

National Theatre Wales & Theatr Genedlaethol Cymru gyda / with August012



PETULA

ANTUR EPIG I'R GOFOD
AN EPIC COSMIC QUEST

PETULA.CYMRU

Gan / By Fabrice Melquiot

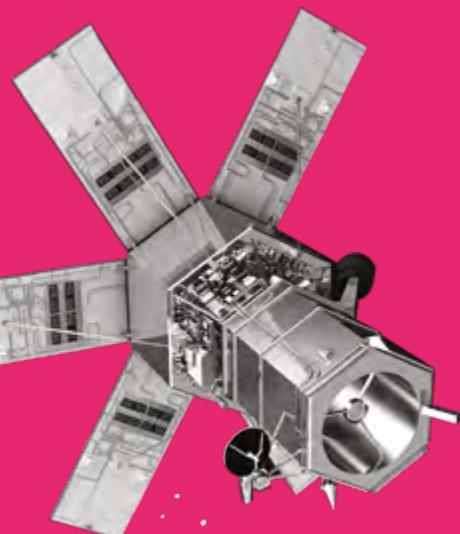
Addaswyd a chyfieithwyd gan / Adapted and translated by Daf James
Y cysyniad a'r cyfarwyddo gan / Concept and direction by Mathilde López



august012



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THANK YOU



ADDASU PETULA ADAPTING PETULA

DAF JAMES
CYFIEITHYDD AC ADDASYDD
TRANSLATION AND ADAPTATION



Fel arfer, dwi'n hoffi rhoi genedigaeth i fy straeon fy hun a'u magu, felly mae'n dipyn o syndod i fi sylweddoli mai Petula yw fy chweched cyfieithiad/addasiad ar gyfer y theatr. Er, wrth gwrs, nid jobyn cyfieithu yw'r broses mewn gwirionedd: ffurf gelfyddydol fyw yw'r theatr, nid ffurf lenyddol, ac felly tasg greadigol yw'r cyfieithu sy'n gwyro'n fwy tuag at addasu. Gyda *Petula*, roedd yn rhaid i mi ddehongli'r gwreiddiol, ymgorffori ysbryd y ddrama wrth i mi anadlu einioes newydd iddi i wireddu gweledigaeth y cyfarwyddwr, creu cyd-destun diwylliannol cwbl newydd, yn ieithyddol ac yn wleidyddol.

Yma, rwy'n fwy na hapus i rannu gwely artistig gyda'r gyfarwyddwraig a'r arloeswraig theatrig, Mathilde Lopez. Ym myd y celfyddydau, hen wireb yw dweud bod cynhyrchu drama newydd fel rhoi genedigaeth greadigol sy'n cwmpasu'r holl obeithion a breuddwydion y byddai rhywun yn eu dymuno wrth eni plentyn: rhaid caru a meithrin, mae'n aml yn waith di-ddiolch, ac er y llawenydd mae yna lot o boen. Ond yn y cydweithio hwn, fodd bynnag, rwy'n ystyried fy hun yn sperm doner yn hytrach na rhiant - un hynod bresennol, foddy bynnag, sy'n hapus iawn i fod yn rhan weithredol o'r broses, ac sydd â chonsýrn mawr am blentyn gogoneddus Mathilde. Nawr, 'co chi ddelwedd - ond mae'n teimlo'n gwbl addas gan mai dramodydd y

I usually prefer to birth my own stories, so it comes as somewhat of a surprise to me that *Petula* is my sixth translation/adaptation for theatre. Though of course, it's never purely an act of translation: theatre is a live art form, not a literary one, and the job of translation is a creative one, which necessarily veers into adaptation. With *Petula*, I had to interpret the original, embody its spirit, whilst breathing new life into it to realise the director's vision and an entirely new cultural context, both linguistically and politically.

The director, Mathilde Lopez, is a courageous visionary I'm more than happy to share an artistic bed with. It's a well-known adage in the arts that producing a new play is a process of creative birth, with all the hopes and dreams one might wish for a child: you nurture and love them, it's often thankless, and amidst the joy, there's a lot of pain. But in this collaboration, however, I consider myself less a parent, and more a sperm donor: albeit a very present and involved one, with an active concern for Mathilde's glorious baby. Now there's an image for you, which seems entirely fitting, given that Melquiote is a highly imagistic writer; and even more appropriately perhaps, because like our protagonist Pwdin's family, often the team around a child belies the 'traditional' set-up, and the collaborative process that has spawned *Petula* is no exception.



delweddau yw Melquiot; a hyd yn oed yn fwy priodol, efallai, oherwydd fel yn achos teulu Pwdin, ein prif gymeriad, yn aml iawn nid yw'r sawl sy'n gyfrifol am fagu plentyn yn ffitio'n dwt i'r drefn 'draddodiadol', a dyw'r broses o gydweithio a roddodd fod i *Petula* ddim yn eithriad.

Dwi'n ffan mawr o Mathilde a Melquiot, ac eisoes wedi gweithio gyda'r ddau ar ein cynhyrchiad o *Yuri* yn 2016. Mae Mathilde a minnau, er ein gwahaniaethau diwyllianol, yn rhannu'r un ddealltwriaeth o'r hyn ydyw i fyw yn y Gymru gyfoes; beth yw hi i fyw ar y cyrion, rhwng diwylliannau a'r holl wahanol fathau o bersbectif ar hunaniaeth mae hynny'n ei roi. O ran Melquiot, mae e'n ddramodydd rhyfeddol a dwi'n dwlu ar ei ddramâu. Mae ganddo'r gallu i drafod themâu anodd mewn ffordd hynod greadigol. Drama heriol yw *Petula*, ond mae'n brydferth ac yn profound. Mae hi'n deimladwy ac yn ddoniol. Byddai rhai'n dweud ei bod yn absŵrd - ond dwi'n ei hystyried hi'n ddrama hynod realistig yn y ffordd y mae'n ymdrin â thrawma a dryswch glaslynnydod. Ar yr wyneb, mae hi'n stori am arwr ifanc yn mynd ar daith epig drwy'r gofod i chwilio am ei gyfnither; ond i mi mae hi'n ddrama am y boen a ddaw wrth i rieni wahanu; gorfod ffurfio perthynas gyda rhieni newydd; am alar na chafodd ei brosesu; ac am yr her gyson o orfod delio ag oedolion nad oes ganddynt ff*cin syniad sut i gyfathrebu gyda'u plant. Gan nad ydw i na Mathilde bellach yn ifanc, mae'r mewnbwn gan ein hymgyngorwyr ifanc drwy gydol y broses

I'm a massive fan of Mathilde and Melquiot. I've already worked with both of them on our production of *Yuri*, in 2016. Mathilde and I, though culturally diverse, share an understanding of what it is to live in contemporary Wales, a sense of existing on margins, between cultures and the multiple perspectives on identity that provides. As for Melquiot, his writing astounds me. He has the ability to speak about difficult themes with striking creativity. *Petula*'s a challenging play, but a beautiful and profound one. It's moving and funny. Some would say absurd - but I think it's incredibly realistic in the way it deals with trauma and the confusion of growing up. On the surface, it's a story of a young hero going on an epic quest through space in search of his cousin; but for me it's a play about the distress of parents separating; forging relationships with new ones; unprocessed grief; and the constant challenge of having to deal with adults who have no f*cking clue how to communicate with their children. As neither Mathilde nor I are young anymore, input from our young advisors throughout this process has been crucial: we can't make work for young people unless we're working with them.

And Melquiot's writing certainly offers a theatrical vernacular to convey this theme of adolescent anxiety and confusion. He is a poetic writer; a writer who deals with the subconscious. The more you work on his text, the more you realise that no word is accidental: a reference seemingly thrown-away here emerges as a



Cast, Mathilde López - Cyfarwyddwr | Director, Siobhan Lynn Brennan - Cyfarwyddwr Cynorthwyo | Assistant Director, Kelly Evans - Dirprwy Reolwr Llwyfan | Deputy Stage Manager

hon wedi bod yn hollbwysig: does dim modd i ni greu gwaith ar gyfer pobl ifanc os nad ydym yn gweithio gyda nhw.

Ac mae gwaith ysgrifennu Melquiot yn sicr yn cynnig iaith theatrig i gyfleo'r thema hon o benbleth a gofid yr ardegau. Dramodydd barddonol yw Meqluiot; awdur yr isymwybod. Y mwyaf yn y byd dwi'n gweithio ar ei ddramâu, y mwyaf dwi'n sylweddoli nad yw'r un gair yno ar hap: mae cyfeiriad di-nod yma yn ailymddangos fel thema neu ddelwedd yn nes ymlaen, wrth i'r testun wau ei ffordd drwy dapestri cawdel isymwybod Pwdin. Felly, wrth addasu'r gwaith, roedd rhaid i ni gadw'r cysylltiadau hyn mewn cof wrth geisio bod yn driw i'n hanghenion diwyllianol hefyd. Mae dryswch Pwdin wrth iddo frwydro â'i hunaniaeth, serch hynny, yn thema briodol dros ben ar gyfer cyd-gynhyrchiad rhwng Theatr Genedlaethol Cymru, National Theatre Wales ac August012. Am gyfuniad gwych - Cymraeg, English, Francais - ond gyda phob cwmni hefyd

theme or image later, as the text weaves its way through the muddled tapestry of Pwdin's psyche. So, in adapting the work, we had to bear these connections in mind whilst accommodating our own culturally specific needs. Pwdin's confusion as his sense of self is attacked, however, lends itself beautifully to this co-production between Theatr Genedlaethol Cymru, National Theatre Wales and August012. What a glorious mix - Cymraeg, English, Francais - but all companies still very much Welsh. For our national identity is a confused one: in flux; ever-evolving; an officially bi-lingual nation with many other languages spoken within its boundaries; on the fringes of Europe; post-Brexit; and fresh out of battling a global pandemic. Like Pwdin, we are all struggling with who we are. Which is why this production evolved from two separate versions - one in Welsh, the other in English - to become one multilingual mashup. It's an attempt to reflect what it is to be a young person growing up in this world, as we as a nation try and forge our way through mess after mess.

yn gyfangwbwl Gymreig. Y gwir yw, mae ein hunaniaeth genedlaethol yn gymysg oll i gyd: mae'n newid ac yn esblygu'n gyson; cenedl ddwyieithog, yn swyddogol, a chanddi lawer o ieithoedd eraill o fewn ei thiroedd; ar ffiniau Ewrop; ôl-Brexit; a ninnau newydd ddod allan o frwydr yn erbyn pandemig byd-eang. Fel Pwdin, ry'n ni i gyd yn ymrafael â phwy ydyn ni. A dyna pam mae'r cynhyrchiad hwn wedi esblygu o fod yn ddau fersiwn ar wahân - un yn Gymraeg, a'r llall yn Saesneg - bellach i fod yn un cyfuniad amleithog. Dyma ymgais i adlewyrchu beth yw hi i fod yn berson ifanc yn tyfu i fyny yn y byd hwn, wrth i ni fel cenedl geisio naddu llwybr drwy un llanast ar ôl y llall. Ond sut oedd mynd ati i addasu'r sgrift fel ei bod yn adlewyrchu pwy ydyn ni; yn gweithio mewn sawl iaith; yn gynhwysol i gynulleifaoedd sy'n Gymry Cymraeg, a rhai di-Gymraeg, fel ei gilydd; ac yn hygyrch i bawb, tra'i bod ar yr un pryd yn para i fod yn berthnasol i bobl ifanc? Ymdrech iwtapaidd, efallai, ond un y mae cynifer o bobl yn y celfyddydau'n parhau i ymaflyd yn ddewr â hi mewn tirwedd anodd o ran identity politics a stormydd Trydar. Dim rhyfedd bod Pwdin yn awyddus i ddianc i'r gofod...

Felly, yn hytrach na honni ein bod wedi ateb y cwestiwn hwnnw, roedd ymchwilio iddo yn help mawr i ni yn y broses o addasu *Petula*: daeth Bouli Mirro, o'r gwaith gwreiddiol, yn Pwdin Evans; mae Dadi bellach yn dod o ogledd Cymru, a Mami o'r de. Dyw llys-rieni Pwdin ddim yn siarad Cymraeg. Ar ei daith i'r gofod, mae Pwdin yn cwrdd ag amrywiaeth o gymeriadau sydd hefyd wedi eu trawsffurfio o destun Melquiot: mae Neil Armstrong bellach yn Americanwr sy'n dysgu Cymraeg; mae'r Tywysog Bach, sydd mor gyfarwydd i gynulleidfaeodd yn Ffrainc, wedi ei ail-ddehongli fel brawd bach Pwdin nad yw eto wedi ei eni; mae Jean-Michael Clark a

But how would we adapt the script so that it reflects who we are; works in several languages; is inclusive to Welsh-speaking and non-Welsh speaking audiences alike; and is accessible to all, whilst remaining relevant to young people? A utopian endeavour perhaps, but one that so many people in the arts continue to wrestle with courageously in an increasing minefield of identity politics and Twitter storms. No wonder Pwdin wants to escape into space...

So, rather than claiming that we have answered that question, its exploration helped us enormously in our process of adapting *Petula*: Bouli Mirro, from the original, became Pwdin Evans; Dadi is now from north Wales; Mami from the south. Pwdin's step-parents are non-Welsh speakers. On his journey into space, Pwdin meets a variety of characters, also transformed from Melquiot's text: Neil Armstrong is now an American Welsh-learner; the Little Prince, so familiar with French audiences, has been recontextualised as a manifestation of Pwdin's little brother yet to be born; Jean-Michael Clark and Marie-Jeanne Clark, Petula's parents - culturally resonant in France - have become Beyoncé Clark and Ed Sheeran-Clark; and Marguerite Duressort, the flea - a play on the French literary figure Marguerite Duras - has metamorphosed into Gillian Anderson, as inspired by her role in Netflix's *Sex Education*. Finally, the voice of the town crier, Paterner Rupenstein, is now the voice of Petula, speaking to Pwdin on his quest, echoing through time and space. All the characters he meets on his epic journey are projections of his need to process his complex relationship with his parents, his step-parents and Petula. Each encounter Pwdin has amidst the stars transforms his earth-bound relationships back home. 'Like therapy, really'. It's essentially a journey of healing.



Marie-Jeanne Clark, rheini Petula - sy'n adnabyddus fel ffigyrâu diwylliannol yn Ffrainc - wedi troi'n Beyoncé Clark ac Ed Sheeran-Clark; ac mae'r chwannen Marguerite Duressort - cymeriad a seiliwyd ar Marguerite Duras, y llenor o Ffrainc - wedi troi'n Gillian Anderson, wedi ei ysbrydoli gan ei rôl yng nghyfres Netflix, *Sex Education*. Ac yn olaf, mae llais criwr y dref, Paterner Rupenstein, bellach wedi troi'n llais Petula, yn siarad gyda Pwdin ar ei daith, ac yn atseini drwy amser a gofod. Mae'r holl gymeriadau y daw Pwdin ar eu traws ar ei daith epig yn cynrychioli ei angen i brosesu ei berthynas cymhleth gyda'i rieni, ei lys-rieni a Petula. Mae pob cyfarfyddiad a gaiff Pwdin ymhlið y sêr yn trawsnewid ei berthnasoedd daearol gartref. 'Fel therapi, really'. Yn ei hanfod, mae Pwdin ar siwrnai o iachâd.

Ar ôl y ddwy flynedd ddiwethaf, mae angen cyfnod o iacháu arnon ni i gyd; ac mae'n ymddangos i mi fod drama sydd â 'chylieithu' mor ganolog iddi yn cynnig rhywbeth i'r broses therapiwtig honno. Rydyn ni, fel cenedl Gymreig leiafrifol ac amlieithog, yn cyfieithu o hyd, yn negodi pwy ydyn ni rhwng gwahanol ieithoedd, mewn byd sy'n teimlo fel petai'n colli'r plot yn llwyr. Ond mae 'na werth moesegol i gyfieithu: mae'n ein galluogi ni i weld pethau'n gyson o wahanol bersbectif; mae'n annog empathi - ac mae gwir angen empathi dynol ar y byd y foment hon. Felly, wrth i Petula a Pwdin rannu golygfa drosgynnol ar ddiwedd y sioe - yn Gymraeg, English a Francais - yn gymysg ond yn gytûn, rwy'n hoffi dychmygu eu bod yn consurio rhyw ennyd o iwtopia, a chipolwg ar bwy y gallen ni fod.

And after the couple of years we've had, we all need some healing; and it seems to me that a play that has translation at its heart offers something to that therapeutic process. We as a minority multi-lingual Welsh nation are always already in translation, negotiating who we are between languages, in a world that feels as if it's totally losing the plot. But there's a value and an ethical imperative to translating: it enables us to constantly see things from alternative perspectives; it encourages empathy, and the world desperately needs human empathy right now. So, as Petula and Pwdin share their transcendent encounter at the end of the show - in Cymraeg, English and Francais - in contradictory agreement, I like to imagine they're conjuring a moment of utopia, and a glimpse of who we might become.





Chwith uchaf | top left: Sion Pritchard, dde uchaf | top right: Dewi Wykes, ar y gwaelod | bottom Clér Stephens & Tom Mumford

CYFARWYDDO PETULA

DIRECTING PETULA

MATHILDE LÓPEZ
CYFARWYDDWR | DIRECTOR



Rwy'n hynod falch o'r hyn rydyn ni wedi'i greu.

Mae **Petula** yn waith bregus a chytbwys: yn ieithyddol, yn esthetraidd, yn wleidyddol, yn foesol. Mae cymhlethdod a graddfa yr hyn mae'n ei ddweud yn aruthrol - yn ddiderfyn, mewn gwirionedd - yn yr un modd â'r gofod a phob un ohonom ni.

Mae Fabrice Melquiot yn ddramodydd gwych sy'n cyfuno digrifwch ac anobaith llwyr, ac yn dal ein graddfa gyfan at ei gilydd - y trallog anfesuradwy o fychan a'r munudau bach a mawr o lawenydd - gan agor ein llygaid arnom ni'n hunain, ein teulu a'r gymdeithas yn ein holl brydferthwch camweithredol.

I'm very proud of what we've created.

Petula is a fragile work of equilibrium: linguistically, aesthetically, politically, morally. The complexity and scale of what it says is immense, infinite really, like space and each one of us.

Fabrice Melquiot is a magnificent playwright who marries hilarity and total despair, and holds together our entire scale, the infinitely small and cosmic anguish and the micro and macro moments of joy, opening our eyes on ourselves, our family and society in all our dysfunctional beauty.

Roedd yn rhaid i mi greu'r darn hwn gyda Daf James. Mae ei dalent anhygoel am ddarganfod y drasiedi Roegaidd rydym oll yn ei dal o'n mewn, a'r llawenydd a rannwn wrth durio i gariad athronyddol a diwylliannol, yn ei wneud yn gwbl anhepgorol.

Mae'r sioe hon yn ymwneud â dod yn oedolyn - y peth hwnnw sy'n dechrau pan fyddwn yn 11 oed ac yn gorffen pan fyddwn yn marw - y datguddiad nad oes gan oedolion syniad beth maen nhw'n ei wneud, a bod y byd fel y mae yn gwbl absúrd. A chariad, y teimlad anhydrin hwnnw, yw'r agosaf y gallwn ddod at y bydysawd.

Rwy'n cofio fy arddegau'n dda iawn oherwydd dydw i ddim wedi newid rhyw lawer - dim ond wedi meistroli ychydig o dechnegau i'm galluogi i ymdopi, a dod o hyd i ddulliau o lywio rhwng y tyllau du.

Rwy'n teimlo'n agos iawn at Odyssey Pwdin a'i gyfuniad o drychnebau a gwyrthiau. Rydw i wastad wedi byw mewn llefydd nad o'n i'n hanu ohonynt, mewn diwylliannau ac ieithoedd nad oedd yn perthyn i mi, hyd at y pwyt nad ydw i'n gwbl sicr beth feddyliais i erioed oeddwn i'n wreiddiol. Ac mae hynny'n iawn. Mae popeth yn iawn.

I had to create this piece with Daf James. His incredible talent for unearthing the Greek tragedy we all hold within and our common joy in delving into philosophical and cultural lovemaking, made him indispensable.

This show is about becoming an adult - this thing that starts at 11 years old and finishes when we die - the revelation that grown-ups don't really know what they are doing and that the world as it stands is a total absurdity. And love, this unmanageable feeling which is the closest we can get to the cosmos.

I remember my teenage years very well because I haven't changed much, I've just mastered a few techniques to cope, and found some ways to navigate between the black holes.

I feel very close to Pwdin's Odyssey and his amalgam of catastrophes and miracles. I have always lived in places I wasn't from, in cultures and languages that were not mine, to the point that I'm not completely sure what I ever thought I was originally. And that's ok. Mae popeth yn okay.



Rachel Summers, Dewi Wykes

PETULA

Y CAST A'R TÎM CREADIGOL

CAST AND CREATIVE TEAM

CAST

Kizzy Crawford	Petula
Tom Mumford	Joe Potatoslouch Ed Sheeran Neil Armstrong
Sion Pritchard	Dadi
Clêr Stephens	Mami Gillian Anderson
Rachel Summers	Amethyst Crapp Little Prince Beyoncé
Dewi Wykes	Pwdin
Eilydd / Swing	James Ifan
Eilydd / Swing	Elena Carys-Thomas

TÎM CREADIGOL | CREATIVE TEAM

Awdur Writer	Fabrice Melquiot
Cysyniad a Chyfarwyddo Concept and Direction	Mathilde López
Cyfeithiad ac Addasiad Translation and Adaptation	Daf James
Cynllunydd Designer	Jean Chan
Cyfansoddwr Composer	Branwen Munn
Cynllunydd Goleuo Lighting Designer	Joe Price
Coreograffydd Choreographer	Leighton Wall
Cynllunydd Fideo Video Designer	Will Monks
Cyfarwyddwr Cynorthwyl Assistant Director	Siobhan Lynn Brennan
Ymgynghorydd Script Script Consultant	Arwel Gruffydd





Chwith uchaf | top left: Kizzy Crawford, dde uchaf | top right: Sion Pritchard, ar y gwaelod | bottom: Cast, Siobhan Lynn Brennan - Cyfarwyddwr Cynorthwyo | Assistant Director, Mathilde López - Cyfarwyddwr | Director

TÎM CYNHYRCHU | PRODUCTION TEAM

Cynhyrhydd ar ran National Theatre Wales
Producer for National Theatre Wales

Glesni Price-Jones

Rheolwr Cynhyrchu ar ran National
Theatre Wales | Production Manager
for National Theatre Wales

Nia Thomson

Rheolwr Llwyfan Technegol
Technical Stage Manager

Jon Cox

Rheolwr Llwyfan y Cwmni
Company Stage Manager

Sarah Thomas

Dirprwy Reolwr Llwyfan
Deputy Stage Manager
Kelly Evans

Rheolwr Llwyfan Cynorthwyo
Assistant Stage Manager
Alys Robinson

Cynorthwyydd Fideo
Video Assistant
Jamie Kenny

Cynhyrchu LX / Ail-oleuo ar Daith
Production LX / Relights on Tour
Jamie Holden

Cynhyrchu LX / Rhaglenydd
Production LX / Programmer
Jen Roxburgh

Criw ar Daith | Crew on Tour
Scott Travers

Swyddog Technegol ar ran
Theatr Genedlaethol Cymru
Technical Officer for
Theatr Genedlaethol Cymru

Ffen Evans

Cynhyrhydd Ymgysylltiol ar ran August012
Engagement Producer for August012
Angela Harris

Hwylusydd Cynnwys yr Ymgynghorwyr Ifanc
Young Advisors Content Facilitator

Ellis Jones

TÎM CYNLLUNIO | DESIGN TEAM

Adeiladu'r Set | Set Construction
Theatr y Sherman | Sherman Theatre

Goruchwyllydd y Gwisgoedd
Costume Supervisor

Amy Barrett

Goruchwyllydd y Gwisgoedd ar Daith
Wardrobe Supervisor on Tour

Hettie Kitson

Cynorthwyydd Cynllunio
Design Assistant

Luned Gwawr Evans

TÎM MYNEDIAD | ACCESS TEAM

Dehonglydd BSL | BSL Interpreter
Cathryn McShane

Sain-ddisgrifiwr | Audio Describer
Ian Gwyn

Cyfeithydd Script Sain-ddisgrifio
Audio Described Script Translator
Chris Harris

Perfformiwr Sain-ddisgrifiad
Audio Described Performer
Carys Eleri



TÎM MARCHNATA | MARKETING TEAM

Marchnata ar ran National Theatre Wales
Marketing for National Theatre Wales

Peter Harding

Nicole Mawby

Marchnata ar ran Theatr Genedlaethol Cymru
Marketing for Theatr Genedlaethol Cymru

Lowri Johnston

Elin Cain

Angharad Griffiths

Dylunydd Graffig | Graphic Designer

Matthew Wright

Fotograffiaeth a Fideo | Photography and Video

Jorge Lizalde



YMGYNGHORWYR IFANC | YOUNG ADVISORS

Marchnata | Marketing

Carwyn Davies

Megan Davies

Taya Driver

Cerys Elen

Owen Filipovic

Alfred Gracey

Fraya Harvey

Emily John

Megan Lewis

Eluned Mair Owen

Mathilda Sheehan



Cynhyrchiad | Production

Amber Jones

Iestyn Jones

Ashleigh Lewis

Garan Rhys

Amir Saleh

Hallie Swannick

Ashleigh Watkins

Frankie Weaver





Petula:
you're twelve,
time, tu crois pas?



Uchaf | top: Kizzy Crawford, ar y gwaelod | bottom: Rachel Summers & Sion Pritchard

BYWGRAFFIADAU | BIOGRAPHIES

CAST



KIZZY CRAWFORD PETULA

Mae Kizzy - Cymraes o dras Bajaid - wedi datblygu soffistigeiddrwydd yn ei gwaith fel cyfansoddwr caneuon a pherfformiwr, gan gyfuno elfennau dwyieithog o gerddoriaeth soul, gwerin a jazz a chael cydnabyddiaeth am ei gwaith wrth iddo gael ei chwarae ar BBC Radio 1, BBC Radio 2, BBC 6Music, BBC Radio 4, BBC Radio Wales, BBC Radio Cymru a Jazz FM. Mae'r gwyliau y bu'n rhan ohonynt yn cynnwys y Cambridge Folk Festival, Cheltenham Jazz, Gŵyl Rhif 6, Womex, Gŵyl Sŵn, Cornbury Hay Festival a How The Light Gets In; mae hi hefyd wedi perfformio fel artist gwadd ar S4C, ar raglen Plant Mewn Angen ar BBC 1, a'r ymgrych i hysbysebu cyfres rygbi y Chwe Gwlad. Defnyddir cerddoriaeth Kizzy'n rheolaidd mewn hysbysebion ar y teledu ac ar-lein; roedd ei chân Caer o Feddyliau yn rhan o hysbyseb fer ar S4C, a chynhwyswyd ei thrac Shout Out - a'r fersiwn Cymraeg Yr Alwad - fel rhan o ymgrych farchnata Visit Wales 2015 ar y teledu ac ar-lein.

A Welsh speaker with Bajan heritage, Kizzy has developed an increasing sophistication to her songwriting and performance, fusing bilingual soul-folk jazz and getting recognition for her work with airplay on BBC Radio 1, BBC Radio 2, BBC 6Music, BBC Radio 4, BBC Radio Wales, BBC Radio Cymru and Jazz FM. Festivals include

Cambridge Folk Festival, Cheltenham Jazz, Festival No 6, Womex, Sŵn Festival, Cornbury Hay Festival and How The Light Gets In; she has also performed as guest artist with the BBC National Orchestra of Wales. Kizzy has performed live on TV for S4C, Children in Need for BBC 1 and the Six Nations advert campaign. Kizzy's music is regularly used in TV and online adverts; her song *Caer o Feddyliau* featured on an ident for S4C, and her track *Shout Out* - and the Welsh-language version *Yr Alwad* - featured in the 2015 Visit Wales TV and online ad campaign.



TOM MUMFORD JOE POTATOSLOUCH, ED SHEERAN, NEIL ARMSTRONG

Hyfforddiant | Training: Coleg Rose Bruford, Llundain | Rose Bruford College, London.

Gwaith theatr yn cynnwys | Theatre credits include: Carmen (Opera Cenedlethol Cymru | Welsh National Opera); Cracked (PAC Tour); Highway One (Canolfan Mileniwm Cymru/August012); Of Mice and Men (August012); Macbeth (NPT Theatres); WISE (August012); Serious Money (Waking Exploits); Siwan (Theatr Genedlaethol Cymru); Everwake (PlayArk); Pinocchio (Black Rat Productions); Rosencrantz and Guildenstern are Dead (Welsh Fargo Stage Company); Romeo and Juliet (Black Rat Productions); A Wasp in Winter (Champion Productions).

Gwaith teledu yn cynnwys | Television credits include: *The Undeclared War* (NBC Universal/Channel 4); *35 Awr, Pobol y Cwm, Gwaith Cartref, '4c'* (S4C); *Hidden/Craith* (BBC/S4C); *Torchwood* (BBC Worldwide/Starz); *Mountain View* (BBC Wales). Hefyd, chwaraeodd Tom ran y prif gymeriad Felix yn y ffilm fer *Spoilers* a enwebwyd ar gyfer BAFTA Cymru, a ryddhawyd yn 2016 a'i chynhyrchu gan Wobr Iris. | Tom also played the lead character Felix in the BAFTA Cymru nominated short film *Spoilers*, released in 2016 and produced by The Iris Prize.



SION PRITCHARD DADI

Gwaith theatrynnwys | Theatre credits include: *Curtain Up* (Theatr Clwyd); *Lleu Llaw Gyffes* (Theatr Bara Caws); *A Night In The Clink* (Papertrail); *Tracking* (Theatr y Sherman | Sherman Theatre/Theatre 503); *Belonging* (Re:Live); *Last Christmas* (Dirty Protest - Edinburgh Fringe, Soho Theatre/The Other Room); *Crazy Gary's Mobile Disco* (Waking Exploits); *Silly Kings* (National Theatre Wales); *Holtti, Y Storm, Bobi a Sami* (Theatr Genedlaethol Cymru); *Muscle* (Hull Truck Theatre/Bristol Old Vic); *Blink* (Fab Theatre/Brits Off Broadway Festival/59e59 Theatres, New York); *Porth y Byddar* (Theatr Genedlaethol Cymru/Clwyd Theatr Cymru); *Fuddy Mears* (Scamp/Arts Theatre); *Y Byd* (a'i Brawd); *Indian Country* (Script Cymru); *Woyzeck* (Elan Wales), a dros ugain o gynyrchiadau fel Artist Cysylltiol yn Clwyd Theatr Cymru | and over twenty productions as Associate Artist at Clwyd Theatr Cymru.

Gwaith teledu a ffilm yn cynnwys | TV and Film credits include: *Hidden, Tourist Trap, Casualty, The Indian Doctor, Phoneshop, Me & Mary Jane, Tati's Hotel, The Good Catch, Casualty* (BBC);

Rybish, Craith, Bang, O'r Diwedd, Mabinogi-Ogi: Gwenhwyfar!, Amser Maith Maith yn Ôl, Nabod y Teip, Pili Pala, Cic Lan Yr Archif, Byw Celwydd, Tir, Dim Ond y Gwir, Ysbyty Hospital, Rownd a Rownd, Ddoe Am Ddeg, Pen Talar, Caerdydd, Ar y Tracs, Cowbois ac Injans, Talcen Caled, Treflan a Pen Tennyn (S4C).

Enillodd Sion Wobr Spotlight yn 2004, a Gwobr James Westaway yn 2003. | Sion was awarded the Spotlight Prize in 2004 and the James Westaway Award in 2003.



CLÊR STEPHENS MAMI, GILLIAN ANDERSON

Mae gan Clêr fodryb o'r enw Nova, mae hi wedi neidio gyda pharasiwt ddwywaith, wedi chwarae rhan clown brawychus yn fideo cerddoriaeth 'badass' yr *Astroid Boys*, wedi creu *LaLaLa* gyda Mr Glyn Morgan, ac yn ddiweddar wedi cael bod yn fôr-leidr ar *Ynys y Môr-ladron* - Aaaarhh!

Clêr has an aunty called Nova, she has done 2 parachute jumps, played a scary clown in *Astroid Boys*' 'badass' music video, created *LaLaLa* with Mr Glyn Morgan, and recently got to be a pirate on *Pirate Island* - Aaaargh!

Gwaith yn cynnwys | Credits include: *Oreit O Wha, Who Cares* (LikeanEggProductions); *BackYnôl* (Carri Munn Claire Cage); *Mary to New York* (Feral Productions); *Y llais* (I'm thinking of You Cymru); *The Return/Y Dychweliad* (Re-Live Theatre); *Star Over Burma* (Taliesin Theatre); *Fairy Godmother* (Blenheim Palace); *Fading* (Courtyard Theatre); *35 Times* (Mercury Theatre Wales); *Forget Me Not* (Avant), *Belonging/Perthyn* (Re-Live Theatre).



RACHEL SUMMERS

AMETHYST CRAPPP, LITTLE PRINCE, BEYONCÉ

Hyfforddiant | Training: Royal Central School of Speech and Drama ac | and ALRA.

Gwaith theatr yn cynnwys | Theatre credits include: *As You Like It* (Guildford Shakespeare Company); *She Stoops To Conquer* (Guildford Shakespeare Company); *The Boss Of It All* (Soho Theatre); *Upstart Crow* (Gielgud Theatre); *Trade* (New Perspectives Theatre); *Conundrum* (Arcola Theatre); *This Island's Mine* (King's Head Theatre); *Dare To Dare* (The Space Theatre); *Til We Meet in England* (Peckham Safehouse); *The Sun, The Moon and The Stars* (Yard Theatre); *Flush* (Matchstick Theatre); *Mastering Business* (Stockwell Playhouse); *Don Quixote in Algiers* (White Bear Theatre); *Macbeth* (Cockpit Theatre); *Far From Fiction* (Lion and Unicorn Theatre); *Papa's Bathtub Gin* (Rosemary Branch Theatre); *A Novel Approach - Bookends* (Etcetera Theatre).

Gwaith teledu a ffilm yn cynnwys | TV and film credits include: *The Nevers* (HBO); *Calloused Hands*.



DEWI WYKES

PWDIN

Daw Dewi'n wreiddiol o Ruthun yng ngogledd Cymru. Graddiodd o'r Bristol Old Vic Theatre School yn 2021 ac yn ystod ei gyfnod yno ymddangosodd mewn cynyrciadau oedd yn cynnwys *The Three Seagulls* yn y Bristol Old Vic, a *Silk Road: How to buy drugs online* yn y Wardrobe Theatre. Mae Dewi'n byw yn Llundain ar hyn o bryd, ac yn edrych ymlaen yn fawr at ddod yn ôl i Gymru i fod yn rhan o fyd *Petula*.

Dewi is originally from Ruthin in north Wales. He graduated from the Bristol Old Vic Theatre School in 2021, where he appeared in productions including *The Three Seagulls* at the Bristol Old Vic, and *Silk Road: How to buy drugs online* at the Wardrobe Theatre. Dewi currently lives in London and is excited to come home to Wales and explore the world of *Petula*.





JAMES IFAN

EILYDD / SWING

Hyfforddiant | Training: Guildford School of Acting

Gwaith theatr yn cynnwys | Theatre credits include: *A Good Clean Heart* (Neontopia/Canolfan Mileniwm Cymru | Wales Millennium Centre); *A Christmas Carol*, *Alice in Wonderland* (Theatr y Sherman | Sherman Theatre); *Sleeping Beauty* (Theatr Clwyd) *Calon Lân* (Theatr y Grand Abertawe | Swansea Grand Theatre); *Scarborough Front*, *It's a Wonderful Life* (Lighthouse Theatre); *The Butterfly Hunter*, *We Need Bees* (Theatr NaNóg).



ELENA CARYS-THOMAS

EILYDD / SWING

Mae Elena yn actores a dawnswraig sydd wedi gweithio i nifer o gwmniâu theatr yng Nghymru dros y blynnyddoedd, gan gynnwys Opera Cenedlaethol Cymru, Theatr y Sherman a Mercury Theatre Wales. Yn fwy diweddar, mae Elena wedi gweithio ar balet newydd Don Quixote ar gyfer Birmingham Royal Ballet. Yn ogystal â gwaith theatr mae Elena hefyd wedi actio ar gyfer ffilm a theledu i Amazon Prime, S4C a BBC Cymru ac yn fwy diweddar wedi cwblhau saethu ffilm fer wedi ei ariannu gan y British Film Institute.

Elena is a bi-lingual Welsh actress and dancer, who has worked for a variety of different Welsh theatre companies over the years, including Welsh National Opera, Sherman Theatre and Mercury Theatre Wales. Most recently Elena was working on Carlos Acosta's new ballet Don Quixote for Birmingham Royal Ballet. Alongside her theatre work Elena has also acted in film and TV for Amazon Prime, S4C and BBC Wales, and recently completing shooting on a short film funded by the British Film Institute.



Chwith uchaf | top left: Rachel Summers, dde uchaf | top right: Leighton Wall Coreograffydd | Choreographer, ar y gwaeldod | bottom: Dewi Wykes

TÎM CREADIGOL CREATIVE TEAM

FABRICE MELQUIOT AWDUR WANTED PETULA WANTED PETULA WRITER

Ganed Fabrice Melquiot yn Modane, ardal y Savoy yn Ffrainc. Mae'n awdur oddeutu trigain o ddramâu -cyfieithwyd hwy i nifer o ieithoedd a chânt eu perfformio'n fydd-eang.

Yn 2008 enillodd Wobr Theatr Béatrix Dussane-André Roussin ar gyfer Cynulleidfa o'r French Academy am ei waith dramatig. Roedd yn awdur llawryfog y Prix de Littérature Dramatique Jeunesse yn 2018, ac enillodd y Deutscher Kindertheaterpreis yn yr un flwyddyn am ei ddrama ar gyfer Oedolion Ifanc, sef *Les Séparables* (L'Arche 2017). Caiff ei ddramâu eu darlledu'n rheolaidd ar Radio France Culture, a darlledodd y cwmni hefyd *Gylchred Arbennig Fabrice Melquiot* mewn deg pennod. Mae Fabrice hefyd yn ysgrifennu barddoniaeth a chaneuon. Mae e'n actor ac yn gyfarwyddwr, a rhwng 2012 a 2021 roedd yn Gyfarwyddwr Artistig yr Am Stram Gram Theater yn Genefa. Yn ddiweddar, ynghyd â Camille Dubous a Jeanne Roualet, bu'n gyfrifol am sefydlu Cosmogramma - gweithdy ar gyfer creu ffurfiau artistig amloddisgyblaethol, a stiwdio dylunio graffig a gweledol.

Fabrice Melquiot was born in Modane in Savoy, France. He is the author of around sixty plays which have been translated into many languages and are being performed all over the world.

In 2008 he was awarded the Béatrix Dussane-André Roussin Theater Prize for Young Audiences from the French Academy for his dramatic oeuvre. He was laureate of the Prix de Littérature Dramatique Jeunesse in 2018 and received the Deutscher Kindertheaterpreis in the same year for his Young Adult play *Les Séparables* (L'Arche

2017). His plays are regularly broadcast on Radio France Culture which also broadcast a special *Fabrice Melquiot Cycle* in ten episodes. Fabrice also writes poetry and chansons. He is an actor and a director, and from 2012 to 2021 was Artistic Director of the Am Stram Gram Theater in Geneva. Together with Camille Dubous and Jeanne Roualet, he recently founded Cosmogramma, a workshop for the creation of multidisciplinary artistic forms and a graphic and visual design studio.

DAF JAMES CYFIEITHYDD AC ADDASYDD TRANSLATION AND ADAPTATION

Mae Daf James yn ddramodydd, scriptiwr, cyfansoddwr a pherfformiwr gwobrwyol sy'n gweithio ym meysydd y theatr, radio, teledu a ffilm yn Gymraeg a Saesneg. Hyfforddwyd ef mewn addysgeg Lecoq yn y London International School of Performing Arts; enillodd radd PhD mewn Astudiaethau Theatr ym Mhrifysgol Warwick, a dyfarnwyd iddo Wobr Total Theatre am Gerddoriaeth a'r Theatr. Mae'n artist cysylltiol yn Theatr y Sherman.

Daf James is an award-winning playwright, screenwriter, composer and performer working across theatre, radio, television and film in English and Welsh. He trained in the Lecoq pedagogy at the London International School of Performing Arts, obtained a PhD in Theatre Studies from the University of Warwick, and has been awarded a Total Theatre Award for Music and Theatre. He is an associate artist at Sherman Theatre.

Gwaith ysgrifennu yn cynnwys | Writing credits include: Graveyards In My Closet (BBC Radio4); Tylwyth (Theatr Genedlaethol / Theatr y Sherman | Sherman Theatre); 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); *City Of The Unexpected, Mother Courage, The Village Social* (National Theatre Wales); *All That I Am* (Cwmni Richard Burton | Richard Burton Company/Theatr y Sherman | Sherman Theatre/The Gate); *Wonderman* (Gagglebabble/NTW); *Crackanory* (Tiger Aspect/Dave); *Psychobitches* (Tiger Aspect/Sky Arts, Rose d'Or Award Winner); *Heritage* (NT Connections); *Fe Ddaw'r Byd i Ben* (Cwmni Richard Burton | Richard Burton Company/Theatr y Sherman | Sherman Theatre); *Terrace* (Radio 3); *Sue: The Second Coming* (Soho Theatre and UK Tour); *Gwaith/Cartref* (Fiction Factory/S4C); *Driving Home For Christmas* (Radio Wales); *The Boy Who Went Fishing For Compliments* (Cwmni Richard Burton | Richard Burton Company); *Click* (Mess Up The Mess); *Snowchild* (Theatr y Sherman | Sherman Theatre/Theatr Iolo); *Llwyth* (Theatr y Sherman | Sherman Theatre/Theatr Genedlaethol Cymru); *My Name Is Sue* (Total Theatre Award Winner).

Mae Daf hefyd wedi trosi nifer o ddrwmâu i'r Gymraeg a Saesneg, yn cynnwys *Spring Awakening: The Musical* (Theatr Genedlaethol Cymru); *The Flock* gan Jesper Wamsler (Gwasg Gomer); *Yuri* gan Fabrice Melquiot (August012); *Tuesday* gan Alison Carr (Nick Hern Books). Mae e hefyd wedi cyfieithu ei ddrrama ei hun, *Heritage*, ar gyfer maes llafur Drama CBAC.

Daf has also translated several plays into Welsh and English, including *Spring Awakening: The Musical* (Theatr Genedlaethol Cymru); *The Flock* by Jesper Wamsler (Gwasg Gomer); *Yuri* by Fabrice Melquiot (August012); *Tuesday* by Alison Carr (Nick Hern Books). He has also translated his own play *Heritage* for the WJEC Drama syllabus.

Gwaith cyfredol yn cynnwys | Current work includes: *The Diana Chronicles* (Royal Court, Theatr y Sherman | Sherman Theatre/Theatr Clwyd); *Lost Boys and Fairies* (Duck Soup Films/BBC); *On the Red Hill* (Duck Soup/BBC Films); *Queer As Folk Dancing* (Ardimpressions UK); *Songs Across the Sueniverse* (NTW/Theatr y Sherman | Sherman Theatre).

MATHILDE LÓPEZ CYFARWYDDWR | DIRECTOR

Hyfforddiant | Training: Central Saint Martins, Ecole Philippe Gaulier a | and Birkbeck College.

Mathilde yw Cyfarwyddwr Artistig August012, ac roedd hi'n un o sylfaenwyr National Theatre Wales, lle penodwyd hi'n ddiweddar fel Cyfarwyddwr Cysylltiol. Mae hi wedi gweithio yn y Theatre Royal Stratford East ac fel cyfarwyddwr llawrydd gydag Opera Cenedlaethol Cymru, National Theatre Wales, Longborough Opera Festival a Gŵyl y Llais.

Mathilde is the Artistic Director of August012 and was a founder member of National Theatre Wales, where she has recently been appointed Associate Director. She has worked at Theatre Royal Stratford East and as a freelance director for Welsh National Opera, National Theatre Wales, Longborough Opera Festival and the Festival of Voice.

Gwaith cyfarwyddo yn cynnwys | Directing credits include: *La Calisto* gan | by Francisco Cavalli (Longborough Opera Festival); *Robinson: The Other Island* gan | by Daniel Defoe a/and Michel Tournier (Bristol Old Vic/Chapter); *Les Misérables* gan | by Victor Hugo (August012/Chapter); *Highway One* gan | by Katell Keineg (August012/Canolfan Mileniwm Cymru | Wales Millennium Centre); *Of Mice And Men* gan | by John Steinbeck (August012/Chapter); *La Voix Humaine* gan | by Cocteau/Poulenc (Aldeburgh Festival/Opera Cenedlaethol Cymru | Welsh National Opera); *Yuri* gan | by Fabrice Melquiot (August012/Chapter/Underbelly Edinburgh 2017); *City of the Unexpected*, Cyfarwyddwr Cysylltiol i | Associate Director for Nigel Jamieson (National Theatre Wales/Canolfan Mileniwm Cymru | Wales Millennium Centre); Roberto Zucco gan | by Bernard Marie Koltes (August012/Chapter); *Tony pandemonium* gan | by Rachel Trešize (National Theatre Wales a'r Parc & Dare); *Caligula* gan | by Albert Camus (August012/Chapter); *Pornography* gan | by Simon Stephens (Waking Exploits, Chapter); De Gabay Development Week 1 & 2 (National Theatre Wales/Gulbenkian Foundation); *Serious Money* gan | by Caryl Churchill (Waking Exploits/Chapter); *Crosswired*

(East London Dance/Barbican Centre); *Cien Años De Soledad* (Cochrane Theatre/Prague Quadrennial); *Yvonne Princess of Burgundy* gan | by Witold Gombrowicz (Hoxton Hall); *Prometheus Bound* gan | by Aeschylus (Cochrane Theatre, Hoxton Hall).

JEAN CHAN CYNLLUNYDD | DESIGNER

Hyfforddiant | Training: Coleg Brenhinol Cerdd a Drama Cymru | The Royal Welsh College of Music and Drama.

Gwaith i ddod yn 2022 yn cynnwys | Work in 2022 includes: *Legally Blonde* (Cynllunio gwisgoedd | Costume design - Regent's Park Open Air Theatre); *The Meaning of Zong* (Bristol Old Vic); *The Darkest Part of the Night* (Kiln Theatre).

Gwaith theatr yn cynnwys | Theatre credits include: *Twelfth Night, A Midsummer Night's Dream* (Shakespeare's Globe Theatre); *Reason You Should(n't) Love Me* (Kiln Theatre); *Open Mic* (ETT/Soho Theatre); *Wild Goose, Plastic* (Theatre Royal Bath); *Much Ado About Nothing* (Shakespeare at the Tobacco Factory); *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (Stellar Quines, taith yr Alban | Scottish tour); *The Hired Man* (Queen's Theatre, Hornchurch); *Dick Whittington, Jack and the Beanstalk* (Lyric Hammersmith); *Plastic* (Ustinov, Bath Theatre Royal); *Working, The Hairy Ape, The Irish Giant, The Seagull* (Southwark Playhouse); *Ticking* (Trafalgar Studios, Llundain | London); *The Witches, James and the Giant Peach, The BFG* (Dundee Rep); *Jumpy, Hedda Gabler* (The Royal Lyceum, Caeredin | Edinburgh); *The Season Ticket* (Pilot Theatre/Northern Stage); *Cyrano De Bergerac* (The Royal and Derngate/Northern Stage); *Mother Courage, Bordergames, Tonypandemonium* (National Theatre Wales).

JOE PRICE CYNLLUNYDD GOLEUO | LIGHTING DESIGNER

Hyfforddiant | Training: Hyfforddwyd Joe yng Ngholeg Brenhinol Cerdd a Drama Cymru, a bellach mae wedi ei leoli ym Mryste. Yn 2015 enillodd Wobr Francis Reid am Gynllunio Goleuo.

Joe trained at the Royal Welsh College of Music and Drama and he is now based in Bristol. He won the 2015 Francis Reid Award for Lighting Design.

GWAITH YN CYNNWYS | CREDITS INCLUDE:

Outlier (Bristol Old Vic); *My Name Is Rachel Corrie* (Young Vic); *The World's Wife* (Opera Cenedlaethol Cymru | Welsh National Opera); *Redefining Juliet* (Barbican); *Five Children and It and Rapunzel* (The Egg, TRB); *Heads Will Roll* (Told by an Idiot); *Heather* (Bush Theatre); *The Turn of the Screw* (Coleg Brenhinol Cerdd a Drama Cymru | The Royal Welsh College of Music and Drama); *Quality Street* (Northern Broadsides); *Ask Me Anything a Goldfish Bowl* (Paper Birds); *What Songs May Do* (Dance City); *Kite* (Taith y DU a China | UK tour and China); *Conditionally* (Soho Theatre); *Mrs Dalloway* (Arcola Theatre); *Father Figurine* (Wardrobe Theatre); *Box Clever a Killymuck* (Bunker Theatre); *Fossils* (Brits off Broadway NYC); *Peter Pan* (Barn Theatre); *Frankie Vah* (Luke Wright); *This Must Be the Place* (VAULT Festival); *Let the Right One in* (Arts Ed); *Magnificence* (Finborough Theatre); *Some Girl(s)* (Park Theatre); *Around The World in 80 Days* (Theatre Royal Winchester); *Alternative Routes* (Cwmni Dawns Cenedlaethol Cymru | National Dance Company Wales); *Animal/Endless Ocean* (Gate Theatre); *Y Twr* (Invertigo).

BRANWEN MUNN CYFANSODDWWR | COMPOSER

Yn yr 1990au cynnar, roedd Branwen Munn yn un o'r myfyrwyr cyntaf yn y byd i raddio gyda BA (Anrh) mewn Cerddoriaeth Boblogaidd a Recordio. Ar ôl cwblhau ei hastudiaethau, bu'n gweithio yn Llundain fel peiriannydd sain, cerddor, DJ a chynhyrchydd, gan gydweithio ar recordiadau a digwyddiadau byw gydag artistiaid arloesol yn cynnwys 4hero, Talvin Singh, Lady Miss Kier a Madonna. Cychwynnodd cysylltiad Branwen gyda cherddoriaeth y theatr pan symudodd i fyw i Orllewin Cymru yn 2002. Ers hynny, mae hi wedi creu cerddoriaeth a sain wreiddiol ar gyfer ystod eang o waith, yn fwyaf arbennig *Heart of Darkness a My Life in CIA* (Give it a Name); *Yuri a Singing the Subject* (August012); *LoveCraft* (Not the Sex Shop in

Cardiff) ar gyfer Carys Eleri; Afanc (F.A.B. - The Detonators), a Hitch (Mary Bijou Cabaret). Yn 2019, bu Branwen yn gweithio fel cynllunydd sain ar gyfer prosiect Paula Varjack, #TheBabyQuestion, yn Llundain. Yn fwy lleol, mae hi wedi cyfrannu at berformiadau cymunedol a phrosiectau ffilm fel ysgrifennwr, cyfarwyddwr, cynllunydd sain, cyfansoddwr ac artist taflunio fideo. Mae Branwen yn parhau i recordio, cynhyrchu, cymysgu a meistroli ei cherddoriaeth ei hun ac artistiaid eraill yn ei stiwdio, GoldHill Studio yn sir Gaerfyrddin.

During the early 1990s, Branwen Munn was one of the first students in the world to graduate with a BA(Hons) in Popular Music and Recording. Following her studies, she worked in London as a sound engineer, musician, DJ and producer, collaborating on recordings and live events with pioneering artists including 4hero, Talvin Singh, Lady Miss Kier and Madonna. Branwen's involvement in theatre music began when she relocated to west Wales in 2002. Since then, she has created original music and sound for a diverse range of work, notably *Heart of Darkness* and *My Life in CIA* (Give it a Name); *Yuri* and *Singing the Subject* (August012); *LoveCraft* (Not the Sex Shop in Cardiff) for Carys Eleri; Afanc (F.A.B. - The Detonators), and *Hitch* (Mary Bijou Cabaret). In 2019, Branwen worked as sound designer for Paula Varjack's #TheBabyQuestion project in London. More locally, she has contributed to community performance and film projects as writer, director, sound designer, composer and video projection artist. Branwen continues to record, produce, mix and master music of her own and for other artists at her own GoldHill Studio in Carmarthenshire.

LEIGHTON WALL COREOGRAFFYDD | CHOREOGRAPHER

Mae Leighton Rees yn Ddawnswr/ Coreograffydd/Cyfarwyddwr Creadigol; ef oedd Sylfaenydd Cymuned Neuadd Ddawns Cymru, y Gymuned Neuadd Ddawns gyntaf yng Nghymru i ddathlu'r math yma o ddawsio yng Nghymru.

Dechreuodd Leighton ddawsio yn ei dref enedigol, Butetown, gan ei addysgu ei hun, cyn mynd ymlaen i dderbyn hyfforddiant yn

Llundain, Los Angeles a ledled Ewrop. Roedd Leighton yn aelod o'r cwmni dawns poblogaidd Dance 2XS UK. Mae ei waith yn cynnwys seremoni agoriadol yr UEFA Champions' League, Defected Records, Hot Creations Records, Taith Tseina Chris Lee | Chris Lee Chinese Tour, Infinity Dance Group China, THT Entertainment China, Pepsi, Radio One, BBC, BBC Three, Boohoo ac Adidas.

Ers hynny, mae Leighton wedi bod yn teithio'r byd yn dawsio'n broffesiynol, yn coreograffu ac addysgu mewn gwledydd a dinasoedd megis Los Angeles, China, Ibiza, Israel, Yr Aifft, Dubai, Yr Eidal, Portiwgal, Gwlad Belg a Paris.

Leighton Rees is a Dancer/Choreographer/ Creative Director and Founder of the Welsh Ballroom Community, the first Welsh Ballroom Community to celebrate the ballroom scene in Wales.

Leighton started dancing in his hometown Butetown, where he was self-taught, and then went on to train in London, Los Angeles and across Europe. Leighton was part of the world-renowned dance company Dance 2XS UK. His credits include Black Eyed Peas UEFA Champions League Opening Ceremony, Defected Records, Hot Creations Records, Chris Lee Chinese Tour, Infinity Dance Group China, THT Entertainment China, Pepsi, Radio One, BBC, BBC Three, Boohoo and Adidas.

Since then, Leighton has gone on to travel the world dancing professionally, choreographing and teaching in countries and cities such as Los Angeles, China, Ibiza, Israel, Egypt, Dubai, Italy, Portugal, Belgium and Paris.

WILL MONKS CYNLLUNYDD FIDEO | VIDEO DESIGNER

Hyfforddiant | Training: Bristol Old Vic Theatre School.

Gwaith theatr diweddar yn cynnwys | Recent theatre work includes: Foxes (Theatre 503); I Stand For What I Stand On (Taith Genedlaethol | National Tour); Open Mic (ETT/Soho Theatre); The Great Big Story Mix Up (Digital); Sunnymead

Court (The Actors Centre a Digidol, enwebwyd ar gyfer 4 Gwobr Offie | The Actors Centre and Digital, nominated for 4 Offie Awards); *I, Cinna* (the poet) (Unicorn Theatre, Digital; Enillydd Gwobr Theatre for Young People 12+ OnComm | Winner of Theatre for Young People 12+ OnComm Award); *The Glass Will Shatter* (Omnibus Theatre); *Ali and Dahlia* (Pleasance London; enwebwyd ar gyfer Gwobr Offie: Cynllunydd Fideo Gorau | nominated for Best Video Designer: Offie Award); *Trojan Horse* (Taith y DU, Caeredin; enillydd gwobrau Fringe First ac Amnesty International Freedom of Expression | UK tour, Edinburgh; winner of Fringe First and Amnesty International Freedom of Expression Awards); *Jericho's Rose* (Hope Theatre); *The Snow Queen; Pinocchio* (Old Rep Theatre); *The Dark Room* (Theatre503; enwebwyd ar gyfer Gwobr Offie: Cynllunydd Goleuo Gorau | nominated for Best Lighting Designer: Offie Award); *Who Cares* (enillydd Gwobr Sit-Up | winner of Sit-Up Award); *We Live by the Sea* (enwebwyd ar gyfer Gwobr Offie: Ensemble Gorau a Chynhyrchiad Gorau | nominated for Best Ensemble and Best Production: Offie Awards); *This Is Where We Live* (teithiau rhwngwladol | international tours); *The Benidorm Elvis Fiesta* (Benidorm Palace); *Chilcot* (The Lowry, Battersea Arts Centre).

SIOBHÁN LYNN BRENNAN CYFARWYDDWR CYNORTHWYOL ASSISTANT DIRECTOR

Mae Siobhán yn gyfarwyddwr llawrydd o Gaerdydd. Enillodd radd MA mewn Llenyddiaeth Saesneg o Brifysgol Warwick. Roedd hi'n aelod o Grŵp Cyfarwyddwyr JMK Theatr y Sherman yn 2018/19.

Siobhán is a freelance director from Cardiff. She has an MA in English Literature from the University of Warwick. She was a member of the Sherman Theatre's JMK Director's Programme 2018/19.

Gwaith fel cyfarwyddwr yn cynnwys | Directing credits include: *Bybl* (darlleniad wedi'i ymarfer, Theatr y Sherman a Theatre503 | rehearsed

reading, Sherman Theatre and Theatre503); *Shed Man* (Clock Tower Theatre, Theatr y Sherman | Sherman Theatre); *Good Time Girl* (Gŵyl Fringe Caerdydd | Cardiff Fringe Festival); *Cognitive Dissidents* (Earful, The Wardrobe Theatre).

Fel cyfarwyddwr cynorthwyl | As assistant director:

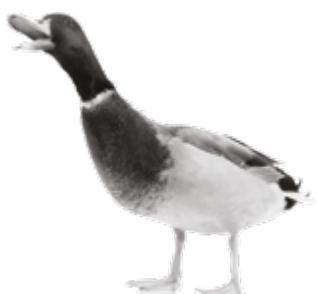
A Streetcar Named Desire (English Touring Theatre, Nuffield Southampton Theatres, Theatr Clwyd); *Alice in Wonderland* (Theatr y Sherman | Sherman Theatre); *Run the Beast Down* (Finborough Theatre, Marlowe Theatre); *BLINK* (The Other Room, Volcano Theatre).

Fel hwylusydd | As facilitator: *Hamlets*

(Mess up the Mess, Frân Wen, Theatr Clwyd, Glanyrafon | The Riverfront, Canolfan Mileniwm Cymru | Wales Millennium Centre).

Fel egin-gyfarwyddwr | As emerging director:

We're Still Here (National Theatre Wales, Common Wealth Theatre).





Uchaf | top: Will Monks Cynllunydd Fideo | Video Designer, chwith gwaelod | bottom left: Siobhán Lynn Brennan Cyfarwyddwr Cynorthwyo | Assistant Director, dde gwaelod: Tom Mumford



Angela Harris Cynhyrchydd Ymgysylltiol ar ran | Engagement Producer for August012, Ellis Jones Hwylusydd Cynnwys yr Ymgynghorwyr Ifanc | Young Advisors Content Facilitator

GWEITHIO GYDAG YMGYNGHORWYR IFANC YN YR YSTAFELL YMARFER

O'r funud y dechreuodd y gwaith ar *Petula*, fe wyddem na allem wneud y cynhyrchiad hwn heb fewnbwn gan bobl ifanc. Teimlai'n chwithig i feddwl am greu cynhyrchiad am bobl ifanc heb eu cael hwy i chwarae rhan yn y broses. Yn ystod y gwaith ymchwil a datblygu buom yn gweithio gyda Mess up the Mess, ac roedd hynny'n holl bwysig i ni i ddeall y cyfeiriadau diwylliannol y gellir eu darllen ar draws eu hystod oedran; fel byddai Mathilde yn ei ddweud, 'ry'n ni'n hen', a newidiwyd drafftiau cyntaf y script yn sgil eu hadborth hwy.

WORKING WITH YOUNG ADVISORS IN THE REHEARSAL ROOM

From the very beginning of *Petula*, we knew that we couldn't make this production without the involvement of young people. It felt strange to contemplate making a production about young people, but not have them involved in the process. During the Research and Development we worked with Mess up the Mess, and that was vital for us to understand cultural references that can be read across their age range; as Mathilde would say, 'we're old', and their feedback altered the first drafts of the script.

Mae National Theatre Wales, Theatr Genedlaethol Cymru ac August012 yn rhannu'r un ymrwymiad i weithio gyda chymunedau gwahanol, a'r modd - yn achos *Petula* - y mae iaith a chefn dir yn allweddol i'n dealltwriaeth o'r testun o bersbectif person ifanc. Aethom ati i adnabod grŵp amrywiol o bobl ifanc dwyieithog rhwng 16 ac 18 mlwydd oed o wahanol rannau o dde Cymru y byddai ganddynt ddiddordeb mewn bod yn Ymgynghorwyr Ifanc Petula. Yn ogystal â mynychu ymarferion i ymgynghori ar y cynhyrchiad, roeddem yn awyddus i roi rhyddid creadigol iddynt i greu cynnwys mewn ymateb i'r broses ac i'r sioe. Gan weithio gyda chreŵr cynnwys fideo, gallant astudio fideos TikTok, Instagram, ffilmiau byr - nhw biau'r dewis. Dangosir eu gwaith gan bob cwmni sy'n rhan o'r prosiect, ac yng nghyntedd amryw o'r canolfannau. Bydd hyn yn troi'r llifolau ar y bobl ifanc, ac yn dangos pa mor bwysig yw'r rhan a chwarewyd ganddynt hwy.

Dywedodd Amir Saleh, '*Mae wedi bod yn brofiad gwych i gwrdd â phobl newydd a gweld beth mae'n rhaid i'r tîm cynhyrchu ei roi i mewn i'r sioe i'w gwneud yn berffaith. Mae'n grêt cael creu cynnwys a bod yn rhan o'r cynhyrchiad.*'

National Theatre Wales, Theatr Genedlaethol Cymru and August012 share the same commitment to working with different communities and how, for *Petula*, language and background is key to our understanding of the text from a young person's perspective. We identified a group of bilingual 16-18 year-olds from across south Wales who would be interested in becoming Petula Young Advisors. As well as attending rehearsals to consult on the production, we wanted them to have creative freedom to make content in response to the process and the show. Working with a video content creator they can explore TikTok videos, Instagram, short films – the choice is theirs. Their work will be shown across all the companies involved and in the foyers of some of the venues. This will put the young people front and centre and showcase their involvement and how important it has been.

Amir Saleh said, '*It's been great meeting new people and watching what the production team have to put into the show to make it perfect. It's been great making content and being part of the production.*'



GWEITHIO MEWN DULL CYNALIADWY

WORKING SUSTAINABLY

Mae'r Argyfwng Hinsawdd yn her y mae'n rhaid i bob un ohonom ymateb iddi. Ynghyd â nifer o gwmniau theatr eraill ledled Cymru ac ymhellach, rydym yn defnyddio *The Theatre Green Book* fel canllaw i greu theatr mewn dull mwy cynaliadwy, ac mae'n ymgorffori ymrwymiad i weithio tuag at fod yn ddi-garbon. Trwy wneud hyn, rydym yn cyd-fynd ag ymgyrch Llywodraeth Cymru i gyrraedd carbon sero ar gyfer y sector cyhoeddus erbyn 2030.

Yn achos *Petula*, rydyn ni wedi mabwysiadu dull Economi Gylchol. Mae'r offer goleuo, sain a fideo, y llwyfannau a'r miloedd o beli, i gyd wedi cael eu llogi, ac mae'r rhan fwyaf o'r props yn rhai ail-law. Fodd bynnag, roedd yn rhaid creu llawer o'r gwisgoedd o'r newydd, ac mae trafnidiaeth yn her anferth.

Rydyn ni wedi gwneud pob ymdrech i greu'r sioe hon mewn modd mor gynaliadwy ag sy'n bosibl, ac mae'r tîm wedi treulio oriau lawer yn chwilio am well ffyrdd o wneud pethau. Roedd rhai syniadau gwych na ellid eu cyflenwi mewn dull cynaliadwy, felly cawsant eu gwrthod. Mae elfennau eraill yno oherwydd bod defnyddio dull cynaliadwy/cylchol wedi dangos bod ffyrdd eraill o wneud pethau, ac wedi rhoi syniadau newydd i ni.

Rydym wedi ymrwymo i wneud ein holl sioeau mewn modd cynaliadwy; bydd rhai ymdrechion yn llwyddiannus ac eraill yn methu, ond gwyddom nad yw niweidio'r blaned bellach yn opsiwn. Ymunwch â ni wrth i ni weithio i weithredu ar ein cyfrifoldebau i'r blaned ac i'r cenedlaethau o bobl fydd yn byw yn y wlad hon am filoedd o flynyddoedd i ddod.

The Climate Crisis is a challenge we all must respond to. Alongside many other theatre companies across Wales and further afield, we're using *The Theatre Green Book* as a guide to making theatre more sustainably and which incorporates a commitment to strive for zero carbon. By doing this we're aligning with the Welsh Government's undertaking to achieve zero carbon for the public sector by 2030.

For *Petula*, we've taken a Circular Economy approach. The lighting, sound and video equipment, the stage platforms and the 1000s of balls, have all been hired and most of the props are second hand. However, many of the costumes still had to be made and transport is a huge challenge.

We've tried hard to make this show as sustainably as possible and the team have spent many hours seeking better ways to do things. Some wonderful ideas just couldn't be delivered in a sustainable way, so we rejected them. Other elements are there because using a sustainability/circular approach has shown us other ways to do things and given us new ideas.

We've committed to making all our shows sustainably and we'll have successes and failures, but we know that it's no longer an option to damage the planet. Join us as we strive to act on our responsibilities to the planet and to the generations of people who'll live in this country for the millennia to come.

LORNE CAMPBELL
CYFARWYDDWR ARTISTIG | ARTISTIC DIRECTOR
NATIONAL THEATRE WALES

Mae'r tîm yn NTW a minnau mor falch ein bod wedi cydweithredu gyda Theatr Genedlaethol Cymru ac August012 ar y sioe wirioneddol unigryw hon ar gyfer pobl ifanc Cymru. Mae adeiladu cynulleidfa oedd newydd ar gyfer y theatr, a'i gwneud yn berthnasol i ragger o bobl - yn enwedig pobl ifanc - yn holl bwysig. Mae ymgysylltu ac ymgynghori â phobl ifanc, a'u grymuso, drwy gydol y broses o greu'r sioe hon nid yn unig wedi cyfoethogi'r gwaith ei hun, ond bydd hefyd - gobeithio - yn cynhyrchu llwybrau creadigol newydd ac efallai'n ysbrydoli'r genhedlaeth nesaf o wneuthurwyr theatr. Rydym yn gobeithio'n fawr y byddwch yn mwynhau gwylio'r sioe gymaint ag y gwnaethon ni fwynhau'r gwaith o'i chreu.

The team at NTW and I are so happy to have collaborated with Theatr Genedlaethol Cymru and August012 on this truly unique show for the young people of Wales. Building new audiences for theatre and making it relevant to more people, especially young people, is essential. Engaging, consulting and empowering young people throughout the making of this show has not only enriched the work itself, it will hopefully generate new creative pathways and maybe even inspire the next generation of theatre makers. We really hope you enjoy watching the show as much as we enjoyed making it.

PETULA yw cynhyrchiad olaf National Theatre Wales o dan y Cynhyrchydd Gweithredol, Lisa Maguire. Rydym am ddiolch i Lisa am ei chyfraniad anhygoel i NTW ac i'r gymuned theatr yng Nghymru. Am ei hymroddiad i artistiaid, cymunedau ac i ofalu am ein timau sy'n gweithio mewn lleoliadau ac amodau eithriadol. O Butetown i Llangefni. Ar drenau, mewn ffosydd, warysau, traethau ac mewn theatrau ledled y wlad. Mae Lisa wedi aros i fyny yn hwyr, wedi cerdded i fyny mynyddoedd ac wedi arwain gorymdaith fwyaf erioed Caerdydd i ni. Mae hi wedi bod yn gydwethiwr, arweinydd, eiriolwr a ffrind anhygoel, ac ni allwn aros i weld beth mae hi'n ei wneud nesaf.

PETULA is the last National Theatre Wales production under Executive Producer, Lisa Maguire. We want to thank Lisa for her incredible contribution to NTW and to the theatre community in Wales. For her dedication to artists, communities and to looking after our teams working in extraordinary locations and conditions. From Butetown to Llangefni. On trains, in trenches, warehouses, beaches and in theatres across the nation. Lisa's stayed up late, walked up mountains and headed up Cardiff's biggest ever parade for us. She's been an amazing colleague, leader, advocate and friend, and we can't wait to see what she does next.

NATIONAL THEATRE WALES

Mae National Theatre Wales yn cydweithio â phobl a lleoedd i greu theatr bwerus, ddewr wedi'i hysbrydoli gan brofiadau a straeon ein cenedl. Ers ei sefydlu fel cwmni theatr Saesneg Cymru, mae NTW wedi bod yn dod â phobl ynghyd i ailldychmygu a gwthio ffiniau yr hyn y gall ac y dylai theatr fod.

Mae gwaith NTW wedi'i ffurfio o gysylltiadau a wnaed rhwng cymunedau a gwneuthurwyr theatr; ail-lunio canfyddiadau o beth yw theatr, sut mae'n cael ei wneud, a ble mae'n digwydd. Yn ystod deng mlynedd gyntaf NTW, mae'r cwmni wedi ei wreiddio ei hun yn y gwahanol gymunedau yng Nghymru, gan adeiladu partneriaethau a chysylltiadau i ddarganfod ac adrodd straeon ar amrywiaeth o wahanol lwyfannau: traethau, mynyddoedd, meysydd hyfforddi milwyr, warysau, clybiau nos, neuaddau pentref, theatrau a siediau awyrennau i enwi ond rhai; yn ogystal â chyrraedd cynulleidfa fyd-eang trwy ddulliau arloesol ac arbrofol yng nghyd-destun theatr ddigidol.

Trwy TEAM a Datblygu Creadigol, mae NTW wedi torri tir newydd gan weithio'n gynhwysol gyda chymunedau a gwneuthurwyr theatr. Trwy gysylltu pobl a chreadigrwydd o fewn eu hardaloedd a'u tirweddau eu hunain, mae'r cwmni'n aifeddwl y ffordd mae gwaith yn cael ei wneud tra'n creu cyfleoedd a phrofiadau trawsnewidiol sy'n dyfnhau effaith a gwerth theatr.

National Theatre Wales collaborates with people and places to make powerful, brave theatre inspired by the experiences and stories of the nation. Since its inception as the English language theatre company of Wales, NTW has been bringing people together to reimagine and push the boundaries of what theatre can and should be.

NTW's work has been formed out of connections made between communities and theatre makers; reshaping perceptions of what theatre is, how it's made and where it happens. In NTW's first ten years, the company has embedded itself in the different communities of Wales, building partnerships and relationships to unearth and tell stories on a variety of different stages: beaches, mountains, military training grounds, warehouses, nightclubs, village halls, theatres, and aircraft hangars to name but a few; as well as reaching a global audience through innovative and experimental approaches to digital theatre.

Through TEAM and Creative Development, NTW has broken new ground working inclusively with communities and theatre makers. By connecting people and creativity within their own localities and landscapes, the company rethinks the way in which work is made, whilst creating transformative opportunities and experiences that deepen the impact and value of theatre.

THEATR GENEDLAETHOL CYMRU

Rhoi theatr Gymraeg wrth galon y genedl yw gweledigaeth Theatr Genedlaethol Cymru. Rydym yn creu a chyflwyno cynrchiadau theatr gyda'r nod o gyffroi, diddanu a thanio dychymyg ein cynulleidfa oedd. Rydym hefyd yn creu cyfleoedd sy'n fodd i feithrin ac ysbyrdoli'r genhedlaeth nesaf o artistiaid theatr Cymraeg, ynghyd â chynnig cyfleoedd i bobl ledled Cymru brofi effaith drawsnewidiol creadigrwydd yn eu bywydau.

Mae Theatr Genedlaethol Cymru yn aelod o Bortffolio Celfyddydol Cymru ac yn derbyn cefnogaeth gan Gyngor Celfyddydau Cymru a Llywodraeth Cymru. Mae prif swyddfa'r cwmni yng Nghaerfyrddin.

Mae'r cwmni'n elusen gofrestredig, rhif elusen 1106032 / Rhif cwmni cofrestredig: 4784488.

Theatr Genedlaethol Cymru's vision is to place Welsh-language theatre at the heart of the nation. We create and present theatre productions aimed at stimulating, entertaining and capturing the imagination of our audiences. We also create opportunities to nurture and inspire the next generation of Welsh-language theatre artists, as well as opportunities for people across Wales to experience the transformative impact of creativity in their lives.

Theatr Genedlaethol Cymru is a member of Arts Portfolio Wales and is supported by the Arts Council of Wales and the Welsh Government. The company's head office is in Carmarthen.

The company is registered as a charity, charity number 1106032 / registered company number: 4784488.



Theatr
Genedlaethol
Cymru

theatr.cymru | @TheatrGenCymru

ARWEL GRUFFYDD

CYFARWYDDWR ARTISTIG | ARTISTIC DIRECTOR

THEATR GENEDLAETHOL CYMRU

Pleser o'r mwyaf yw cael cyd-gynhyrchu efo National Theatre Wales unwaith eto, a chael y cyfle y tro hwn i gydweithio'n ogystal efo cwmni August012, sy'n dod â'u gweledigaeth unigryw eu hunain i gynhyrchiad theatr tra gwahanol!

Hwn fydd cynhyrchiad llawn olaf Theatr Gen â minnau wrth y llyw fel ei Gyfarwyddwr Artistig; a pha ffordd well i orffen na gyda drama mor ogleisiol, ac mor berthnasol i fywydau pobl ifanc.

Rydym yn falch o'r cyfle i gyflwyno cynhyrchiad lle mae'r Gymraeg a'r Saesneg yn rhannu llwyfan mewn modd mor greadigol ac mewn modd sy'n adlewyrchu profiad bywyd yng Nghymru heddiw, a phrofiad pobl ifanc yn enwedig.

Mewn addasiad penigamp gan Daf James, mae'r ddrama'n cynnig golwg twymgalon ac o'r newydd ar rai o'r heriau sy'n wynebu pobl ifanc, ac mae'n faint a thestun balchder arbennig cael ei chyflwyno mewn cyfnod mor fuan wedi i bobl ifanc Cymru wynebu heriau fel na welwyd o'r blaen, o ganlyniad i'r pandemig.

It is a great pleasure once more to co-produce with National Theatre Wales, but this time also to collaborate with August012, who bring their own unique vision to a very different theatre experience!

This will be Theatr Gen's last full production with me as its Artistic Director; and what better way to end than with such an amazing play that's so relevant to young people's lives.

We're glad of the opportunity to present a production where both the English and Welsh language share the stage in such a creative way that reflects the real-life experience of people in Wales today, and of young people in particular.

In a brilliant adaptation by Daf James, it offers a fresh and heart-warming look at some of the challenges facing young people as they grow up in today's world, and presenting it so soon after the young people of Wales have faced challenges as never before due to the pandemic, is particularly welcome and relevant.



AUGUST012

Mae August012, a sefydlwyd yn 2021, yn creu theatr uchelgeisiol a chyfoes yng Nghymru a thu hwnt, dan law'r cyfarwyddwr Mathilde López. Nod y cwmni yw dod ag ysgrifennu a syniadau gweddill y byd i'r llwyfan yng Nghymru - a hynny yn Gymraeg, Saesneg ac ieithoedd eraill. Mae August012 hefyd yn blatfform i ddatblygu talent yng Nghymru, ac yn ymrwymo i ymchwilio, archwilio a datblygu syniadau a llwyfannu gydag actorion, cynllunwyr, cerddorion a thechnegwyr creadigol. Trwy ymwneud â gweithwyr proffesiynol, a rhai nad ydynt yn broffesiynol, mae August012 drwy gydol yr amser yn ailfeddwel fformatau a dulliau, ac mae'r cwmni'n gyson yn ei ail-greu ei hun i baratoi cynrchiadau fydd yn atseiniog gyda chynulleidfa oedd yr unfed ganrif ar hugain.

Founded in 2012, August012 – directed by Mathilde López – makes ambitious and contemporary theatre in Wales and beyond the border. The company endeavours to bring the writing and ideas of the rest of the world to the Welsh stage, in English, Welsh and other languages. August012 is also a platform to develop Welsh talent and commits to researching, exploring and developing ideas and staging with actors, designers, musicians and creative technicians. Working with professionals and non-professionals, August012 is always rethinking formats and approaches and constantly reinvents on its feet to create resonant productions for 21st century audiences.

august012.co.uk | @august0121

august012



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Cyfarwyddwr Cydweithredu | Director of Collaboration

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AUGUSTO12

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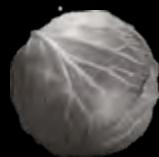
DIOLCH I THANK YOU

Theatr y Sherman - am adeiladu'r set hyfryd ac am ofalu amdanom | **Sherman Theatre** - for building the beautiful set and hosting us.



Cristina Marinetti, Isabella Ricci, Tean Rudd - o Brifysgol Caerdydd am eu gwaith yn ystod cyfnod cynnar y cyfieithu | from Cardiff University for their work in the early days of translation.

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Catriona James - am ei symudiadau slic | for her slick moves.

Mess up the Mess

Issy Lawrence - am helpu gwneud y gwisgoedd | for her help making costumes.

Louis Smith - am wneud yr Hwyaden | for making the Duck.

Verity Sadler

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