Welcome to the ‘Yellow Moon’ Resource Pack.

This pack has been designed to accompany the TAG production of David Greig’s new play ‘Yellow Moon’.

As this is a newly commissioned piece of work, there is currently no other written information about the play for students to access. We therefore hope that this pack will assist Higher Drama students with exam preparation. In particular, we hope that some students will choose to refer to this play within the Contemporary Scottish Theatre section of the Higher Exam paper.

Please feel free to download this pack and copy it for use in the classroom. The pack has been designed for the use of both teachers and students. It includes interviews with Guy Hollands, TAG Artistic Director, David Greig, the playwright and Nigel Dunn, who designed the sound and wrote music for the production. These interviews aim to give the reader a clearer idea of the artistic choices that were made in creating and directing ‘Yellow Moon’.

The pack also includes a diary of the rehearsal process; written by the actors involved in this production. This will hopefully provide an insight into the ‘page to stage’ process.

As always, we welcome feedback on our work for schools. Please do not hesitate to contact us if you have any questions or comments by telephone, 0141 429 5561 or by email, info@tag-theatre.co.uk

With best wishes

Angela Campbell
Acting Education Officer, TAG
Synopsis of ‘Yellow Moon’
This is a brief plot summary of the play.

Interview with Guy Hollands, Director
This interview focuses on the artistic choices made when rehearsing TAG’s production of the play.

Interview with David Greig, Playwright
This interview provides an insight into how this play was commissioned and written.

Interview with Nigel Dunn, Sound Designer
This interview focuses on the decisions made about the sound and the music which is an essential part of the production.

Actors’ rehearsal diaries
These extracts provide a ‘behind the scenes’ look at what the rehearsal period has been like for the Yellow Moon cast.

Suggested classroom exercises for students

Rehearsal photo gallery

Useful websites and contacts

Thanks & acknowledgements
Lee Macalinden is 17 years old and lives with his mother Jenni and her boyfriend Billy. One evening, after stealing an engagement ring from Billy and pawning it, Lee sees Leila Suleiman, a girl from school, in the 24 hour superstore. He asks her to go and drink with him in the cemetery.

Billy notices his engagement ring is stolen and goes after Lee, finally finding him in the cemetery with Leila. He asks Lee for the ring and the pair get into a fight. This results in Lee stabbing Billy. Billy dies.

Leila and Lee panic and decide to run away together. They head North in an attempt to find Lee's estranged father, Dan. Lee has always kept a postcard from Dan with details of his whereabouts, although his father has not been in touch since Lee was very young. The postcard has given Lee the mistaken impression that his father is a wealthy landowner living in a fifty-room mansion.

Lee and Leila’s difficult journey North nearly ends in death half way up a mountain. They are rescued by the Blackwaterside estate keeper, Drunk Frank. Frank informs them that Lee's father Dan is dead and then offers to put them up on the estate in return for their helping him out with the work.

Leila and Lee work the estate for three months – they learn a lot about keepering, about each other, about Frank and about themselves. They almost forget why they were on the run in the first place until Holly, a celebrity seeking respite from the glare of her show business world, arrives to spend a week in ‘the big house’. During her stay, Leila gets to spend time with Holly and discovers how they have more in common than she could have imagined.

Lee suspects that Frank is actually his estranged father and confronts him about this. His suspicions are confirmed. Lee then tells Frank about the murder of Billy Logan. This results in Frank lashing out at Lee, who then steals a car in order to escape from the situation.

Frank is unable to bear to lose his son (Lee) again and in the depths of his depression and blind drunk he commits suicide in his mountainside cave hideaway. Later, Leila confronts Lee in the cave as he sits hunched over his father’s body cradling a shotgun and as the police helicopters draw closer. There is one last thing Lee has to do…
Guy Hollands has been Artistic Director of TAG since 2004 and joint Artistic Director of TAG and the Citizens’ Theatre since 2006. Other productions he has directed for TAG include ‘King Lear’, ‘A Taste of Honey’, ‘The Visit’ and ‘The Crucible’. He was interviewed 3 weeks into the rehearsal period of ‘Yellow Moon’.

1. **Can you describe the process of commissioning this new play?**

When it comes to professional productions, TAG plans what it’s going to do quite far in advance. Each year we put money aside in our budget to pay for a playwright to write a new piece of work for us. One of the first things I did when I became AD of TAG was to ask David Greig to write what is his third play for the company. That was two and a half years ago. I approached David because of his prominence in the world of British theatre, because he has proved many times his genuine commitment to young people’s theatre, because I knew he would relish the challenge of writing something a bit different and because he has worked with TAG before and is in tune with what the company is about.

The process of commissioning is relatively straight-forward once the AD and the playwright have agreed what the purpose and the subject of the play is to be. This can take any amount of time and consisted in this case of David and me having several long conversations about what the play might be about. I was keen that it was a play which David wanted to write for himself and not ‘written to order’ in response to what he thought I wanted or needed him to write. I had an idea of the performance style I hoped the play would have and I knew that I wanted it to be suitable for an older teenage audience. Beyond that, I was open to whatever David brought to the process. I encouraged him to be bold with both the style and content of the play. Once these discussions had taken place, the company entered into a contract with David through his London agent.

2. **Which age group is this play aimed at and why?**

From the start the play was intended for an older teenage audience. This was because TAG has a strong reputation for making new work for this age group and because there isn’t enough new writing which takes the age group seriously and doesn’t talk down to it.

3. **What choices were made for the staging of the play?**

From the very first meeting I had with David it was clear that the show would be performed in the round with minimal production support. That is, there would be no set, basic costume, very few props and no theatre lights. The exception is that there would be an original sound design by Nigel Dunn. The show was to be very portable – i.e. it could play anywhere: theatre, classroom, school hall, even in a shopping centre. I wanted to stage a play which didn’t rely on the design process as heavily as pretty much all my professional work in the past has. We wanted the audience to have an intimate relationship with the play and for the actors to be able to look individual audience members in the eye and to tell them a powerful story. Telling the story of ‘Yellow Moon’ in the round is intended to include every audience member and to allow them to share the experience with their peers – all of whom they can see in the room and across the circle. I would like the telling of the story to have an informal feel – uncluttered by set and props. I would like the audience to be constantly aware of the fact that all TAG is bringing are four actors, four chairs, a sophisticated sound design and a great story. Hopefully the audience will welcome that and be inspired by what is possible without all the usual trappings of theatre performance.
4. Why have you chosen to have actors as storytellers, as well as playing characters?

The actors narrate as well as (and as much as) ‘act’ because the play requires them to do so. David and I just wanted to be very direct with this play and to be able to tell a fast-moving story which covers a lot of ground (both emotional and geographical) in a relatively short time. A story which it would be virtually impossible to stage in a touring production if we had taken a more traditional approach.

5. What brief was given to Nigel Dunn for the music to accompany this production?

The same brief I would give any creative artist collaborating on one of our productions. Respond to the needs of the play. Support the emotional journey of the piece. Help create convincing settings for the scenes in the play. Contribute to the audience’s understanding of the characters and their journeys. Help provide a unifying tone for the piece as a whole. Contribute to the logic of time and place in the play.

Because the ballad of Stagger Lee (Stag O Lee, Stack O Lee etc) was one of the sources of inspiration in the writing of the play, music has been part of the thinking for this play right from the early stages. Early drafts of the play featured a number of songs. Nigel Dunn began responding to a draft of the play about a month before rehearsals began and he has been present just about every day in the rehearsal room revising and refining his score.

6. Can you describe the structure of the play?

It is a series of 20 shortish scenes which are told in a variety of ‘voices’ or from a variety of points of view or in a range of narrative styles. The narrative feels quite linear despite the fact that the playwright has played around cleverly with the time frame(s) of the piece. The play journeys from the urban to the rural and to some extent that path is reflected in the pace of the playing: faster at the outset and tending to be slower as the action progresses. The play’s structure is influenced by the ballad form of song in which a well-known and often-told story is narrated through a series of verses, some of which might repeat some of the story in slightly changed wordings and/or from different points of view.

7. Do you think the strong language may be offensive to audience members?

I do hope not – I would hate the many great qualities of this new play to be overshadowed by concern about one or two individual words. I hope that audience members will understand that when a character utters a swear word in this play, they do so because people do sometimes utter swear words and not because we want to offend anyone. Such words are included because we think they are necessary in the service of authenticity and not in order to shock anyone for the sake of shocking them.
1. What were your initial aims when you were planning to write ‘Yellow Moon’?

Guy and I had talked for a couple of years about doing a play which would tour secondary schools. We were excited by the possibility of a group of actors arriving in school and telling a story without having to set up or pretend to be in a theatre. We thought about the issues we thought had most affected us when we were in our school years - sex, the way boys and girls relate to each other, the pressure on boys to be macho and the pressure on girls to conform to stereotypes. We thought those issues would still be around today. So, I suppose, those two strands were what I began with. I wanted to find a way of telling a story that could be played without stage set and lights etc. And I wanted to explore what it was like to be seventeen.

After that I began to find the material for a story. I don't research plays. My plays emerge from what I'm interested in anyway. I just work with whatever fragments that are floating about in my head at the time I come to write the play. During the writing of Yellow Moon I was interested in the journey of black American music from Blues to Gangsta Rap and the way that the music made heroes of outlaw boys. I was interested in celebrity magazines and the language they used and how they created a world of gods and goddesses whose doings we could comment on and judge. This reminded me of the Greeks and their gods on Mount Olympus who were always arguing, falling in love, having affairs, behaving badly and having babies. I listened to a lot of folk music. I took a lot of walks in forests. All of these elements found their way into the writing.

2. What would you say are the main themes of the play?

Well, that's a hard question for me to answer because I see my job as being to tell a story. I don't really think too much about themes when I'm writing. I try to follow the characters. The play obviously has self harm in it, it has sex and violence, it explores nature versus the city. But none of those sorts of things matter very much to me when I'm writing. When I put pen to paper I'm just thinking about these two people, Leila and Lee - what they want and what life is like for them. I try to get inside their minds as honestly and truthfully as I can. So what themes emerge - that's for you to decide.

3. What has it been like to be a part of the rehearsal process?

I have had a lot of involvement with Guy before rehearsals began. The play has been through a few drafts and it has shrunk down from being a giant beast of a play with songs and multiple strands and scenes and different time periods - to being what it is now: a single narrative told by four actors. That work on the script was done by talking, workshopping with actors, writing and re-writing. Once Guy and I were happy with the rehearsal draft I have had less direct involvement. I come in to see runs of the play and respond to questions and ideas thrown up by the actors. Really, when the rehearsals begin, the play doesn't belong to me any more. It's important to let them go on their own journey, just as I did while writing it.
4. Why was the play written specifically to be performed with very little technical support? Has that affected how you wrote it and how it turned out?

We wanted a stripped down style because we thought that would make the show exciting and interesting. We also wanted to respond to lo-fi ideas in music. We were also interested in the way that rap, blues, and folk music all have storytelling traditions attached to them. In this style performers just require some space to perform and an audience. It seemed simple, basic and true. It also practically suited the environment the play would be travelling through when it was produced: e.g. schools and community halls. I was aware of this all the time as I was writing it and it affected me because it made me constantly try to write the most difficult things I could imagine to stage - murders, train journeys, swimming and fires! I like making life interesting for the director.

5. Why have you chosen to include such strong language in the play?

I don't think the language is that strong. There are one or two uses of the F-word. Not nearly as many as Lee and Frank and Billy would really use in their everyday speech. I left two or three in just so that the dialogue felt real but I tried to keep it to a minimum. I am more interested in the rhythm of their speech and the other things they have to say. However, there is one point where the C-word is used and some people find that particularly hard to hear. I have used it very carefully. It is placed in the head of Billy as he dies. I want to show how a mind which is full of violence is also an impoverished mind. A mind that, as it dies, is reduced to fear and hate.

If you would like to read other plays written by David Greig, you can use the links below:

http://www.faber.co.uk (then search for David Greig in the search box)
http://www.capercailliebooks.co.uk/teachers.html (this page has resource packs to download)
http://www.methuen.co.uk (then search for David Greig in the search box)
http://www.amazon.co.uk (then search for David Greig in the search box)

There are also resource packs available to download from www.tag-theatre.co.uk, including:

Dr Korczack’s Example - by David Greig
Nigel Dunn is the Sound Designer for ‘Yellow Moon’. Nigel has worked as a Musical Director for many shows over the past 7 years at venues varying from the London National and the Millennium Dome to Cumbernauld Theatre. He has released singles and albums with various bands. Nigel was interviewed two weeks into the rehearsal process and his interview is shown below.

1. What process did you go through when composing the music for this play?

Meeting with the Director and discussing musical and technical concepts after reading through the script, well in advance of the show, was the first step. I usually work on my initial reaction to a script and try to write a piece of music straight away; without delving too deeply into the script’s content. With ‘Yellow Moon’ it became apparent that this wasn’t the best option (although I wrote a piece anyway that isn’t being used!), because of the show’s intimacy and basic storytelling nature. I really needed to meet the cast and get some idea of their approach to the script.

Basically we have been using a system whereby a couple of scenes will be rehearsed, I'll come in and watch them with the director, and then I’ll go to the studio and compose for those scenes, while the next few scenes are rehearsed, and so on. When we run the scenes again we check the new compositions are in context and, if need be, I will remix or rearrange them. A piece of cake!!

2. How does the music complement the action on stage?

I tend to treat theatre in a similar way to film, although there are of course many technical differences to take into consideration. Generally, I try to support the cast and help them to achieve the moods that they try to create. Sometimes this involves blasting the audience with some loud aggressive composition and other times it may be the fact that there is no music at all! I’ve given the character Leila quite a varied support; there are more subtle themes for “inside her head” moments, and more grinding pieces for her angst and passion involved with her cutting herself.

3. What has it been like to be a part of the rehearsal process?

It has been essential for me to take part in the rehearsal process. With this project I have relied so heavily on seeing the cast in action; in order to catch their moods and observe the direction of specific scenes. It also enables me to let the Director know that I may be able to provide musical support for certain scenes which may influence the way they are directed.

4. Were there any moments in the play that seemed particularly suitable for musical accompaniment?

Yes definitely, many moments. The scenes with Leila cutting herself and associated scenes, and also the appearances of the deer specifically.
During the rehearsals of ‘Yellow Moon’ the actors were asked to keep a record of the process they were involved in. A full set of diary entries can be found by logging on to the TAG website - www.tag-theatre.co.uk

The following 2 pages contain brief extracts from the diaries that the actors kept.

Tuesday 29th August
A very productive day. Read through of the script first thing after lunch, then a chance to ask David any questions we had about the text. I felt a need to ask about Frank’s ‘back story’. It seemed to me that events in his past, which aren’t directly explained in the script, play an important part in why he does what he does. Why has he retreated to the middle of nowhere to live as a recluse? Why is he living under an assumed name? Why does he commit suicide?

Keith Macpherson

Wednesday 6th September
How time flies when you’re having fun. Rehearsals began today at 10.15am. We are now on the eighth section or episode of the narrative and many discoveries have been made along the way. Yesterday a photographer came in to take shots for marketing. David came in to observe and help think about various re-writes. Nigel came in to play various bits of music that are to aid our storytelling.

Nalini Chetty

Thursday 7th September
Still working our way through. Getting very frustrated with lines. It’s so much more difficult (for me anyway) to remember/learn narration than dialogue. When it’s a conversation it’s more natural and the clues to what you’re about to say are usually in the line before, but narration is hard. You have to visualise the pictures/situations in your own head and if you blank you’re stuffed. It’ll come eventually and I’ll wonder why on earth I was having trouble, but at the mo it’s the annoying bit. You know what you want to say but your brain can’t keep up wi’ yer moo! Grrr!

Beth Marshall
Saturday 9th September
Went to Inverkeithing today to see if I could stop someone and get them to record their accent for me. Went well, got about 5 people. Combined it with a golfing trip, played ok, playing with a bit of a slice at the moment.
Andrew Scott-Ramsay

Wednesday 6th September
I had an idea in the last couple of days about the station platform scenes. I hadn’t felt my narrator’s attitude was right. I realised I’d been playing it as a malicious, goading voice – whereas in fact Beth and I are playing Leila’s own thoughts, which are fearful rather than malicious. Leila’s fear feeds off itself, off her own thoughts. Playing those lines that way felt immediately better.
Keith Macpherson

Monday 11th September
Tomorrow should be good. David & Nigel in and a woman to talk to us about self-harming. Good timing coz we’re at the point where it’s important to know how Leila really feels about Lee knowing she cuts herself. And personally I’m looking forward to it coz about to do the Holly/Leila scene about cutting and I want to make sure it’s done properly.
Beth Marshall

Monday 25th September
First preview this Thursday, opening night on Friday. We do our first full run through since about a week ago, with some of the Citizens’ Young Company as audience. I find this helps - having an audience lifts my concentration, and it’s reassuring to find that giving narration lines directly to individual audience members doesn’t render me incapable of remembering what the hell I’m talking about.
Keith Macpherson
The following exercises have been designed to help Higher drama students with exam preparation. Some are discussion or acting based and some are written exercises. Please feel free to copy and distribute these pages in the classroom.

**Character Profile** *(written exercise)*

In ‘Yellow Moon’, the story follows 2 main characters who go on a journey together; Leila and Lee. There are also secondary characters who appear at various points during the play; Billy, Frank and Holly being the most significant.

**TASK**

Write a character profile for Lee. Within this profile you should think about the following:

- Is Lee running away, or going towards something?
- Is Lee confident or does he present himself as being more self assured than he really is? What evidence is there of this?
- How does he feel about Leila? Would he have gone if she hadn’t accompanied him?
- Is Lee in control of what is happening to him?
- Is Lee a dangerous criminal?

**TASK**

Write a character profile for Leila. Within this profile you should think about the following:

- What does Leila find attractive about Lee?
- Is Leila running away from something?
- Is Leila easily led? Is she being forced into going along with Lee or does she want to?
- Is Leila unhappy? If so, why?
- Does Leila think this adventure is going to last?

**Class debate** *(discussion exercise)*

There are many unresolved issues at the end of the play. Students who have seen ‘Yellow Moon’ may have formed their own opinion about how these issues might be resolved.

**TASK**

Below is a list of questions that may be discussed in small groups or as a whole class:

1. Does the end of the play mark the end of Leila and Lee’s relationship? Is it likely that they will stay together?
2. What will happen to Leila and Lee now that the police have caught up with them?
3. Why does Frank commit suicide? How will his death affect Lee?
4. Why does someone like Holly, who seems to have everything, feel the need to self harm?
5. What kind of relationship does Lee have with his mum Jenni? How do you think it will have changed as a result of the events of the play?
Character Role-play *(acting exercise)*

At the end of the play the police finally catch up with Lee and Leila. The consequences of this are not explored within the play and it is therefore up to the audience to decide what happens next for each of the characters.

**TASK**
The class should be divided into pairs. Allocate the following characters to each of the pairs:

- Lee MacAlinden & Lee’s mum, Jenni
- Leila Suleiman & Leila's mum
- Police Officer & Lee MacAlinden
- Police Officer & Leila Suleiman
- Holly & Police Officer
- Lee’s mum & Leila’s mum

Each pair should improvise a scene which involves their allocated characters. Students should think about the relationship the two characters have and what they would want to say to each other if they were together.

Some pairs could act out their role-play scenes for the rest of the class to watch if there is time at the end of the lesson.

Style of Production *(written exercise)*

TAG’s production of ‘Yellow Moon’ involves no set and no props and is performed ‘in the round’.

**TASK**
This task should be done individually. The class will be asked to write an essay which explores the production style of ‘Yellow Moon’.

The following are just some points that should be considered:

- Configuration of the theatre space
- Use of technical support
- Performance style
- Stage design
- Pace of delivery
- Use of actors during the performance

The interviews contained earlier in this pack should help students to complete this task.

If possible, the production style of ‘Yellow Moon’ could be compared and contrasted with another Contemporary Scottish Theatre production that has been seen recently.
Symbolism within ‘Yellow Moon’
(discussion & writing exercise)

During the play there are many moments which contain symbolic images or actions. Some of these are listed below:

- Lee’s hat on fire
- Lee pulling out Frank’s heart
- The train journey North

**TASK**
The class should be split into groups of 4 or 5 people. One symbolic moment (either from the list above or another) should be discussed by each group. The following questions should be answered:

- What point is the playwright trying to make with this symbolic moment?
- How has it been portrayed in the TAG production of ‘Yellow Moon’?
- How does this one symbolic moment fit into the overall plot?

Each group can then report its findings back to the rest of the class. This can be done by choosing a group spokesperson.

**TASK**
If there is time, each student could also write an essay that focuses on the symbolism contained within ‘Yellow Moon’, based on the discussions that have taken place.

David Greig - Playwright
(research & written exercise)

**TASK**
Ask each student to research the past work of David Greig. This should be done using the internet, school library and by reading any of his plays, if possible.

**TASK**
Ask students to write an essay in response to one of the following:

1. Compare ‘Yellow Moon’ to one of David Greig’s other plays. References should be made to plot, character portrayal, structure of play, writing style and themes.

2. Compare ‘Yellow Moon’ to another Contemporary Scottish play you have seen recently. References should be made to plot, character portrayal, structure of play, writing style and themes.
The photographs shown below were taken during rehearsals of ‘Yellow Moon’ at The Citizens’ Theatre. More photos can be found in the gallery at www.tag-theatre.co.uk

Photographs by: Tim Morozzo (www.morozzo.co.uk)
Below are the names and contact details of a number of organisations, for any student requiring further information on the issues contained within ‘Yellow Moon’. There are many more organisations offering help and support than those listed below. Further research could be done using the internet.

**National Children’s Bureau**
Within this website you can use the site map to find specific projects based in Scotland, such as the Hawthorn Project.
Website: [www.selfharm.org.uk](http://www.selfharm.org.uk)
Check out this website if you self-harm or are close to someone who does.

**Samaritans**
c/o Chris, PO Box 90 90
Stirling FK8 2SA
Helpline: 08457 90 90 90 (24 hours)
E-mail: jo@samaritans.org
Website: [www.samaritans.org.uk](http://www.samaritans.org.uk)
The Samaritans exists to provide confidential emotional support to any person, irrespective of race, creed, age or status who is in emotional distress or at risk of suicide; 24 hours a day.

**Crime Stoppers**
Website: [www.crimestoppers-uk.org](http://www.crimestoppers-uk.org)
Tel: 0800 555 111
Crimestoppers is an independent UK-wide charity working to stop crime. Crimestoppers works for you, your family and your community. Call anonymously on 0800 555 111.

**FRANK**
Helpline: 0800 77 66 00 (24 hours)
Textphone: 0800 917 8765
E-mail: frank@talktofrank.com
Website: [www.talktofrank.com](http://www.talktofrank.com)
Provides free confidential drugs information and advice 24 hours a day. All calls are confidential.

**Drinkline**
PO Box 4000
Glasgow G3 8XX
Helpline: 0800 917 8282 (24 hours)
A free national helpline offering advice and information for people with alcohol problems or anyone concerned about alcohol misuse. Provides advice on sensible drinking and information on local support services to help people cut down on their drinking.

**Brook**
Ask Brook Helpline: 0800 0185 023 (Mon-Fri 9am-5pm)
Website: [www.brook.org.uk](http://www.brook.org.uk)
Provides free and confidential contraceptive advice for anyone under 25. Provides emergency contraception, pregnancy testing and counselling on any sex and relationship problem. The website also has details of Brook’s secure email service, text message service and details on how to get in touch with your local Brook Centre.

**ChildLine**
Freepost 1111
London N1 0BR
Tel: 0800 11 11 (Freephone 24 hours)
Website: [www.childline.org.uk](http://www.childline.org.uk)
UK’s free, 24-hour helpline for children and young people in danger and distress. Trained volunteer counsellors provide comfort, advice and protection. Lines can be busy so please try again if you don't get through the first time.
A large number of people have helped to make TAG’s production of ‘Yellow Moon’. We would like to take this opportunity to thank every talented and creative person who was part of the rehearsal and production process.

**Playwright**  
David Greig  

**Sound Designer**  
Nigel Dunn  

**Cast**  
Nalini Chetty  
Keith Macpherson  
Beth Marshall  
Andrew Scott-Ramsay  

**Production Staff**  
Andrew Coulton  
Production Manager  
Jo Spooner  
Deputy Stage Manager  
(on the book)  
Ruth Ogston  
Tour Booker  

**Photographer**  
Tim Morozzo  

**TAG Staff**  
Guy Hollands  
Artistic Director  
Helen Black  
Projects Manager  
Lulu Black  
Education Officer  
Angela Campbell  
Acting Education Officer  

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