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TYLWYTH

GAN / BY DAF JAMES



#Tylwyth

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TYLWYTH

GAN / BY DAF JAMES

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THEATR Y SHERMAN, CAERDYDD SHERMAN THEATRE, CARDIFF

26 + 27.09.22 19:30 

28.09.22 19:00 

29.09.22 19:30  

30.09.2022 19:30 

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FFWRNES, LLANELLI

05 – 07.10.22 19:30

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11.10.22 19:30

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14 + 15.10.22 19:30

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CANOLFAN Y CELFYDDYDAU ABERYSTWYTH ARTS CENTRE

18 + 19.10.22 19:30

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21.10.22 19:30

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25.10.22 19:30

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Perfformiad gyda dehongliad BSL
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Perfformiadau gyda chapsiynau
Captioned performances

Bydd y testun yn ymddangos wrth
iddo gael ei berfformio ar sgrinaw trwy
gyfrwng y Gymraeg a'r Saesneg
The text will appear as it is performed
on screens in both Welsh and English



Mae **Sibwrdd**, yr ap mynediad
iaith, yn ehangu mynediad i bawb
i theatr yn y Gymraeg. Ar gael
ym mhob perfformiad.

Sibwrdd, the language access app,
makes Welsh-language theatre
accessible to all. Available at
each performance.

YN ENGYL AC YN DDYNION BOTH HUMANS AND ANGELS

Daf James



Yn 2010, pan y cynhyrchwyd fy nrama lwyfan gyntaf – **Llwyth** – newidiodd fy myd. Roedd y ddrama’n archwilio’r tensiynau hynny rhwng yr hunaniaeth hoyw a’r hunaniaeth Gymraeg. Roedd hi’n gwreiddio’r profiad hoyw ym mytholeg a diwylliant y Cymry: **Y Gododdin**, lolo Morganwg, ein caneuon pop cyfoes, ein hemynau, a beirdd mawr yr Ugeinfed Ganrif. Roedd hi’n datgan yn falch bod ‘Cymraeg yn queer’; bod pomp a champrwydd i’n diwylliant... o’r Orsedd i Margaret Williams! Gyda hyn, roedd y ddrama’n dyrchafu’r hyn sydd gennym yn gyffredin uwchlaw ein gwahaniaethau. Roedd hi’n dathlu bod yr iaith Gymraeg, fel yr hunaniaeth hoyw, yn ddiwylliant lleiafrifol, a bod gennym ni lot fawr i’w dathlu – fel siaradwyr Cymraeg ac fel pobl hoyw.

Ar y pryd, roedd hi’n teimlo’n beryglus. ‘Sgwennes i’r ddrama fel ymateb i’r bwch truenus ro’n i’n ei weld yn y diwylliant Cymreig. Cyn hynny, nid oeddwn wir wedi gweld fy mhrofiad fel Cymro Cymraeg hoyw wedi’i adlewyrchu ar y llwyfan nac ar y teledu.

In 2010, when my first stage play – **Llwyth** – was produced, my world changed forever. **Llwyth**, or tribe, explored those tensions between my queer identity and my Welsh-language identity. It rooted a gay experience in Welsh mythology and culture: **Y Gododdin**, lolo Morganwg, our contemporary pop songs, our hymns, and the great poets of the twentieth century. It proudly declared that ‘Welsh is queer’; that our culture has pomp and camp... from the Gorsedd of the Bards to Margaret Williams! In doing so, the play elevated those things which both cultures have in common above our differences. It celebrated the fact that the Welsh language community, like queer culture, is a minority culture, and that we have a great deal to be proud of – as Welsh speakers and queer people.

At the time, it felt dangerous. I wrote the play as a response to the void I saw in Welsh culture. Before that, I hadn’t really seen my experience as a gay Welsh-speaking man reflected on stage or on television. Since that perspective

Ond gan bod y profiad hwnnw'n rhywbeth mor neilltuoel, ro'n i'n meddwl efallai mai cyfyng fyddai'r apêl a bychan fyddai cyrhaeddiad y ddrama. Ond rhaid i artist fentro; rhaid bod yn driw i'w hunan.

'Dychmyges i fyth y byddai'r ddrama'n cael y derbyniad a gafodd. Nid yn unig yng Nghymru, ond tu hwnt, yn Llundain, Caeredin a Thaiwan. Roedd hi'n uchafbwynt gyrfa ac yn uchafbwynt personol. Roedd gweld fy rhieni ar eu traed yn cymeradwyo drama am gymeriadau hoyw mewn cynulleidfao'u cyfoedion yn drawsnewidiol a theimladwy ofnadwy. Dwi dal yn hynod ddiolchgar am y profiad hwnnw. Roedd byd gormesol fy mebyd wedi newid er gwell.

Ac roedd y byd hwnnw'n parhau i droi. Erbyn 2014, roedd cyplau hoyw yn medru priodi'n gyfreithlon am y tro cyntaf, ac yn 2016 bu'n bosib i mi a fy mhartner Hywel fabwysiadu dau fachgen bach; ond roedd y byd hefyd wedi newid er gwaeth. Roedd lleisiau a rhagfarnau'r dde ar gynnydd, yn arbennig wedi i Trump ddod yn Arlywydd yn yr Unol Daleithiau, ac wedi i'r Deyrnas Unedig ac i Gymru bleidleisio i adael yr Undeb Ewropeaidd.

Yn ôl yn 2017, roedd popeth fel petai'n newid ar raddfa fawrychus, a minnau newydd ddod yn rhiant a oedd yn stryglan i gadw'i ben uwchben y llif. Pa fath o fyddai fy mhlant yn ei etifeddu? Yn ystod y cyfnod hwn, dyma fi'n digwydd bwrw mewn i Arwel yng Nghanolfan Chapter. Dechreuais barablu fel dyn o'i gof. Roedd y byd yn bendramwnwgl. Roedd popeth yn wahanol; fy mywyd personol, fy hunaniaeth hoyw, Cymru – y cyfan rhywsut a'i ben i waered, a doedd gen

was so specific, I thought the play would have quite a niche appeal, and its reach would be limited. But an artist must take risks; he must be true to himself.

I never imagined that the play would get the reception it did. Not only in Wales, but further afield, in London, Edinburgh and Taiwan. It was both a career highlight as well as a personal one. Watching my parents and their peers standing to applaud a play with a cast of gay characters was transformative and incredibly moving. I'm still so grateful for that experience. The oppressive world of my childhood had changed for the better.

And that world kept turning. By 2014, it was legal for the first time for gay couples to get married, and in 2016 it was possible for me and my partner to adopt two little boys; but the world had also changed for the worse. Voices and prejudices of the right were on the rise, especially after Trump became President Of the United States, and after the United Kingdom and Wales voted to leave the European Union.

Back in 2017, everything seemed to be changing at such an alarming rate, and I had just become a parent struggling to keep my head above water. What kind of world would my children inherit? During this period, I happened to run into Arwel in Chapter Arts Centre. I began rambling incoherently. The world was topsy-turvy. Everything was different; my personal life, my identity, Wales – it all seemed so confused, and I had no idea who I was anymore. And as I reached the end of my frantic monologue, I blurted out, "Well, you know what? There's another play here, isn't there?" As soon as I'd said those words, there was no turning back.

i ddim cliw pwyr o'n i rhagor. Ac wrth ddod i ddiwedd fy monolog gorffwyll dyma fi'n yngan y geiriau, "Wel, ti'n gwbod beth? Mae 'na ddrama arall yma, yn 'does?'" Unwaith i mi yngan y geiriau, amhosib oedd eu dwyn yn ôl.

Ond Nefoedd Wen, roedd gen i ofn! Pam mynd yn ôl? Ofn 'colli'? Roedd 'llwyddiant' y ddrama gyntaf honno fel petai'n pwysu'n drwm arnaf. Ond rwyf wedi dysgu nad yw ofn yn rheswm i beidio mentro. A dweud y gwir, mae ofn yn aml yn rheswm dros fentro. "*Paid â bod ofn agor dy galon*"! Yn enwedig pan rydych ar dân ynghylch rhywbeth, â rhywbeth i'w ddweud; stori sy'n mynnu cael ei hadrodd. Roedd y tân dan Bair y Dadeni ynghyn.

Roedd sgwennu **Tylwyth** fel ymweld â hen ffrindiau. Roedd eu lleisiau mor glir ag erioed. A 'doedd dim rhyfedd, am fod y cymeriadau hynny, yn eu hanfod, wedi'u hysbrydoli gan fy ffrindiau personol innau (*ysbrydoliaeth*, nid *sail* i'r cymeriadau, rhaid ychwanegu!). Roedd Aneurin, Dada, Rhys, Gareth, Gavin... a Dan – cymeriad newydd allweddol sy'n dod â thafodiaith arall i'r *pair* – yn mynnu cael eu clywed. Roedd yn brofiad annisgwyl, hynod; yn hytrach na 'mod i fel dramodydd yn rhoi'r geiriau iddynt, **nhw** oedd yn dweud wrtha i beth oedd eu hanes, eu pryderon a'r hyn yr oeddent am ei rannu efo'r byd. Rhaid oedd gwrando ar eu lleisiau tyner.

Roedd y ddrama'n ail-ymweld â *llwyth* o ffrindiau, y *llwyth* hoyw a'r *llwyth* Cymraeg. Ond erbyn hyn – a'r *llwyth* wedi troi'n *dylwyth* – roedd '*llwyth*' personol Aneurin hefyd wedi dwysau. Rhaid oedd iddo archwilio'r hyn oedd wedi newid a'r tensiynau niferus oedd yn codi yn sgil hynny – rhwng y *queer* a'r *heteronormative*, rhwng unigolyddiaeth

But goodness me, I was scared! Why return? Was I afraid of 'losing'? The 'success' of the first play seemed to weigh heavily on me. But I've learned that fear is not a reason not to go for it. In fact, fear is often a reason to take such risks. To quote the 90s girl band Eden, "*Paid â bod ofn, agor dy galon*"! Don't be afraid, open your heart. Especially when a creative flame has been ignited and you have something to say; a story that demands to be told. The fire had been lit under Pair y Dadeni, the cauldron of rebirth.

Writing **Tylwyth** was like visiting old friends. Their voices were as clear as ever. And no wonder, because initially, those characters had been inspired by my gang of friends (*inspired by*, not *based on*, I should add!). Aneurin, Dada, Rhys, Gareth, Gavin... and Dan – a vital new character who adds another dialect to the cauldron – insisted on being heard. It was an unexpected, extraordinary experience; I didn't feel like a writer telling them what to say, but rather, **they** told **me** what their story was, what their concerns were and what they wanted to share with the world. Their voices demanded attention.

In Welsh, '*llwyth*' can also mean '*load*' or '*burden*', as well as '*tribe*'. The play revisited a *load* of friends, the gay *tribe* and the Welsh language *tribe*. But by now – as *llwyth* had become *tylwyth*, the tribe had become a family – Aneurin's personal '*burden*' was also heavier. He had to examine what had changed and the many tensions that arose as a result – between the queer and the heteronormative, between individualism and responsibility. He had to delve more and more into his personal anxieties or fears, because by now, with perhaps a little more maturity, he was able

a dyletswydd. Rhaid oedd iddo dreiddio fwyfwy i'w bryderon neu ofnau personol, am ei fod, erbyn hyn, gydag ychydig mwy o aeddfedrwydd efallai, yn medru cloddio'n ddyfnach i'w isymwybod: wynebu hen fwganod oedd yn dal eu gafael arno. Mae Aneurin – fel ei ysbrydoliaeth, a bardd **Y Gododdin** gynt – yn croniclo'r datblygiadau a'r newidiadau sy'n digwydd i Gaerdydd, i Gymru ac i rai o'u llwythau cyfoes. Dyma groncl, o bersbectif dyn hoyw Cymraeg, sy'n dal i esblygu; "*make way, make way for progress.*"

Ond ni welodd Aneurin yr hyn oedd ar y gorwel. Pan y bu'n rhaid i **Tylwyth** gau oherwydd y Pandemig ar ôl pedwar perfformiad yn unig yn ôl yn 2020, roedd hi'n ergyd drom. Roedd y profiad o fod yn rhan o gynulleidfaoedd a safodd ar eu traed yn y Sherman wrth groesawu'r llwyth yn ôl yn rhyddhad enfawr. Mor braf oedd medru cael rhannu'r cymeriadau â chenchedlaeth newydd na welodd y ddrama gyntaf honno, yn ogystal â chyfoedion a hen gyfeillion. Ond yna, dyma'r llen yn disgyn. Dyma'r corau – oedd wedi bod yn ymarfer ar gyfer y daith – yn gorfod tewi; a ninnau'n ansicr pa bryd, neu os, y byddem ni'n dychwelyd. Roeddwn i felly mor ddiolchgar pan glywais ein bod yn cael y cyfle eto i rannu'r gwaith gyda chynulleidfaoedd ledled Cymru. Ond mae'r byd wedi newid yn aruthrol yn y ddwy flynedd a hanner sydd newydd fynd heibio – er gwell, er gwaeth – heb sôn am fy mywyd personol. Erbyn hyn mae Hywel a fi wedi cael merch fach hefyd – mae'r *llwyth* yn tyfu – ac ry'm ni wedi priodii! Sut fyddwn i'n teimlo'n dod yn ôl at y ddrama? Oedd ganddi rhywbeth i ddweud o hyd?

Braf iawn yw cael dweud fy mod, fel dramodydd, wedi medru ail-berchnogi'r

to dig deeper into his subconscious: face up to old demons that still had their hold of him. Aneurin – like his inspiration, the medieval Welsh poet who wrote **Y Gododdin** – chronicles the developments and changes happening to Cardiff, to Wales and to some of their contemporary tribes. This is a chronicle, from the perspective of a Welsh-speaking gay man, that is still evolving; "*make way, make way for progress.*"

But even Aneurin couldn't see what was on the horizon. When **Tylwyth** had to close due to the Pandemic after only four performances back in 2020, it was a devastating blow. That experience of being part of those audiences, which stood on their feet in the Sherman and welcomed the tribe back had been such a huge relief. It was so wonderful sharing those characters with a new generation that hadn't seen the first play, as well as with old friends. But then, the curtain fell. The choirs – who had been rehearsing for the tour – were silent; and we were unsure when, or indeed if, we'd return. So I was incredibly grateful when I heard that we had the opportunity once again to share the work with audiences all over Wales. But the world has changed enormously in the last two and a half years – for better, for worse – not to mention my personal life. My partner and I now have a little girl too – the tribe is growing – and we've got married too! How would I feel coming back to the play? Did it still have something to say?

I'm pleased to say that I've been able, as a playwright, to own the work once again. **Llwyth** was staged three times, and each time we revisited the script, we revised it constantly to reflect new contexts. The same is true of this staging of **Tylwyth**. It's essentially the same play, but it has evolved a little too: like us all.

gwaith. Cafodd **Llwyth** ei llwyfannu dair gwaith, a phob tro roeddem ni'n ail-ymweld â'r sgript roeddem ni'n gyson ei diwygio er mwyn adlewyrchu cyd-destunau newydd. Mae'r un peth yn wir am y llwyfaniad yma o **Tylwyth**. Yr un ddrama yw hi yn ei hanfod, ond mae wedi esblygu rhyw gymaint hefyd: fel ni i gyd. Ac i mi mae'r themâu mor berthnasol ag y buont erioed. Mae **Tylwyth** yn ddrama am ffrindiau, am fod yn hoyw, am fod yn Gymro, am ddosbarth, am wrywod, am gywilydd, am fod yn blentyn, am fod yn rhiant, a'n dyletswydd cymdeithasol tuag at ein gilydd, ond yn bennaf oll, mae hi'n ddrama am gariad. Mae cymaint o gasineb ac anwireddau yn cael eu mynegi yn ein gwleidyddiaeth, yn y papurau, ar y teledu ac ar y cyfryngau cymdeithasol. Mae'n bwysig ein bod ni'n dal i ddatthu cariad yn ei holl ogoniant ac annibendod; ein bod ni'n parhau i ddatgan ein hanthemau cariadus. A 'does neb yn well na phlant i ddysgu i ni rinweddau, rhyfeddod a phŵer nerthol y cariad hwnnw.

Os ydych chi'n gyfarwydd â **Llwyth**, mi fydd yr ieithwedd theatraidd yn adnabyddus; yr iaith farddonol, yr iaith bob dydd, tafodieithoedd gwahanol, rhithiau ffantasiol, y gerddoriaeth, a'r *mash-ups* diwylliannol. Mae'r ddrama yn ail ran i **Llwyth**, yn rhan o'r un cyfanwaith felly, ac yn parhau ar hyd y llwybrau â gychwynnwyd yn y ddrama gyntaf honno. Ond mae hi hefyd, gobeithio, yn sefyll ar ei thraed ei hun fel drama annibynnol. Bu Arwel, unwaith eto, yn gyd-grëwr anhygoel; yn arwain, yn annog, yn herio, yn gwrthio, yn galluogi. Mae'r ffin creadigol a'r actorion mor frawychus o dalentog. Diolch i'r Duwiau amdanynt. A diolch yn ogystal i fy nhylwyth hynod innau – Hywel a'r plant – am fod yn engyl ar y Ddaear.

And to me, the themes are as relevant as they've ever been. **Tylwyth** is a play about friends, about being gay, about being Welsh, about class, about masculinity, about shame, about being a child, about being a parent, and our social responsibility towards each other, but most of all, it's a play about love. So much hatred and so many lies are expressed in politics, in the papers, on television and on social media. It's important that we still celebrate 'cariad' in all its glory and messiness; that we continue to sing our anthems of love. And who better to teach us the virtue, wonder and power of love than children.

Those familiar with **Llwyth**, will recognise here its theatrical language; the poetic, the colloquial, the variety of dialects, the magic realism, the music, and the cultural mash-ups. The play is a second part to **Llwyth**, part of the same whole, and continues along those paths first created there. But I hope it also stands on its own as an independent work. Arwel has been, once again, an incredible co-creator; leading, encouraging, challenging, pushing, enabling. The creative team and actors are frighteningly talented. I thank the Gods for them. Thanks too to my remarkable *tylwyth*, my family – Hywel and the children – for being angels on Earth.

Queer people, like the Welsh, are used to 'losing.' Like the soldiers of the **Gododdin** from long ago, we have fought battles that have often felt hopeless, or impossible to win, perhaps. So it's easy to see ourselves through the prism and narrative of victimhood; to see ourselves as unworthy and undeserving of love. How easy it is to believe that narrative; to believe in our shame. How easy it is to put on an armour made in the furnace of some troubled past (even if that was

Mae pobl hoyw, fel y Cymry, wedi hen arfer â 'chholli.' Fel milwyr **Y Gododdin** gynt, ry'm ni wedi ymladd brwydrau oedd yn teimlo'n anobeithiol, rhai nad oedd modd i'w hennill, efallai. Rhwydd felly yw gweld ein hunain drwy brism a naratif y dioddefwr; gweld ein hunain fel rhai nad ydynt yn deilwng, nad ydynt yn haeddu cariad. Mor rhwydd yw credu'r naratif hwnnw; credu yn ein cywilydd. Mor rhwydd yw gwisgo amdanom arfwig a luniwyd yn ffwrnes rhyw orffennol cythryblus (dychmygol, efallai) a hyrddio'n hunain ymlaen, yn lle sefyll yn noeth a wynebu'r haul yn ei holl ogoniant.

Pa bynnag *lwyth* sy'n cynnig noddfa inni – boed y Cymry, y gymuned LHDTC+, neu unrhyw *lwyth* arall – medrwn gerdded yn eofn i'r dyfodol, er gwaethaf y brwydrau sydd i ddod. Rydym i gyd yn greaduriaid rhyfeddol, cymhleth, tywyll a gogoneddus. Rydym i gyd yn ymdrybaeddu mewn rhyw drythyllwch ac yn dawnsio gyda'r Duwiau; yn filwyr ac yn artistiaid. Ac mae cariad yn rym iachusol sy'n uno. Am ein bod ni i gyd yn engyl ac yn ddynion. A does 'na ddim cywilydd yn hynny.

I'r sawl sydd wedi gweld **Tylwyth** eisoes – i nifer efallai, y profiad diwethaf o theatr byw cyn y Clo Mawr – croeso mawr yn ôl, a diolch am ddod eto i ddathlu'r ail-ddyfodiad! Ac i gynulleidfaoedd newydd – croeso cynnes iawn i chi. Ry'm ni wedi bod yn disgwyl amdanoch ers amser maith, a wir, ry'm ni'n falch ofnadwy o'ch gweld chi.

perhaps imagined) and storm forward, instead of standing vulnerably for a moment, facing the sun in all its glory.

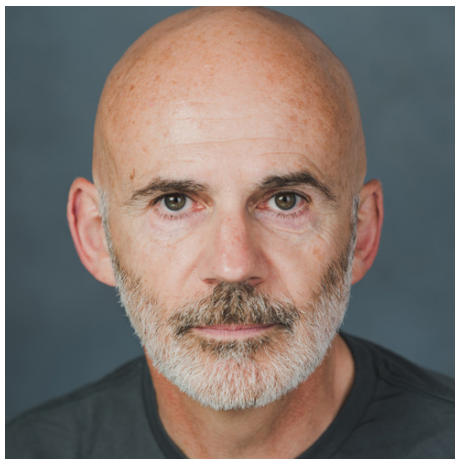
Whichever tribe offers us sanctuary – be it the Welsh language community, the LGBTQ+ community, or any other tribe – we can walk boldly into the future, despite the battles to come. We are all magnificent, complex, dark and glorious creatures. All wallowing in the darkness and dancing with the Gods; both soldiers and artists. And love is a healing force that unites. Because we are all humans and angels. And there's no shame in that.

For those who have already seen **Tylwyth** – and for many, perhaps it was the last experience of live theatre before the Lockdown – welcome back and thank you for coming once again to celebrate the second coming! And to new audiences – a very warm welcome to you. We've been waiting for you for a long time, and we're so very glad to see you.

Daf James, Medi/September, 2022

NEWID BYD CHANGING TIMES

Arwel Gruffydd



Ddeuddeng mlynedd yn ôl, a minnau ar y pryd yn Gyfarwyddwr Cyswllt yn y Sherman, pan gefais y pleser eithriadol o gyfarwyddo drama lwyfan gyntaf Daf James, **Llwyth**, fe wyddwn yn fuan, wrth imi ddarllen drafftiau cynnar, wrth i Daf a minnau drafod y gwaith, ac yna wedyn wrthi inni gychwyn ei rhoi ar ei thraed gyda'r actorion, bod hon yn ddrama eithriadol. Roedd Daf a minnau hefyd yn ymwybodol iawn o'r ffaith bod y ddrama'n adlewyrchu ein profiad ni, fel dynion hoyw Cymraeg ein hiaith, mewn modd nad oedd wedi digwydd erioed cyn hynny. O'r diwedd, dyma'n stori neilltuoel ni ar lwyfan... unrhyw lwyfan! Ac roedd y stori honno'n dod o lygaid y ffynnon, fel petai; ni ein hunain – yn artistiaid theatr hoyw Cymraeg ein hiaith – oedd yn cael ei dweud. Roedd hyn yn brofiad ysbrydoledig; dyrchafol, hyd yn oed. Roeddwn i'n weddol sicr hefyd y byddai'r gwaith yn cael derbyniad da, ac y byddai cynulleidfaoedd y tu hwnt i'r gymuned LHDT+ yn ei gweld yn berthnasol. Roedd gonestrwydd a chrefft y sgwennu, y profiadau a'r emosiynau dwys oedd yn cael eu harchwilio, ac arddull theatraidd unigryw ac eithriadol

It was twelve years ago, when I was an Associate Director at the Sherman, that I had the great pleasure of directing Daf James' first stage play, **Llwyth**. I soon realised, as I read early drafts, as Daf and I discussed the work, and then as we started to put it on its feet with the actors, that this was an exceptional play. Daf and I were also acutely aware of the fact that the play reflected our own particular experience, as Welsh-speaking gay men, in a way that had never happened before. At last, this was our story on stage... any stage! And that story was being told authentically; was being told by us – Welsh-speaking gay theatre artists. This was an inspirational and elevating experience for me. I was also fairly confident that the work would be well-received, and that audiences beyond the LGBT+ community would find it relevant. The honesty and craftsmanship of the writing, its unique and exceptional theatricality, and the intense experiences and emotions being explored convinced me of that. But neither Daf nor I could have prepared ourselves for the wave of appreciation that followed. If the experience of creating the work was



y gwaith wedi fy argyhoeddi o hynny. Ond allai Daf na minnau ddim bod wedi paratoi ein hunain ar gyfer y don o werthfawrogiad a ddilynodd. Os oedd y profiad o lunio'r gwaith yn un dyrchafol, roedd profi gwres a brwdfrydedd yr ymateb ledled Cymru a thu hwnt, yn dyblu a threblu'r profiad hwnnw. A minnau ers degawdau, oherwydd fy hunaniaeth o ran rhywioldeb, wedi teimlo rhywsut ar yr ymylon, yn is-raddol, yn ymrafael yn aml â theimladau o annigonedd a chywilydd, hyd yn oed, roedd y profiad a gefais yn sgil yr ymateb i **Llwyth** yn un trawsnewidiol. Nid yn unig yr oedd cynulleidfaoedd mewn theatrau llawn ar eu traed yn dangos eu gwerthfawrogiad o'r gwaith, ond ymddangosai fel petai hwynt hefyd, yn anuniongyrchol o leiaf, rhywsut yn

an elevating one, experiencing the warmth and enthusiasm of the response throughout Wales and beyond, doubled and tripled that experience. As someone who, because of my sexual identity, had felt for decades that I was somehow on the margins, inferior, often struggling with feelings of inadequacy and even shame, experiencing the response to **Llwyth** was for me transformative. Not only were audiences in packed theatres standing, as it were, in appreciation for the work, but it seemed as if they were also, at least indirectly, somehow applauding and celebrating that very identity which had been for me til then a source of fear and anxiety. It gave me a personal and professional confidence that I could never have imagined.

dathlu'r hunaniaeth hwnnw a oedd wedi bod yn gymaint o achos ofn a phryder i mi. Rhoddodd imi hyder personol a phroffesiynol na allwn i fyth cyn hynny fod wedi ei ddychmygu.

Yn dilyn llwyddiant taith gyntaf **Llwyth** (ac fe fu tair, i gyd), fe aeth y cynhyrchiad hwnnw ymlaen i lwyddiant pellach yng Ngŵyl Ymylol Caeredin; llwyddiant a arweiniodd at ymweliad rhyfeddol â Gŵyl Gelfyddydol Ryngwladol Taipei yn Nhaiwan, lle bu i'r profiad hoyw Cymraeg eto, rhywsut, daro tant.

A dyma ni yn ôl gydag ail bennod y stori.

Yn sgil Cofid 19, bu'n rhaid canslo'r daith wreiddiol a fwriadwyd o **Tylwyth**. Roedd hyn yn fater o dristwch a siom, wrth reswm. Ond mae dychwelyd at y ddrama ddwy flynedd a hanner yn ddiweddarach wedi rhoi cyfle i ni ail-ystyried, i ryw raddau, yr hyn a grëwyd yn gynnar yn 2020. Er bod y cynhyrchiad, i bob pwrpas, yr un a gyflwynwyd yn y Sherman ddechrau Mawrth 2020, wrth baratoi ac ymarfer y tro hyn, rydym wedi diwygio'r gwaith rhyw fymryn yma ac acw, a'r diwygiadau hynny'n adlewyrchu rhyw gymaint, gobeithio, yr hyn sydd wedi newid ers hynny yn ein cymdeithas ac yn y byd yn gyffredinol, yn ogystal ag ynom ninnau fel pobl ac fel artistiaid. Wedi dweud hynny, fe ddigwydd y rhan helaethaf o'r ddrama dros un penwythnos ddechrau Mawrth 2020, sef y cyfnod hwnnw pan oeddem ni, fel y mae cymeriadau'r ddrama, yn clywed gyntaf oll am y firws newydd a ddaeth i mewn i'n byd, a chyn bod ei ganlyniadau erchyll wedi dod yn amlwg.

Fe newidiodd **Llwyth** fy mywyd i am byth. Mae wedi bod yn destun balchder personol i mi i ddarganfod dros y

Following the success of the first tour of **Llwyth** (and there were three in total), the production went on to further success at the Edinburgh Fringe Festival; a success that led to an astonishing visit to the Taipei International Arts Festival in Taiwan, where the Welsh-speaking gay experience again, somehow, struck a chord.

And here we are, back with the second chapter of the story.

Due to Covid-19, the original planned tour of **Tylwyth** had to be cancelled. This was clearly a source of sadness and disappointment. But returning to the play two and a half years later has given us the opportunity to reconsider, to some extent, what we created in early 2020. Although the production is, to all intents and purposes, the same production that was presented at the Sherman Theatre at the beginning of March 2020, during preparations and rehearsals this time around, we have revised the work slightly here and there; and those revisions hopefully reflect somehow what has changed since then in society and in the world in general, as well as in us as people and as artists. Having said that, the greater part of the play takes place over one weekend in early March 2020, that period when we, like the characters in the play, were beginning to digest the news about a new virus that had entered our world, before its horrendous consequences had become apparent.

Llwyth changed my life forever. It's been a source of personal pride for me to discover over the years that the production also made a deep impression and had a positive influence on many others. As we again present **Tylwyth**, the second chapter of this remarkable story,

blynyddoedd i'r cynhyrchiad hefyd gael argraff ddofn a dylanwad cadarnhaol ar nifer o rai eraill. Wrth inni eto gyflwyno **Tylwyth**, ail bennod y stori hynod hon, fe obeithiaf y bydd yn diddanu a chyffwrdd cynulleidfaoedd lawn cymaint ag y gwnaeth ei phennod gyntaf, ac yn rhoi hyder trawsnewidiol i rai sy'n teimlo eu bod ar yr ymylon. Mae llawer wedi newid oddi ar 2010 cyn belled ag y mae hawliau ac agweddau yn ymwneud â hunaniaethau LHDT+ yn y cwestiwn, ac mae'r tirwedd o ran y materion hyn yn parhau i newid yn gyson. Ond fel y dywed un o gymeriadau'r ddrama, "Ni dal ofn dala dwylo'n gyhoeddus." Mater cymharol fychan, fe allech ddadlau; ond mae'n arwyddo bod problem o hyd nad yw wedi'i datrys, neu frwydr nad yw wedi'i hennill. Boed hynny oherwydd ofn neu gywilydd, â pharodio anthem boblogaidd, "Ry' ni'n cuddio o hyd!" Wel, dyma eich rhybuddio, cyn i'r llen godi, 'dydym ni ddim yn cuddio heno!

Hyderaf felly bod y ddrama newydd hon yr un mor berthnasol yn awr ag yr oedd yn 2020. Mae'n herio rhai o'n hagweddau fel cymdeithas, yn adlewyrchu ein profiad a threiddio i'n hunaniaeth, nid yn unig fel dynion hoyw, fel aelodau o'r gymuned LHDT+ yn ehangach, ac fel siaradwyr Cymraeg, ond hefyd y tu hwnt i hynny, mewn byd cymhleth a rhyngberthynol sydd, ar y naill law, yn gyson wthio rhai i'r cyron ac, ar y llaw arall – boed hynny efallai o ganlyniad i gyfoeth materol, iaith, hil, neu'r ffaith syml o fod mewn mwyafrif – yn dyrchafu eraill.

I hope that it will entertain and touch audiences just as much as its first chapter did, and give transformative confidence to those who feel they are on the margins. Much has changed since 2010 as far as rights and attitudes regarding LGBT+ identities are concerned, and the landscape in this regard is still changing constantly. But as one of the play's characters says, "We're still afraid to hold hands in public." A relatively minor issue, you could argue; but it signifies that there is still a problem that hasn't been solved, or a battle that hasn't yet been won. Whether it's because of fear or shame – to misquote a Welsh-language anthem that's recently found new popularity– we're not so much "yma o hyd", still here, as we are "*cuddio o hyd*", still hiding. So here's a word of warning, before the curtain goes up, we're not hiding tonight!

I feel that this new play is as relevant now as it was in 2020. It challenges some of our attitudes as a society, it reflects our experience and explores our identity, not only as gay men, as members of the wider LGBT+ community, and as Welsh speakers, but also beyond that, in a complex and intersectional world that, on the one hand, constantly pushes some to the margins and, on the other hand – whether as a result perhaps of material wealth, language, race, or the simple fact of being in a majority – elevates others.



CORAU TYLWYTH



Mae cerddoriaeth yn elfen hynod bwysig o **Tylwyth**; cerddoriaeth draddodiadol, gyfoes a gwreiddiol. Yn wir, mae cerddoriaeth wrth galon y ddrama hon sydd, fel ei rhagflaenydd **Llwyth**, yn cydnabod traddodiad corawl heb ei ail Cymru trwy gynnwys côr yn canu'n fyw ar y llwyfan yn ystod pob perfformiad.

Meddai Daf: "Roedd cyfraniad y corau i **Llwyth** yn rhan hanfodol o lwyddiant y ddrama. Trwy eu hymddangosiadau hwy ar lwyfannau ledled Cymru a thu hwnt, cafodd y sioe ei gwreiddio o fewn cymuned estynedig, gan ddangos mewn ffordd hyfryd bod yr hyn rydyn ni'n ei rannu yn goresgyn ein gwahaniaethau. Mae **Tylwyth** yn adleisio ac yn datblygu'r elfen hon."

TYLWYTH'S CHOIRS



Music is a hugely important element of **Tylwyth**; traditional, contemporary and original. In fact, music is at the heart of this play which, like its predecessor **Llwyth**, recognises Wales's incomparable choral tradition with the inclusion of a choir live on stage during each performance.

Daf said: "*The choirs' contribution to **Llwyth** was a crucial part of the play's success. Their appearances on stages across Wales and beyond grounded the show within an extended community, beautifully signifying that what we share transcends our differences. **Tylwyth** echoes and develops this gesture.*"

Rydym wedi gwahodd corau o ardal oedd ledled Cymru i berfformio yn y ddrama. Diolch o galon i **Gôr Aelwyd JMJ** sy'n perfformio ym Mangor, **Côr Dre** yng Nghaernarfon, **Côr Aelwyd Pantycelyn** yn Aberystwyth, **Corlan** yn Aberteifi, **Côr Seingar** yn Llanelli, **Côr y Pentan** yn y Drenewydd, **côr Alive and Kickin' Community Choir Brecon** yn Aberhonddu, a **Chôr Aelwyd y Waun Ddyfal** ochr yn ochr â phobl ifanc o **ABC (Academi Berfformio Caerdydd)** yng Nghaerdydd. Torrwch goes!

We've invited choirs across the nation to perform in the play. And we'd like to extend our heartfelt thanks to **Côr Aelwyd JMJ** performing in Bangor, **Côr Dre** in Caernarfon, **Côr Aelwyd Pantycelyn** in Aberystwyth, **Corlan** in Cardigan, **Côr Seingar** in Llanelli, **Côr y Pentan** in Newtown, **Alive and Kickin' Community Choir Brecon** in Brecon, and **Aelwyd y Waun Ddyfal** choir alongside young people from **ABC (Academi Berfformio Caerdydd/The Cardiff Performance Academy)** in Cardiff. Break a leg!



Lluniau o ymarferion cyn perfformiadau *Tylwyth* yn 2020 / Images from rehearsals ahead of *Tylwyth* performances in 2020

CAST

Arwel Davies
Danny Grehan
Steffan Harri

RHYS
DADA
DAN

Michael Humphreys
Aled ap Steffan
Simon Watts

GARETH
GAVIN
ANEURIN

TÎM CREADIGOL A CHYNHYRCHU CREATIVE AND PRODUCTION TEAM

Dramodydd / Playwright
Daf James

Cyfarwyddwr / Director
Arwel Gruffydd

Cynllunydd Set a Gwisgoedd /
Set and Costume Designer
Tom Rogers

Cyfansoddwr, Cyfarwyddwr Cerdd a
Threfniannau Cerddorol Gwreiddiol
Composer, Music Director and
Original Music Arrangements
Daf James

Cynllunydd Goleuo / Lighting Designer
Ceri James

Cynllunydd Sain / Sound Designer
Sam Jones

Cyfarwyddwr Cynorthwyol /
Assistant Director
Elen Mair Thomas

Cyfarwyddwr Corfforol /
Movement Director
Eddie Ladd

Cyfarwyddwr Llais / Voice Director
Nia Lynn

Awdur Sibrwd / Sibrwd Writer
Chris Harris

Cynhyrchydd Cerddorol / Music Producer
James Clarke

Cynhyrchydd / Producer
Fflur Thomas

Uwch-gynhyrchydd / Executive Producer
Rhian Davies

Cynhyrchydd Cerddorol / Music Producer
James Clarke

Rheolwr Cynhyrchu / Production Manager
Angharad Mair Davies

Rheolwr Technegol / Technical Manager
Gareth Hughes

Rheolwr Llwyfan / Stage Manager
Tom Ayres

Dirprwy Reolwr Llwyfan
Deputy Stage Manager
Lisa Mair Briddon

Rheolwr Llwyfan Cynorthwyol
Assistant Stage Manager
Maxx Roche

Goruchwylydd Gwisgoedd
Costume Supervisor
Erin Maddocks

Goruchwylydd Gwisgoedd Ar Daith
Touring Costume Supervisor
Sabirin Osman

Ail Oleuydd / Re-lighter
Jeannette Baxter

Peiriannydd Sain / Sound Engineer
Dan Jones

Peiriannydd Sain 2 / Sound Engineer 2
Ieuan Fishburn

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Dehonglydd BSL / BSL Interpreter
Cathryn McShane

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Head of Marketing and Communications

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Head of Production and Planning

Pennaeth Cynhyrchu a Chynllunio

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Rheolwr Llwyfan y Cwmni

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Rachel Mortimer

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Bethan Morgan

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Cydlynnydd Sherman 5

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Bethan Way, Derfel Williams, Ffion Williams, Hywel Williams, Margaret Williams.



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ARWEL DAVIES

Rhys

Addysg a hyfforddiant / Education and training:

Coleg y Drindod, Caerfyrddin / Trinity College, Carmarthen

Gwaith theatr yn cynnwys / Theatre work includes:

(Theatr na nŴg); (Spectacle); (Theatr Iolo); (Dalier Sylw).

Gwaith ffilm a theledu yn cynnwys / Film and television work includes: *Hapus Dyrfa, Pobol y Cwm* (S4C).



DANNY GREHAN

Dada

Gwaith theatr yn cynnwys / Theatre work includes:

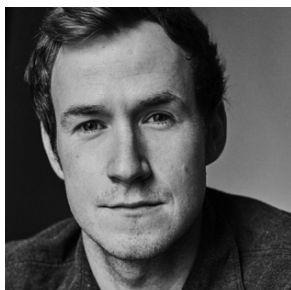
Llwyth (Theatr y Sherman / Sherman Theatre + Theatr Genedlaethol Cymru); *The Thorn Birds, Romeo and Juliet, The Contender, Hamlet, Amazing Grace, A Child's Christmas in Wales* (Wales Theatre Company); *My Fair Lady* (Canolfan y Celfyddydau Aberystwyth Arts Centre); *A Christmas Carol* (Lighthouse Theatre); *Bred in Heaven, Now in a Minute, The Good The Bad and the Welsh* (Farpetsis); *The Hired Man* (Theatr Torch / Torch Theatre); *Calon Ci, Wyneb yn Wyneb, Hunllef yng Nghymru Fydd* (Dalier Sylw); *Y Gosb Ddi-Ddial, Y Gelli Geirios, Enoc Huws* (Cwmni Theatr Gwynedd).

Gwaith ffilm a theledu yn cynnwys / Film and television

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STEFFAN HARRI

Dan

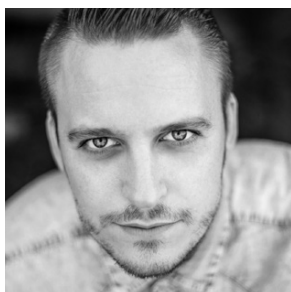
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Girl From The North Country (Gielgud Theatre), *Shrek The Musical* (Taith Prydain / UK Tour), *Les Misérables* (Sondheim Theatre), *Spamalot* (Playhouse Theatre), *Children of Eden* (Prince of Wales Theatre), *Hollti* (Theatr Genedlaethol Cymru).

Gwaith ffilm a theledu yn cynnwys / Film and television work includes: *Rownd a Rownd* (S4C)



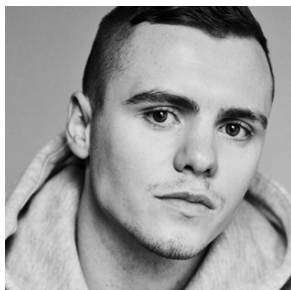
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Addysg a hyfforddiant / Education and training: Central School of Speech and Drama, Llundain / London

Gwaith theatr yn cynnwys / Theatre work includes:

Llwyth (Theatr y Sherman / Sherman Theatre + Theatr Genedlaethol Cymru); *Tangled Feet*, *Motherlode*, *Pinocchio* (Black Rat Productions); *The Beach* (National Theatre Wales); *Alice's Adventures Underground* (Les Enfants Terribles); *Little Shop of Horrors*, pypedwr a chyfarwyddwr pypedau / puppeteer and puppetry director (Theatr Clwyd), *War Horse* (Taith y DU, Iwerddon a De Affrica, gan ymuno hefyd yn y daith i'r Iseldiroedd a Gwlad Belg / UK, Ireland and South Africa tours, and also joining the Netherlands and Belgium tour (National Theatre Productions)).



ALED AP STEFFAN

Gavin

Addysg a hyfforddiant / Education and training:

Mountview Academy of Theatre Arts

Gwaith theatr yn cynnwys / Theatre work includes:

A Night in the Clink (Theatr y Sherman / Sherman Theatre + Papertrail); *The White Feather* (Theatr na nŌg); *Mind the Gap* (Falling Pennies).

Gwaith ffilm a theledu yn cynnwys / Film and television

work includes: *Gangs of London*, *Cobra* (Sky); *The Left Behind*, *In My Skin*, *Outsiders*, *The Pact*, *Life and Death in the Warehouse* (BBC); *35 Awr / 35 Hours*, *Y Gyfrinach* (Boom/S4C); *Alien Culture* (Oh Picture Co).



SIMON WATTS

Aneurin

Addysg a hyfforddiant / Education and training:

Rose Bruford College, Llundain / London

Gwaith theatr yn cynnwys / Theatre work includes:

Llwyth (Theatr y Sherman / Sherman Theatre + Theatr Genedlaethol Cymru); *The Two Gentlemen of Verona*, *Julius Caesar* (RSC); *Cressida* (Almeida); *The Happiest Days of Your Life* (Royal Exchange, Manceinion / Manchester); *Festen*, *Great Expectations*, *A Midsummer Night's Dream* (Theatr Clwyd).

Gwaith ffilm a theledu yn cynnwys / Film and television

work includes: *Craith / Hidden*, *Call On Her*, *Pobol y Cwm*, *William Jones* (BBC); *Pili Pala* (S4C); *Amgueddfa*, *Enid a Lucy* (Boom Cymru / S4C); *Person A*, *Deian a Loli* (Cwmni Da / S4C).

DAF JAMES

Dramodydd, cyfansoddwr, cyfarwyddwr cerdd a chyfansoddwr trefniannau cerdd gwreiddiol / Playwright, composer, music director and original music arrangements

Mae Daf James yn ddramodydd, yn gyfansoddwr ac yn berfformiwr arobryn. Mae'n gweithio yn y theatr, radio, teledu a ffilm drwy gyfrwng y Gymraeg a'r Saesneg. Derbyniodd hyfforddiant yn nulliau Lecoq yn y London International School of Performing Arts cyn mynd ymlaen i ennill doethuriaeth mewn Astudiaethau Theatr ym Mhrifysgol Warwick.

Daf James is an award-winning playwright, composer and performer. He works in theatre, radio, television and film in both Welsh and English. He trained in the Lecoq Pedagogy at the London International School of Performing Arts before going on to achieve his doctorate in Theatre Studies at Warwick University.

Mae ei waith yn cynnwys/ His work includes: *Petula* (Theatr Genedlaethol Cymru, National Theatre Wales + August 012); *Graveyards in My Closet* (BBC Radio 4); *On The Other Hand, We're Happy* (Paines Plough + Theatr Clwyd); *Reputations* (BBC Studios); *Nurseryland Revolution* (Let's Play + National Theatre); *My Mother Taught Me How To Sing* (BBC Radio 4); *Tiger Bay* (Canolfan Mileniwm Cymru / Wales Millennium Centre + Cape Town Opera); *City of the Unexpected* (Canolfan Mileniwm Cymru / Wales Millennium Centre + National Theatre Wales); *All That I Am* (Richard Burton Theatre Company + Gate); *Wonderman* (Gagglebabble + National Theatre Wales); *Mother*

Courage (National Theatre Wales); *Yuri* (August 012); *Crackanory* (Tiger Aspect + Dave); *Psychobitches* (Tiger Aspect + Sky Arts, Enillydd Gwobr Rose d'Or); *Heritage* (NT Connections); *Sue: The Second Coming* (Soho Theatre); *Terrace* (Radio 3); *Gwaith/Cartref* (10 pennod/episodes, S4C); *The Village Social* (National Theatre Wales); *Click* (Mess up the Mess); *Deffro'r Gwanwyn* (Theatr Genedlaethol Cymru); *My Name is Sue* (Enillydd Gwobr Total Theatre) a/and *Llwyth* (Theatr Genedlaethol Cymru + Theatr y Sherman / Sherman Theatre).

Mae ei waith cyfredol yn cynnwys / His current work includes: *Princess of Wales* (Theatr y Sherman / Sherman Theatre + Theatr Clwyd); *On the Red Hill* (Duck Soup + BBC Films); *Queer As Folk Dancing* (Ardimages UK + Ffilm Cymru); *Songs Across the Sueniverse* (National Theatre Wales + Theatr y Sherman / Sherman Theatre).

Mae Daf hefyd yn un o artistiaid cyswllt Theatr y Sherman a bydd ei ddrama gyfres wreiddiol – *Lost Boys and Fairies* – yn cael ei chynhyrchu gan Duck Soup flwyddyn nesaf i'w darlledu ar BBC Un.

Daf is currently associate artist at the Sherman Theatre and his original drama series – *Lost Boys and Fairies* – starts filming next year for Duck Soup and BBC One.



ARWEL GRUFFYDD

Cyfarwyddwr / Director

Yn wreiddiol o Danygrisiau ger Blaenau Ffestiniog, graddiodd yn y Gymraeg o Brifysgol Bangor, cyn hyfforddi fel actor yn academi Webber Douglas, Llundain. Oddi ar hynny, mae wedi bod yn actor proffesiynol, yn Rheolwr Llenyddol gyda Sgript Cymru (2005–2008) ac yn Gyfarwyddwr Cyswllt gyda Theatr y Sherman (2008–2011). Yn 2002, enillodd wobr BAFTA Cymru am ei waith fel actor yn y gyfres *Treflan* ar gyfer S4C, a Gwobr D.M. Davies Gŵyl Ffilmiau Rhyngwladol Cymru, Caerdydd am ei waith fel awdur a chyfarwyddwr y ffilm *Cyn Elo'r Haul*. Bu'n Gyfarwyddwr Artistig Theatr Genedlaethol Cymru rhwng Ebrill 2011 a mis Mai eleni. Mae ei waith cyfarwyddo ar gyfer y theatr yn cynnwys *Y Tad* (Le Père), *Macbeth*, *Chwalfa*, *Y Fenyw Ddaeth o'r Môr* (*Fruen fra havet/The Lady From the Sea*), *Blodeuwedd* (safle-benodol yn Nhomen y Mur, a thaith genedlaethol), *Y Bont* (Theatr Genedlaethol Cymru); *Tylwyth*, *Sgint*, *Llwyth* (Theatr y Sherman + Theatr Genedlaethol Cymru); *Ceisio'i Bywyd Hi* (Attempts on Her Life), *Maes Terfyn* (Theatr y Sherman); *Yr Argae* (The Weir – Theatr y Sherman + Torri Gair); *Croendenau*, *Agamemnon*, *O'r Gegin i'r Bistro* (Prifysgol Cymru y Drindod Dewi Sant); *Noson i'w Chofio*, *Gwe o Gelwydd* (Cwmni Inc); *Mae Sera'n Wag* (Sgript Cymru + Prosiect 9); *Hedfan Drwy'r Machlud* (Sgript Cymru + Coleg Brenhinol Cerdd a Drama Cymru); *Life of Ryan and Ronnie* (Sgript Cymru – Cyfarwyddwr Cynorthwyol).

Originally from Tanygrisiau near Blaenau Ffestiniog, he graduated from Bangor University with a BA Hons. in Welsh, before training as an actor at the Webber Douglas Academy, London. He has since been a professional actor, Literary Manager at Sgript Cymru (2005–2008), and Associate Director at the Sherman Theatre (2008–2011). In 2002, he won a BAFTA Cymru award for his work as an actor in the series *Treflan* for S4C, and won the International Film Festival of Wales, Cardiff's D.M. Davies Award for his work as writer and director of the film *Cyn Elo'r Haul*. He was Theatr Genedlaethol Cymru's Artistic Director from April 2011 until May 2022. His directing work for the theatre includes *Y Tad* (Le Père), *Macbeth*, *Chwalfa*, *Y Fenyw Ddaeth o'r Môr* (*Fruen fra havet/The Lady From the Sea*), *Blodeuwedd* (site-specific at Tomen y Mur, and national tour), *Y Bont* (Theatr Genedlaethol Cymru); *Tylwyth*, *Sgint*, *Llwyth* (Sherman Theatre + Theatr Genedlaethol Cymru); *Ceisio'i Bywyd Hi* (Attempts on Her Life), *Maes Terfyn* (Sherman Theatre); *Yr Argae* (The Weir – Sherman Theatre + Torri Gair); *Croendenau*, *Agamemnon*, *O'r Gegin i'r Bistro* (University of Wales Trinity Saint David); *Noson i'w Chofio*, *Gwe o Gelwydd* (Cwmni Inc); *Mae Sera'n Wag* (Sgript Cymru + Prosiect 9); *Hedfan Drwy'r Machlud* (Sgript Cymru + Royal Welsh College of Music and Drama); *Life of Ryan and Ronnie* (Sgript Cymru – Assistant Director).

TOM ROGERS

Cynllunydd Set a Gwisgoedd Set and Costume Designer

Addysg a hyfforddiant / Education and training: Cwrs Dylunio Theatr Motley / Motley Theatre Design Course.

Gwaith theatr yn cynnwys / Theatre work includes: 9 to 5 (The Savoy/Taith Prydain/Taith Awstralia/The Savoy/ UK Tour/Australia Tour), *Pretty Woman* (Piccadilly & Savoy Theatre); *The Secret Diary of Adrian Mole aged 13 3/4 – The Musical* (Ambassadors Theatre/ Menier Chocolate Factory/Leicester Curve); *Phantom* (Umeda Arts, Tokyo & Osaka); *Big Fish* (The Other Palace); *Grey Gardens* (Southwark Playhouse); *Ragtime* (Charing Cross); Dreamworks' *Madagascar – The Musical* (Taith Prydain a Rhyngwladol / UK & International Tour); *A Christmas Carol*, *The Snow Queen*, *The Rivals*, *The Misanthrope* (Old Vic Bryste / Bristol Old Vic); *Tylwyth* (Theatr Genedlaethol Cymru – Theatr y Sherman / Sherman Theatre a Thaith / Tour), *Llwyth* (Theatr Genedlaethol Cymru – Sherman Cymru a Thaith gan gynnwys Caeredin, Llundain a Thaiwan / and Tour including Edinburgh, London & Taiwan); *The Choir* (Glasgow Citizens); *Racing Demon*, *20 Tiny Plays About Sheffield* (Sheffield Crucible); *Oliver!*, *The Secret Adversary*, *A Bunch of Amateurs*, *The Witches of Eastwick*, *Thoroughly Modern Millie*, *Radio Times* (Watermill Theatre); *Moonfleet*, *Echo's End*, *Bedroom Farce*, *Separate Tables*, *The Recruiting Officer*, *Joking Apart*, *The Spire*, *Epsom Downs*, *The Game of Love and Chance* (Salisbury Playhouse); *My Judy Garland Life*, *Joking Apart* (Nottingham Playhouse); *Five Guys Named Moe* (Caeredin / Edinburgh);

Each His Own Wilderness, *The Man Who* (Orange Tree); Philip Pullman's immersive *Grimm Tales* (The Bargehouse, South Bank a Neuadd y Dref Shoreditch / Shoreditch Town Hall); *Beacons* (Park Theatre); *Beyond The Fence* (Arts Theatre); *Moominland Midwinter* (The Egg, Theatre Royal Caerfaddon / Bath a Thaith Prydain / UK Tour); *Happy Days* (Taith Prydain / UK tour), *Radio Times* (Taith Prydain / UK tour); *Laughing Gas* (Theatre Royal Plymouth a Thaith Prydain / UK Tour).

Gwaith opera yn cynnwys / Opera work includes: *Written On Skin*, *Powder Her Face* (Opera Philadelphia); *Carmen* (Teatro Petruzzelli Bari, yr Eidal / Italy & Castleton Festival, UDA / USA); *Il Matrimonio Segreto*, *La Cenerentola* (Opera'r Alban / Scottish Opera); *La Fille Du Regiment* (Opera Holland Park); *Let's Make An Opera* (Aldeburgh).

Gwaith dawns yn cynnwys / Dance work Includes: *Goat* (Rambert, Sadlers Wells a Thaith Prydain / UK Tour), *On The Habit Of Being Oneself* (Joe Moran Dance, Sadlers Wells), *Les Amoureux* (Company Chordelia, Taith Prydain / UK Tour).

Gwaith teledu a cherddoriaeth yn cynnwys / Television and Music work Includes: *The Courtship* (NBC/Peacock/Shine); *Game of Talents* (ITV); *Even Better Than The Real Thing* (BBC1); *Let It Shine* (BBC1), taith fyd-eang Robbie Williams *Swings Both Ways* worldwide tour, a Phennaeth Gwisgoedd ar *Britain's Got Talent* (ITV) ers 2015 / Head Of Costume on *Britain's Got Talent* (ITV) since 2015.

Prosiectau i ddod / Forthcoming Projects: *The Nutcracker* (Old Vic Bryste / Bristol Old Vic), *Phantom* (Tokyo) & *Lupin* (Tokyo).

CERI JAMES

Cynllunydd Goleuo Lighting Designer

Addysg a hyfforddiant / Education and training: Coleg Brenhinol Cerdd a Drama Cymru, Caerdydd / Royal Welsh College of Music and Drama, Cardiff; Prifysgol South California University.

Gwaith theatr yn cynnwys / Theatre work includes: *Gwlad yr Asyn, Fawst, X, Nyrsys, Y Tad, Merch yr Eog, Blodeuwedd, Rhith Gân* (Theatr Genedlaethol Cymru); *Hoof* (Theatr Iolo); *Crash Test, Meet Fred*, (Theatr Hijinx Theatre); *Ynys Alys, Fawst, Llyfr Glas Nebo, Anweledig, Mwgsi* (Frân Wen); *Y Coblynnod a'r Crydd, Yr Hwyaen Fach Hyll, Fel Anifail* (Theatr y Sherman / Sherman Theatre); *Mission Control, Tide Whisperer, Roald Dahl City of the Unexpected, Lifted by Beauty* (National Theatre Wales); *Mags* (Cwmni Pluen); *Woman of Flowers* (Theatr Pena); *Cinderella, One Man Two Guvnors, Aladdin, One Flew Over the Cuckoo's Nest, Woman in Black, Brief Encounter* (Theatr Torch / Torch Theatre); *Hunting of the Snark* (Theatr y Sherman / Sherman Theatre + RGM Productions @ Vaudeville Theatre, Ty Opera Sydney Opera House); *BOHO* (Theatr Clwyd + Theatr Hijinx Theatre); *The Trials of Oscar Wilde* (Theatr Mappa Mundi Theatre); *A Christmas Carol* (Fondazione Haydn di Bolzano e Trento); *Simplicius Simplicissimus* (Independent Opera @ Sadler's Wells); *Belonging (Re-Live)*; *Meet Fred* (Theatr Hijinx Theatre); *A Christmas Carol* (Opera Cenedlaethol Cymru / Welsh National Opera); *Tides* (Catrin Finch + Theatr Mwldan); *Beneath the Streets* (Punch Drunk + Theatr Hijinx Theatre).

SAM JONES

Cynllunydd Sain / Sound Designer

Gwaith theatr yn cynnwys / Theatre work includes: *Iphigenia in Splott* (Theatr y Sherman, National Theatre, 59E59, Schaubühne); *For All I Care* (National Theatre Wales); *Anweledig* (Frân Wen); *Saethu Cwningod/Shooting Rabbits* (Powderhouse, Theatr y Sherman, Theatr Genedlaethol Cymru); *Woof, Fel Anifail, Lose Yourself, Tremor* (Theatr y Sherman); *The Last Five Years* (Leeway Productions, CMC); *The World's Wife* (WNO, Mavron) a *The Sinners Club* (Gagglebabble, The Other Room).



Delwedd / Image: Chris Lloyd

ELEN MAIR THOMAS

Cyfarwyddwr Cynorthwyol / Assistant Director

Astudiodd Elen ym Mhrifysgol Caerdydd a Phrifysgol Aberystwyth. Roedd hi'n aelod o gwrs cyfarwyddo Theatr Genedlaethol Cymru, 'Awenau' ac mae wedi ymgymryd â hyfforddiant i egin gyfarwyddwyr a arweinir gan Lyndsey Turner a Robert Icke.

Mae ei gwaith arall ar gyfer Theatr Genedlaethol Cymru yn cynnwys:

Gwely (Dramodydd/Cyfarwyddwr: Darllenriad wedi'i lwyfannu – yr Eisteddfod Genedlaethol. Sgript lawn wedi'i chomisïynu gan Theatr Genedlaethol Cymru), *Nhw* (Cyfarwyddwr: Darllenriad wedi'i lwyfannu – Theatr y Sherman a Chanolfan Mileniwm Cymru), *Petula* (Cyfarwyddwr Cynorthwyol dros gyfnod o salwch – Theatr y Sherman ac ar daith).

Mae ei gwaith arall yn cynnwys:

Cyfarwyddo a chyd-greu *Trychfilod a'r Campau Campus – The Great Insect Games* mewn cydweithrediad

Elen studied at Cardiff University and Aberystwyth University. She is an alumni of Theatr Genedlaethol Cymru's directors course, 'Awenau' and has also been a part of an emerging directors training scheme led by Lyndsey Turner and Robert Icke.

Other credits for Theatr Genedlaethol Cymru include:

Gwely (Writer/ Director: Staged reading – Eisteddfod Genedlaethol. Full script commissioned by Theatr Genedlaethol Cymru), *Nhw* (Director: Staged reading – Sherman Theatre and Wales Millennium Centre), *Petula* (cover Assistant Director – Sherman Theatre and tour).

Other credits include: Directing and co-creating *Trychfilod a'r Campau Campus – The Great Insect Games* in collaboration with Familia de la Noche theatre company (two year national tour including: Wales Millennium Centre, Theatr Clwyd, Aberystwyth Arts Centre,

â chwmni theatr Familia de la Noche (taith genedlaethol ddwy flynedd gan gynnwys: Canolfan Mileniwm Cymru, Theatr Clwyd, Canolfan y Celfyddydau Aberystwyth, yr Eisteddfod Genedlaethol a Gŵyl y Dyn Gwyrdd). Mae hi hefyd yn gweithio ar sawl prosiect arall gyda Familia: *Twrch Coed* (teitl gweithiol) – (pedair wythnos o waith ymchwil a datblygu wedi’i ariannu gan Gyngor Celfyddydau Cymru – Canolfan Celfyddydau Chapter), *Frogs in Clogs* (teitl gweithiol) – (gwaith ymchwil a datblygu wedi’i ariannu gan Gyngor Celfyddydau Cymru – Canolfan Mileniwm Cymru).

Prosiect diweddara’ Elen yw *Deep Swimming* (teitl gweithiol) – (tair wythnos o waith ymchwil a datblygu wedi’i ariannu gan Gyngor Celfyddydau Cymru – The Other Room a Chanolfan Celfyddydau Chapter), archwiliad theatrig o amhariaeth y wladwriaeth i mewn i’n bywydau personol a dirywiad ein hawl i brotestio.

Eisteddfod Genedlaethol and Green Man). She is also working on several other projects in collaboration with Familia: *Woodlouse* (working title) – (four weeks’ R&D funded by the Arts Council of Wales – Chapter Arts Centre), *Frogs in Clogs* (working title) – (Arts Council of Wales funded R&D – Wales Millennium Centre).

Elen’s latest project is *Deep Swimming* (working title) – (three weeks’ R&D funded by the Arts Council of Wales – The Other Room and Chapter Arts Centre), a theatrical exploration of the veiled invasion of the state into private lives and the erosion of the right to protest.

EDDIE LADD

Cyfarwyddwr Symud / Movement Director

Mae Eddie wedi bod yn berfformiwr theatr gorfforol ers oes.

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 eleni, 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 cwmniawns 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 I 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.

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

Eddie is a lifelong physical theatre performer.

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

During the 2020 Lockdown, she presented a new online form piece about her farm and community, *Fy Ynys Las*, and had the pleasure of collaborating with the people of Llandysul to create Sinema Teifi last year. On 5 March this year, on a blue sky 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 I 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.

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

NIA LYNN MA MMus ARAM

Cyfarwyddwr Llais / Voice Director

DYSGU / TEACHING:

Mae Nia yn Gydymaith Anrhydeddus yn yr Academi Gerdd Frenhinol. Mae hi'n athrawes canu prif astudiaeth yn yr Academi Gerdd Frenhinol a Choleg Brenhinol Cerdd a Drama Cymru Caerdydd lle mae hefyd yn ddarlithydd gwadd mewn Llais yn yr Adran Ddrama. Mae'n Ddarlithydd Gwadd yn Ysgol Gerdd a Drama'r Guildhall, ac yn Ymarferydd Dysgu Cyswllt i'r Cwmni Shakespeare Brenhinol.

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

HYFFORDDWR LLAIS/TAFODIAITH / VOICE/DIALECT COACH

Gwaith theatr yn cynnwys / Theatre work

includes: Ar gyfer y National Theatre / For the National Theatre: *Middle 2022*.

Ar gyfer y Donmar Warehouse / For the Donmar Warehouse: *Mary's Seacole*, *Watch on the Rhine 2022* Limehouse, *The Committee*, *The Prime of Miss Jean Brodie*, *Mary's Seacole*.

Other theatre Includes / Other theatre

Includes: *Dirty Dancing* (Secret Cinema) *Bridgerton* (Secret Cinema), *Night of the Iguana* (West End) *King Hadley II* (Stratford East), *Tylwyth*, *Faust + Greta*, *Anfamol*, *Macbeth* (Theatr Genedlaethol Cymru), *A Number* (The Bridge Theatre), *Goat* (Rambert Dance Company), *City of Glass* (Lyric & Manchester Home), *Milky Peaks* (Theatr Clwyd), *Anthem*, *Tiger Bay* (Canolfan Mileniwm Cymru / Wales Millennium Centre), *The Alchemist*, *The Merchant of Venice*, *A Christmas Truce*, *Wendy & Peter Pan*, *Matilda*, *Henry IV part 1&2*, *The Mouse & His Child*, *Hamlet*, *As You Like It*, *Wolfe Hall*, *Bring up the Bodies* (Cwmni Shakespeare Brenhinol / The Royal Shakespeare Company).

Gwaith teledu yn cynnwys / Television

Includes: *The Thief His Wife & The Canoe*, *Rain Dogs*, *Serpent Queen*.

Gwaith ffilm yn cynnwys / Film Includes:

Dream Horse, *Save The Cinema*, *Aasha*, *No Way Up*.

Yoga: Mae Nia yn aelod o'r British

Wheel of Yoga, ac mae'n athrawes ioga gymwysedig gyda 23 mlynedd o Hunan Ymarfer a Gradd Addysgu o TRIYOGA Llundain.

Nia is a member of the British Wheel of Yoga, and is a qualified Yoga teacher with 23 years Self Practice and Teaching Degree from TRIYOGA London.

CHRIS HARRIS

Awdur a Gweithredydd Sibrwd / Sibrwd Writer and Operator

Mae Chris yn ddramodydd o Gwmbŵrân. Dyma ei ddegfed cynhyrchiad gyda Theatr Genedlaethol Cymru fel Dramatwrg Sibrwd. Cafodd ei MA o Brifysgol Amsterdam a'i BA o Brifysgol Aberystwyth. Yn 2023, mi fydd tair o'i ddramâu yn cael eu cynhyrchu gan Theatr Bara Caws, Theatrau Sir Gâr a Sefydliad y Glowyr y Coed Duon. Mae'n eistedd ar Fwrdd Ymgynghorol Canolfan y Celfyddydau Aberystwyth. Cynrychiolir ef gan LJP Management.

Chris is a playwright from Cwmbŵrân. This is his tenth production with Theatr Genedlaethol Cymru as Sibrwd Dramaturg. He obtained his MA from the University of Amsterdam and his BA from Aberystwyth University. In 2023, three of his plays will be produced by Theatr Bara Caws, Theatrau Sir Gâr and Blackwood Miners' Institute. He sits on the Advisory Board of Aberystwyth Arts Centre. He is represented by LJP Management.





**Theatr
Genedlaethol
Cymru**

Creu theatr Cymraeg 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; yn 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.

Creating exceptional Welsh-language theatre for all

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



ANFAMOL

Delwedd / Image: Kirsten McTernan



PETULA

Delwedd / Image: Studio Cano



GWLAD YR ASYN

Delwedd / Image: Gareth Bull



Noddwr / Patron **Rhys Ifans**

Wedi'i lleoli yng nghanol Caerdydd, mae Theatr y Sherman yn dŷ cynhyrchu blaenllaw sy'n creu a churadu theatr o safon eithriadol ar gyfer pobol Caerdydd. Drwy ei ffocws penodol ar ddatblygu a chynhyrchu gwaith newydd, ac wrth feithrin artistiaid Cymreig, a'r rhai sy'n byw yng Nghymru, mae Theatr y Sherman wedi dod yn bwerdy i theatr yng Nghymru. Drwy'r cynrychiadau sy'n cael eu hymarfer a'u hadeiladu o dan ei tho yn y brifddinas, mae Theatr y Sherman yn dweud straeon lleol gyda pherthnasedd byd-eang. Mae Theatr y Sherman yn le i bawb. Mae'n creu cyfleoedd i drigolion Caerdydd fedru creu cyswllt â'r theatr trwy ymrwymiad ysbrydoledig a gweledigaethol.

Based in the heart of Cardiff, Sherman Theatre is a leading producing house which creates and curates exceptional theatre for the people of Cardiff. Its focus on the development and production of new writing and on nurturing of Welsh and Wales-based artist makes the Sherman the engine room of Welsh theatre. Sherman Theatre tells local stories with global resonance through its productions rehearsed and built under its roof in the capital. The Sherman is a place for everyone. It generates opportunities for the citizens of Cardiff to connect with theatre through inspiring and visionary engagement.

Theatr y Sherman yw Theatr Noddfa gyntaf Cymru.
Sherman Theatre is Wales' first Theatre of Sanctuary.





WOOF Gwanwyn / Spring 2019

Delwedd / Image: Chris Lloyd



Y COBLYNNOD A'R CRYDD Nadolig / Christmas 2021

Delwedd / Image: Kirsten McTernan



A HERO OF THE PEOPLE Gwanwyn / Spring 2022

Delwedd / Image: Mark Douet



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

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