

**Moonage Daydream by Eve Nicol**

*Directed by Daniel Gee Husson*

Girl: Hayleigh Meg

**A New Career in a New Town by Alex Cox**

*Directed by Alex Cox*

Janine: Johanna Harper

Rosalyn: Mira Vasiliu

Jean: Hazel Ann Crawford

**Kooks by Elissa Soave**

*Directed by Daniel Gee Husson*

Jean: Mira Vasiliu

Tom: Grant McDonald

Max: James Keenan

**Lady Grinning Soul by Tom Murray**

*Directed by Karen Barclay*

Lady Grinning Soul: Mira Vasiliu

Male Fan: Grant McDonald

**Modern Love by Margaret Callaghan**

*Directed by Daniel Gee Husson*

Rosemary: Hazel Ann Crawford

Gerrard: James Keenan

**Short Attention Span Theatre**

Two nights of plays based on songs by David Bowie

Thursday 24th January

**Moonage Daydream  
by Eve Nicol**

**A New Career in a New Town  
by Alex Cox**

**Kooks  
by Elissa Soave**

**Lady Grinning Soul  
by Tom Murray**

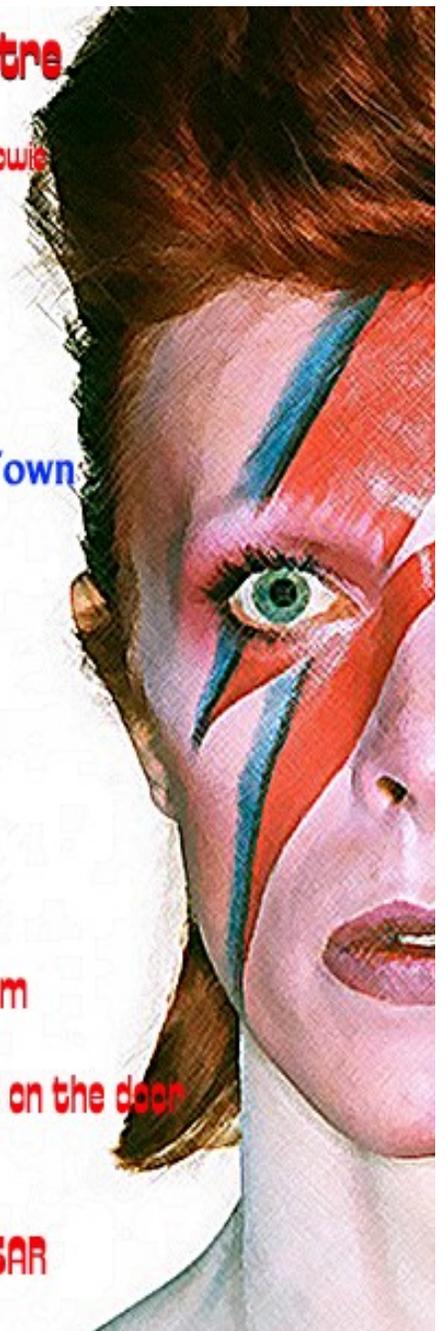
**Modern Love  
by Margaret Callaghan**

**Doors 7pm. Show starts 7.30pm**

**Tickets £5.50 from See Tickets £6 on the door**

**Old Hairdressers**

**Renfield Lane, Glasgow, G2 5AR**



**Thanks to:** Offshore on Gibson Street Glasgow, Crownpoint Studios

The works in tonight's show are presented script-in-hand, and were all inspired by the songs of David Bowie.

### Moonage Daydream by Eve Nicol

*(The Rise and Fall of Ziggy Stardust and the Spiders from Mars, 1972)*

“Moonage Daydream is all sex. Those opening chords, that build. It whirls and spirals to transcendency. This is prime Ziggy, prime Bowie going down on Ronson's guitar, prime teenagers getting their minds blown, moving into their own lives and finding out what they want.”

### A New Career in a New Town by Alex Cox

*(Low, 1977)*

*“I've been writing for several hundred years and like to think I've gotten quite good. However, my glaring weakness is titles, or the choosing thereof. I used to choose a single, key word from the piece but I ask; are you enticed to read stories titled 'Do', "Ballpoint" or 'Word'? If so, you're my audience and one-in-a-hundred. Glad to have you. The other 99% though need something more evocative that suggests...well, a story of some sort. As such, I give works-in-progress titles from Bowie songs. Here, the title also acted as a prompt. When I heard of tonight's event it sat at 70 pages and an hour long so didn't need to be written but condensed. Up The Hill Backwards, if you like. But that's another story.”*

### Kooks by Elissa Soave

*(Hunky Dory, 1971)*

“When David Bowie appeared on Top of the Pops in the seventies, strutting the stage in a bodysuit that clung to every muscle and sinew, caked in make-up and sporting a bright red mullet, he was perceived as a dangerous figure. What were the establishment to make of him? Suddenly, a man in a dress and make-up wasn't necessarily gay, women and men could lust after the unconventional, the ostentatious, the genderless, someone who refused to be pinned down and labelled. Who wouldn't want to be kooky like the late, great David Bowie?”

### Lady Grinning Soul by Tom Murray

*(Aladdin Sane, 1973)*

“I loved the title first of all. Also it made me wonder if the subject of a song gave their own thoughts what would they say. This gave me the start of the play.”

### Modern Love by Margaret Callaghan

*(Let's Dance, 1983)*

When we had the idea to do a show where the plays would be sparked by music it didn't take us long to arrive at and agree on David Bowie as the creative trigger. When he died in 2016 it was apparent through social media and anyone you spoke to that day that everyone had a connection to Bowie and his music in some form or other. For me my first introduction was when at Primary School when Let's Dance and a peroxide-haired Bowie made number 1. But it wasn't until the early 90s when BBC began showing Sounds of the Seventies that I was properly struck by Bowie's significance. The performance of Queen Bitch on The Old Grey Whistle Test was properly like nothing I'd ever seen before. Bowie and a gold lame draped Mick Ronson sharing the mic, and swinging their guitars around with necklines plunging to their waists. Bowie meant something to music fans of all ages across a number of decades. When we asked for submissions we even got an email from a lady whose two children aged 6 and 8 wanted to be involved as they were massive Bowie fans. We hope you enjoy what our writers have been inspired to write from David Bowie's words and performances. The scripts are all works-in-progress and the writers would welcome any thoughts you have.

Tom, Short Attention Span Theatre

Before I got the opportunity to direct these pieces, I didn't think I was a huge David Bowie fan—musically, anyway. I always appreciated what he meant to people who were outsiders and felt like they didn't quite fit in, but I thought that I only knew a few songs, like “Space Oddity” and “Under Pressure”. When I sat down and listened to a couple albums, I realized I knew many more. Each song is layered and full of surprises, like these plays. It was an honour to help bring them to the stage.

Daniel Gee Husson, Director

Produced by Karen Barclay and Tom Brogan

[www.shortattentionspantheatre.co.uk](http://www.shortattentionspantheatre.co.uk)