision that **Pijin | Pigeon** would be creatively

math. Yn fuan iawn ar y siwrne, gwnaed y penderfyniad i ddefnyddio capsynau creadigol Cymraeg a Saesneg. Mae iaith mor hanfodol i stori Pijin; roedd yn rhaid iddi fod yn rhan annatod o'r cynhyrchiad. Ac, wrth gwrs, mae'n gwneud **Pijin | Pigeon** yn hygyrch i gynulleidfaoedd Byddar neu drwm eu clyw, yn ogystal â dysgwyr Cymraeg neu rai sy'n dechrau dod i adnabod yr iaith. Fel dysgwr, mae hyn yn rhywbeth dwi'n angerddol amdano. Dwi wir yn mwynhau'r theatr Gymraeg, ond yn aml dwi'n colli naws yr hyn sy'n digwydd mewn cynhyrchiad wrth orfod troi i ddarllen y capsynau ar ochr y llwyfan. Mae wedi bod yn bleser creu rhywbeth sy'n cynnig profiad llawnach o'r iaith Gymraeg i gynulleidfaoedd.

Er mor ddwys yw rhai o bynciau'r ddrama, mae hi wedi bod yn bleser ymgolli yn niwylliant a thirwedd ardaloedd chwarelyddol Eryri. Mae'r cast wedi bod yn anhygoel, ac mae fy mhartner cyfarwyddo Melangell Dolma wedi bod yr arweinydd gorau posib. Gobeithiwn y byddwch yn mwynhau'r sioe.

captioned in both Welsh and English. Language is so important to Pigeon's story, that it could never just be an aside. Captioning, and making it part of the world Pigeon inhabits, allows Welsh to be at the very core of the narrative. And, of course, it makes **Pijin | Pigeon** accessible for audiences who are deaf or hard of hearing, as well as those who are learning Welsh or who are new to the language. As a Welsh learner this is something I am passionate about. I very much enjoy Welsh language theatre, but often miss much of the nuances on stage by craning to read titles at the side. It's been a joy to create something that gives audiences the opportunity to experience Welsh language theatre more completely.

As difficult as the subject matter is, it has been a joy to be immersed in the culture and landscape of the quarry regions of Eryri. The cast have been incredible, and my directing partner Melangell Dolma has been the most wonderful guide. We hope you enjoy the show.

**RY'N NI'N GWYBOD Y GALL  
PERFFORMIADAU BYW BERI GOFID I  
RAI, YN ENWEDIG Y PERFFORMIADAU  
HYNNY SY'N TRAFOD MATERION DWYS.  
OS YDYCH CHI WEDI'CH EFFEITHIO GAN  
Y THEMÂU YN PIJIN | PIGEON, DYMA  
RAI MANYLION SEFYDLIADAU ALL  
GYNNIG CYNGOR A CHEFNOGAETH.**

**WE KNOW LIVE PERFORMANCES CAN  
TRIGGER DIFFICULT FEELINGS FOR  
SOME PEOPLE, PARTICULARLY IF THE  
PERFORMANCE CONTAINS SENSITIVE  
SUBJECT MATTERS. IF YOU HAVE  
BEEN AFFECTED BY THE THEMES IN  
PIJIN | PIGEON, HERE ARE SOME  
DETAILS OF ORGANISATIONS THAT  
CAN OFFER ADVICE AND SUPPORT.**

### **Childline**

Cefnogaeth ac adnoddau am ddim  
ar unrhyw fater i bobl dan 19 oed  
Free support and resources on  
any issues for people under 19  
**0800 1111 | [childline.org.uk](https://www.childline.org.uk)**

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### **Samariaid / Samaritans**

Llinell gymorth am ddim i unrhyw  
un sydd yn methu ymdopi  
A free helpline for anyone who's  
struggling to cope  
**116 123 | [samaritans.org](https://www.samaritans.org)**

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### **Llinell Gymorth Byw Heb Ofn Live Fear Free Helpline**

Cyngor a chymorth ar drais yn  
erbyn menywod, cam-drin domestig  
a thrais rhywiol / Help and advice  
about violence against women,  
domestic abuse and sexual violence  
**0808 80 10 800**  
**[welshwomensaid.org.uk](https://www.welshwomensaid.org.uk)**

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### **The Freephone National Domestic Abuse Helpline**

Cymorth a chefnogaeth i fenywod  
sy'n dioddef trais yn y cartref  
Help and support for women  
experiencing domestic violence  
**0808 2000 247**  
**[nationaldahelpline.org.uk](https://www.nationaldahelpline.org.uk)**

### **Men's Advice Line**

Cymorth a chefnogaeth i ddynion  
sy'n dioddef trais yn y cartref  
Help and support for men  
experiencing domestic violence  
**0808 8010 327**  
**[mensadviceline.org.uk](https://www.mensadviceline.org.uk)**

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### **Galop**

Cefnogaeth i bobl LHDT+ sydd  
wedi profi camdriniaeth a thrais  
Support for LGBT+ people who have  
experienced abuse and violence  
**0800 999 5428 | [galop.org.uk](https://www.galop.org.uk)**

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Mae gan y sefydliadau isod nifer  
o adnoddau hefyd / The following  
organisations also have a number  
of resources available:

### **NSPCC**

**[nspcc.org.uk](https://www.nspcc.org.uk)**

### **Mind Cymru**

**[mind.org.uk/about-us/mind-cymru](https://www.mind.org.uk/about-us/mind-cymru)**

### **Meddwl**

**[meddwl.org](https://www.meddwl.org)**

### **Young Minds**

**[youngminds.org.uk](https://www.youngminds.org.uk)**

## **TRAFOD Y DDRAMA GYDA PHOBL IFANC**

Er mai drama ar gyfer pobl ifanc yw hon, ry'n ni'n deall y gall nifer o'r themâu sy'n codi fod yn anodd i'w trafod. Cliciwch ar y ddolen i weld ein canllaw arbennig a all eich helpu wrth ddechrau trafod rhai o'r pynciau hyn.

[THEATRIOLO.COM/PIJIN-PIGEON](https://theatriolo.com/pijin-pigeon)

## **DISCUSSING THE PLAY WITH YOUNG PEOPLE**

This play was created for young people, but we understand that many of the themes may be difficult to discuss. Click the link to read our special guide which may help you to start a conversation on these topics.

[THEATRIOLO.COM/LETS-TALK-ABOUT-PIJIN](https://theatriolo.com/lets-talk-about-pijin)





# CAST

Owen Alun

Lisa Jên Brown

Nia Gandhi

Elin Gruffydd

Carwyn Jones

PIJIN

MAM / EFA

CHER

IOLA

GWYN / HIM / ELFYN

## TIM CREADIGOL A CHYNHYRCHU CREATIVE AND PRODUCTION TEAM

Awdur / Author

Alys Conran

Dramodydd / Playwright

Bethan Marlow

Cyfarwyddwr / Director

Lee Lyford

Cynllunydd Set a Gwisgoedd

Set & Costume Designer

Carl Davies

Cynllunydd Fideo / Video Designer

Hayley Egan

Cynllunydd Goleuo

Lighting Designer

Ace McCarron

Cynllunydd Sain a Chyfansoddwr

Sound Designer & Composer

Tic Ashfield

Cyfarwyddwr Cynorthwyol

Assistant Director

Melangell Dolma

Cynllunydd Cynorthwyol

Assistant Designer

Ola Kłos

Cyfarwyddwr Symud

Movement Director

Eddie Ladd

Cyfarwyddwr Llais / Voice Director

Marged Siôn

Cyfarwyddwr Ymladd

Fight Director

Kev McCurdy

Uwch Gynhyrchydd

Senior Producer

Rhian Angharad Davies

Cynhyrchydd / Producer  
Nia Wyn Skyrme

Rheolwyr Cynhyrchu  
Production Managers  
Nick Allsop +  
Angharad Mair Davies

Rheolwr Llwyfan / Stage Manager  
Lisa Mair Briddon

Dirprwy Reolwr Llwyfan  
Deputy Stage Manager  
Alys Robinson

Rheolwr Llwyfan Cynorthwyol  
Assistant Stage Manager  
Tyla Thomas

Goruchwylwraig Gwisgoedd  
Costume Supervisor  
Sacha Zutphen

Peiriannydd Sain Cynhyrchiad  
Production Sound Engineer  
Gareth Brierley

Peiriannydd Sain / Sound Engineer  
Ieuan Fishburn

Peiriannydd Goleuo  
Lighting Engineer  
Jeannette Baxter

Rhaglennydd Fideo  
Video Programmer  
Mollie Tuttle

Peiriannydd System Fideo  
Video System Engineer  
Dan Trenchard

Technegydd Fideo Ar Daith  
Touring Video Technician  
Grace Priest

Cynorthwydd Cynhyrchu  
Production Assistant  
Ffen Jones

Cyfarwyddwr Cysgodol  
Shadowing Director  
Krystal Lowe

Dehonglydd BSL / BSL Interpreter  
Cathryn McShane

Sain Ddisgrifwyr / Audio Describers  
Michelle Perez + Eilir Gwyn

Ymgynghorydd Hygyrchedd  
Creadigol / Creative Access  
Consultant  
Sara Beer

Ymgynghorydd Hygyrchedd  
Creadigol Cynorthwyol / Assistant  
Creative Access Consultant  
Sara Louise Wheeler

Ymgynghorydd Sain Ddisgrifio  
Audio Description Consultant  
Tafsila Khan

Capsiynwyr / Captioners  
Daniel Aguirre Evans +  
Elen Mair Thomas

Adeiladwyr Set / Set Construction  
Gweithdy Theatr y Sherman  
Sherman Theatre Workshop



# STAFF

## THEATR GENEDLAETHOL CYMRU

### TÎM RHEOLI

#### MANAGEMENT TEAM

Cyfarwyddwr Artistig  
Artistic Director  
Steffan Donnelly

Cyfarwyddwr Gweithredol  
Executive Director  
Angharad Jones Leefe

Cyfarwyddwr Cynhyrchu  
Director of Producing  
Rhian Angharad Davies

### CYFRANOGI

#### PARTICIPATION

Cydlynnydd Cyfranogi  
Participation Co-ordinator  
Sian Elin Williams

### CYLLID A GWEINYDDIAETH

#### FINANCE AND ADMINISTRATION

Rheolwr Cyllid / Finance Manager  
Meinir James

Swyddog Cyllid a Gweinyddiaeth  
Finance and Administration Officer  
Nesta Jones

### CYNHYRCHU / PRODUCTION

Swyddog Technegol / Technical Officer  
Ffen Jones

### CYNHYRCHWYR / PRODUCERS

Cynhyrchwyr / Producers  
Nia Wyn Skyrme  
Fflur Thomas

Cynhyrchydd Cynorthwyol  
Assistant Producer  
Gavin Richards

### DATBLYGU CREADIGOL

#### CREATIVE DEVELOPMENT

Cydlynnydd Datblygu Creadigol  
Creative Development Co-ordinator  
Melangell Dolma

### MARCHNATA A CHYFATHREBU

#### MARKETING & COMMUNICATIONS

Rheolwr Marchnata a Chyfathrebu  
Marketing and Communications  
Manager  
Ceri Williams

Swyddogion Marchnata a  
Chyfathrebu / Marketing &  
Communications Officers  
Angharad Griffiths  
Elin Cain Roberts

### BWRDD YR YMDDIRIEDOLWYR

#### BOARD OF TRUSTEES

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Dr Nia Edwards-Behi  
Jacob Dafydd Ellis  
Siôn Fôn  
Gwyn Jones  
Fiona Phillips  
Catherine Rees  
Rhys Miles Thomas  
Gwyn Williams  
Meilir Rhys Williams



# STAFF THEATR IOLO

Cyfarwyddwr Artistig

Artistic Director

Lee Lyford

Cyfarwyddwr Gweithredol

Executive Director

Michelle Perez

Rheolwr Cyfathrebu ac Ymgysylltu

Communications and Engagement  
Manager

Sarah Gilbert

Gweinyddwr Artistig

Artistic Administrator

Aled Rees

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Cadeirydd / Chair

Evan Williams

Sue Wardle

Jonny Cotsen

Rhoda Lane

Sara Lewis

Angharad Thomas

Kath Davies

Natalie Lawley



**DIOLCH  
THANKS**

David Atkinson

Leo Barrell

Rhian Blythe

Robert Cannon

Heulwen Davies

Osian Davies

Richard Davies

Sarah Dickinson

Sion Eifion

Iwan Fôn

Leah Gaffey

Rebecca Gould

Ela Griffiths

Arwel Gruffydd

Headway Charity

Hijinx Theatre

Ceri James

Kelly King

Kate Morgan Jones

Melanie Jones

(Swyddog y

Ddalfa, Carchar

EF a Sefydliad

Troseddwy'r Ifanc

Y Parc / Prison

Custody Officer,  
HMP & YOI Parc)

Hannah Lad

Elin Mannion

Laura Martin +

Myfyrwyr BA

Cynllunio Ar Gyfer

Perfformio CBCDC /

RWCMD BA Design

for Performance

students

Rhodri Meilir

Dafydd Owen

(Ffoto Nant)

Sion Pritchard

Mali Ann Rees

Alastair Sill

Rhys Ap Trefor

Beth Morris

Workshop

Brain Injury Art

Group (Kevin Jones,

Manon Skyrme,

Gareth Jones, Billy

Aherne, Kim Bright,

Tina Darlington)

Ben Wheeler

Osian Williams +

Copa Cymru

Lleucu Williams

Manon Wilkinson

Cellan Wyn



# BYWGRAFFIADAU BIOGRAPHIES



## OWEN ALUN

### Hyfforddiant / Training:

Coleg Rose Bruford College,  
Llundain / London.

### Gwaith theatr yn cynnwys

#### Theatre work includes:

*Un Nos Ola Leuad* (Theatr Bara Caws); *Justice in a Day* (Theatr Clwyd); *Twrw Dan a Dicw* (Frân Wen); *Croesi'r Llinell* (Arad Goch); *Youth Without God* (The Coronet Theatre).

### Gwaith ffilm a theledu yn cynnwys

#### Film and television work includes:

*Rownd a Rownd* (Rondo Media); *Amser Maith yn Ôl* (Boom Cymru); *Almost Never* (Saltbeef / BBC).



## LISA JÊN BROWN

### Gwaith theatr yn cynnwys / Theatre

**work includes:** *Milky Peaks* (Theatr Clwyd); *Double Drop* (Dirty Protest + Edinburgh Fringe Festival); *Double Vision* (Gagglebabble + Canolfan Mileniwm Cymru / Wales Millennium Centre); *Gair o Gariad* (Theatr Bara Caws); *The Insatiable*, *Inflatable*, *Candylion*, *Praxis Makes Perfect* (National Theatre Wales), *The Sleeping Beauties* (Theatr y Sherman / Sherman Theatre); *Rhwng Dau Fyd* (Theatr y Sherman / Sherman Theatre + Theatr Genedlaethol Cymru + Living Pictures); *Tuna* (Dirty Protest Theatre at Almeida Theatre); *Siwan a Chwalfa* (Theatr Genedlaethol Cymru).

### Gwaith ffilm a theledu yn cynnwys

#### Film and television work includes:

*Gwaith / Cartref* (Fiction Factory); *Pili Pala* (Triongl); *Cara Fi* (Touchpaper TV); *The Masterful Hermit* (Dufia Films); *Amser Maith, Maith, Yn Oi* (S4C); *The Almond And The Seahorse* (Bankside Films); *Staying / Aros Mae* (Sixteen Films).

### Gwaith trosleisio yn cynnwys / Voiceover

**work includes:** *Y Dyfnfor*; *Lili's Driftwood Bay*; *Henri Helynt*; *Denis a Dannedd*; *Mali a Ben*; *Spiderman*; *Pigeon llyfr sain* / audiobook (Alys Conran, Parthian Books).





## NIA GANDHI

### **Hyfforddiant / Training:**

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

**Gwaith theatr proffesiynol yn  
cynnwys / Professional theatre  
credits include:** *Jane Eyre* (Stephen  
Joseph Theatre + New Vic Theatre),  
*Landing Bolts* (Fio), *Maryland*  
(Theatr y Sherman / Sherman  
Theatre); *Curtain Up* (Theatr Clwyd);  
*Visits* (Papertrail / Clean Break).

**Gwaith theatr wrth hyfforddi yn  
cynnwys / Credits whilst training  
include:** *Uncle Vanya*, *Terroir*, *All That  
I Am*, *Two Gentlemen of Verona*, *All's  
Well That Ends Well*, *Road*.

**Gwaith ffilm a theledu yn cynnwys  
Film and television work includes:**  
*Enola Holmes 2* (Legendary  
Productions).



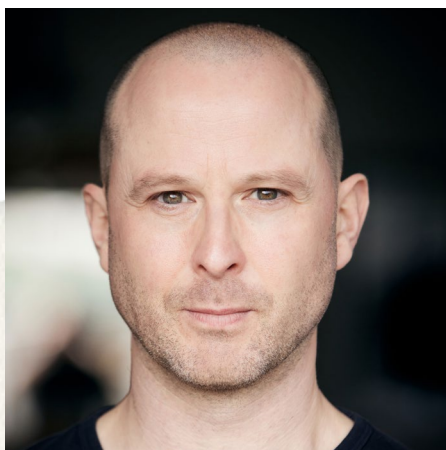
## ELIN GRUFFYDD

### **Hyfforddiant / Training:**

BA Perfformio / Performing, Prifysgol  
Cymru Y Drindod Dewi Sant,  
Caerdydd / UWTSO Cardiff.

**Gwaith theatr yn cynnwys:**  
*Elen Benfelen* (Theatr y Sherman  
/ Sherman Theatre). *Outrage-us!*  
(Theatr y Sherman / Sherman  
Theatre); *Crossings* (Dirty Protest).





## CARWYN JONES

### Hyfforddiant / Training:

Coleg Cerdd a Drama y Guildhall  
College, Llundain / London.

### Gwaith theatr yn cynnwys / Theatre

**work includes:** *Esther*, *Cysgod y Cryman*, *Y Gofalwr*, *Blodeuwedd*, *Nansi* (Theatr Genedlaethol Cymru); *Halibalw*, *Hwyliau'n Codi*, *Dros y Top*, *Gair o Gariad*, *Lleu Llaw Gyffes* (Theatr Bara Caws); *Bitsh!*, *Johnny Delaney*, *Dim Diolch* (Frân Wen); *Ma Bili'n Bwrw'r Bronco*, *Wallace & Bates*, *White Feather* (Theatr na nÓg); *Dai* (Mewn Cymeriad).

### Gwaith teledu'n cynnwys

#### Television work includes:

*Judge John Deed*; *Rownd a Rownd*; *Pobol y Cwm*; *Deian a Loli*; *Sombreros*, *Blodau*, *Craith* (Hidden); *35 Awr*, *Y Parchedig Emyr Ddrwg*, *STÂD*.

# ALYS CONRAN

## AWDUR Y NOFEL AUTHOR OF THE NOVEL

Mae Alys Conran wedi cyhoeddi dwy nofel: *Pigeon* (Parthian Books, 2016) a *Dignity* (Weidenfeld & Nicolson, 2019). Yn ogystal, mae'n cyhoeddi barddoniaeth, traethodau creadigol a chyfieithiadau llenyddol. Mae ei gwaith wedi ennill gwobr Llyfr y Flwyddyn a Gwobr Barn y Bobl y Wales Arts Review, wedi cyrraedd rhestr fer Gwobr Ryngwladol Dylan Thomas, y Bristol Short Story Prize, a gwobr Llyfr y Flwyddyn eilwaith, a chyrraedd rhestrau hir yr Authors Club First Novel Award, y Manchester Fiction Prize a'r Bath Short Story Award. Hi oedd Cymrawd Ryngwladol Gŵyl y Gelli 2019-20. Yn wreiddiol o Ogledd Cymru, treuliodd sawl mlynedd yng Nghaeredin a Barcelona cyn dychwelyd i'r ardal i ysgrifennu ac i ddatblygu prosiectau cymunedol, gan gynnwys prosiectau i gynyddu mynediad i ysgrifennu creadigol a darllen, ac mae hi yn awr yn Uwch-ddarlithydd Ysgrifennu Creadigol ym Mhrifysgol Bangor.

Alys Conran has published two novels: *Pigeon* (Parthian Books, 2016), and *Dignity* (Weidenfeld and Nicolson, 2019), and also publishes poetry, short stories, creative non-fiction, creative essays and literary translations. Her work has won the Wales Book of the Year Award and the Wales Arts Review People's Choice Award, been shortlisted for the International Dylan Thomas Prize, The Bristol Short Story Prize, and The Wales Book of the Year for a second time, and longlisted for the Author's Choice First Novel Award, the Manchester Fiction Prize, and the Bath Short Story Award. She was Hay Festival International Fellow in 2019-20. Originally from North Wales, she spent several years in Edinburgh and Barcelona before returning to the area to write and develop community projects, including projects to widen access to creative writing and reading. She is now Senior Lecturer in Creative Writing at Bangor University.

# BETHAN MARLOW

## DRAMODYDD / PLAYWRIGHT

Mae Bethan yn adnabyddus o fewn y theatr Gymraeg fel awdur sy'n creu bydoedd ffuglennol gyda lleisiau go iawn. O theatr gair-am-air i gynyrchiadau safle benodol gydag ac o fewn cymunedau ar gyrion ein cymdeithas, mae ei gwaith bob amser yn adlewyrchu Cymru yn yr oes sydd ohoni. Mae'n canolbwyntio yn bennaf ar leisiau merched, y gymuned cwiar a'r dosbarth gweithiol. Mae ei gwaith yn cynnwys: *Nyrsys* (Theatr Genedlaethol Cymru); *Powerful Interventions* (Canolfan Mileniwm Cymru + Sparc at Valleys Kids); *Mold Riots* (Theatr Clwyd); *Cysgu'n Brysur* (Arad Goch + Canolfan Mileniwm Cymru); *A Queer Christmas* (Mess Up The Mess) a *Sgint* (Theatr y Sherman + Theatr Genedlaethol Cymru). Ar hyn o bryd, mae Bethan yn datblygu cyfresi teledu gwreiddiol, ar gyfer FilmNation, Boom a Regan Developments. Mae hi hefyd yn gweithio ar ffilmiau ar gyfer Cynyrchiadau Iele, Ardimages UK a Candid Broads Productions.

Bethan is known in Welsh theatre as a writer that creates fictional worlds that contain real voices. From verbatim theatre to site-specific productions with and within communities on the fringes of our society, her work is always an authentic representation of the Wales we live in today. She focuses mostly on the voices of females, the queer community, and the working class. Credits include - *Nyrsys* (Theatr Genedlaethol Cymru); *Powerful Interventions* (Wales Millennium Centre + Sparc at Valleys Kids); *Mold Riots* (Theatr Clwyd); *Cysgu'n Brysur* (Arad Goch + Wales Millennium Centre); *A Queer Christmas* (Mess Up The Mess) and *Sgint* (Sherman Theatre + Theatr Genedlaethol Cymru). Bethan is currently developing original tv series' for FilmNation, Boom and Regan Developments. She is also working on feature films for ieie productions, Ardimages UK and Candid Broads Productions.

# LEE LYFORD

## CYFARWYDDWR / DIRECTOR

Lee yw Cyfarwyddwr Artistig  
Theatr Iolo. / Lee is Artistic Director  
of Theatr Iolo.

**Mae ei uchafbwyntiau cyfarwyddo  
ar gyfer Theatr Iolo yn cynnwys /  
His directing highlights for Theatr  
Iolo include:** *Owl at Home; Hoof!;*  
*Llygoden yr Eira* (Theatr Genedlaethol  
Cymru + Theatr Iolo).

**Mae ei uchafbwyntiau cyfarwyddo  
eraill yn cynnwys / His other  
directing highlights include:**  
*I Wish I Was a Mountain* (BAC, the  
egg - Gwobr Victor Celfyddydau  
Perfformio Rhyngwladol i Bobl Ifanc  
/ International Performing Arts for  
Youth Victor Award); *Polar Bears Go  
Go Go* (Gwobr Off-West End Award);  
*The Owl Who Was Afraid of the  
Dark; Polar Bears Go Up; Britain's  
Best Recruiting Sergeant; The Fourth  
Wise Man*, (Unicorn Theatre); *The  
Nutcracker, A Christmas Carol, The  
Elephant Man, The Snow Queen;*  
*Muscle* (Bristol Old Vic); *The Night  
Watch* (Richard Burton Theatre);

*The Ladykillers; Tuxedo Junction;*  
*Between the Devil and the Deep Blue  
Sea* (Watermill Theatre); *Moominland  
Midwinter; Alice Through the Looking  
Glass; Ben Hur; The Odyssey; My Life  
as a Fairytale; A Midsummer Night's  
Dream; Heidi - A Goat's Tale; Broken  
Wings; Broken Hallelujah; His Dark  
Materials; Around the World in Eighty  
Days* (Theatre Royal Bath / the egg).



## CARL DAVIES

### CYNLLUNYDD SET A GWISGOEDD SET AND COSTUME DESIGNER

#### Hyfforddiant / Training:

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

#### Gwaith theatr yn cynnwys / Theatre work includes:

*Gwlad Yr Asyn, Nansi, Blodeuwedd*, (Theatr Genedlaethol Cymru); *Operation Julie, The Eye of the Storm* (Theatr na nÓg); *There is a War* (Italia Conti); *Grandmother's Closet* (Canolfan Mileniwm Cymru / Wales Millennium Centre); *Cotton Fingers, Peggy's Song, Stick Makers Tale, For All I Care, Come Back Tomorrow*, (National Theatre Wales); *Hoof!* (Theatr Iolo); *Where all Paths Lead, Last Orders, Box of Delights* (2faced Dance Company); *Dead Good, A Brave Face, The Best Thing, Sharing Joy, Finding Joy, Nursing Lives* (Vamos Theatre); *Jane Eyre, Marry Me A Little, Hopeless Romantics, Great Expectations, The Goal, Lord of the Flies* (Courtyard Theatre Hereford); *All but Gone, The Effect, A Number, Looking Through Glass* (The Other Room); *The Dreaming* (Lichfield Garrick); *The Trials of Oscar Wilde, Still Life, Stage Beauty, Much Ado About Nothing, Dangerous Liaisons*, (Mappa Mundi); *Belonging* (Re-Live); *Oliver Twist, Oh No Not Snow, Immune, Honk, Sweeney Todd* (Royal & Derngate); *Hansel and Gretel, The Mikado, Madam Butterfly* (Co Opera Co).

**Gwaith ffilm yn cynnwys / Film work includes:** *Cold* (Open Sky); *Hush Now, Last Call* (Feral Theatre Company).

## HAYLEY EGAN

### CYNLLUNYDD FIDEO VIDEO DESIGNER

#### Hyfforddiant / Training:

Prifysgol Kent / University of Kent,  
Canterbury.

#### Gwaith theatr, ballet ac opera yn cynnwys / Theatre, ballet and opera work includes:

*Ruinaton* (Lost Dog); *The Boy With Two Hearts* (Canolfan Mileniwm Cymru / Wales Millennium Centre + National Theatre); *Everyday* (Definitely Theatre); *The Scandal at Mayerling* (Scottish Ballet); *WITCH* (Royal Academy of Music); *The Child in the Snow* (Wilton's Music Hall); *The Language of Kindness* (Wayward Productions); *Freedom Season* (Welsh National Opera); *I'll Take You to Mrs Cole!* (Complicité).

#### Gwaith cyswllt yn cynnwys Associate work includes:

*The Handmaid's Tale* (Royal Danish Opera); *Coppélia* (Scottish Ballet); *A Tale of Two Cities* (Lost Dog); *Litvinenko* (Grange Park Opera); *Don Giovanni* (Greek National Opera); *Nixon in China* (Scottish Opera); *Orlando* (Vienna State Opera); *Idomeneo* (Teatro Real); *I'm a Phoenix, Bitch!* (Battersea Arts Centre); *Grief Is the Thing with Feathers* (Wayward Productions / Complicité).

#### Gwaith ffilm yn cynnwys / Film

**work includes:** *The Yellow Wallpaper* (Channel 4's Random Acts).

## ACE MCCARRON

### CYNLLUNYDD GOLEUO LIGHTING DESIGNER

#### Hyfforddiant / Training:

University of Strathclyde, Anniesland College, Stow College, The Open University.

#### Gwaith theatr ac opera yn cynnwys Theatre and opera work includes:

*Hen Rebel, Iesu, Deffro'r Gwanwyn, Milwr yn y Meddwl* (Theatr Geedlaethol Cymru), *Y Tŵr*, (Theatr Gendlaethol Cymru / Music Theatre Wales), *FootBallRoom* (August 012), *Push* (Opera de la Monnaie / de Munt) *The Trial* (Music Theatre Wales / The Royal Opera House), *Ana Bolena* (Longborough Opera), *The Black Spider* (Opera Cenedlaethol Cymru / Welsh National Opera), *Undod* (Coleg Berfformio Cymru), *Sugar Baby* (Dirty Protest), *Nightmare Scenario* (Operasonic) *Elle est Moi et Todt Mich* (Operastudio Vlaamse), *Tremor* (Theatr y Sherman / Sherman Theatre), *Of Mice and Men* (August 012), *The Seduction of Almighty God* (The Wrestling School).

#### Gwaith ffilm a theledu yn cynnwys Film and television work includes:

*Inez de Castro* (Traverse Theatre / BBC Scotland), *Llwch* (Atelier Claire Obscure).

## TIC ASHFIELD

### CYFANSODDWR COMPOSER

#### Hyfforddiant / Training:

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

#### Gwaith theatr a dawns yn cynnwys Theatre & Dance work includes:

*Right Where We Left Us* (Chippy Lane Productions); *The Boy With Two Hearts* (Canolfan Mileniwm Cymru / Wales Millennium Centre + National Theatre); *Anthem* (Canolfan Mileniwm Cymru / Wales Millennium Centre); *Rocket Launch Blaenavon* (Tin Shed Theatre); *Qwerin* (Osian Meilir); *Ghost Light* (Theatrau Sir Gâr); *Are You O.K.?* (Hijinx Theatre); *Heart of Cardiff* radio play series (5 of 10) (Theatr y Sherman / Sherman Theatre); *Pryd Mae'r Haf?* (Theatr Genedlaethol Cymru + Criw Brwd); *A Number, All But Gone*, *The Awkward Years*, *American Nightmare*, *The Story*, *Hela* (The Other Room); *The Gathering*, {150}, *The Tide Whisperer*, *For As Long As The Heart Beats*, *Storm III* (National Theatre Wales); *On Bear Ridge* (National Theatre Wales & The Royal Court); *Dear To Me | Annwyl i mi* (Cwmni Dawns Cenedlaethol Cymru / National Dance Company Wales).

#### Gwaith ffilm a theledu yn cynnwys Film and television work includes:

*The Light in the Hall* (S4C / C4), *STAD* (S4C), *Bregus* (S4C), *Hel Y Mynydd* (S4C), *Pili Pala* (S4C), *Hidden | Craith* (S4C/BBC), *Hinterland | Y Gwyll* (S4C/BBC), *Galesa* (Joio), *Andrew Marr: Great Scots* (BBC2), *The Girl In The Diary* (S4C).

## MELANGELL DOLMA

### CYFARWYDDWR CYNORTHWYOL ASSISTANT DIRECTOR

#### Hyfforddiant / Training:

BA Actio / BA Acting, Coleg Brenhinol Cerdd a Drama Cymru / Royal Welsh College of Music and Drama.

#### Gwaith actio i'r theatr yn cynnwys Theatre acting work includes:

*Nansi* (Theatr Genedlaethol Cymru); *Little Wolf* (Lucid Theatre); *It's a Wonderful Life* (Lighthouse Theatre).

#### Gwaith actio i'r teledu yn cynnwys Television acting work includes:

*Craith*; *Y Gwyll*; *Parch* (S4C).

#### Gwaith ysgrifennu yn cynnwys

**Writing work includes:** *Bachu* (Theatr Genedlaethol Cymru, Theatr Clwyd + Melangell Dolma); *Enfys* (Theatr Genedlaethol Cymru + BBC Cymru Fyw); *Bwgan* (rhan o / part of Truth or Dare Theatr Clwyd).

Mae'n gweithio fel Cydlynnydd Datblygu Creadigol i Theatr Genedlaethol Cymru. / Melangell currently works as Creative Development Co-ordinator for Theatr Genedlaethol Cymru.

## OLA KŁOS

### CYNLLUNYDD CYNORTHWYOL ASSISTANT DESIGNER

#### Hyfforddiant yn cynnwys / Training

**includes:** Coleg Brenhinol Cerdd a Drama Cymru / Royal Welsh College of Music and Drama; Interior and Spatial Design, Buckinghamshire New University.

#### Gwaith theatr yn cynnwys / Theatre work includes:

Two Ukrainian Plays: *Take The Rubbish Out*, *Sasha & Pussycat in Memory of Darkness* (Finborough Theatre); *Human Animals* (Coleg Brenhinol Cerdd a Drama Cymru / Royal Welsh College of Music and Drama); Assistant Designer on *The Turn of the Screw* (Coleg Brenhinol Cerdd a Drama Cymru / Royal Welsh College of Music and Drama).

#### Gwaith ffilm yn cynnwys / Film work

**includes:** *Heaven's Overrated*, *A Not So Silent Night* (It's My Shout, BBC Wales).

# EDDIE LADD

## CYFARWYDDWR SYMUD MOVEMENT DIRECTOR

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 ffarm 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.

Bob mis, mae'n gyflwynydd darllediad pum awr o hyd gan Y Wladfa Newydd ar eu sianel arlein, sef [amam.cymru](http://amam.cymru).

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.

Every month, she presents a five-hour long broadcast by Y Wladfa Newydd on their online channel, [amam.cymru](http://amam.cymru).

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

## MARGED SIÔN

### CYFARWYDDWR LLAIS VOICE DIRECTOR

#### Prosiectau yn cynnwys

##### Projects include:

*Atlantic Railton 2021, Serpentine Galleries (Radio Ballads) 2021, We Rise Barking & Dagenham 2022, Rory Pilgrim RAFTS Live 2022, Collective Rage RWCMD 2022, Eburn Sodipo 2022, Jasleen Kaur 2023, Deborah Joyce-Hollman 2023.*

#### Gwaith teledu yn cynnwys

##### TV work includes:

*Mercury Awards 2022, Big Breakfast 2022, Joe Lycett Pride Show 2022, Graham Norton 2022, Prioritise Pleasure (Self Esteem Music Video), I Do This All The Time (Self Esteem music video), Jools Holland 2021 & 2022, Jools Holland Hootananny 2022, James Corden 2023.*

#### Gwyliau cerddoriaeth yn cynnwys

##### Festival appearances include:

*Glastonbury 2019 & 2022, Montreux Jazz 2022, SXSW 2022, Sŵn Festival 2018 & 2019, Greenman 2021, Latitude 2021 & 2022, Festival Number 6.*

And she is as happy as a squirrel working as a movement director with actors - which she has done with Theatr Genedlaethol several times, as well as Frân Wen and the author Lucy Gough most recently.

## KEV MCCURDY

### CYFARWYDDWR YMLADD FIGHT DIRECTOR

#### Hyfforddiant / Training:

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

#### Gwaith theatr yn cynnwys

##### Theatre work includes:

*The Colour Purple (Taith y DU / UK Tour), Sister Act (Eventim Apollo + Taith y DU / UK Tour), Les Misérables (Sondheim Theatre + Taith y DU / UK Tour), Rigoletto (Royal Opera House), Bajazet (Irish National Opera Ireland Tour & Royal Opera House), Don Giovanni, Jenufa (Opera Cenedlaethol Cymru / Welsh National Opera), The Barber Of Seville (Nevill Holt Opera), The House Of Shades (Almeida Theatre), Billy Elliot (Curve Theatre), O Island, Ivy Tiller: Squirrel Killer (Royal Shakespeare Company Mischief Season), Jitney (The Old Vic), Red Pitch (The Bush Theatre), Moreno (Theatre 503), A Midsummer Night's Dream (Insane Root Theatre), Some Mothers Do 'Ave 'Em (Taith y DU / UK Tour), Nine Night (Leeds Playhouse), Gunpowder (Tower Of London),*



## **Gwaith radio yn cynnwys**

### **Radio work:**

*BBC1Xtra Jamz Supernova, BBC Woman's Hour, Radio 1 Live Lounge, Jo Whiley Sessions, Huw Stephens BBC Radio Cymru.*

## **Gwaith stiwdio yn cynnwys**

### **Studio work includes:**

*Radical Softness (Marged) 2017, You Are Not a God (Marged) 2018, Prioritise Pleasure (Self Esteem, vocals) 2021.*

### **Y wasg / Press:**

*Billboard Premiere, Guardian, BBC, Rolling Stone.*

*Guardians of The Galaxy (Secret Cinema), The Effect (The Richard Burton Company), The Tempest (Royal Shakespeare Company) Welcome Home, Captain Fox, In The Blood, Marys Seacole, Trouble In Butetown (Donmar Warehouse).*

## **Gwaith film a theledu yn cynnwys**

### **TV & Film work includes:**

*The Pact S2 (BBC), The A List S2 (Netflix), Y Golau | The Light, Pobol Y Cwm (BBC Wales / S4C Wales); John Carter Of Mars (Walt Disney / Pixar); Season Of The Witch (Atlas Entertainment); Protein (Broadside Films); Canaries (Maple Dragon Films).*

## **Gwaith radio yn cynnwys/ Radio work includes:**

*The Snow Queen, Making Of A Monster (BBC Radio 4).*

## **Gwaith cyfarwyddo yn cynnwys**

### **Directing work includes:**

*The Saliva Milkshake, The Glass Menagerie (The Richard Burton Company); The Welsh Dragon (Theatr lolo); Making of a Motherer (It's My Shout / BBC Wales / BBC iPlayer short films); Jekyll And Hyde The Musical (Royal Academy of Music).*

# THEATR GENEDLAETHOL CYMRU

## Creu theatr Gymraeg eithriadol i bawb...

O'n cartref yng Nghaerfyrddin, mae Theatr Genedlaethol Cymru yn creu ac yn cyflwyno profiadau theatr Cymraeg sy'n cyffroi, yn diddanu ac yn tanio dychymyg ein cynulleidfaoedd yng Nghymru a thu hwnt. Ry'n ni'n creu cyfleoedd sy'n fodd i feithrin ac ysbrydoli'r genhedlaeth nesaf o artistiaid theatr Cymraeg; ac yn roi cyfleoedd i bobl ledled Cymru brofi effaith drawsnewidiol creadigrwydd yn eu bywydau.

Ry'n ni fel cwmni wedi bod wrth ein bodd yn gweithio ar y cyd â Theatr lolo, ac mewn cydweithrediad â Pontio, i gyflwyno'r ddrama arbennig hon i gynulleidfaoedd ledled Cymru. Diolch i bob un sydd wedi gwneud y cynhyrchiad hwn yn bosib - a diolch i chi am ddod i gefnogi a gwyllo'r gwaith gorffenedig. Mwynhewch!

## Creating exceptional Welsh-language theatre for all...

From our Carmarthen base, Theatr Genedlaethol Cymru create and present Welsh theatre experiences that enthral and entertain our audiences and fire their imagination. We provide development opportunities that will nurture and inspire the next generation of Welsh-speaking theatre artists; and we offer creative opportunities for people across Wales to experience the transformative impact of the arts on their lives.

As a company, we've been delighted to work alongside Theatr lolo, and in association with Pontio, to present this exceptional play to audiences across Wales. Thanks to everyone who has made this production possible - and thanks to you for coming to support and watch the finished piece. Enjoy the show!



Theatr  
Genedlaethol  
Cymru



Tylwyth (Jorge Lizalde, 2022)



Pair (Celf Calon, 2022)



Gwlad yr Asyn, Eisteddfod  
Genedlaethol Cymru  
(Gareth Bull, 2022)



Criw Creu (Foto Nant, 2022)

## Creu theatr ar gyfer meddyliau ifanc.

Mae Theatr Iolo wedi bod yn gwmni blaenllaw ar gyfer theatr i blant a phobl ifanc yng Nghymru ers dros 35 o flynyddoedd. Ry'n ni'n angerddol am feithrin a sbarduno dychymyg a chreadigrwydd meddyliau ifanc, i helpu plant i wneud synnwyr o'r byd, a darganfod eu lle ynddi.

Ry'n ni'n gweithio gyda'r artistiaid, 'sgwennwyr a'r bobl greadigol gorau i greu theatr byw eofn sy'n aros yn y cof, yn ogystal â chynnal gweithdai a gweithgareddau yn y Gymraeg a'r Saesneg. Mae ein gwaith ar gyfer babanod, plant, a phobl ifanc yn teithio Cymru, y DU ac yn rhyngwladol.

Fel cwmni sy'n creu gwaith i blant hyd at 16 oed, ry'n ni'n falch iawn o ddod â'r stori bwysig hon sydd am, ac ar gyfer, pobl ifanc, i theatrau ledled Cymru. Diolch o galon i'r holl dîm y tu ôl i'r cynhyrchiad arbennig hwn, yn enwedig Theatr Genedlaethol Cymru; ein cyd-gynhyrchwyr anhygoel. Hoffem hefyd estyn ein diolchiadau i'r cynulleidfaoedd am gloddio i fyf Pijin gyda ni - gobeithio y byddwch chi'n mwynhau!

## Creating theatre for young minds.

Theatr Iolo has been at the forefront of creating theatre for children and young people in Wales for over thirty-five years. We are passionate about nurturing and igniting the imagination and creativity of young minds, to help children make sense of the world around them, and to find their place in it.

We work with the best artists, writers, and creatives, to create memorable and bold live theatre, workshops, and activities in both English and Welsh. Our work for babies, children, and teenagers is toured across Wales, the UK and internationally.

As a company who make work for children up to the age of 16, we are delighted to bring this important story about, and for, young people, to theatres across Wales. A heartfelt 'diolch' to whole team behind this wonderful production, especially Theatr Genedlaethol Cymru; our exceptional co-producers. We'd also like to extend our thanks to audiences for delving into Pigeon's world with us - we hope you enjoy!





Baby, Bird and Bee (Kirsten Mc Ternan, 2021)



Hoof! (Kirsten Mc Ternan, 2021)



Owl at Home (Kirsten Mc Ternan, 2022)



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