

**Kooks by Elissa Soave**  
*Directed by Karen Barclay*  
Jean: Mira Vasiliu  
Tom: Grant McDonald  
Max: James Keenan

**Lady Grinning Sould by Tom Murray**  
*Directed by Karen Barclay*  
Lady Grinning Soul: Mira Vasiliu  
Male Fan: Grant McDonald

**John, I'm Only Dancing by Julie Rea**  
*Directed by Karen Barclay*  
Shug: Gregory Bonnar  
John: James Keenan  
Kelly: Rachel Flynn  
Jean: Hazel Ann Crawford

**Modern Love by Margaret Callaghan**  
*Directed by Daniel Gee Husson*  
Rosemary: Hazel Ann Crawford  
Gerrard: James Keenan

**Everyone Says 'Hi' by Jamie Graham**  
*Directed by Daniel Gee Husson*  
Colin: Grant McDonald  
Emma: Rachel Flynn

**Five Years by Catriona Duggan**  
*Directed by Karen Barclay*  
Brian: Gregory Bonnar  
Kelly: Mira Vasiliu

Sound by Daniel Buckley

**Thanks to:** Offshore on Gibson Street Glasgow, Crownpoint Studios, Katy, Karen, Rachel, Emily, Ally and everyone at the Gilded Balloon.



**Catriona Duggan** is a schoolteacher from Glasgow. She was listening to 1972's *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* when she began writing her play *Five Years*. "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..."

Glasgow writer **Margaret Callaghan**'s interest in love in relationships when the romance is over was the spark for her play *Modern Love*.

Clydebank's **Julie Rea**, winner of the Scottish Book Trust Next Chapter Award 2017, found inspiration for her play *'John, I'm Only Dancing'* not only from Bowie, but also from her late father. "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.... "

**Elissa Soave** is a Scottish writer whose work has appeared in a number of print and online publications, including *Structo*, the *Glasgow Review of Books*, *Open Pen*, *Gutter* and *New Writing Scotland*. Her play is called *Kooks*, after the song on Bowie's 1971 album *Hunky Dory*. "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?"

Borders based writer **Tom Murray**'s play is *Lady Grinning Soul*, found on 1973's *Aladdin Sane*. "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."

**Jamie Graham**, from Edinburgh was moved by homelessness when writing *Everyone Says 'Hi'*. "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."

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

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 Brogan**, Short Attention Span Theatre

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