

John, I'm Only Dancing by Julie Rea

Directed by Alex Cox

Shug: Gregory Bonnar

John: James Keenan

Kelly: Johanna Harper

Jean: Hazel Ann Crawford

Five Years by Catriona Duggan

Directed by Karen Barclay

Brian: Gregory Bonnar

Kelly: Mira Vasiliu

Everyone Says 'Hi' by Jamie Graham

Directed by Karen Barclay

Colin: Grant McDonald

Emma: Johanna Harper

Modern Love by Felix O'Brein

Directed by Karen Barclay

Ryan: Grant McDonald

Marc: Gregory Bonnar

Ben: James Keenan

Under Pressure by Lindsay Miller

Directed by Alex Cox

Sam: Grant McDonald

Charlie: James Keenan

Aliyah: Johanna Harper

Kash: Mira Vasiliu

Jo: Hazel Ann Crawford

Moonage Daydream by Eve Nicol

Directed by Daniel Gee Husson

Girl: Hayleigh Meg



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.

John, I'm Only Dancing by Julie Rea

(Single, 1972)

"When I was younger, my parents often had house parties. I remember, gleefully, sitting behind the sofa, fanning out all of their vinyl LPs over the carpet. One album cover stuck in my mind—a grimy, rain slicked, street at night with a man, in blue suit and purple heeled boots, staring straight down the lens. It hinted of a strange, dark, and exciting world. It was *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*. My intro to Bowie. I wanted to choose a song from Ziggy for my play, until I realised the name of a B side of a track from it was 'John, I'm Only Dancing'. My dad, called John, had not long passed away and so, with the tiniest germ of an idea - a drunken house party - I started to write.... "

Five Years by Catriona Duggan

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

"I chose this one in particular because every time I hear it, it seems to paint such a visual picture of the beginning of panic. I wanted to explore how that would progress after the end of the song. It took me down a darker road than I would usually go down when writing plays..."

Everyone Says 'Hi' by Jamie Graham

(Heathen, 2002)

"I chose this song because the lyrics reminded me of how not everyone is lucky enough to have a home they can return to if life isn't working out as they'd planned."

Modern Love by Felix O'Brien

(Let's Dance, 1983)

Under Pressure by Lindsay Miller

(Single, 1981; Hot Space – Queen, 1982)

"I believe Bowie was a beacon for people who struggled to feel connected to the world. He was all for equality before it was acceptable to be. 'Under Pressure' sums this up for me."

'Watching some good friends screaming 'Let me out'

'Sat on a fence but it don't work'

'And love dares you to care for

The people on the edge of the night'

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 transcendancy. 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.

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