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CIRCLE OF FIFTHS

A LIVE DOCUMENTARY PERFORMANCE
CELEBRATING LIFE IN DEATH

PERFFORMIAD DOGFENNOL BYW

YN DATHLU BYWYD MEWN MARWOLAETH

BY / GAN GAVIN PORTER



The Circle of Fifths collective. Photo / Llun: Mei Lewis, Mission Photographic

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WELCOME TO CIRCLE OF FIFTHS

CROESO I CIRCLE OF FIFTHS

GAVIN PORTER
DIRECTOR AND CREATOR
CYFARWYDDWR A CHRËWR



Firstly I'd like to thank everyone involved in the show for sharing their stories. It's takes a lot of courage to talk about death and loss. I couldn't have made it without them.

As an artist, I use film and theatre - the two worlds I live in - as a tool to make sense of things. In making this show, I'm just trying to make sense of my own experience of losing my Uncle, as well as other loved ones. If I was a carpenter, I might have made him a bench. If I was a stonemason, maybe I'd have carved him a headstone. I'm a big music fan, so music has also been a way to process things.

Death comes to all of us. Bereavement connects all cultures. I don't expect everyone to experience this show in the same way. I don't know what life experience you may bring with you. All I can hope is that you find some point of connection, whatever that might be.

Yn gyntaf hoffwn ddiolch i bawb a gymerodd ran yn y sioe am rannu eu straeon. Mae'n cymryd llawer o ddewrder i siarad am farwolaeth a cholled. Ni allwn fod wedi ei gwneud hebddynt.

Fel artist, dwi'n defnyddio ffilm a theatr - y ddau fyd dwi'n byw ynddynt - fel arf i wneud synnwyr o bethau. Wrth wneud y sioe hon, dwi jyst yn ceisio gwneud synnwyr o fy mhrofiad fy hun o golli fy Ewythr, yn ogystal ag anwyliaid eraill. Pe bawn yn saer, efallai y byddwn wedi gwneud mainc iddo. Pe bawn yn saer maen, efallai y byddwn wedi cerfio carreg fedd iddo. Rwy'n hoff iawn o gerddoriaeth, felly mae cerddoriaeth hefyd wedi bod yn ffordd i brosesu pethau.

Daw marwolaeth i bob un ohonom. Mae profedigaeth yn cysylltu pob diwylliant. Dydw i ddim yn disgwyl i bawb brofi'r sioe hon yn yr un ffordd. Nid wyf yn gwybod pa brofiad bywyd y gallech ddod gyda chi. Y cyfan y gallaf ei obeithio yw eich bod yn dod o hyd i ryw bwynt o gysylltiad, beth bynnag fo hynny.

I'm passionate about telling stories from my community. My community has changed. All communities change. The only constant is change. So it's important to me to keep these stories and traditions alive. I'm a product of my environment and as an artist, that's reflected in what I do.

Most of the artists you see on stage aren't from a theatre background. They're just being themselves. Everything is a creative decision but at the same time, a lot of it is their truth.

I want to thank NTW for taking a punt on an unconventional idea. They put their faith in me, but also in the people I want to work with. People who I think are super talented but who might not have worked in theatre before. So thanks to them, and thanks to you for coming. Hopefully you'll see and hear stories that reflect your own experience. If not, I hope you'll learn something about the experiences, traditions and cultures of others, particularly from the people of Butetown.

Gavin Porter

Rwy'n angerddol am adrodd straeon o fy nghymuned. Mae fy nghymuned wedi newid. Mae pob cymuned yn newid. Yr unig gysonyn yw newid. Felly mae'n bwysig i mi gadw'r straeon a'r traddodiadau hyn yn fyw. Rwy'n gynnrych fy amgylchedd ac fel artist, mae hynny'n cael ei adlewyrchu yn yr hyn rwy'n ei wneud.

Nid yw'r rhan fwyaf o'r artistiaid a welwch ar y llwyfan yn dod o gefndir theatr. Dim ond bod yn nhw eu hunain ydyn nhw. Mae popeth yn benderfyniad creadigol ond ar yr un pryd, mae llawer ohono'n wirionedd.

Rwyf am ddiolch i NTW am roi cynnig ar syniad anghonfensiynol. Maen nhw wedi rhoi eu ffydd ynof i, ond hefyd yn y bobl rydw i eisiau gweithio gyda nhw. Pobl sydd, yn fy marn i, yn hynod dalentog ond nad ydynt efallai wedi gweithio yn y theatr o'r blaen. Felly diolch iddyn nhw, a diolch i chi am ddod. Gobeithio y byddwch yn gweld ac yn clywed straeon sy'n adlewyrchu eich profiad eich hun. Os na, gobeithio y byddwch yn dysgu rhywbeth am brofiadau, traddodiadau a diwylliannau pobl eraill, yn enwedig gan bobl Butetown.



Photo / Llun: Zaid Djerdj

LORNE CAMPBELL

ARTISTIC DIRECTOR / CYFARWYDDWR ARTISTIG

NATIONAL THEATRE WALES

Presenting this piece of work with Gavin means a huge amount to everyone at National Theatre Wales. We work with artists and communities to develop their relationship with theatre in its broadest sense; a journey that connects us to questions and ideas that help us understand ourselves and each other better. This show feels like a special marker in the road travelled with an artist that has spanned the life of our Company. Our connection with Gavin represents a rich thread that's run through NTW's identity since the very beginning; the magic that happens when Artist meets the fabric of Community and Place. To be standing at this point with Gavin and this brilliant collective of artists, telling stories through the experiences of the Butetown Community is hugely exciting. And we're intrigued about what comes next.

This show is somehow both completely unflinching and deeply kind.

As a National Company, we want our work to act as both a mirror and a microscope for our nation's collective imagination. When Gavin first voiced this idea to us, it felt the absolute embodiment of this statement.

It's a confronting thing to stare at subjects like death, grief and loss in the face. Especially in the wake of what we have experienced over the last two years. But doing so means seeing ourselves and our experiences reflected back at us. Gavin and the *Circle of Fifths* company have created a space to share deeply personal stories of loss without any of the loneliness and fear that is so often part and parcel of the experience of grief.

We also talk about telling untold stories. As well as the lives it took, Covid snatched away the opportunity for so many tales to be told at the wakes, funerals, and gatherings that didn't happen during that time.

Mae cyflwyno'r darn hwn o waith gyda Gavin yn golygu llawer iawn i bawb yn National Theatre Wales. Rydym yn gweithio gydag artistiaid a chymunedau i ddatblygu eu perthynas â'r theatr yn ei hystyr ehangaf; taith sy'n ein cysylltu â chwestiynau a syniadau sy'n ein helpu i ddeall ein hunain a'n gilydd yn well. Mae'r sioe hon yn teimlo fel marciwr arbennig yn y ffordd a deithiwyd gydag artist sydd wedi rhychwantu bywyd ein Cwmni. Mae ein cysylltiad â Gavin yn cynrychioli llinyn cyfoethog sydd wedi rhedeg trwy hunaniaeth NTW ers y cychwyn cyntaf; yr hud sy'n digwydd pan fydd Artist yn cwrdd â ffabrig Cymuned a Lle. I fod yn sefyll ar y pwynt hwn gyda Gavin a'r casgliad gwych hwn o artistiaid, mae adrodd straeon trwy brofiadau Cymuned Butetown yn hynod gyffrous. Ac rydym yn chwifrydig am yr hyn a ddaw nesaf.

Mae'r sioe hon rywsut yn gwbl eofn ac yn hynod garedig.

Fel Cwmni Cenedlaethol, rydym am i'n gwaith fod yn ddrych ac yn ficrosgop ar gyfer dychymyg cyfunol ein cenedl. Pan leisiodd Gavin y syniad hwn i ni am y tro cyntaf, teimlai fel ymgorfforiad absoliwt y gosodiad hwn.

Peth cyfwynebol yw syllu ar bynciau fel marwolaeth, galar a cholled yn yr wyneb. Yn enwedig yn sgil yr hyn yr ydym wedi'i brofi dros y ddwy flynedd ddiwethaf. Ond mae gwneud hynny'n golygu gweld ein hunain a'n profiadau yn cael eu hadlewyrchu yn ôl atom ni. Mae Gavin a chwmni *Circle of Fifths* wedi creu gofod i rannu straeon hynod bersonol am golled heb ddim o'r unigrywedd a'r ofn sydd mor aml yn rhan annatod o'r profiad o alar.

Rydym hefyd yn sôn am adrodd straeon nas adroddwyd. Yn ogystal â'r bywydau a gymerodd, cipiodd Covid y cyfle i gymaint o chwedlau gael eu hadrodd mewn digwyddiadau cofio, angladdau, a chynulliadau na ddigwyddodd yn ystod y cyfnod hwnnw.

Through joyful, inventive, creative, celebratory experiences like the one that Gavin has created, we honour and value the significance of these untold stories. At the same time, maybe this allows a moment of space to process and reflect on what's happened to us all. As individuals, but also as Community.

This is a surprisingly joyous place to be, and on behalf of everyone at National Theatre Wales we are delighted to welcome you here tonight.

Lorne Campbell

Trwy brofiadau llawen, dyfeisgar, creadigol, dathliadol fel yr un y mae Gavin wedi'i greu, rydym yn anrhydeddu ac yn gwerthfawrogi arwyddocâd y straeon hyn sydd heb eu hadrodd. Ar yr un pryd, efallai bod hyn yn caniatáu eliad o le i brosesu a myfyrio ar yr hyn sydd wedi digwydd i ni i gyd. Fel unigolion, ond hefyd fel Cymuned.

Mae hwn yn lle rhyfeddol o lawen i fod, ac ar ran pawb yn National Theatre Wales rydym yn falch iawn o'ch croesawu yma heno.



Photos / Lluniau: Zaid Djerdi

CIRCLE OF FIFTHS

CAST AND CREATIVE TEAM

Y CAST A'R TÎM CREADIGOL

CAST

Rose Beecraft Music

Maureen Blades

Francesca Dimech

Drumtan

Kiddus

Wella

CREATIVE TEAM / TÎM CREADIGOL

Director and Creator / Cyfarwyddwr a Chréwr

Gavin Porter

Assistant Director / Cyfarwyddwr Cynorthwyo

Bianca Ali

Set & Costume Designer

Cynllunydd Set a Gwisgoedd

Jacob Hughes

Lighting Designer / Cynllunydd Golau

Jane Lalljee

Associate Artist / Artist Cyswllt

Kyle Legall

Movement Consultant / Ymgynghorydd Symudiad

Krystal Lowe

PRODUCTION TEAM / TÎM CYNHYRCHU

Assistant Production Manager

Rheolwr Cynhyrchu Cynorthwyo

Scott Travers

Technical Stage Manager

Rheolwr Llwyfan Technegol

Liz Chiu

Company Stage Manager

Rheolwr Llwyfan Y Cwmni

Amy Wildgoose

Deputy Stage Manager / Digrwyd Reolwr Llwyfan

Ailsa Bonner

Assistant Stage Manager

Rheolwr Llwyfan Cynorthwyo

Emma Mace

Costume Supervisor / Goruchwylwr Gwisgoedd

Deryn Tudor

Production Sound Engineer

Peiriannydd Sain Cynhyrchu

Krissy Jenkins

Video Technician and Content Designer

Technegydd Fideo a Cynllunydd Cynnwys

Nic Finch

Video Technician / Technegydd Fideo

Jamie Holden

Production Electrician / Trydanwr y Cynhyrchiad

Cara Hood

Production Carpenter / Saer Cynhyrchu

Lefi Jones

Front of House Manager / Rheolwr Blaen y Tŷ

Rowena Griffith-Lewis

Ticketing Partner / Partner Tocynnau

Sherman Theatre / Theatr y Sherman

ACCESS TEAM / TÎM MYNEDIAD

BSL Interpreter / Dehonglydd BSL

Sami Dunn

Audio Describer / Sain-ddisgrifiwr

Alastair Sill

Live Captions / Capsiynau Byw

Sheryll Holley

Audio Note Consultant /

Ymgynghorydd Nodyn Sain

Tafsil Khan

Graphic Designer / Dylunydd Graffig

Jez Knight

Caterers / Arlwywyr

Vegetarian Food Studio

Bake Stone Wales

BIOGRAPHIES / BYWGRAFFIADAU



PERFORMERS AND COLLABORATORS PERFFORMIWYR A CHYDWEITHWYR

ROSE BEECRAFT MUSIC

Rose Beecraft Music is a UK based artist, performer, musician, and community organiser. With a background in community arts and grassroots activism, Rose brings a fusion between local action and broader creative inspiration.

Since her first EP *Solar Sounds* (2017, London) recorded in a greenhouse using solar energy, Rose has been performing and collaborating in London, Europe, Brazil, Ecuador, New Orleans – travelling light by land and sea.

Rose has performed in a diverse range of venues including Roundhouse, Royal Albert Hall, with the Woodland Trust, Rebel Soul Stage Shambala and community venues such as The Meadow Orchard Project and Grow Heathrow.

Rose has recorded and released music under the artist name Rose Music and Little Trumpet, available for downloads, streaming and ECO CD.

Artist, perfformiwr, cerddor a threfnydd cymunedol yn y DU yw Rose Beecraft Music. Gyda chefnidir mewn celfyddydau cymunedol ac actifiaeth llawr gwlaid, mae Rose yn dod ag asiad rhwng gweithredu lleol ac ysbrydoliaeth greadigol ehangach.

Ers ei EP cyntaf *Solar Sounds* (2017, Llundain) a recordaiwyd mewn tŷ gwydr gan ddefnyddio ynni'r haul, mae Rose wedi bod yn perfformio ac yn cydweithio yn Llundain, Ewrop, Brasil, Ekwador, New Orleans - gan deithio'n ysgafn ar y tir a'r môr.

Mae Rose wedi perfformio mewn ystod amrywiol o lleoliadau gan gynnwys Roundhouse, Royal Albert Hall, gyda'r Woodland Trust, Rebel Soul Stage Shambala a lleoliadau cymunedol fel The Meadow Orchard Project a Grow Heathrow.

Mae Rose wedi recordio a rhyddhau cerddoriaeth o dan yr enw artist Rose Music a Little Trumpet, sydd ar gael i'w lawrlwytho, ei ffrydio, a CD ECO.



DRUMTAN



MAUREEN BLADES



KIDDUS

MAUREEN BLADES

My name is Maureen Blades and I am 53 years old with two grown up children, Daniel aged 28 and Nicole aged 23. I have worked as a Funeral Arranger for the last six years, working with bereaved families. This work also involves working with hospitals, crematoriums, ministers (both religious and non-religious), florists, printers, doctors and more. I have been involved in the local Church for many years, serving on the altar, as Eucharist Minister and Verger helping out at funerals with bible readings, eulogies, and playing music.

Prior to funeral care, I have 30 years experience in administration. I have a professional diploma in Addiction Therapy and worked at the Priory Hospital in Bristol for a number of years as an Addiction Therapist dealing with group and individual counselling and support.

I danced for many years for Butetown Youth Centre and became twice Welsh Disco Dancing Champion. I was also a member of Jumpers Youth Contemporary Dance Company.

Fy enw i yw Maureen Blades ac rwy'n 53 oed gyda dau o blant sydd wedi tyfu i fyny, Daniel 28 oed a Nicole 23 oed. Rwyf wedi gweithio fel Trefnwr Angladdau am y chwe blynedd diwethaf, gan weithio gyda theuluoedd mewn profedigaeth. Mae'r gwaith hwn hefyd yn cynnwys gweithio gydag ysbytai, amlosgfeydd, gweinidogion (yn grefyddol ac anghrefyddol), gwerthwyr blodau, argraffwyr, meddygon a mwy. Rwyf wedi bod yn ymwneud â'r Eglwys leol ers blynnyddoedd lawer, yn gwasanaethu ar yr allor, fel Gweinidog Ewcharist ac Ystlys wr yn helpu mewn angladdau gyda darllenadau Beiblaidd, teyrngedau, a chwarae cerddoriaeth.

Cyn mynd i ofal angladdau, roedd gen i 30 mlynedd o brofiad mewn gweinyddu. Mae gen i ddiploma proffesiynol mewn Therapi Caethiwed a bûm yn gweithio yn Ysbyty Priory ym Mryste am nifer o flynyddoedd fel Therapydd Caethiwed yn delio â chwnsela a chymorth grŵp ac unigol.

Bum yn dawsio am nifer o flynyddoedd i Ganolfan Ieuenciad Butetown a dod yn Bencampwr Dawsio Disgo Cymru ddwywaith. Roeddwn hefyd yn aelod o Jumpers Youth Contemporary Dance Company.



Photo / Llun: Mei Lewis, Mission Photographic

FRANCESCA DIMECH

Francesca Dimech is a bilingual actor musician born and raised in Cardiff in an Italian-Maltese family. She has loved writing and performing music since winning her first school Eisteddfod playing the glockenspiel aged four. Since then, Francesca has been playing guitar, trumpet, bass, harmonica, accordion and singing with a variety of local bands around Wales, the UK, Europe and the US. Some of her current musical projects include *The School* (Elefant Records), *Quiet Marauder* (Bubblewrap Records), and her comedy/cabaret/antifolk show, *Francesca's Word Salad* (Rose Parade Recording Company).

Francesca first combined music and theatre after appearing in *Rude:A Ska Musical* (Give It A Name Theatre) in 2010 and 2012. In the years since, she has worked on productions such as *West Side Story*, *Our House: The Madness Musical*, *Enough is Enough* and on television in programmes including *Keeping Faith*, *Louder is Not Always Clearer*, *Duty's Veil*, *Pobol y Cwm*, *Amser Maith Yn Ol* and *The Pursuit of Love*. Francesca also works as a voice over artist, Welsh tutor and television subtitler.

Actor-gerddor dwyieithog yw Francesca Dimech a aned ac a fagwyd yng Nghaerdydd mewn teulu Eidalaidd-Maltaidd. Mae hi wedi bod wrth ei bodd yn ysgrifennu a pherfformio cerddoriaeth ers ennill ei heisteddfod ysgol gyntaf yn chwarae'r glockenspiel yn bedair oed. Ers hynny, mae Francesca wedi bod yn chwarae gitâr, trwmped, bas, harmonica, acordion a chanu gydag amrywiaeth o fandiau lleol o amgylch Cymru, y DU, Ewrop a'r Unol Daleithiau. Mae rhai o'i phrosiectau cerddorol presennol yn cynnwys *The School* (Elefant Records), *Quiet Marauder* (Bubblewrap Records), a'i sioe gomedi/cabare/gwrth-werin, *Francesca's Word Salad* (Rose Parade Recording Company).

Cyfunodd Francesca gerddoriaeth a theatr am y tro cyntaf ar ôl ymddangos yn *Rude:A Ska Musical* (Give It A Name Theatre) in 2010 and 2012. Yn y blynnyddoedd ers hynny, mae hi wedi gweithio ar gynrychiadau fel *West Side Story*, *Our House: The Madness Musical*, *Enough is Enough* ac ar y teledu mewn rhagleni yn cynnwys *Keeping Faith*, *Louder is Not Always Clearer*, *Duty's Veil*, *Pobol y Cwm*, *Amser Maith Yn Ol* a *The Pursuit of Love*. Mae Francesca hefyd yn gweithio fel artist trosleisio, tiwtor Cymraeg ac is-deitlydd teledu.

KIDDUS

The product of Caribbean/Indian/Filipino/Welsh heritage and raised Rastafari, Cardiff singer and producer Kiddus' musical stylings are as eclectic as his upbringing, splicing R&B, punk, afrobeat, indie-pop and drill into something starkly unique.

Emerging in 2019 with his entirely self-produced debut EP *Snake Girl - Disc 1* and its equally DIY music videos, the elusive artist landed himself on Giles Petersons' *Future Bubblers* roster and later garnered cosigns from KEXP, BBC, COLORS, Mixmag and VICE.

Yn gynnrych treftadaeth Caribiidd/Indiaidd/Filipinaidd/Cymreig ac wedi'i fagu'n Rastafari, mae steiliau cerddorol y canwr a'r cynhyrchydd Kiddus o Gaerdydd yr un mor eclectig â'i fagwraeth, yn uno R&B, pync, afrobeat, indie-pop a dril yn rhywbeth hynod unigryw.

Gan ddod i'r amlwg yn 2019 gyda'i EP cyntaf a hunan-gynhyrchwyd yn llwyr, *Snake Girl - Disc 1* a'i fideos cerddoriaeth a greodd ei hun hefyd, ymunodd yr artist swil â rhestr Giles Peterson *Future Bubblers* ac yn ddiweddarach cafwyd cydberthynas gyda KEXP, BBC, COLORS, Mixmag a VICE.



DRUMTAN



FRANCESCA DIMECH

Photos / Lluniau: Mei Lewis, Mission Photographic



WELLA

DRUMTAN

Drumtan was born in Tiger Bay to a musical Caribbean family. His father, a talented trumpet player, raised him on a diet of jazz, calypso and salsa. In 1981, Drumtan found himself following his father's footsteps playing music in the local community. He soon found himself touring with big artists from the Caribbean, Africa and the US including Lee 'Scratch' Perry, Jocelyn Brown, Horace Andy, Dennis Brown and Freddie McGregor grooving on drums and trombone. He currently works as a session musician, composer, bandleader and most lately an actor-musician with National Theatre Wales.

Ganed Drumtan yn Tiger Bay i deulu cerdorol Caribiidd. Magodd ei dad, chwaraewr trwmped dawnus, ef ar ddiet o jazz, calypso a salsa. Ym 1981, cafodd Drumtan ei hun yn dilyn ôl traed ei dad yn chwarae cerddoriaeth yn y gymuned leol. Yn fuan cafodd ei hun ar daith gydag artistiaid mawr o'r Caribî, Affrica a'r Unol Daleithiau gan gynnwys Lee 'Scratch' Perry, Jocelyn Brown, Horace Andy, Dennis Brown a Freddie McGregor yn chwarae'r drymiau a'r trombon. Ar hyn o bryd mae'n gweithio fel cerddor sesiwn, cyfansoddwr, arweinydd band ac yn fwyaf diweddar actor-gerddor gyda National Theatre Wales.

WELLA

My name is Wella, I grew up in the Docks area. It's a great privilege for me to take part in an NTW production which represents our community. I started acting in 2003 and I've done several theatre productions with different companies and short films with producers like the BBC. I haven't always walked the good path in life, and those who know me, know I've turned my life around. I'm in the process of applying to the Royal Welsh College of Music and Drama in the hope that I can achieve a Masters Degree in Fine Arts. I hope that I can be an inspiration to boys who come from the same background as me.

Fy enw i yw Wella, cefais fy magu yn ardal y Dociau. Mae'n faint fawr i mi gael cymryd rhan mewn cynhyrchiad NTW sy'n cynrychioli ein cymuned. Dechreuais actio yn 2003 ac rwyf wedi gwneud sawl cynhyrchiad theatr gyda gwahanol gwmniâu a ffilmiau byr gyda chynhyrchwyr fel y BBC. Dydw i ddim bob amser wedi cerdded y llwybr da mewn bywyd, ac mae'r rhai sy'n fy adnabod yn gwybod fy mod wedi troi fy mywyd o gwmpas. Rwyf yn y broses o wneud cais i Goleg Brenhinol Cerdd a Drama Cymru yn y gobaith y gallaf ennill Gradd Meistr yn y Celfyddydau Cain. Gobeithio y gallaf fod yn ysbrydoliaeth i fechgyn sy'n dod o'r un cefndir â mi.



Photos / Lluniau: Zaid Djerdj

CREATIVE TEAM / TÎM CREADIGOL

GAVIN PORTER

DIRECTOR AND CREATOR / CYFARWYDDWR A CHRËWR

Gavin Porter is a film/documentary/theatre maker from Butetown in Cardiff whose work often centres around the themes of identity, climate, democracy and social justice. He has worked with National Theatre Wales on numerous projects including *The Agency*, which puts young people at the heart of developing projects and businesses with a social purpose. Gavin was a filmmaker on *The Soul Exchange* during NTW's first year. He became involved with *TEAM* and worked on *De Gabay* (2013). He was NTW's Creative Associate from 2013 and, building on the work of others, created the participatory theatre project, *The Big Democracy Project*.

Gavin has worked in various freelance roles, including as an Engagement Artist and theatre director. In the past, he was Digital Research Manager for Welsh National Opera and Company Director at Community Helps Itself, an arts-based social enterprise.

Gavin is a Clore Fellow and has won a BAFTA Cymru as director of best film short.

Mae Gavin Porter yn wneuthurwr ffilm/rhagleni dogfen/theatr o Butetown yng Nghaerdydd, ac mae ei waith yn aml yn ymwneud â themâu hunaniaeth, yr hinsawdd, democratiaeth a chyflawnder cymdeithasol. Mae wedi gweithio gyda National Theatre Wales ar nifer o brosiectau gan gynnwys *The Agency*, sy'n rhoi pobl ifanc wrth galon datblygu prosiectau a busnesau sydd â phwrpas cymdeithasol. Roedd Gavin yn wneuthurwr ffilm ar *The Soul Exchange* yn ystod blwyddyn gyntaf NTW. Daeth yn gysylltiedig â *TEAM* a gweithiodd ar *De Gabay* (2013). Ef oedd Cydymaith Creadigol NTW o 2013 ac, wrth adeiladu ar waith pobl eraill, creodd y prosiect theatr cyfranogol, *Y Prosiect Democratiaeth Mawr*.

Mae Gavin wedi gweithio mewn amryw o rolau llawrydd, gan gynnwys fel Artist Ymgysylltu a chyfarwyddwr theatr. Yn y gorffennol, roedd yn Rheolwr Ymchwil Digidol i Opera Cenedlaethol Cymru ac yn Gyfarwyddwr Cwmni yn Community Helps Itself, menter gymdeithasol yn seiliedig ar y celfyddydau.

Mae Gavin yn Gymrawd Clore ac wedi ennill BAFTA Cymru fel cyfarwyddwr y ffilm fer orau.



Photos / Lluniau: Jorge Lizalde, Studio Cano

BIANCA ALI

ASSISTANT DIRECTOR

CYFARWYDDWR CYNORTHWYOL

Bianca Ali is a spoken word artist/singer, activist and domestic abuse advocate from Cardiff, who's 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 and has recently become an Assistant Director for *Circle of Fifths*. She has enjoyed being a part of the rehearsals and watching the show develop.

Artist/cantores, actifydd ac eiriolwr cam-drin domestig o Gaerdydd yw Bianca Ali, ac mae ei barddoniaeth yn myfyrion ar ei phrofiadau. Mae Bianca yn ymladd dros gyflawnader cymdeithasol ac yn credu mewn cyfleoedd cyfartal i bawb. Mae Bianca wedi ymddangos mewn rhaglenni teledu lleol fel artist cefnogi ac yn ddiweddar daeth yn Gyfarwyddwr Cynorthwyol i *Circle of Fifths*. Mae hi wedi mwynhau bod yn rhan o'r ymarferion a gwylia'r sioe yn datblygu.

JACOB HUGHES

SET & COSTUME DESIGNER

CYNLLUNYDD SET A GWISGOEDD

Jacob graduated from the Royal Welsh College of Music and Drama in 2011 and was a finalist in the Linbury Prize for Stage Design that same year. He has since been nominated for Best Set Designer in the Off West End Awards, Wales Theatre Awards and has exhibited his work in the Society of British Theatre Designers exhibition *Make:Believe*. In 2016 Jacob was awarded the National Theatre's Max Rayne Design Bursary for Emerging Artists. Design credits include *Broad Shadow* at the National Theatre, *Start Swimming* at The Young Vic and *Poet in da Corner* at The Royal Court.

Upcoming projects include *Romeo & Juliet*, Shakespeare's Globe and *For the Grace of you Go I*, Theatr Clwyd.

jacobhughesdesign.com

Graddiodd Jacob o Goleg Brenhinol Cerdd a Drama Cymru yn 2011 a chyrhaeddodd rownd derfynol Gwobr Linbury am Ddylunio Llwyfan yr un flwyddyn. Ers hynny mae wedi cael ei enwebu ar gyfer y Dylunydd Set Gorau yng Ngwobrau Off West End, Gwobrau Theatr Cymru ac wedi arddangos ei waith yn arddangosfa Cymdeithas Dylunwyr Theatr Prydain. *Make:Believe*. Yn 2016 dyfarnwyd Bwrsariaeth Ddylunio Max Rayne y National Theatre ar gyfer Artistiaid Newydd i Jacob. Mae ei gredydau dylunio yn cynnwys *Broad Shadow* yn y National Theatre, *Start Swimming* yn The Young Vic a *Poet in da Corner* yn The Royal Court.

Mae prosiectau sydd ar ddod yn cynnwys *Romeo a Juliet*, Shakespeare's Globe a *For the Grace of you Go I*, Theatr Clwyd.



JANE LALLJEE LIGHTING DESIGNER / CYNLLUNYDD GOLAU

Jane began her theatre career at the Leicester Haymarket. In the last few years she has decided to give up touring to concentrate on lighting design after many years of stage and production managing. Two years ago, she lit *Dr Korczak's Example* at Leeds Playhouse and *Giraffes Can't Dance* at Leicester Curve. Jane has just finished lighting *One Man, Two Guvnors* at Bolton Octagon which is a co production with Liverpool Everyman and Playhouse and Theatre by the Lake in Keswick. Later this year, Jane is lighting *Constellations* at the Stephen Joseph Theatre in Scarborough and *Aladdin* at Harrogate Theatre. She recently lit *The House with Chicken Legs* with Les Enfants Terribles and HOME in Manchester and *Grandmother's Closet* at Wales Millennium Centre in Cardiff. Other lighting designs include *Wind in The Willows*, Taunton Brewhouse, Peter Pan, Bolton Octagon, Antigone, Storyhouse, *The Storm*, M6 Theatre Company; *Meet me at Dawn*, HER Productions; *Ghost Light* which was a light and sound installation that Jane conceived during lockdown; *Cotton Fingers*, National Theatre Wales and *Last Five Years*, Leeway Productions. Jane has a cat called Noodles and a dog called Biscuit.

Dechreuodd Jane ei gyrrfa theatr yn y Leicester Haymarket. Yn ystod y blynnyddoedd diwethaf mae hi wedi penderfynu rhoi'r gorau i deithio er mwyn canolbwytio ar ddylunio goleuo ar ôl blynnyddoedd lawer o reoli llwyfan a chynhyrchu. Ddwy flynedd yn ôl, goleuodd *Enghraift Dr Korczak* yn Leeds Playhouse a *Giraffes Can't Dance* yn Leicester Curve. Mae Jane newydd orffen goleuo *One Man, Two Guvnors* yn Bolton Octagon sy'n gynhyrchiad ar y cyd â Liverpool Everyman a Playhouse and Theatre by the Lake yn Keswick. Yn ddiweddarach eleni, mae Jane yn goleuo *Constellations* yn Theatr Stephen Joseph yn Scarborough ac *Aladdin* yn Theatr Harrogate. Yn ddiweddar bu'n goleuo *The House with Chicken Legs* gyda Les Enfants Terribles a HOME ym Manceinion a *Grandmother's Closet* yng Nghanolfan Mileniwm Cymru yng Nghaerdydd. Mae ei dyluniadau goleuo eraill yn cynnwys *Wind in The Willows*, Taunton Brewhouse, Peter Pan, Bolton Octagon, Antigone, Storyhouse, *The Storm*, M6 Theatre Company; *Meet me at Dawn*, HER Productions; *Ghost Light* a oedd yn osodwaith golau a sain a ddyfeisodd Jane yn ystod y cyfnod clo; *Cotton Fingers*, National Theatre Wales a *Last Five Years*, Leeway Productions. Mae gan Jane gath o'r enw Noodles a chi o'r enw Biscuit.

KYLE LEGALL

ASSOCIATE ARTIST / ARTIST CYSWLLT

Kyle's artistry has expanded into several genres from writing and directing for animation, filmmaking, to theatre and graffiti murals, as well as designing and making his own graffiti clothing line. Kyle has written, directed, designed and animated four 2D short films for Channel 4 and S4C. He also makes music videos and cover art for local bands. In 2015, Kyle became the first artist in residence for National Theatre Wales. As an emerging director in 2018/19, he worked on productions of *Storm 1, 2 & 3*, collaborating with theatre directors Mike Brooks and Mike Pearson. He is now a NTW TEAM Panel member and continues to facilitate workshops with many different communities, artists, performers and practitioners, involving performance, making music, creative writing and creating scenery. In 2017, Kyle wrote, designed and directed his own play *R.A.T.S (Rose Against the System)*, which was staged in the roof void at the Wales Millennium Centre. He has also actively contributed to multi-platform artworks for an exhibition that explores the legacy of the Cardiff 1919 race riots.

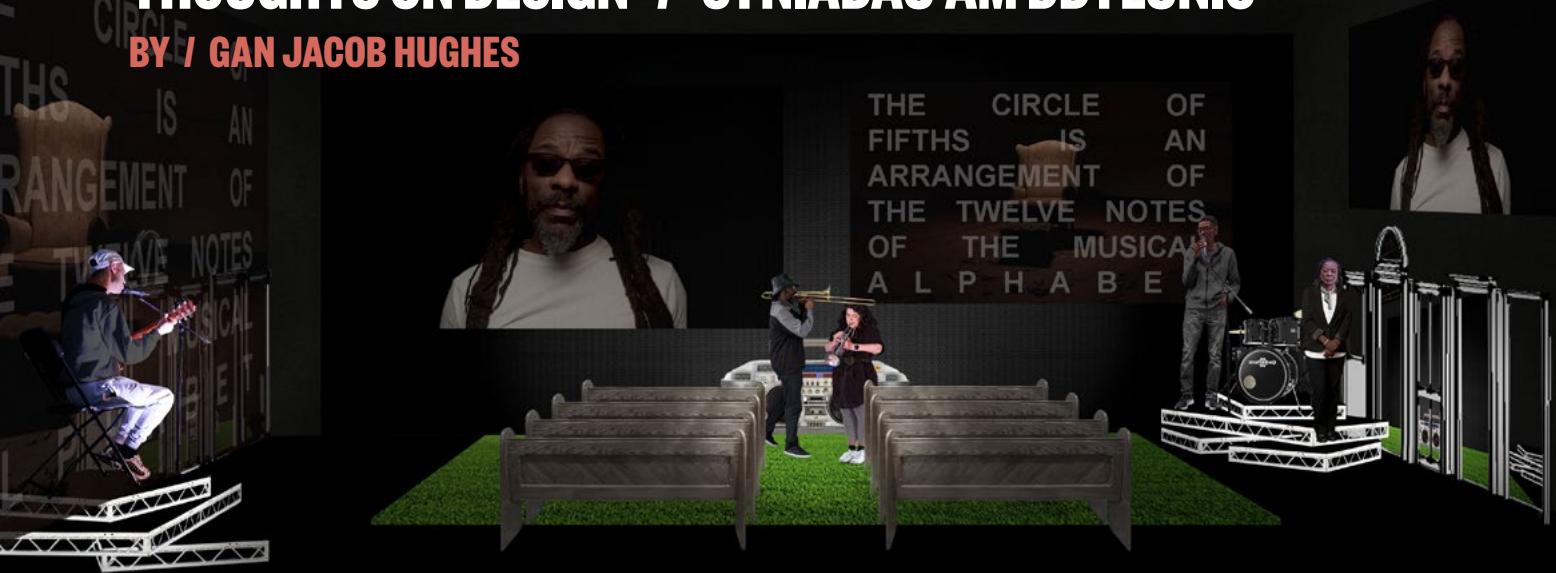
Mae celfyddyd Kyle wedi ehangu i sawl genre o ysgrifennu a chyfarwyddo ar gyfer animeiddiadau, gwneud ffilmiau, theatr a murluniau graffiti, yn ogystal â dylunio a gwneud ei gyfres o ddillad graffiti ei hun. Mae Kyle wedi ysgrifennu, cyfarwyddo, dylunio ac animeiddio pedair ffilm fer 2D ar gyfer Channel 4 ac S4C. Mae hefyd yn gwneud fideos cerddoriaeth a chelf clawr ar gyfer bandiau lleol. Yn 2015, daeth Kyle yn artist preswyl cyntaf National Theatre Wales. Fel cyfarwyddwr yn dod i'r amlwg yn 2018/19, bu'n gweithio ar gynrychiadau *Storm 1, 2 & 3*, gan gydweithio â'r cyfarwyddwyr theatr Mike Brooks a Mike Pearson. Mae bellach yn aelod o Banel TEAM ac yn parhau i hwyluso gweithdai gyda llawer o wahanol gymunedau, artistiaid, performwyr ac ymarferwyr, gan gynnwys perfformio, creu cerddoriaeth, ysgrifennu creadigol a chreu golygfeydd. Yn 2017, ysgrifennodd, cynlluniodd a chyfarwyddodd Kyle ei ddrama ei hun *RATS (Rose Against the System)*, a lwyfannwyd yn y gwagle yn y to yng Nghanolfan Mileniwm Cymru. Mae hefyd wedi cyfrannu'n frwd at weithiau celf aml-lwyfan ar gyfer arddangosfa sy'n archwilio etifeddiaeth terfysgoedd hil Caerdydd 1919.



Photo / Llun: Jorge Lizalde, Studio Cano

THOUGHTS ON DESIGN / SYNIADAU AM DDYLUNIO

BY / GAN JACOB HUGHES



The exciting thing about *Circle of Fifths* is that it's completely unconventional storytelling, often people have an expectation of what they think theatre is, or should be, and this subverts that and throws out the rulebook. With that in mind, I wanted to create a space that would make our audiences feel as though they had stepped directly into Gav's original documentary; all-consuming and constantly present. The documentary is an exploration of life, death and grief, and because the stories in this production are all personal and relatable, I didn't want a divide between audience and performer. I created a space that (with the help of video) would surround the audience and remove the fourth wall. A traditional piece of theatre with painted scenery on a stage and the audience in an auditorium wouldn't have made sense here as the stories and music should feel like they belong to everyone and that we are all sharing these experiences together.

Because the stories in this production are so raw and real, I felt that the objects around them should also be real. I used pre-existing items found within the building (in this case a dance studio) to create an ambiguous space that represents different areas typically found in a traditional funeral setting.

Y peth cyffrous am *Circle of Fifths* yw ei fod yn fodd adrodd straeon cwbl anghofensiynol, yn aml mae gan bobl ddisgwyliad o'r hyn y maent yn ei feddwl yw theatr, neu y dylai theatr fod, ac mae hyn yn gwyrdroi hynny ac yn taflu'r llyfr rheolau allan. Gyda hynny mewn golwg, roeddwn i eisiau creu gofod a fyddai'n gwneud i'n cynulleidfa oedd deimlo fel petaent wedi camu'n syth i raglen ddogfen wreiddiol Gav; yn gwbl ymdrochol ac yn gyson bresennol. Mae'r rhaglen ddogfen yn archwiliad o fywyd, marwolaeth a galar, a chan fod y straeon yn y cynhyrchiad hwn i gyd yn bersonol a chyfnewidiadwy, doeddwn i ddim eisiau rhaniad rhwng cynulleidfa a pherfformiwr. Fe wnes i greu gofod a fyddai (gyda chymorth fideo) yn amgylchynu'r gynulleidfa ac yn dileu'r bedwaredd wal. Ni fyddai darn traddodiadol o theatr gyda golygfeydd peintiedig ar lwyfan a'r gynulleidfa mewn awditoriwm wedi gwneud synnwyr yma gan y dylai'r straeon a'r gerddoriaeth deimlo fel pe baent yn perthyn i bawb a'n bod i gyd yn rhannu'r profiadau hyn gyda'n gilydd.

Gan fod y straeon yn y cynhyrchiad hwn mor amrwd a real, teimlais y dylai'r gwrthrychau o'u cwmpas fod yn real hefyd. Defnyddiais eitemau a oedd yn bodoli eisoes yn yr adeilad

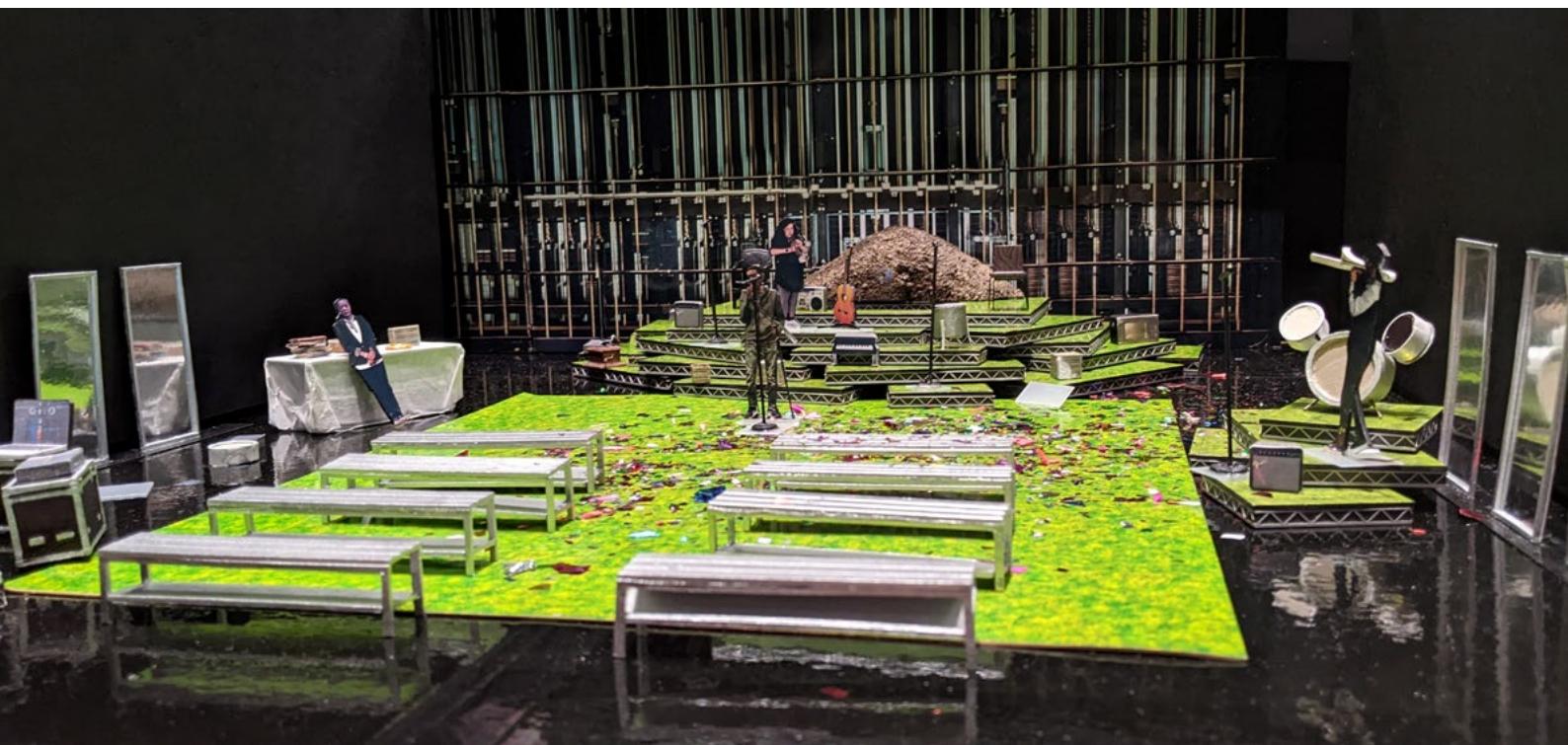
This made the grass feel even more significant as it was brought in from elsewhere and is unexpected within these parameters. It also tied in well with NTW's commitment to creating environmentally conscious and sustainable work. All items within the production are pre-loved, hired or have an afterlife within the community. The costumes are inspired by the performers themselves, keeping their experiences authentic and their stories our main focus. Early on in the process Gav explained to me that in Butetown, most funerals typically follow five stages; The gathering, the procession, the service, the burial and the celebration. It felt necessary to have all five of these moments within *Circle of Fifths* and for each one of those moments to feel different yet equally important. This is why there is a small journey that takes place, and why we invite everyone to share, celebrate and reflect at the end of the piece.

Butetown has a unique and beautiful way of celebrating life and respecting the passing of its community members. This project has taught me how music, sharing and reminiscing can help us to process and heal; hopefully the immersive nature of the show will leave the same lasting impression on the audience too.

(stiwdio ddawns yn yr achos hwn) i greu gofod amwys sy'n cynrychioli gwahanol ardaloedd a geir yn nodwediadol mewn lleoliad angladd traddodiadol. Roedd hyn yn gwneud i'r glaswellt deimlo'n fwy arwyddocaol fyth gan iddo gael ei ddwyn i mewn o fannau eraill ac mae'n annisgwyl o fewn y paramedrau hyn. Roedd hefyd yn cyd-fynd yn dda ag ymrwymiad NTW i greu gwaith cynaliadwy sy'n ymwybodol o'r amgylchedd. Mae'r holl eitemau yn y cynhyrchiad yn ail-law, wedi'u llogi neu mae ganddynt fywyd arall i ddod yn y gymuned.

Mae'r gwisgoedd wedi'u hysbrydoli gan y performwyr eu hunain, gan gadw eu profiadau'n ddilys a'u straeon nhw'n brif ffocws. Yn gynnar yn y broses esboniodd Gav wrthyf fod y rhan fwyaf o angladdau yn Butetown fel arfer yn dilyn pum cam; Y cynulliad, yr orymdaith, y gwasanaeth, y claddu a'r dathlu. Teimlai bod angen cael pob un o'r pum cam hyn o fewn *Circle of Fifths* ac i bob un o'r camau hynny deimlo'n wahanol ond yr un mor bwysig. Dyma pam fod yna daith fach yn digwydd, a pham rydyn ni'n gwahodd pawb i rannu, dathlu a myfyrio ar ddiwedd y darn.

Mae gan Butetown ffordd unigryw a hardd o ddathlu bywyd a pharchu marwolaeth aelodau ei chymuned. Mae'r prosiect hwn wedi dysgu i mi sut y gall cerddoriaeth, rhannu a hel atgofion ein helpu i brosesu a gwella; gobeithio y bydd natur ymdrochol y sioe yn gadael yr un argraff barhaol ar y gynulleidfa hefyd.



MAKING THEATRE MORE SUSTAINABLE GWNEUD THEATR YN FWY CYNALIADWY

DAVID EVANS

HEAD OF PRODUCTION AT NTW / PENNAETH CYNHYRCHU NTW

Our commitment to Wales extends beyond its venues, communities and theatre-makers, to its future. We're living in a climate crisis. We have to change the way we do things, and as a national theatre, we have to take a lead.

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. By doing this, we're aligning with the Welsh Government's ambition to achieve zero carbon for the public sector by 2030. It's a huge undertaking, but we're trying.

In *Circle of Fifths* we've taken a Circular Economy approach. Almost everything that you can see on stage, including the costumes, has had a previous life. We've worked hard to make creative decisions that can be realised by using pre-existing materials. The raised platforms you see on stage, or Rosta as we call them, are old theatre hands having done many shows for our friends Theatr Genedlaethol Cymru. They'll do many more. The fake grass that covers it has come from various sources, including a kind donation from Gorilla Grass in Newport, Theatr Na Nog, and some is even part of an old football pitch.

The real turf we're using will go on to various gardens, either as grass or perhaps as mud by the time we're finished with it. Where we've bought new - some paint, the benches and mirrors - we plan to either absorb them into our prop stock to be used again or donate them.

We don't yet know what to do with the coffins. Suggestions are very welcome.

Mae ein hymrwymiad i Gymru yn ymestyn y tu hwnt i'w lleoliadau, cymunedau a thalent, i'w dyfodol. Rydym yn byw mewn argyfwng hinsawdd. Mae'n rhaid i ni newid y ffordd rydyn ni'n gwneud pethau, ac fel theatr genedlaethol, mae'n rhaid i ni gymryd yr awenau.

Mae'r Argyfwng Hinsawdd yn her y mae'n rhaid i ni i gyd ymateb iddi. Ochr yn ochr â llawer o gwmnïau theatr eraill ledled Cymru a thu hwnt, rydym yn defnyddio The Theatre Green Book fel canllaw i wneud theatr yn fwyl cynaliadwy. Drwy wneud hyn, rydym yn cyd-fynd ag uchelgais Llywodraeth Cymru i sicrhau dim carbon ar gyfer y sector cyhoeddus erbyn 2030. Mae'n dasg enfawr, ond rydym yn ceisio.

Yn *Circle of Fifths* rydym wedi mabwysiadu dull Economi Gylchol. Mae bron popeth y gallwch chi ei weld ar y llwyfan, gan gynnwys y gwisgoedd, wedi cael bywyd blaenorol. Rydym wedi gweithio'n galed i wneud penderfyniadau creadigol y gellir eu gwreddu trwy ddefnyddio deunyddiau sydd eisoes yn bodoli. Mae'r llwyfannau dyrchedig welwch chi ar y llwyfan, neu Rosta fel rydyn ni'n eu galw nhw, yn hen lawiau yn y theatr ar ôl gwneud sawl sioe i'n ffrindiau Theatr Genedlaethol Cymru. Byddan nhw'n gwneud llawer mwy. Mae'r glaswellt ffug sy'n ei orchuddio wedi dod o wahanol ffynonellau, gan gynnwys rhodd garedig gan Gorilla Grass yng Nghasnewydd, Theatr Na Nog, ac mae rhywfaint hyd yn oed yn rhan o hen gae pêl-droed.

Bydd y tyweirch go iawn rydym yn ei ddefnyddio yn mynd ymlaen i erddi amrywiol, naill ai fel glaswellt neu efallai fel mwd erbyn i ni orffen. Lle rydyn ni wedi prynu pethau newydd - ychydig o baent, y meinciau a drychau - rydyn ni'n bwriadu naill ai eu hamsugno i'n stoc propiau i'w defnyddio eto neu eu rhoi i ffwrdd.

Nid ydym yn gwybod eto beth i'w wneud â'r eirch. Mae croeso mawr i awgrymiadau.

NATIONAL THEATRE WALES

The unexpected is the lifeblood of the stories we tell.

We make theatre in its broadest sense: a journey that connects and questions us, makes demands of us, provokes and pokes us, surprises and delights us.

We're a free-range theatre company for all of Wales.

Because we aren't tied to a physical space, we seek out locations and opportunities that add an exciting dimension to our work, expanding its reach.

So, you'll find us in unanticipated spaces: on the shore; up a mountain; on a train; in the woods. And sometimes, when you least expect it, in a theatre, too.

It's all about the giant ripple effect that connects people and inspires change.

We love that.

Yr annisgwyl yw enaid y straeon rydyn ni'n eu hadrodd.

Rydym yn gwneud theatr, yn ei hystyr ehangaf; taith sy'n ein cysylltu â'n cwestiynu ni, yn gosod gofynion arnom, yn ein prifocio a'n herio, yn ein synnu a'n swyno.

Rydym yn gwmni theatr rhydd i Gymru gyfan.

Gan nad ydym yn gysylltiedig â gofod ffisegol, rydym yn chwilio am leoliadau a chyfleoedd sy'n ychwanegu dimensiwn cyffrous i'n gwaith, gan ehangu ei gyrraeddiaid.

Felly, byddwch yn dod o hyd i ni mewn mannau nas rhagwelwyd: ar y lan; i fyny mynydd; ar drêñ; yn y goedwig. Ac weithiau, pan fyddwch chi'n ei ddisgwyl leiaf, mewn theatr hefyd.

Mae'n ymwneud â'r effaith crychdonni enfawr sy'n cysylltu pobl ac yn ysbrydoli newid.

Rydyn ni wrth ein bodd â hynny.

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Gorilla Grass

Reptile Cymru

Butetown Community Centre

Sherman Theatre

