

The Cost of Living



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National Theatre Wales

In the best traditions of NTW, we're trying to make a new thing, in a new way. We've been working together to make a piece of theatre that speaks directly and powerfully to the world around us.

Yn nhraaddodiadau gorau NTW, rydyn ni'n ceisio creu peth newydd, mewn ffordd newydd. Rydyn ni wedi bod yn gweithio gyda'n gilydd i wneud darn o theatr sy'n siarad yn uniongyrchol ac yn bwerus â'r byd o'n cwmpas.



Lorne Campbell

Photo / Llun Kirsten McTernan

The only way to achieve this is to bring together some amazing people and try. Kind, bold people with the experience and will to see and describe the world from their unique perspectives, and in their own inimitable ways.

We're incredibly lucky to have a humbling array of talent on **The Cost of Living** to bring the vision together to what you see here at **Swansea Grand Theatre**. After years of living with austerity, then Covid-19, we now have to cope with a cost of living crisis. There's a spirit of protest in the air. People have had enough. We're getting organised and fighting back. That's the spirit we want to capture.

Each layer of this production is, unfortunately, more relevant and more affecting than ever.

Counting the Cost of Living created with Mathilde Lopez and Shirish Kulkari in partnership with the ever-inspirational EYST and Grangetown Pavilion Youth Forum gives a voice to those who so often don't feel like they have one.

Joseph K and the Cost of Living is an adaptation of Franz Kafka's The Trial by the brilliant Emily White. Co-directing this play with Kel Matsena and Anthony Matsena has been a joy, as has working with the incredible cast.

Jo K is subjected to the violence of the state, but is also deeply complicit in its systems and oppressions. This is a story of a profoundly recognisable crisis for us all.

Fk the Cost of Living** produced in partnership with the tenacious Grand Ambition articulates what we're all thinking through the power of song. Minas, HMS Morris and Ayoub Boukhalfa form the perfect collective to perform music of catharsis and protest.

The Cost of Living is unashamedly about the moment we live in and about our rights and the many attacks upon them and about how we might resist. Together.

We're really glad you're joining the fight.

Yr unig ffordd o wneud hynny yw dod â rhai pobl anhygoel at ei gilydd a rhoi cynnig arni. Pobl garedig, feiddgar, sydd â'r profiad a'r ewyllys i weld a disgrifio'r byd o'u safbwytiau unigryw ac yn eu ffyrdd unigryw eu hunain.

Rydyn ni'n hynod o ffodus bod gennym ni amrywiaeth arbennig o dalent ar **The Cost of Living** i ddod â'r weledigaeth at ei gilydd i'r hyn a weli di yma yn **Theatr y Grand Abertawe**.

Ar ôl blynnyddoedd o fyw gyda chaledi, yna Covid-19, mae'n rhaid i ni nawr ymdopi ag argyfwng costau byw. Mae ysbryd protestio yn yr awyr. Mae pobl wedi cael digon. Rydyn ni'n ymdrefnu ac yn ymladd yn ôl. Dyna'r ysbryd rydyn ni am ei ddal.

Mae pob haen o'r cynhyrchiad hwn, yn anffodus, yn fwy perthnasol ac yn fwy dylanwadol nag erioed.

Mae **Counting the Cost of Living** sydd wedi'i greu gyda Mathilde Lopez a Shirish Kulkari mewn partneriaeth ag EYST a Fforwm leuenctid Pafiliwn Grangetown sydd bob amser yn ysbrydoledig, yn rhoi llais i'r rhai sy'n teimlo'n aml nad oes ganddyn nhw un.

Mae **Joseph K and the Cost of Living** yn addasiad o waith Frank Kafka The Trial gan yr arbennig Emily White. Mae cydgyfarwyddo'r ddrada hon gyda Kel Matsena ac Anthony Matsena wedi bod yn bleser, yn ogystal â gweithio gyda'r cast anhygoel.

Mae Jo K yn destun traïs y wladwriaeth, ond mae hefyd yn rhan annatod o'i systemau a'i gormes. Dyma stori am argyfwng sy'n hynod adnabyddadwy i ni i gyd.

Mae **F**k the Cost of Living** sydd wedi'i gynhyrchu mewn partneriaeth â Grand Ambition yn mynegi'r hyn rydyn ni i gyd yn ei feddwl trwy bŵer cân. Mae Minas, HMS Morris ac Ayoub Boukhalfa yn gyfuniad perffaith i berfformio cerddoriaeth catharsis a phrotest.

Mae **The Cost of Living** yn ddiedifar am y foment yr ydyn ni'n byw ynndi ac am ein hawliau a'r ymosodiadau niferus arynn nhw a sut y gallen ni wrthsefyll. Gyda'n gilydd.

Rydyn ni'n falch iawn dy fod ti'n ymuno â'r frwydr.

Lorne Campbell NTW Artistic Director and Director of Joseph K and the Cost of Living
Cyfarwyddwr Artistig NTW a chyfarwyddwr Joseph K and the Cost of Living

Part | Rhan 1:

Counting the Cost of Living



Everything comes back to power - who has it, who doesn't, who speaks, who listens, who gets to make change and who gets to keep things the same.

In Counting the Cost of Living, we'll be exploring what it means to disrupt those dynamics and imagine how different conversations can help us build a different world.

We're putting people from marginalised communities and identities at the centre, rather than at the edges. We're connecting them with the people who traditionally hold power - politicians, police chiefs, council leaders and commissioners.

But this will be Keynote Listening rather than Keynote Speaking. Our Joseph K's will get to explain their experiences to the people and institutions who define their lives, to describe what **the cost of living** really means - the daily price many of us have to pay.

Through a series of possibility-oriented discussions, everyone (including the audience) will be encouraged to access and share our stories, to help collectively make sense of the world.

We want this to be a learning and sharing experience for everyone involved. Guests who have power might find new ways to use it in the service of people and communities, guests who may currently feel powerless may see a way they can make a difference. By bringing people together, we want to show it doesn't have to be this way.

Mae popeth yn dod yn ôl i bwêr - pwy sydd ganddo, pwy sydd heb, pwy sy'n siarad, pwy sy'n gwrando, pwy sy'n cael gwneud newid a phwy sy'n cael cadw pethau yr un peth.

**Yn Counting the Cost of Living,
byddwn ni'n archwilio beth mae'n ei
olygu i darfu ar y ddeinameg hynny a
dychmygu sut y gall gwahanol
sgyrsiau ein helpu ni i adeiladu
byd gwahanol.**

Rydyn ni'n rhoi pobl o gymunedau a hunaniaethau ymylol yn y canol, yn hytrach nag ar yr ymylon. Rydyn ni'n eu cysylltu â'r bobl sy'n draddodiadol mewn grym - gwleidyddion, penaethiaid heddlu, arweinwyr cynghorau a chomisiynwyr.

Ond Gwrando Pwysig fydd hwn yn hytrach na Siarad Pwysig. Bydd ein Joseph K's yn cael esbonio eu profiadau i'r bobl a'r sefydliadau sy'n diffinio eu bywydau, i ddisgrifio beth mae costau byw yn ei olygu mewn gwirionedd - y pris dyddiol y mae'n rhaid i lawer ohonon ni ei dalu.

**Trwy gyfres o drafodaethau sy'n
canolbwytio ar bosibiliadau, bydd
pawb (gan gynnwys y gynulleidfa)
yn cael eu hannog i gyrchu a rhannu
ein straeon, i helpu gyda'i gilydd i
wneud synnwyr o'r byd.**

Rydyn ni am i hwn fod yn brofiad dysgu a rhannu i bawb sy'n cymryd rhan. Efallai y bydd gwesteion sydd â phŵer yn dod o hyd i ffyrdd newydd o'i ddefnyddio i wasanaethu pobl a chymunedau, a bod gwesteion sydd efallai'n teimlo eu bod heb bŵer ar hyn o bryd o bosibl yn gweld ffordd y gallan nhw wneud gwahaniaeth. Drwy ddod â phobl at ei gilydd, rydyn ni am ddangos nad oes rhaid i bethau fod fel hyn.

Shirish Kulkarni Curator / Cuardur



Conversations | Sgyrsiau

Shirish Kulkani

Curator / Cuardur

My name is Joseph K film | ffilm Creative team | Tîm creadigol

Mathilde Lopez

Conception and Direction / Cysyniad a Chyfarwyddo

George Morris

Filmmaker / Gwneuthurwr Ffilm

David Evans

Producer / Cynhyrchydd

Sam Olly

Focus Puller / Ffocws

Mighty Sky Film

Gripping equipment / Cyfarpar Grip

Firebug Lighting

Lighting / Goleuo

Production team | Tîm cynhyrchu

Alice Rush

Producer / Cynhyrchydd

Emma Mace

Stage Manager / Rheolwr Llwyfan

Ali Ahmed

Communities Coordinator / Cydlynnydd Cymunedau



Community cast | Cast cymunedol

Gulnahan Begum

Muhit Rahman

Ismat Ayed

Zelo

Partners | Partneriaid

Deb Anjali Bhattacharjee **Fateha Ahmed** **EYST** **Ali Abdi**

Nirushan Sudarsan *Grange Pavillion Youth Forum*

Stina Backer **Michael Brenner** **Miriam Quick**

Bronwen Robertson *Data4Change early project consultation*

Data4Change ymgynghoriad prosiect cynnar

Access team | Tîm cynhyrchu

Sami Dunn **Tony Evans**

BSL interpreters / Dehonglwyr BSL

Owen Pugh

Audio describer / Disgrifiwr sain

Sheryll Holley

Live captioner / Capsiynu byw

Nikki Harris

BSL interpreter for *My name is Joseph K*

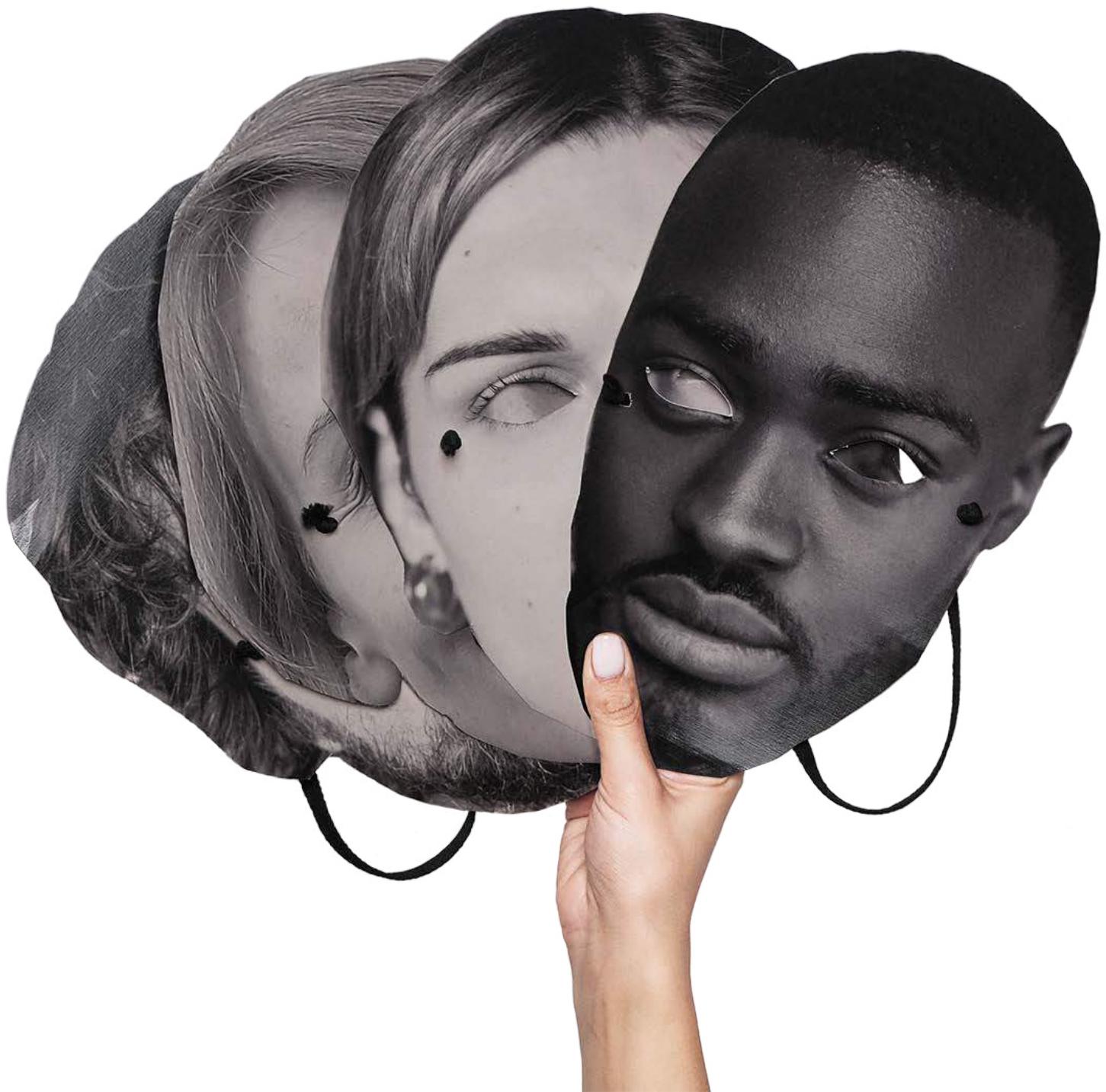
Dehonglydd BSL i *My name is Joseph K*



Part | Rhan 2

Joseph K and the Cost of Living

by / gan Emily White



The cost of living crisis has been caused in the main part by the **greed and corruption** of the most wealthy members **of our society.**

Mae'r argyfwng costau byw wedi'i achosi'n bennaf gan drachwant a llygredd aelodau mwyaf **cyfoethog ein cymdeithas.**



Emily White

Photo / Llun Kirsten McTernan

Writer's note | Nodyn gan yr awdur

In order to divert our attention from the **real source of our problems**, we are seeing a frightening resurgence of fascist rhetoric being used by government officials scapegoating and blaming **poor people, immigrants, asylum seekers, LGBTQ+ people, women, unions, protestors, etc.**

There are many ways to interpret the story of *The Trial*, but my adaptation: **Joseph K and the Cost of Living** is about the nature of state-led persecution, the individuals the system chooses to persecute and why. The cost of living crisis has been caused in the main part by the greed and corruption of the most wealthy members of our society.

Er mwyn dargyfeirio ein sylw oddi wrth **ffynhonnell wirioneddol** ein problemau, rydyn ni'n gweld adfywiad brawychus o rethreg ffasgaidd yn cael ei defnyddio gan swyddogion y llywodraeth yn rhoi'r bai ar bobl dlawd, mewnfudwyr, ceiswyr lloches, pobl LHDTQ+, menywod, undebau, protestwyr, ac ati.

Mae sawl ffordd i ddehongli stori *The Trial*, ond mae fy addasiad: **Joseph K and the Cost of Living** yn ymwneud â natur erledigaeth a arweinir gan y wladwriaeth, yr unigolion y mae'r system yn dewis eu herlid a pham.

Emily White Writer / Awdur

Joseph K and the Cost of Living is an ambitious, honest and thought-provoking piece of **theatre, dance, protest** and **music**. The theme is in the title and I'm sure every time you read that title, it evokes feelings of your own **personal experience with 'the cost of living'**.

Mae **Joseph K and the Cost of Living** yn ddarn uchelgeisiol, gonest sy'n procio'r meddwl o **theatr, dawns, protest** a **cherddoriaeth**. Mae'r thema yn y teitl ac rwy'n siŵr bob tro yr wyt ti'n darllen yteitl hwnnw, ei fod yn ennynt teimladau **o dy brofiad personol dy hun gyda 'ghost byw'**.

Anthony Matsena and / a Kel Matsena Co-directors / Cyd-gyfarwyddwyr

This piece was written originally in English and translated to Welsh. Ysgrifennwyd y darn yn wreiddiol yn Saesneg a'i gyfieithu i'r Gymraeg

Directors' note | Nodyn gan y Cyfarwyddwyr

When we first decided to join this venture with NTW, we felt a mixture of things. Excitement and the intrinsic nerves, **but most crucially we felt that this work was necessary** and if that isn't a good enough reason to create any piece of art then I don't know what is.

Hilarious and heartbreaking, this show is a beautiful illustration of our current internal and external experiences of the world we find ourselves in.

Pan benderfynon ni ymuno â'r fenter hon gyda NTW am y tro cyntaf, roedden ni'n teimlo cymysgedd o bethau. Cyffro a'r nerfau cynhenid, ond yn bwysicach **na dim roedden ni'n teimlo bod y gwaith hwn yn angenrheidiol** ac os nad yw hynny'n rheswm digon da i greu unrhyw ddarn o gelf yna dydw i ddim yn gwybod beth sydd.

Yn ddoniol ac yn dorcalonus, mae'r sioe hon yn ddarlun hyfryd o'n profiadau mewnol ac allanol cyfredol o'r byd rydyn ni'n cael ein hunain yn ddo.



Anthony Matsena and / a Kel Matsena Co-directors / Cyd-gyfarwyddwyr

This piece was written originally in English and translated to Welsh. Ysgrifennwyd y darn yn wreiddiol yn Saesneg a'i gyfieithu i'r Gymraeg



Cast

Joni Ayton-Kent

K2, Colleague 1, Busker, Student, Voice, Banker, Tenant, Protestor

Sara Beer

Ms Grubach, Banker, Fruit Seller, Magistrate, Water Seller, Block, Voice, Tenant, Protestor

Rahim El Habachi

Elsa, Titorelli, Preacher 1, Whipper, Giuseppe, Cleaner, Man, Voice, Banker, Tenant, Protestor

Lucy Ellinson

K3, Guard 1, Petitioner 1, Tenant 2, Sex Worker, Karla, Banker, Tenant, Woman, Protestor

Gruffudd Glyn

Joseph K1, Leni, Banker, Tenant, Protestor

Ioan Hefin

Guard 2, Bank Manager, Preacher 2, Police, Huld, Chaplain, Voice, Banker, Tenant, Protestor

Anthony Matsena

Investigator, Colleague 1, Tenant 3, Volunteer, Clerk, Andrew Tate, Glitterman, Homeless Dancer, Voice, Banker, Tenant, Police, Protestor

Kel Matsena

K4, Tenant 1, Colleague 2, Petitioner 2, Homeless Dancer, Man, Voice, Banker, Tenant, Protestor



Ioan Hefin

Photo / Llun Marc Douet



Lucy Ellinson

Photo / Llun Marc Douet

Creative team | Tîm creadigol

Emily White

Writer / Awdur

Lorne Campbell

Director / Cyfarwyddwr

Kel Matsena

Co-director / Cyd-gyfarwyddwr

Anthony Matsena

Co-director / Cyd-gyfarwyddwr

Kaite O'Reilly

Dramaturg / Dramatwrg

Hannah Marie Williams

Casting Director / Cyfarwyddwr Castio

Bianca Ali

Assistant Director / Cyfarwyddwr Cynorthwyo

Cai Dyfan

Set and Costume Design / Cynllunydd Set a Gwisiau goedd

Jane Lalljee

Lighting Designer / Cynllunydd Goleuo

Alex Comana

Sound Designer / Cynllunydd Sain

Production team (Part 2 and 3) | Tîm cynhyrchu (Rhan 2 a 3)

Ruth Holdsworth

Senior Producer / Uwch Gynhyrchydd

Glesni Price-Jones

Producer / Cynhyrchydd

Nia Thomson

Production Manager / Rheolwr Cynhyrchu

Linda Fitzpatrick

Company Stage Manager / Rheolwr Llwyfan y Cwmni

Theo Hung

Deputy Stage Manager / Dirprwy Reolwr Llwyfan

Weronika Szumelda

Assistant Production Manager
Rheolwr Cynhyrchu Cynorthwyoł

Devon James-Bowen

Assistant Stage Manager / Rheolwr Llwyfan Cynorthwyoł

Jon Cox

Sound System Designer / Cynllunydd System Sain

Josh Bowles

Sound Technician and Operator
Technegydd a Gweithredwr Sain

Cara Hood

Lighting Technician and Operator
Technegydd a Gweithredwr Goleuo

Amy Barratt

Costume Supervisor / Goruchwylwr Gwisgoedd

Luned Evans

Design Assistant / Cynorthwydd Dylunio

Nikita Verboon

Wardrobe Supervisor/Dresser
Goruchwylwr Cwpwrdd/Gwisg

Bridget Morris

Casting Director Assistant / Cyfarwyddwr Castio Cynorthwyoł

Cathy Piquemal

Access Coordinator / Cydlynydd Mynediad

Bronwen Rashad Wilson

Wellbeing Coordinator and Intimacy Director
Cydlynydd Llesiant a Chyfarwyddwr Agosatrwydd

Adam Sansom

LX Programmer / Rhaglenydd LX

Access team (Part 2 and 3) Tîm cynhyrchu (Rhan 2 a 3)

Sami Dunn, Tony Evans

BSL Interpreters / Dehonglwyd BSL

Owen Pugh

Audio describer / Disgrifiwr sain

Sheryll Holley

Live captioner / Capsiynu byw

Gabin Kongolo

Captions Operator /
Gweithredydd capsyna'u

Campaign support | Cymorth ymgrych

Memet Ali Alabora

David Evans

Leïla Mc Lorin

Bak

Joni Ayton-Kent Cast

Most notable theatre credits include: *The Prince* (Southwark Playhouse), *Revolt. She Said. Revolt Again* (The Other Room, Cardiff), *A Christmas Carol* (Nottingham Playhouse and Alexandra Palace), *Carousel* (Regents Park Open Air Theatre), *Sweet Charity* (Donmar Warehouse) and *Mermaids* (King's Head Theatre).

Screen work includes: series regular role of Corporal Cheery in *The Watch* (BBC America), series regular Bradley in *Don't Forget the Driver* (BBC), *Lessons* (short film written, directed and produced by Joni), *The Romanoffs* (Amazon), *Misnomer* (short film), and live-action video game *The Isle Tide Hotel* (Wales Interactive) due for release this year.

Credydau theatr mwyaf nodedig yn cynnwys: *The Prince* (Southwark Playhouse), *Revolt. She Said. Revolt Again* (The Other Room, Caerdydd), *A Christmas Carol* (Nottingham Playhouse ac Alexandra Palace), *Carousel* (Regents Park Open Air Theatre), *Sweet Charity* (Donmar Warehouse) a *Mermaids* (King's Head Theatre).

Gwaith sgrin yn cynnwys: rôl reolaidd yn y gyfres fel Corporal Cheery yn *The Watch* (BBC America), rôl reolaidd yn y gyfres fel Bradley yn *Don't Forget the Driver* (BBC), *Lessons* (ffilm fer wedi'i hysgrifennu, ei chyfarwyddo a'i chynhyrchu gan Joni), " (Amazon), *Misnomer* (ffilm fer), a gêm fideo actio byw *The Isle Tide Hotel* (Wales Interactive) i'w rhyddhau eleni.

Sara Beer Cast

Sara began her acting career with Graeae Theatre Company in London over 30 years ago. Sara worked for Disability Arts Cymru for 15 years, supporting disabled artists across Wales, running projects and creating showcasing opportunities.

Sara has collaborated with Kaite O'Reilly since 2008 on a variety of projects, including the original UK 'd' Monologues, produced by National Theatre Wales in 2012 where Sara was the emerging director for *In Water I'm Weightless*; performing in Cosy at the Wales Millennium Centre and for Gaitkrash Theatre Company in Cork, Ireland and in O'Reilly's Unlimited International Commission, *And Suddenly I Disappear, the Singapore 'd' monologues*, both directed by Phillip Zarrilli.

In 2018, Sara collaborated again with O'Reilly and Zarrilli on *Richard III redux*, creating a one-woman show that provided an opportunity to explore topics close to Sara's heart which initially toured Wales and has since been performed in Germany, Barcelona and in 2022 at the Teatro de la Comedia in Madrid.

Dechreuodd Sara ei gyrrfa actio gyda Chwmni Theatr Graeae yn Llundain dros 30 mlynedd yn ôl. Bu Sara yn gweithio i Gelfyddydau Anabledd Cymru am 15 mlynedd, yn cefnogi artistiaid anabl ledled Cymru, yn rhedeg prosiectau ac yn creu cyfleoedd arddangos.

Mae Sara wedi cydweithio â Kaite O'Reilly ers 2008 ar amrywiaeth o brosiectau, gan gynnwys d' Monologues gwreiddiol y DU, a gynhyrchwyd gan National Theatre Wales yn 2012 lle roedd Sara yn gyfarwyddwr newydd ar gyfer *In Water I'm Weightless*; perfformio yn Cosy yng Nghanolfan Mileniwm Cymru ac ar gyfer Cwmni Theatr Gaitkrash yn Cork, Iwerddon ac yng Nghomisiwn Rhyngwladol Unlimited O'Reilly, And Suddenly I Disappear, 'd' monologues Singapore, y ddau wedi'u cyfarwyddo gan Phillip Zarrilli.

Yn 2018, cydweithiodd Sara eto ag O'Reilly a Zarrilli ar *Richard III redux*, gan greu sioe un fenyw a roddodd gyfle i archwilio pynciau a oedd yn agos at galon Sara a aeth ar daith o amgylch Cymru i ddechrau ac sydd wedi cael ei pherfformio ers hynny yn yr Almaen, Barcelona ac yn 2022 yn y Teatro de la Comedia ym Madrid.



Joni Ayton-Kent

Photo / Llun Marc Douet

Photo / Llun Kirsten McTernan



Sara Beer

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Rahim El Habachi Cast

Rahim is a playwright, actor, belly dancer and activist: in short - Artivist - originally from Morocco he merges his Moroccan culture with a western flair to create his work. He is a strong advocate for creating spaces and opportunities for creatives from a wide range of backgrounds.

Rahim is currently the Creative Associate with National Theatre Wales. In this role, he has recently co-developed work with Fuel Theatre entitled *Fly the Flag*; exploring the meaning of protest with young people from underrepresented communities in Pembrokeshire. He is also the co-creator of the LGBTQIA+ platform for new writing *Out-Rage-Us*, bringing together NTW, Sherman Theatre, Glitter Cymru and Pride Cymru to place particular focus on those voices which are seen less frequently on our stage, such as those from the global majority and the trans communities.

His previous theatre work includes; *The Love Thief* (writer and performer) for Sherman Theatre, *Beyond The Rainbow* (writer and performer) for Welsh National Opera, and last year's *XXXMAS CAROL* (Big Loop / WMC). He currently has two scripts in development.

Mae Rahim yn ddramodydd, yn actor, yn ddawnsiwr bol ac yn actifydd: yn fyr - Artifydd - yn wreiddiol o Foroco, mae'n uno ei ddiwylliant Morocaidd â naws orllewinol i greu ei waith. Mae'n eiriolwr cryf dros greu gofodau a chyfleoedd i bobl greadigol o ystod eang o gefndiroedd.

Ar hyn o bryd Rahim yw Cydymaith Creadigol National Theatre Wales. Yn y rôl hon, yn ddiweddar mae wedi cyd-ddatblygu gwaith gyda Fuel Theatre o'r enw *Fly the Flag*; archwilio ystyr protest gyda phobl ifanc o gymunedau heb gynrychiolaeth ddigonol yn Sir Benfro. Mae hefyd yn gyd-grewr y llwyfan LGBTQIA+ ar gyfer ysgrifennu newydd *Out-Rage-Us*, gan ddod â NTW, Theatr y Sherman, Glitter Cymru a Pride Cymru at ei gilydd i roi ffocws arbennig ar y lleisiau hynny a welir yn llai aml ar ein llwyfan, megis y rhai o'r mwyafrif byd-eang a'r cymunedau traws.

Mae ei waith theatr blaenorol yn cynnwys; *The Love Thief* (awdur a pherfformiwr) ar gyfer Theatr y Sherman, *Beyond The Rainbow* (awdur a pherfformiwr) i Opera Cenedlaethol Cymru, a'r llynedd XXXMAS CAROL (Big Loop / Canolfan Mileniwm Cymru). Mae ganddo ddwy script yn cael eu datblygu ar hyn o bryd.

Ioan Hefin Cast

Theatre credits include: *Tide Whisperer, As Long As The Heart Beats and We're Still Here* (National Theatre Wales), *You Should Ask Wallace, Einstein's Dream and The Butterfly Hunter* (Theatr Na n'Og), *The Woman In Black* (Torch Theatre), *Matthew's Passion* (Sherman Cymru), *Aladdin* (RCT), *Y Storm* (Theatr Genedlaethol Cymru), *The Boy Who Went Fishing For Compliments* (Royal Welsh College of Music and Drama) and *Brassed Off* (Clwyd Theatr Cymru).

Credydau theatr yn cynnwys: *Tide Whisperer, As Long As The Heart Beats and We're Still Here* (National Theatre Wales), *You Should Ask Wallace, Einstein's Dream a The Butterfly Hunter* (Theatr Na n'Og), *The Woman In Black* (Torch Theatre), *Matthew's Passion* (Sherman Cymru), *Aladdin* (RCT), *Y Storm* (Theatr Genedlaethol Cymru), *The Boy Who Went Fishing For Compliments* (Coleg Brenhinol Cerdd a Drama Cymru) a *Brassed Off* (Clwyd Theatr Cymru).

Gruffudd Glyn cast

Gruffudd trained at the Royal Academy of Dramatic Arts.

Theatre credits include; *Hail Cremation* (National Theatre Wales); *Fantastic Mr Fox* (Lyric Hammersmith/Nuffield), *Brave New World* (Royal & Derngate), *Three Sisters* (Young Vic), *After The End* (Dirty Protest/Sherman Theatre), *American Trade*, *Hamlet*, *Romeo and Juliet*, *Morte D'arthur*, *The Grainstore*, *Julius Caesar* and *The Winter's Tale* (Royal Shakespeare Company) and *Romeo and Juliet* (Theatre of Memory/Middle Temple Hall).

Hyfforddwyd Gruffudd yn Royal Academy of Dramatic Arts.

Credydau theatr yn cynnwys; *Hail Cremation* (National Theatre Wales); *Fantastic Mr Fox* (Lyric Hammersmith/Nuffield), *Brave New World* (Royal & Derngate), *Three Sisters* (Young Vic), *After The End* (Dirty Protest/Sherman Theatre), *American Trade*, *Hamlet*, *Romeo and Juliet*, *Morte D'arthur*, *The Grainstore*, *Julius Caesar* a *The Winter's Tale* (Royal Shakespeare Company) and *Romeo and Juliet* (Theatre of Memory/Middle Temple Hall).

Lucy Ellinson cast

Lucy is an actor and theatre-maker from Wrecsam, she also teaches, mentors and develops performance, community projects and campaigns.

Current work: International digital collaborations with suite42 (Berlin) *The Sun Sets Eight Times A Day* and *New Digital Gardeners* in partnership with PNT/EI Hakawati (Palestine) and Zoukak Theatre (Beirut).

Performer credits include: *Dictating to the Estate* by Nathaniel McBride (Maxilla Social Club, Grenfell, London), *The Thatcher Effect: Beyond Locality* (with Abdalla Daif, DCAF / Cairo), Morgan Lloyd Malcolm's *Typical Girls* (Sheffield Theatres / Clean Break), *Run Sister Run* by Chloë Moss (Sheffield Theatres / Paines Plough), *About Francois* (EI Hakawati / suite42), *Macbeth* (Manchester Royal Exchange), Caryl Churchill's *Top Girls*, directed by Lyndsey Turner (National Theatre), Gemma Brockiss and Wendy Hubbard's *Kingdom Come* (RSC, The Other Place), *The Resistible Rise of Arturo Ui* (Donmar) Clare Duffy's *Money: The Game Show* (Bush Theatre), *A Midsummer Night's Dream*, directed by Erica Whyman (RSC National Tour), *Grounded*, *Trojan Women*, *Tenet* (Gate Theatre).

Actor a gwneuthurwr theatr o Wrecsam yw Lucy, mae hi hefyd yn addysgu, mentora a datblygu perfformiadau, prosiectau cymunedol ac ymgyrchoedd.

Gwaith presennol: Cydweithrediadau digidol rhyngwladol gyda suite42 (Berlin) *The Sun Sets Eight Times A Day* a *New Digital Gardeners* mewn partneriaeth â PNT/EI Hakawati (Palestina) a Zoukak Theatre (Beirut).

Credydau perfformiwr yn cynnwys: *Dictating to the Estate* gan Nathaniel McBride (Maxilla Social Club, Grenfell, London), *The Thatcher Effect: Beyond Locality* (gyda Abdalla Daif, DCAF / Cairo), gwaith Morgan Lloyd Malcolm *Typical Girls* (Sheffield Theatres / Clean Break), *Run Sister Run* gan Chloë Moss (Sheffield Theatres / Paines Plough), *About Francois* (EI Hakawati / suite42), *Macbeth* (Manchester Royal Exchange), Caryl Churchill's *Top Girls*, a gyfarwyddwyd gan Lyndsey Turner (National Theatre), gwaith Gemma Brockiss a Wendy Hubbard *Kingdom Come* (RSC, The Other Place), *The Resistible Rise of Arturo Ui* (Donmar) Clare Duffy's *Money: The Game Show* (Bush Theatre), *A Midsummer Night's Dream*, a gyfarwyddwyd gan Erica Whyman (RSC National Tour), *Grounded*, *Trojan Women*, *Tenet* (Gate Theatre).



Rahim El Habachi

Photo / Llun Kirsten McTernan

Photo / Llun Kirsten McTernan



Ian Hefin

20



Gruffudd Glyn

Photo / Llun Kirsten McTernan

Photo / Llun Marc Douet



Lucy Ellinson

Anthony Matsena - Co-director | Cyd-gyfarwyddwr a cast

Anthony is a Zimbabwean-born and Welsh-raised choreographer, performer and director working between the mediums of dance, theatre, music and poetry. His work often is politically charged, hoping to make sense of his experience of being brought up in an Afrocentric house and having Eurocentric schooling. He has built a love and curiosity for telling stories that express themes of culture, race, change and belonging.

Anthony co-founded Matsena Productions with his brother Kel in 2017 as a reaction to the lack of representation they were seeing in schools, on stage and on screen. They both felt there were very few companies that made work around black stories while using their different skills in African dance, hip-hop, contemporary, rap, theatre and poetry.

Anthony's break-out moment came as a Sadler's Wells Young Associate in 2018, creating works for Lilian Baylis Studio Theatre and the main stage. Recent commissions include Sky Arts, Sadler's Wells, BBC, National Dance Company Wales, Jasmin Vardimon 2, Messums Wiltshire, Royal Welsh College of Music and Drama and CAPA College. He is also an associate artist with National Dance Company Wales and Messums Wiltshire. Anthony sits on the board of National Youth Arts Wales, also chairing the Diversity and Inclusion board for National Youth Dance Wales. Anthony recently became a fellow at Royal Welsh College of Music and Drama.

More recently, he has directed and choreographed *Shades of Blue* which visited Sadler's Wells, DanceEast and RWCMD in Spring 2022 as well as premiering Matsena Productions first feature-length film *Error Code 8:46* in Swansea at Taliesin Arts Centre. Alongside this, his work for National Dance Company of Wales, Codi, toured extensively throughout the UK recently.

Wedi'i eni yn Zimbabwe a'i fagu yn Nghymru, mae Anthony yn goreograffydd, perfformiwr a chyfarwyddwr sy'n gweithio rhwng cyfryngau dawns, theatr, cerddoriaeth a barddoniaeth. Mae ei waith yn aml yn wleidyddol wefreiddiol, gan obeithio gwneud synnwyr o'i brofiad o gael ei fagu mewn tŷ Afrosentrig a chael addysg Ewrosentrig. Mae wedi adeiladu cariad a chwilfrydedd ar gyfer adrodd straeon sy'n mynegi themâu diwylliant, hil, newid a pherthyn.

Cyd-sefydlodd Anthony Matsena Productions gyda'i frawd Kel yn 2017 fel ymateb i'r diffyg cynrychiolaeth yr oeddent yn ei weld mewn ysgolion, ar Iwyfan ac ar sgrin. Teimlai'r ddau mai ychydig iawn o gwmniâu oedd yn gwneud gwaith o amgylch straeon du tra'n defnyddio eu sgiliau gwahanol mewn dawns Africanaidd, hip-hop, cyfoes, rap, theatr a barddoniaeth.

Daeth cyfnod pwysig Anthony fel Cydymaith Ifanc Sadler's Wells yn 2018, gan greu gweithiau ar gyfer Lilian Baylis Studio Theatre a'r prif Iwyfan. Mae ei gomisiynau diweddar yn cynnwys Sky Arts, Sadler's Wells, BBC, Cwmni Dawns Cenedlaethol Cymru, Jasmin Vardimon 2, Messums Wiltshire, Coleg Brenhinol Cerdd a Drama Cymru a CAPA College. Mae hefyd yn artist cyswllt gyda Chwmni Dawns Cenedlaethol Cymru a Messums Wiltshire. Mae Anthony yn eistedd ar fwrdd Celfyddydau Cenedlaethol leuenctid Cymru, ac mae hefyd yn cadeirio bwrdd Amrywiaeth a Chynhwysiant Dawns Genedlaethol leuenctid Cymru. Daeth Anthony yn gymrawd yn ddiweddar yng Ngholeg Brenhinol Cerdd a Drama Cymru.

Yn fwy diweddar, mae wedi cyfarwyddo a choreograffu *Shades of Blue* a ymwelodd â Sadler's Wells, DanceEast a CBCDC yng ngwanwyn 2022 yn ogystal â dangos am y tro cyntaf ffilm nodwedd gyntaf Matsena Productions *Error Code 8:46* yn Abertawe yng Nghanolfan Celfyddydau Taliesin. Ochr yn ochr â hyn, bu ei waith i Gwmni Dawns Cenedlaethol Cymru, Codi, ar daith eang ledled y DU yn ddiweddar.

Kel Matsena - Co-director | Cyd-gyfarwyddwr a cast

Kel is a Zimbabwean-born and Welsh-raised actor, writer and director. Kel began dancing in a street dance trio with his brothers Anthony and Arnold, performing at festivals, charity events and appearing on television. He then began ballet and contemporary dance with Turning Pointe Dance Academy and County Youth Dance Company, later discovering his love for acting at Gower College Swansea.

He graduated from Bristol Old Vic Theatre School and has appeared on television series' for BBC & Channel 4 and feature film *Mad Heidi* as well as *BOING* at Bristol Old Vic and the UK/US Tour of Olivier award-winning *A Monster Calls*. He's worked with Supermassive Games as an actor and mocap performer for multiple games experienced through VR/AR as well as more traditional forms of gaming like Console and PC.

He co-founded Matsena Productions in 2017 with Anthony Matsena and since then they have used the company to create a platform for bolder and more diverse storytelling. He co-wrote *Are You Numb Yet* which won the "International Infallible Award" for "Best Show" at 2020's Digital ED Fringe Festival. This was followed by his co-direction on *Error Code 8:46*, the company's first feature-length film which premiered in Swansea in Spring 2022.

He also appeared in an original BBC documentary, *Brothers in Dance: Anthony and Kel Matsena*, which followed the lives and creative process of Kel and his brother Anthony.

This year he co-directed *DREAM* for Royal Welsh College of Music and Drama and also assisted on the creation of Codi, a new work for National Dance Company Wales which toured the UK extensively. More recently, Kel co-directed and co-choreographed *Shades of Blue* which visited DanceEast, RWCMD and Sadler's Wells, receiving critical acclaim.

Actor, awdur a chyfarwyddwr a aned yn Zimbabwe ac a fagwyd yng Nghymru yw Kel. Dechreuodd Kel ddawnsio mewn triawd dawnsio stryd gyda'i frodyr Anthony ac Arnold, gan berfformio mewn gwyliau, digwyddiadau elusennol ac ymddangos ar y teledu. Yna dechreuodd bale a dawns gyfoes gydag Turning Pointe Dance Academy a Chwmni Dawns leuenctid y Sir, gan ddarganfod yn ddiweddarach ei gariad at actio yng Ngholeg Gŵyr Abertawe.

Graddiodd o Ysgol Theatr Old Vic Bryste ac mae wedi ymddangos ar gyfresi teledu ar gyfer BBC a Channel 4 a'r ffilm nodwedd *Mad Heidi* yn ogystal a *BOING* yn Old Vic Bryste a'r daith DU/UDA o *A Monster Calls* sydd wedi ennill gwobr Olivier. Mae wedi gweithio gyda Supermassive Games fel actor a pherfformiwr mocap ar gyfer gemau lluosog a brofwyd trwy VR/AR yn ogystal â ffurfiâu mwy traddodiadol ar gemau fel Console a PC.

Cyd-sefydlodd Matsena Productions yn 2017 gydag Anthony Matsena ac ers hynny maent wedi defnyddio'r cwmni i greu llwyfan ar gyfer adrodd straeon mwy beiddgar a mwy amrywiol. Cyd-ysgrifennodd *Are You Numb Yet* a enillodd yr "International Infallible Award" am y "Sioe Orau" yng Ngŵyl Ymylol ED Digidol 2020. Dilynwyd hyn gan ei gyd-gyfarwyddo ar *Error Code 8:46*, ffilm hir nodwedd gyntaf y cwmni a berfformiwyd am y tro cyntaf yn Abertawe yng ngwanwyn 2022.

Ymddangosodd hefyd mewn rhaglen ddogfen wreiddiol gan y BBC, *Brothers in Dance: Anthony and Kel Matsena*, a ddilynodd fywydau a phroses greadigol Kel a'i frawd Anthony.

Eleni bu'n cyd-gyfarwyddo *DREAM* i Goleg Brenhinol Cerdd a Drama Cymru a bu hefyd yn cynorthwyo i greu Codi, gwaith newydd i Gwmni Dawns Cenedlaethol Cymru a deithiodd yn helaeth ledled y DU. Yn fwy diweddar, roedd Kel yn cyd-gyfarwyddo ac yn gyd-goreograffydd ar *Shades of Blue* a ymwebdd â DanceEast, CBCDC a Sadler's Wells, gan dderbyn canmoliaeth gan feirniaid.



Anthony Matsena

Photo / Llun Marc Douet

Photo / Llun Kirsten McTernan



Kel Matsena

Emily White Writer | Awdur

Emily is an emerging screenwriter and playwright. Her acclaimed play, *Pavilion*, premiered at Theatr Clwyd in 2019, directed by Tamara Harvey and published by Faber & Faber.

In 2020 she was nominated as Theatr Clwyd's writer for the English Touring Theatre program, *Nationwide Voices* and was also commissioned by Theatr Clwyd to write her play *Atlantis*, which went on to win the George Devine Award for most promising playwright.

She also has television and film projects in development with the BBC and Riot Time Pictures.

Mae Emily yn awdur sgrin a dramodydd newydd. Gwnaeth ei drama glodwiw, *Pavilion*, ymddangos am y tro cyntaf yn Theatr Clwyd yn 2019, wedi'i chyfarwyddo gan Tamara Harvey a'i chyhoeddi gan Faber & Faber.

Yn 2020 cafodd ei henwebu fel awdur Theatr Clwyd ar gyfer y rhaglen Theatr Deithiol Saesneg, *Nationwide Voices* a chafodd ei chomisiynu hefyd gan Theatr Clwyd i ysgrifennu ei drama *Atlantis*, a aeth ymlaen i ennill Gwobr George Devine am y dramodydd mwyaf addawol.

Mae ganddi hefyd brosiectau teledu a ffilm yn cael eu datblygu gyda'r BBC a Riot Time Pictures.

Lorne Campbell Director / Cyfarwyddwr

Lorne is Artistic Director of National Theatre Wales. Lorne began his career at the Traverse Theatre in Edinburgh Prior to joining NTW he was Artistic Director of Northern Stage. Highlights of his time at Northern Stage include *The Bloody Great Border Ballad* (2015) *Get Carter* (2016) and *The Last Ship* (2018), and Northern Stage's multi-award winning showcasing work at the Edinburgh Fringe.

Prior to Northern Stage, Campbell worked as a freelance theatre director creating productions for Liverpool Everyman and Playhouse Theatres, Birmingham Rep, Theatre Royal Bath, Traverse Theatre, The Almeida and Hull Truck. He was Associate Director at the Traverse Theatre between 2004 and 2008. He worked as a Course Director at Drama Centre and as a Creative Fellow of the RSC between 2011 and 2013 and as founding co-Artistic Director of Greyscale between 2009 and 2013.

Cyfarwyddwr Artistig National Theatre Wales Dechreuodd Lorne ar ei yrfa yn Traverse Theatre yng Nghaeredin a chyn ymuno â NTW roedd yn Gyfarwyddwr Artistig Northern Stage. Mae uchafbwyntiau ei gyfnod yn Northern Stage yn cynnwys *The Bloody Great Border Ballad* (2015) *Get Carter* (2016) a *The Last Ship* (2018), a gwaith arddangos arobryn Northern Stage yng Ngŵyl Ymylol Caeredin.

Cyn mynd i Northern Stage, gweithiodd Campbell fel cyfarwyddwr theatr llawrydd gan greu cynyrchiadau ar gyfer theatrau Everyman a Playhouse yn Lerpwl, Birmingham Rep, Theatre Royal Caerfaddon, Traverse Theatre, The Almeida a Hull Truck. Roedd yn Gyfarwyddwr Cyswllt yn Traverse Theatr rhwng 2004 a 2008. Bu'n gweithio fel Cyfarwyddwr Cwrs yn Drama Centre ac fel Cymrawd Creadigol yr RSC rhwng 2011 a 2013 ac fel cyd-Gyfarwyddwr Artistig sylfaen Greyscale rhwng 2009 a 2013.

Kaite O'Reilly Dramaturg | Dramatwrg

Kaite is a multi-award-winning poet, playwright and dramaturg. Prizes include the Peggy Ramsay Award, Manchester Theatre Award, Theatre-Wales Award and the Ted Hughes Award for new works in *Poetry for Persians* (National Theatre Wales).

She is a two-time finalist in the International James Tait Black Prize for Innovation in Drama (2012, 2019). She was honoured in the 2017/18 International Eliot Hayes Award for Outstanding Achievement in Dramaturgy.

She was part of the creative exec' for the transmedia project *GALWAD* and the production dramaturg for Rambert's Peaky Blinders dance performance *The Redemption of Thomas Shelby*. Kaite's plays *Atypical Plays for Atypical Actors* and *The 'd' Monologues* are published by Oberon/Methuen/ Bloomsbury.

She is a leading figure in disability arts and culture internationally. Her first feature film, *The Almond and the Seahorse* with Mad as Birds films, will be released in 2023.

Mae Kaite yn fardd, dramodydd a dramaydd sydd wedi ennill sawl gwobr. Ymhliith y gwobrau mae Gwobr Peggy Ramsay, Gwobr Theatr Manceinion, Gwobr Theatr-Cymru a Gwobr Ted Hughes am weithiau newydd yn *Poetry for Persians* (National Theatre Wales).

Mae hi wedi cyrraedd rownd derfynol Gwobr Ryngwladol James Tait Black am Arloesedd mewn Drama ddwywaith (2012, 2019). Cafodd ei hanrhodeddu yng Ngwobr Ryngwladol Eliot Hayes 2017/18 am Gyflawniad Eithriadol mewn Dramayddiaeth.

Roedd hi'n rhan o dîm gweithredol creadigol y prosiect trawsgyfrwng *GALWAD* a dramaydd y cynhyrchiad ar gyfer perfformiad dawns Peaky Blinders gan Rambert *The Redemption of Thomas Shelby*. Mae dramâu Kaite {*Atypical Plays for Atypical Actors* a *The 'd' Monologues*} wedi'u cyhoeddi gan Oberon/Methuen/ Bloomsbury.

Mae hi'n ffigwr blaenllaw yn y celfyddydau anabledd a diwylliant yn rhngwladol. Caiff ei ffilm nodwedd gyntaf, *The Almond and the Seahorse* gyda Mad as Birds films, yn cael ei rhyddhau yn 2023.

Hannah Marie Williams Casting Director / Cyfarwyddwr Castio

Hannah is a Casting Director in Cardiff and London specialising in finding new and diverse talent, eclectic ensemble casts and exploring new ways to tell stories with the people who tell them.

Hannah's screen projects include work with BBC Film, BFI, Film4 and Sky which have gained critical acclaim, prestigious festival selections (TIFF, LFF, SXSW) and several BAFTA Cymru nominations. She was the Casting Director across live and theatre elements for *GALWAD* and cast the 10-part TV drama, *Carthago* which will be released onto a leading streamer in 2023.

Hannah has been casting for National Theatre Wales since 2022 and is the Casting Director for Frân Wen & Wales Millennium Centre for their forthcoming Welsh language musical, *Branwen*. She is also attached to several feature films including projects with production companies SpectreVision and Pulse Films.

Mae Hannah yn Gyfarwyddwr Castio yng Nghaerdydd a Llundain sy'n arbenigo mewn dod o hyd i dalent newydd ac amrywiol, castiau ensemble eclectig ac archwilio ffyrdd newydd o adrodd straeon gyda'r bobl sy'n eu hadrodd.

Mae prosiectau sgrin Hannah yn cynnwys gwaith gyda BBC Film, BFI, Film4 a Sky sydd wedi ennill clod beirniadol, detholiadau o fri mewn gwyliau (TIFF, LFF, SXSW) a sawl enwebiad BAFTA Cymru. Hi oedd y Cyfarwyddwr Castio ar draws elfennau byw a theatr ar gyfer *GALWAD* a chastiodd y ddrrama deledu 10 rhan, *Carthago* a fydd yn cael ei ryddhau ar ffrydiwr blaenllaw yn 2023.

Mae Hannah wedi bod yn castio i National Theatre Wales ers 2022 a hi yw Cyfarwyddwr Castio Frân Wen a Chanolfan Mileniwm Cymru ar gyfer eu sioe gerdd Gymraeg sydd ar ddod, *Branwen*. Mae hi hefyd yn gysylltiedig â nifer o ffilmiau nodwedd gan gynnwys prosiectau gyda chwmnïau cynhyrchu SpectreVision a Pulse Films.

Bianca Ali Assistant Director | Cyfarwyddwr Cynorthwyol

Bianca is a spoken word artist/singer, activist and domestic abuse advocate from Cardiff, whose poetry reflects on experiences she's lived. Bianca fights for social justice and believes in equal opportunities for everyone.

Bianca has appeared in local television shows as an extra, was Assistant Director on National Theatre Wales' *Circle of Fifths* by Gavin Porter, and is now Assistant Director for *Joseph K and the Cost of Living*. She has enjoyed being a part of the rehearsals and supporting the show develop.

Artist/cantores, actifydd ac eiriolwr cam-drin domestig o Gaerdydd yw Bianca, ac mae ei barddoniaeth yn myfyrio ar ei phrofiadau. Mae Bianca yn ymladd dros gyflawnder cymdeithasol ac yn credu mewn cyfleoedd cyfartal i bawb.

Mae Bianca wedi ymddangos mewn rhagleni teledu lleol fel actor cynorthwyol, roedd yn Gyfarwyddwr Cynorthwyol ar gynhyrchiad National Theatre Wales *Circle of Fifths* gan Gavin Porter, ac mae bellach yn Gyfarwyddwr Cynorthwyol ar gyfer *Joseph K and the Cost of Living*. Mae hi wedi mwynhau bod yn rhan o'r ymarferion a gwylia'r sioe yn datblygu.

Cai Dyfan Set and Costume Design / Cynllunydd Set a Gwisgoedd

For National Theatre Wales: *The Village Social, The Passion, On Bear Ridge*

As designer, other theatre includes: *Violence and Son, Instructions For Correct Assembly* (Royal Court); *Paul Bunyan* (Welsh National Opera); *Croendena* (Frân Wen); *Trwy'r Ddinas Hon* (Sherman Theatre); *Sgint, Rhwng Dau Fyd, Chwalfa* (Theatr Genedlaethol Cymru); *After the End* (Dirty Protest); *Your Last Breath* (Curious Detective); *Wasted* (Paines Plough/Birmingham Rep).

As associate designer, other theatre includes: *The Lion, the Witch & the Wardrobe* (Kensington Gardens); *A Life of Galileo* (RSC); *A Number* (Nuffield, Southampton); *Mr Burns* (Almeida); *King Charles III* (Almeida/West End); *Medea* (National Theatre).

As art director and buyer, television and film includes: *Willow, His Dark Materials, Apostle, Dal Y Mellt, Hinterland/Y Gwyll, Y Swn, Wolf, Keeping Faith, A Discovery of Witches, Hidden/Craith, Born to Kill, Sherlock, Call the Midwife*.

Ar gyfer National Theatre Wales: *The Village Social, The Passion, On Bear Ridge*

Fel cynllunydd, mae ei waith theatr arall yn cynnwys: *Violence and Son, Instructions For Correct Assembly* (Royal Court); *Paul Bunyan* (Opera Cenedlaethol Cymru); *Croendena* (Frân Wen); *Trwy'r Ddinas Hon* (Sherman Theatre); *Sgint, Rhwng Dau Fyd, Chwalfa* (Theatr Genedlaethol Cymru); *After the End* (Dirty Protest); *Your Last Breath* (Curious Detective); *Wasted* (Paines Plough/Birmingham Rep).

Fel cynllunydd cyswllt, mae ei waith theatr arall yn cynnwys: *The Lion, the Witch & the Wardrobe* (Kensington Gardens); *A Life of Galileo* (RSC); *A Number* (Nuffield, Southampton); *Mr Burns* (Almeida); *King Charles III* (Almeida/West End); *Medea* (National Theatre).

Fel cyfarwyddwr a phrynnwr celf, mae ei waith teledu a ffilm yn cynnwys: *Willow, His Dark Materials, Apostle, Dal Y Mellt, Hinterland/Y Gwyll, Y Swn, Wolf, Keeping Faith, A Discovery of Witches, Hidden/Craith, Born to Kill, Sherlock, Call the Midwife*.

Jane Lalljee Lighting Designer | Cynllunydd Goleuo

Jane is a lighting designer based in Cardiff.

Upcoming projects include: *Song From Far Away* starring Will Young (HOME, Manchester), *The Card* (New Vic Theatre, Newcastle Under Lyme), *Rose* starring Maureen Lipman (New Ambassadors Theatre)

Recent projects include: *Aladdin* (Harrogate Theatre), *Constellations* (Stephen Joseph Theatre), *Right Where We Left Us* (Chapter Arts Theatre), *Rose* starring Maureen Lipman (Hope Mill, Manchester, Park Theatre, London), *One Man, Two Guvnors* (Bolton Octagon/Theatre by the Lake/ Liverpool Everyman and Playhouse), *Circle of Fifths* (National Theatre Wales), *I Wanna Be Yours* (Leeds Playhouse), *Grandmother's Closet* (Wales Millennium Centre), *The House With Chicken Legs* (Les Enfants Terribles/HOME), *Wind in the Willows* (Taunton Brewhouse), *Peter Pan* (Bolton Octagon), *Antigone* (Storyhouse), *Meet Me at Dawn* (HER Productions/Hope Mill), *Ghost Light* (Concept and lead artist at Ffwrnes Theatr), *The Storm* (M6 Theatre), *Dr Korczak's Example* (Leeds Playhouse), *Giraffes Can't Dance* (Leicester Curve), *Feathers* (National Dance Company of Wales), *Cotton Fingers* (National Theatre Wales), *Peeling* (Taking Flight), *Last Five Years* (Leeway Productions).

Mae Jane yn gynllunydd golau wedi'i lleoli yng Nghaerdydd.

Mae ei phrosiectau sydd ar ddod yn cynnwys: *Song From Far Away* gyda Will Young (HOME, Manchester), *The Card* (New Vic Theatre, Newcastle Under Lyme), *Rose* gyda Maureen Lipman (New Ambassadors Theatre)

Mae ei phrosiectau diweddar yn cynnwys: *Aladdin* (Harrogate Theatre), *Constellations* (Stephen Joseph Theatre), *Right Where We Left Us* (Chapter Arts Theatre), *Rose* gyda Maureen Lipman (Hope Mill, Manchester, Park Theatre, London), *One Man, Two Guvnors* (Bolton Octagon/Theatre by the Lake/ Liverpool Everyman and Playhouse), *Circle of Fifths* (National Theatre Wales), *I Wanna Be Yours* (Leeds Playhouse), *Grandmother's Closet* (Canolfan Mileniwm Cymru), *The House With Chicken Legs* (Les Enfants Terribles/HOME), *Wind in the Willows* (Taunton Brewhouse), *Peter Pan* (Bolton Octagon), *Antigone* (Storyhouse), *Meet Me at Dawn* (HER Productions/Hope Mill), *Ghost Light* (Cysyniad a phrif artist yn Ffwrnes Theatre), *The Storm* (M6 Theatre), *Dr Korczak's Example* (Leeds Playhouse), *Giraffes Can't Dance* (Leicester Curve), *Feathers* (Cwmni Dawns Cenedlaethol Cymru), *Cotton Fingers* (National Theatre Wales), *Peeling* (Taking Flight), *Last Five Years* (Leeway Productions).

Alex Comana Sound Designer | Cynllunydd Sain

Alex is a Welsh-Italian multidisciplinary artist and sound designer known for his unique approach to world-building. His work seamlessly integrates electronic and organic elements, resulting in immersive scores that are both otherworldly and familiar.

Comana regularly performs his compositions live on stage, treating the music as an integral and dynamic component of the performance. He has created work for Sky Arts, National Gallery of Singapore and Frân Wen, among others. In addition to his work as a composer for film and theatre, Comana also creates original electronic music under the moniker Miedo Total.

Mae Alex yn artist amlddisgyblaethol Cymreig-Eidalidd ac yn gynllunydd sain sy'n adnabyddus am ei agwedd unigryw at adeiladu bydoedd. Mae ei waith yn integreiddio elfennau electronig ac organig yn ddi-dor, gan arwain at sgorau ymdrochol sy'n arallfydol ac yn gyfarwydd.

Mae Comana yn perfformio ei gyfansoddiadau yn fyw ar Iwyfan yn rheolaidd, gan drin y gerddoriaeth fel rhan annatod a deinamig o'r perfformiad. Mae wedi creu gwaith i Sky Arts, Oriel Genedlaethol Singapore a Frân Wen, ymhlið eraill. Yn ogystal â'i waith fel cyfansoddwr ar gyfer ffilm a theatr, mae Comana hefyd yn creu cerddoriaeth electronig wreiddiol o dan y llysenw Miedo Total.



Photo / Llun Marc Douet

Photo / Llun Kirsten McTernan



I've come to question if 'Wellbeing Coordinator' is quite the right term for what this role is and can be. I think Wellbeing Provocateur may be closer to the truth - like 'self-care', wellbeing is a word that's been co-opted to mean something soft and fluffy, when actually ensuring people's physical and mental health is a much more disruptive act.

Rwy' wedi bod yn cwestiynu ai 'Cydlynnydd Llesiant' yw'r term cywir ar gyfer beth yw'r rôl hon a beth y gall fod. Rwy'n meddwl y gallai Provocateur Llesiant fod yn agosach at ygwir - fel 'hunanofal', mae llesiant yn air sydd wedi'i fathu i olygu rhywbeth meddal a braff, pan mewn gwirionedd mae sicrhau bod iechyd corfforol a meddyliol pobl yn weithred llawer mwy afonyddgar.

Bronwen Rashad Wilson Wellbeing Coordinator / Cydlynnydd Llesiant



Bronwen Rashad Wilson

Photo / Llun Kirsten McTernan

Note on wellbeing | Nodyn ar lesiant

In the process of being involved with The Cost of Living project, I have been honoured to work with a group of people so willing to engage in the process of collective care - to challenge ourselves and each other in how we work in the theatre.

Enabling us to confront violent injustices that are happening right now, to all of us, whilst creating a gentle and caring space to create this.

It hasn't been a tidy and linear process, we have approached this as a period of learning, where mistakes are expected and actually how we respond to those mistakes is more important than avoiding them.

Post-lockdowns and during this time of crisis (environmental, social and financial) finding a way to acknowledge this tenderness but still making the work has been my main take away from this whole experience. I look forward to continuing this in many more projects (**hint hint!**).

Yn y broses o ymwneud â'r prosiect The Cost of Living, mae wedi bod yn anrhydedd i mi weithio gyda grŵp o bobl sydd mor barod i gymryd rhan yn y broses o ofal ar y cyd - **i herio ein hunain a'n gilydd o ran sut rydym yn gweithio yn y theatr.** Yn ein galluogi i wynebu anghyfiawnder treisgar sy'n digwydd ar hyn o bryd, i bob un ohonon ni, tra'n creu gofod tyner a gofalgar i greu hyn.

Dydy hi ddim wedi bod yn broses daclus a llinol, rydyn ni wedi trin hwn fel cyfnod o ddysgu, lle mae disgwyl camgymeriadau ac mewn gwirionedd mae sut rydyn ni'n ymateb i'r camgymeriadau hynny yn fwy pwysig na'u hosgoi.

Ar ôl y cyfnodau clo ac yn ystod y cyfnod hwn o argyfwng (amgylcheddol, cymdeithasol ac ariannol) dod o hyd i ffordd i gydnabod y tynerwch hwn ond dal i wneud y gwaith yw'r prif beth rydw i wedi'i ddysgu. Rwy'n edrych ymlaen at barhau â hyn mewn llawer mwy o broiectau (ac ie, **hint oedd hynny!**).

Designer's note | Nodyn gan y Cynllunydd

Yr her gyda'r cynllun yma oedd i gyfleo hunllef ar lwyfan. Yn achos K, mae'n hunllef o fiwrocratiaeth di-ddiwedd sydd yn cael ei reoli gan bresenoldeb anhysbys ac anghyraeddadwy. Cymerais ysbrydoliaeth o ganolfannau dinesig ac ystafelloedd awdurdodol - yn lleol yma yn Abertawe yn y Guildhall, ac yn rhngwladol gan edrych ar lefydd fel y Funkhaus yn Berlin a'i defnydd o baneri pren a walau di-ad-durn. Llysoedd yn adon, swyddfeydd cyngor, ystafelloedd aros, corridorau hirfaith - mae yna deimlad oeraidd, estron, yn perthyn i ryw oes arall amdanynt nhw i gyd, er y cawn nhw eu defnyddio yn gyson hyd heddiw.

Yn ddiddorol, canfyddais fod llawer o'r llefydd hyn, er eu facades urddasol - yn llawn craciau, yn damp, ac yn disgyn yn ddarnau ar y tu mewn - mae'n adlewyrchiad o daith boenus K - wrth frwydro drwy haenau ar haenau o dâp coch swyddogol, gwelwn fod rhywbeth llawer mwy maleisus a llygredig yn cuddio oddi tano.

Roedd graddfa'r bensaerniaeth yn bwysig iawn i mi hefyd, y walau yn fonoliths mawr llychlyd, yn gwneud i K edrych fel morgrugyn bach tila - un llais bychan yn erbyn system anferth a hen ffasiwn.

Mae'n werth nodi fod bron i 100% o'r set yma wedi ei hailgylchu, yn ail law neu wedi ai ail-bwrpasu o hêm setiau eraill. Yn dilyn ymrwymiad NTW i'r Theatre Green Book - sef maniffesto i greu diwydiant theatr werdd gan dorri lawr ar wastraff di-anghenraig a defnyddiau anghynaladwy - ceisiom sicrhau fod pob elfen o'r cynllun am allu dod o ffynhonnell gynnalaadwy, a bod bywyd arall wedi bod i'r darnau yma cyn iddyn nhw ein cyrraedd ni.

The challenge with this design was to convey a nightmare on stage. In K's case, it is a nightmare of endless bureaucracy ruled by an unknown and unreachable presence. I took inspiration from civic centres and official rooms - locally here in Swansea at the Guildhall, and internationally by looking at places like the Funkhaus in Berlin and its use of wood panelling and bare walls. Magistrates' courts, council offices, waiting rooms, long corridors - there is a cold, strange feeling which belongs to some other era about them all, even though they are used regularly to this day.

Interestingly, I found that many of these places, despite their majestic facades - are full of cracks, damp, and falling apart on the inside - it's a reflection of K's painful journey - fighting through layers upon layers of official red tape, we see that something much more malicious and corrupt hides beneath.

The scale of the architecture was also very important to me, the walls were big dusty monoliths, making K look like a little insignificant ant - one small voice against a huge and outdated system.

It's worth noting that almost 100% of this set has been recycled, is second hand or has been repurposed from other old sets. Following NTW's commitment to the Theatre Green Book - a manifesto to create a green theatre industry by cutting down on unnecessary waste and unsustainable materials - we tried to ensure that every element of the design could be obtained from a sustainable source, and that these pieces had lived another life before they came to us.

Cai Dyfan Designer / Cynllunydd

Part / Rhan 3

F**k the Cost of Living



Fk the Cost of Living. The name was pretty much enough to get me involved.**

I'm an artist originally from Athens, Greece, brought up in the Welsh Valleys. I'm honoured to have been asked by NTW to help create Part 3: *F**k the Cost of Living*. If the name isn't clear enough, it's going to be a big fuck you show to the ones who oppress and make our society so much harder than it needs to be. My music is political but like Skunk Anansie said "everything's political".

Me and the band are going to be putting on the most lively, energy-fueled performance we can to invigorate audience members before we, together, protest. What that means is to be seen on the night but essentially, at a Minas gig, it's a place to let it out, whatever has fucked up your week, your year, your life, whatever anger or frustration you feel towards how things are, at our gig you let out as much as you can, that's what we're here for.

I'm from a rough background and have seen a lot more shit than I'd have liked to but through music, I've been able to find a place for it all. It's a positive thing and being asked to share that with NTWs' audiences really is an honour.

Working with phenomenal musicians HMS Morris and Ayoub Boukhalfa on the show is unlike anything I've done before. The design of Parts 1 and 2 will lead audiences towards an emotional point where, we hope, the idea of letting loose will be exactly what's needed.

So yeah, can't wait. See you on the other side. And don't forget to bring your voice or whatever else to make noise with, so they can hear us all the way in Westminster.

Minas Musician / Cerddor

This piece was written originally in English and translated to Welsh. Ysgrifennwyd y darn yn wreiddiol yn Saesneg a'i gyfieithu i'r Gymraeg

Fk the Cost of Living. Roedd yr enw'n hen ddigon i wneud i mi benderfynu cymryd rhan.**

Artist ydw i, yn wreiddiol o Athen, Gwlad Groeg, wedi fy magu yn y Cymoedd. Mae'n anrhydedd i mi fod NTW wedi gofyn i mi helpu i greu Rhan 3: *F**k the Cost of Living*. Os nad yw'r enw'n ddigon clir, mae'n mynd i fod yn ffwr mawr rwyd ti'n ei ddangos i'r rhai sy'n gormesu ac yn gwneud ein cymdeithas gymaint yn galetach nag sydd angen. Mae fy ngherddoriaeth yn wleidyddol ond fel dywedodd Skunk Anansie "mae popeth yn wleidyddol".

Rydw i a'r band yn mynd i fod yn cynnal y perfformiad mwyaf bywiog, llawn egni posib i fywiogi aelodau'r gynulleidfa cyn i ni, gyda'n gilydd, protestio. Bydd beth mae hynny'n ei olygu i'w weld ar y noson ond yn y bôn, mewn gig Minas, mae'n le i adael pethau allan, beth bynnag sydd wedi ffwrddio dy wythnos, dy flwyddyn, dy fywyd i fyny, pa bynnag ddiarter neu rwystredigaeth rwyd ti'n ei deimlo tuag at sut mae pethau, yn ein gig fe alli di adael pethau allan cymaint ag y galli di, dyna pam rydyn ni yma.

Dwi o gefndir anodd ac wedi gweld llawer mwy o gachu nag y byddwn i wedi hoffi, ond trwy gerddoriaeth, dwi wedi gallu ffeindio lle i'r cyfan. Mae'n beth cadarnhaol ac mae cael cais i rannu hynny gyda chynulleidfa NTW yn wir yn anrhydedd.

Mae gweithio gyda'r cerddorion rhyfeddol HMS Morris ac Ayoub Boukhalfa ar y sioe yn wahanol i unrhyw beth rydw i wedi'i wneud o'r blaen. Bydd cynllun Rhannau 1 a 2 yn arwain cynulleidfa NTW at bwynt emosiynol lle, gobeithio, y bydd y syniad o ollwng gafael yn union yr hyn sydd ei angen.

Felly ie, methu aros. Wela'i di ar yr ochr arall. A phaid ag anghofio dod â dy lais neu beth bynnag arall i wneud sŵn ag ef, fel y gallan nhw ein clywed ni yr holl ffordd o San Steffan.



Musicians | Cerddorion

Minas

HMS Morris

Ayoub Boukhalfa

Sound team | Tîm sain

Tomi Hargreave

FOH Sound Engineer / Peiriannydd Sain Blaen Tŷ

Lewis Jones

Sound Technician / Technegydd Sain

Dewi Jones

Live audio recording and mastering / Recordio sain byw a mireinio

Jared Planas

Live audio recordist / Recordio sain byw



Photo / Llun Kirsten McTernan

National Theatre Wales is a free-range theatre company that exists to find and tell the most powerful stories of Wales and its people. A mirror and a microscope for all of us.

We're not tied to a building, which gives us the freedom to approach everything we do creatively, connecting people, places and ideas that spark stories into life.

We were founded in 2011 as Wales' English language theatre company, and our job is to create a nationwide community, welcoming people from all walks of life. TEAM; our approach to working with communities, is key to this. It opens up creative opportunities for people who may never have thought of theatre as something for them.

We're a registered charity (no 1127952) and we rely on the generosity of external donors to help us thrive. Our key funders are Arts Council of Wales and Welsh Government.

Cwmni theatr crwydrol yw National Theatre Wales sy'n bodoli i ddarganfod ac adrodd straeon mwyaf grymus Cymru a'i phobl. Mae'n ddrych ac yn chwyddwydr i bawb ohonon ni.

Dydyn ni ddim wedi ein clymu i adeilad. Mae hynny'n rhoi'r rhyddid i ni wneud popeth yn greadigol, gan gysylltu pobl, llefydd a syniadau i ddod â straeon yn fyw.

Fe gawson ni ein sefydlu yn 2011 fel cwmni theatr Saesneg Cymru, a'n gwaith ni yw creu cymuned ledled y wlad o wneuthurwyr theatr a chynulleidfaedd, gan groesawu pobl o bob cefndir. TEAM; dyma ein ffordd o weithio gyda chymunedau, ac mae'n allweddol yn hyn o beth. Mae'n creu cyfleoedd creadigol i bobl a allai fod wedi meddwl erioed nad yw'r theatr yn rhywbeth iddyn nhw.

Rydyn ni'n elusen gofrestredig (rhif 1127952) ac rydyn ni'n dibynnu ar haelioni rhoddwyr allanol er mwyn ffynnu. Cyngor Celfyddydau Cymru yw ein prif noddwr.

National Theatre Wales' staff

Alphabeticalised by surname | Trefn yr wyddor yn ôl Cyfenw

Lorne Campbell
Artistic Director / Cyfarwyddwr Artistig

Naomi Chiffi
Director of Collaboration / Cyfarwyddwr Cydweithio

Rahim El Habachi
Creative Associate / Cydymaith Creadigol

David Evans
Head of Production / Pennaeth Cynhyrchu

Bethan Dawson
Production Coordinator / Cydlynnydd Cwmni

Stephen Grant
Head of Finance / Pennaeth Cyllid

Rowena Griffith-Lewis
Artistic and Corporate Coordinator /
Cydlynnydd Artistig a Chorfforaethol

Zach Headon
Audiences and Communications Coordinator /
Cydlynnydd Cynulleidfa oedd a Chyfathrebu

Della-Rose Hill-Katso
Operations & Social Impact Manager /
Rheolwr Gweithrediadau ac Effaith Gymdeithasol

Ruth Holdsworth
Director of Producing / Cyfarwyddwr Cynhyrchu

Sara Ingram
Finance Coordinator / Cydlynnydd Cyllid

Rachel John
TEAM Associate (Pembrokeshire) /
Cydymaith TEAM (Sir Benfro)

Nicole Mawby
Audiences and Brand Manager /
Rheolwr Cynulleidfa oedd a Brand

Jenny Phillips
Finance Manager / Rheolwr Cyllid

Lowri Johnston
Director of Audiences (Interim) /
Cyfarwyddwr Cynulleidfa oedd (Dros dro)

Bronwen Price
Executive Director / Cyfarwyddwr Gweithredol

Glesni Price-Jones
Producer / Cynhyrchydd

Alice Rush
Creative Development Producer /
Cynhyrchydd Datblygiad Creadigol

Weronika Szumelda
Assistant Production Manager /
Rheolwr Cynhyrchu Cynorthwyol

Ellen Thomas
TEAM Assistant / Cynorthwyydd TEAM

Nia Thomson
Production Manager / Rheolwr Cynhyrchu

Alicia White
Production Coordinator (Maternity Cover) /
Cydlynnydd Cwmni (Cyfnod Mamolaeth)

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