



The Rise and Fall of Ziggy Stardust and The Spiders From Mars  
An on stage Production  
Credits; Millie McCann  
Side A Research and Development  
Side B Final Designs and Costume



# SYNOPSIS

The Rise and Fall of Ziggy Stardust and the Spiders from Mars (1972), David Bowie's breakthrough concept album tells the story of androgynous, bisexual, glitter dusted extraterrestrial being Ziggy Stardust. They descend upon earth as a cosmic messenger of hope, sent from the starman in face of the looming apocalyptic disaster on earth. The album follows Ziggy's soaring rise to fame becoming a global icon and ultimately his catastrophic downfall.

The narrative begins with the revelation that earth is doomed and there are only five years left before destruction. Ziggy along with his band The Spiders from Mars become the chosen mouthpiece of extraterrestrial starman, spreading their message through music, charisma and intoxicating stage presence. His fame erupts massively, audiences worship him, the media manipulates him. Caught between prophecy and performance Ziggy begins to lose sight of his original purpose.

As adoration grows and intensifies so does Ziggy's inner conflict. Consumed by ego, lust and success, his persona grows brighter and more extravagant, controlled by fame Ziggy starts to think of himself as the saviour.

The adoration from fans elevates him but also destroys him. By the time of his final performance, Ziggy is both triumphant and broken, collapsing under the weight of expectation, desire and delusion. The Starman or infinites finally return and Ziggy is destroyed.

Ziggys tale becomes a tragic parable of fame, a tale of how a star can rise impossibly high and shine so bright, only to burn at their own heat.





This project reimagines the iconic David Bowie album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* as a live performance come space drag opera. Costume, performance, character design alongside the music of the album will narrate the transformation and ultimate destruction of alien rock icon Ziggy Stardust. Rooted in the 1972 concept album, this adaptation will explore Ziggy as both a performer and constructed persona, a glitter drenched, mysterious outsider who becomes a messianic superstar, and ultimately a cautionary tale of a figure consumed by the very mythology he creates.

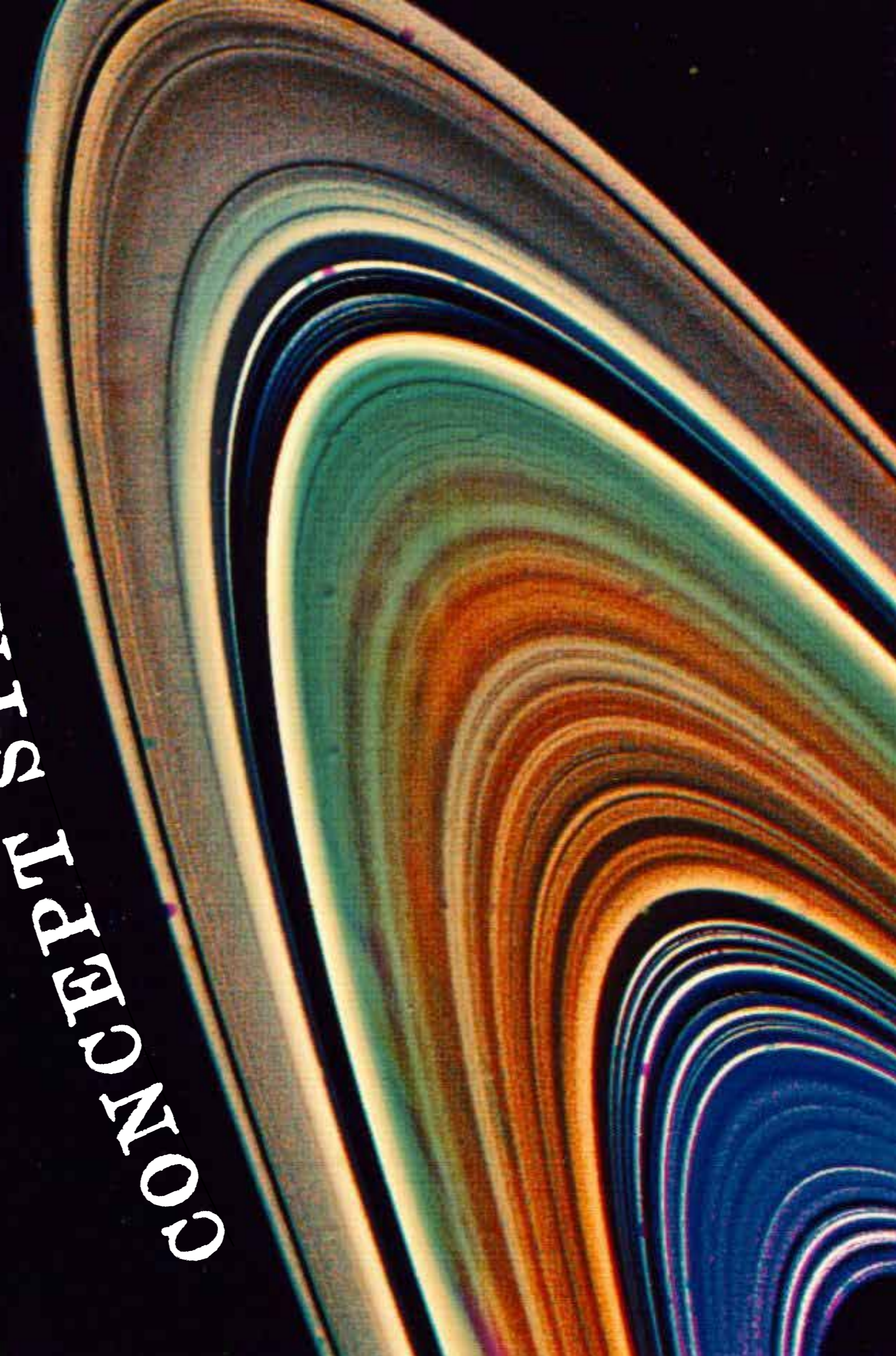
The performance will embrace the theatrical spectacle inherent on the original album, exploring androgyny, exaggeration, queer storytelling, cosmic fantasy and the tension between authenticity and deception. As Ziggy ascends from anonymous musician to prophetic icon, the world around him shifts, fans, media, band members and the starmen act as physical embodiments of desire, distortion and societal projection. This is a universe where glamour becomes religion, performance becomes prophecy and fame a form of self-sacrifice.

Costuming will be very important in the storytelling, visual identity will draw from glam rock, queer nightlife, 1970s futurism and contemporary high fashion costuming. Drawing inspiration from designers such as Kansai Yamamoto, Thierry Mugler and Vivienne Westwood, as well as performance artists such as Warhol and Leigh Bowery. Bowie's work is full of rich pop culture inspiration from Iggy Pop to *Clockwork Orange* to Vince Taylor. Following on and developing from these references to keep the original Ziggy Stardust magic.

Staging will be crucial in driving the narrative, a hazy, sensual otherworldly environment that feels suspended between dimensions. The performance unfolds within a modular shimmering wasteland, part nightclub, part cosmic temple, where glamour and decay coexist. Live projection and visuals will fragment, transform and distort the performers. Soft hazy lighting carries the audience through Ziggy's birth, evolving into sharp strobes, ultraviolet washes and fractured shadows as the story intensifies, climaxing to the final blackout after rock n roll suicide.

Through a fusion of theatrical performance, visual storytelling and conceptual costume design, this adaptation seeks not only to honour Bowie's iconic, deeply recognisable creation of Ziggy Stardust, but also to expand it, allowing the album to unfold as a fully realised narrative within a captivating, disorienting, extraterrestrial space-opera setting. The production embraces the album's inherent theatricality and transforms it into a live immersive world where glam rock mythology collides with cosmic ritual.

# CONCEPT STATEMENT



RESERVA



Drawing from the ever expansive work of David Bowie, the production is inspired by his ever changing persona, theatricality and distinctive visual identity. His use of flamboyance, sensuality and immense influence of pop culture helps shape a stylised, immersive world that blurs performance and reality.



His collaborative work with artists from Kansai Yamamoto to Iggy pop to Lindsay Kemp offers rich and diversified influences and inspiration to bring to the production.

Looking at glam rock and pop culture icons of the 70s such as Freddie Mercury, Prince, Mick Jagger and Elton John, who embodied a fluid and flamboyant vessel of self expression. Inspirations such as these will help inform the hazy, liberated otherworldly production.



As well as 70s funk icons such as Parliament Funkadelic collective, known for large band production and storytelling performance with costumes to match.



The work of the iconic Grace Jones and the androgynous aesthetics of the 1980s informs the production's sharp, exaggerated visual style, creating a striking sense of alien beauty. Further inspiration drawn from the 1980s club kid scene, blending influences across decades of pop culture. Its emphasis on DIY fashion and unapologetic self expression shapes the production's performative energy. Figures such as Leigh Bowery, known for his larger than life personality and surreal and provocative costumes are key influences, particularly in the creation of bold, queer coded spaces.



# 70's Film Inspiration



A Clockwork Orange 1971

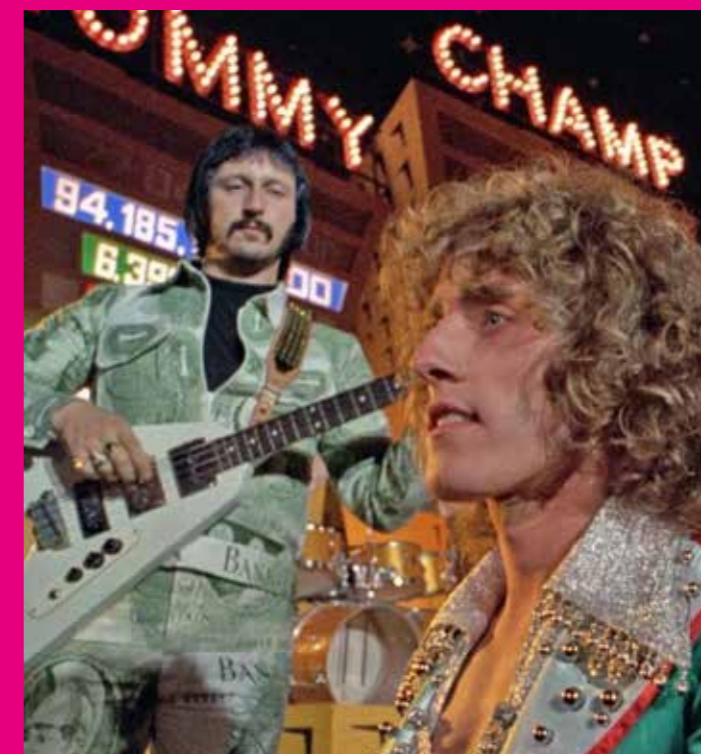
2001: A Space Odyssey (1968)



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The Who released the album Tommy in 1969, it is a groundbreaking rock opera, telling the story of Tommy Walker, a boy who becomes deaf dumb and blind after witnessing a traumatic event. Despite his challenges he becomes a pinball champion and religious leader. It is considered one of the first full length rock operas. In 1975 it was adapted into a musical fantasy film, with a star-stacked cast, including; the members of the band, Tina Turner, Elton John, Jack Nicholson and Keith Moon.



# CHARACTER DEVELOPMENT



*Featuring*

# THE STARMAN



The starman is the otherworldly being, a higher power, a messiah from outer space. Using Ziggy as his messenger to spread his gospel of hope to Earth. A mystic superstar, he embodies fame and is charismatic and unreachable. This character will draw inspiration from Elvis Presley and his Vegas stage persona - often dubbed as the 'King of Rock and Roll', this character acts as a sort of king of the galaxy. He is iconic, magnetic and dangerous, and Ziggy aspires to be him. Dressed in sculptural jumpsuits and rhinestones to the max. Bowie himself said that Elvis was an influence on him, with his huge impact and intense stage presence. An almost parody of the original popstar and 'chosen one'.

He will appear on a raised stage throughout the performance, as he picks Ziggy, sends transmissions and ultimately returns for his destruction, a mythical being mostly seen side stage and illuminated through lighting.



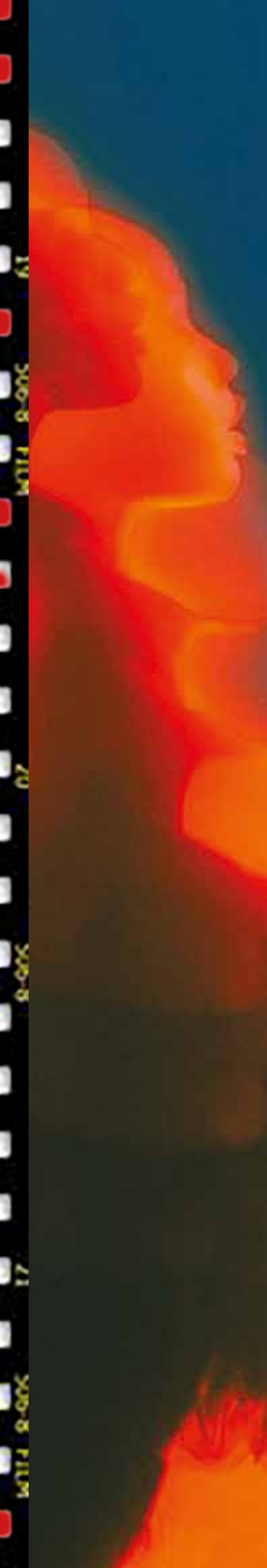
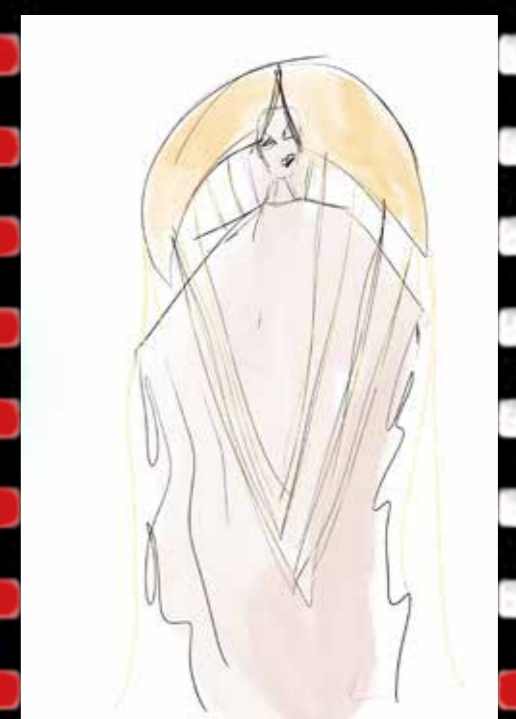
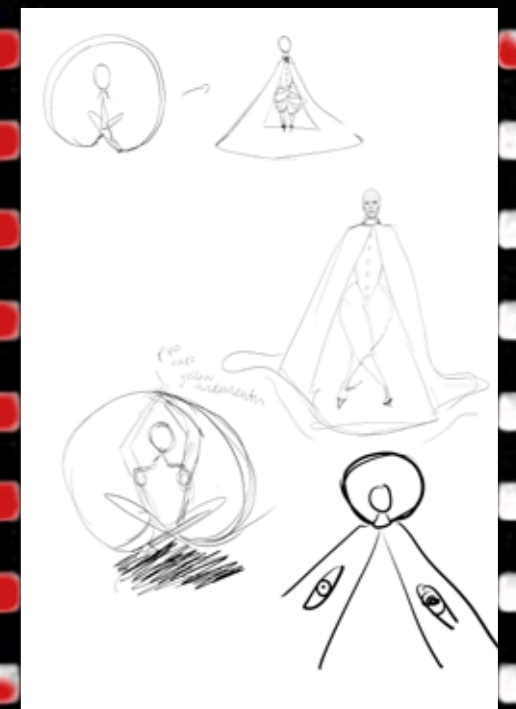
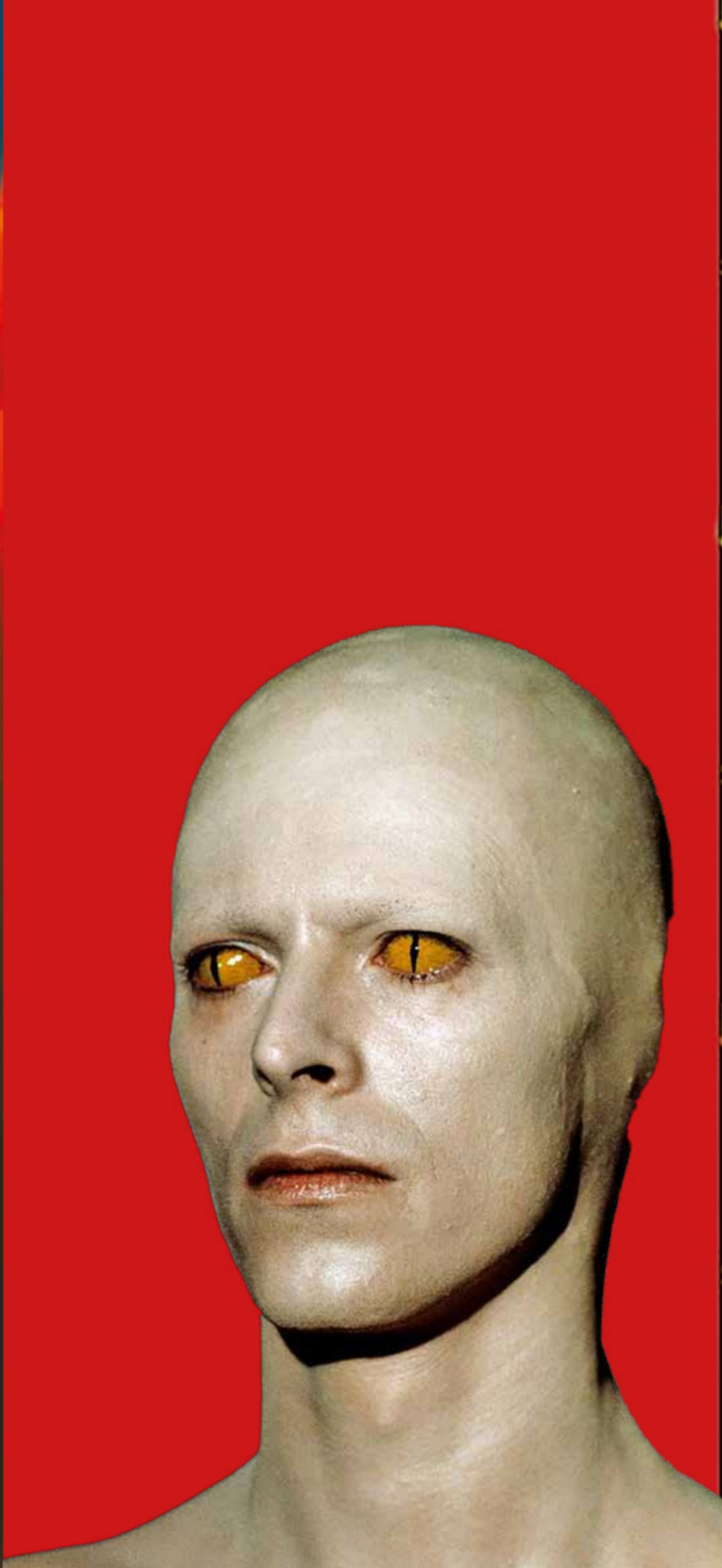
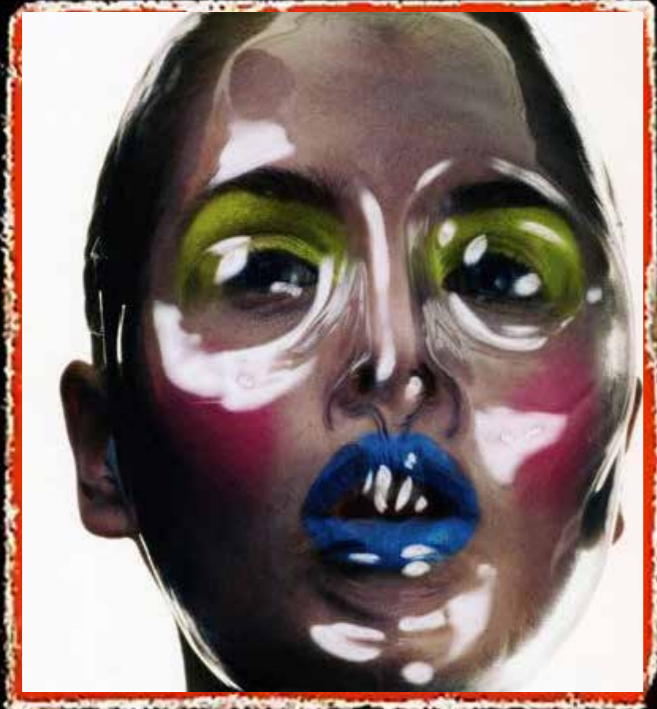
*Featuring*

# THE BIRTH OF ZIGGY



Ziggy stardust, extra glamorous extra terrestrial. Picked by the starman and their infinities to be a messenger to the people of earth whose world is currently dying with just 'five years' left. At first ziggy will be on stage in an orb or glitterball with through projection we start to see his being. At first we see an unsure, slightly timid being sent with a clear mission. Emerging from their orb like vessel, Ziggys first form will be more alien esc inspired from his own character in 'the man who fell to earth' and classic 60s space age fashion, all while still darlingley alluring and glamorous. Later we will start to see more of ziggys character grow.





*Featuring*

# THE INFINITES

The Infinites are cosmic judges, androgynous super beings. They are the extraterrestrial higher beings behind the starman's message. They are neither good nor evil, they simply follow the cosmic purpose. Their design and presence will be inspired by Grace Jones, who represent the extremity of glamour, discipline, beauty and alien power. They are hyper androgynous, gender irrelevant and futuristic with sleek monochromatic palettes, hard edges silhouettes and immaculate control.

They chose Ziggy as the vessel for their message, the starman is their emissary, they are the intelligence and control behind the prophecy. They shape Ziggy's transformation but they recognise when he breaks and when Ziggy becomes unstable and ego driven they reclaim him. Consuming him at the end of the performance out of cosmic necessity. Ziggy's destruction is ritualistic, a cosmic dance ending, reclaiming the star power they gave him.



Featuring

# THE MEDIA



The Media character represents not just one person but a shape-shifting entity, they represent the relentless force that builds, distorts and ultimately destroys Ziggy. They are an almost faceless being, constantly watching, obsessed with selling stories and emotionally hollow. They appear throughout the performance, lurking in shadows, running by with the flash of a camera, disguised behind a newspaper. In the beginning, they are part of Ziggy's rise, spreading the word of this other-worldly saviour, loving him because he sells headlines, but as he starts to crumble, the media latches onto this, deeming his demise as inevitable and newsworthy. The character will draw inspiration from 70s television presenters such as Russell Harty and David Frost. Also with elements of Andy Warhol, with a superficial cool, lurking in the background kind, seeming more of a concept than a person. Their costuming will have a slightly older feel than the rest, classic suits and trench coats of slightly earlier periods, with a surrealist extremity, with oversized cameras and silhouettes.



*Starring*

# THE RISE OF ZIGGY STARDUST

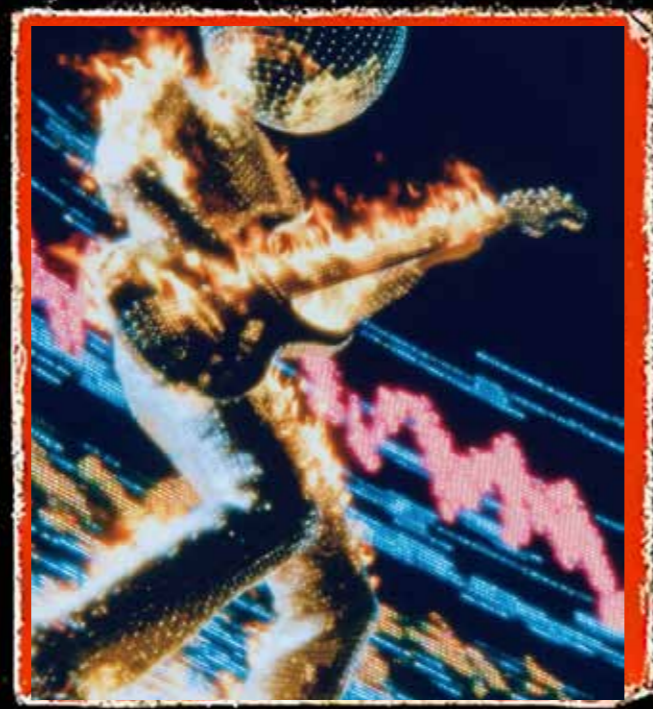
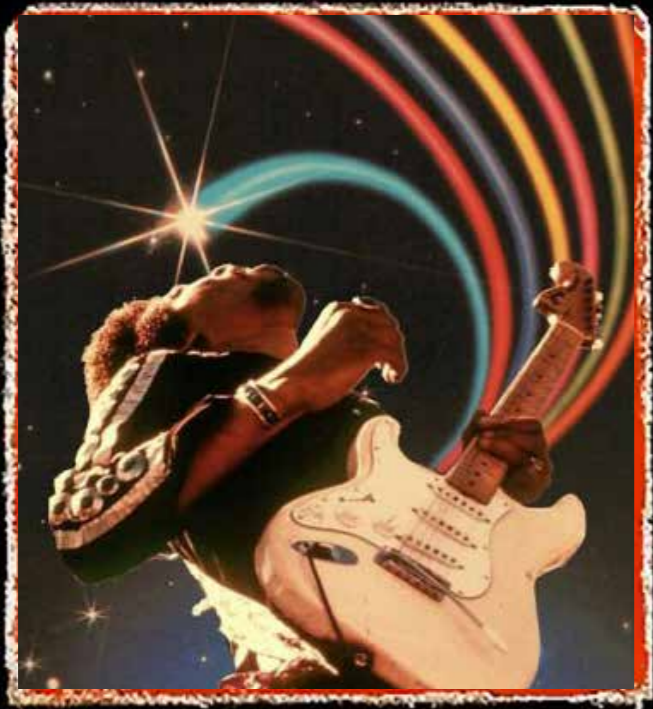
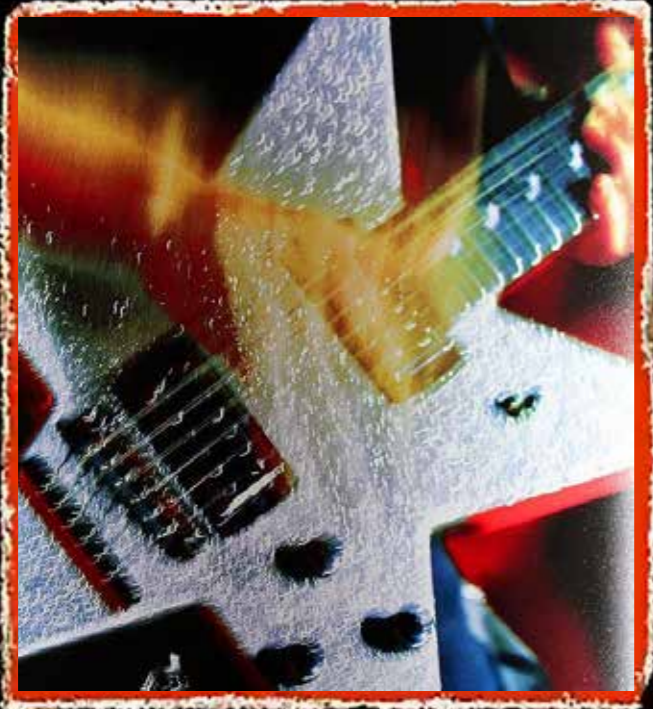


At their peak, Ziggy is shining brightly, adored by the world. When Ziggy is fully Ziggy, they are an electric, uncontainable fusion of rock god, queer icon and cosmic messenger, mesmerising the crowds around them. A theatrical being, moving like someone who thinks destiny bends around them. His voice carries the urgency of a saviour but the seductiveness of a pop icon. He becomes a fantasy the world wants to believe in. However, the peak is fragile as Ziggy is starting to be consumed by adoration and fame, forgetting his original mission.

This is Ziggy's most iconic look, keeping true to Bowie's original Ziggy costumes but amplifying and exaggerating silhouettes and textiles. Mixing rock elements with alien glamour. At this point, he symbolises limitless self-invention, the ecstasy of fame and queer cosmic glamour.

At his peak, Ziggy performs the song Ziggy Stardust to his adoring fans in a cosmic club scene.



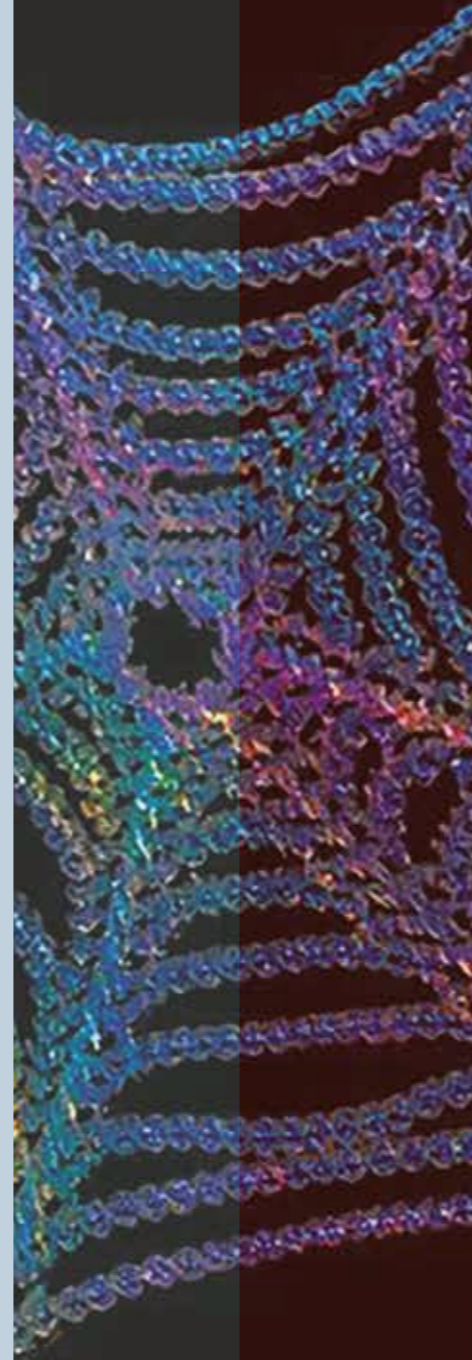


*Starring*

# THE SPIDERS FROM MARS

The Spiders from Mars are Ziggy's bandmates, but they are more than musicians, his entourage, energy source and ultimately his web. In the beginning the spiders are Ziggy's equals, fellow outsiders and cosmic misfits drawn to the promise of something bigger, they help propel him into fame, fiercely loyal to start. As Ziggy ascends past his original mission, tensions start to rise in the band as they are overpowered by him. As Ziggy falls resent, confusion and grasp for life grows and they turn on him.

Taking aesthetic inspiration from the glam rock band KISS they are hyper theatrical characters, armoured in silver and black, platform boots and dressed with instruments. They have a darker, more suspicious look than Ziggy, with armoured silhouettes, spiked shoulders and fragmented exoskeleton suits.





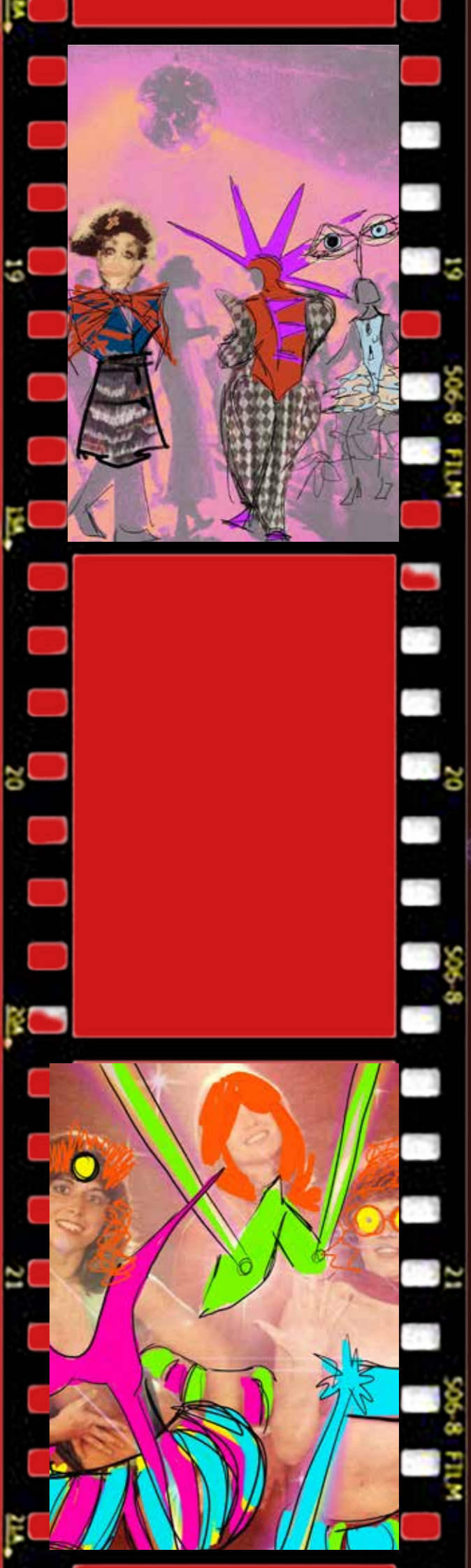
*Featuring*

# THE FANS

The fans function as an active force within the narrative, blurring the lines between audience and performer. In this adaptation they are not just observers but almost an extension of Ziggy himself, feeding his ego and elevating him to a God like status. Their worship amplifies his persona, helping to construct the character of Ziggy Stardust.

However, this collective power ultimately contributes to his downfall. As public perception shifts, the fans become a vehicle for rumour, judgment and disillusionment. Their adoration turns volatile, reflecting how quickly mass opinion can spread and intensify, ultimately dismantling the very figure they once idolized. In this way, the fans embody the dual nature of fame, both its creation and destruction.

Visually the fans draw inspiration from figures such as Leigh Bowery and the flamboyance of the 1980s club kid scene, while not being confined to a single era. The production blends decades of camp pop culture to create an otherworldly aesthetic in which the fans embody. Emphasising on DIY costuming, metallic glitters and exaggerated almost alien like features, many of which echo and distort Ziggy's own appearance.



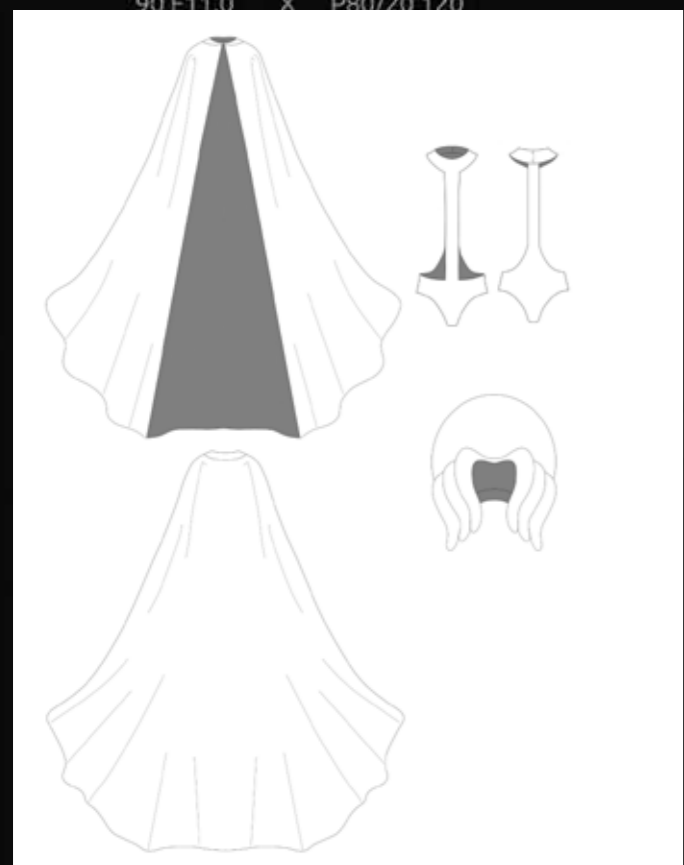
# FINAL DESIGNS





TRICE STARRIN'ACHA

AK PORTRA 400 90 F11.0 X P80/20 120 KC



THE BIRTH OF ZIGGY

TEXTILES

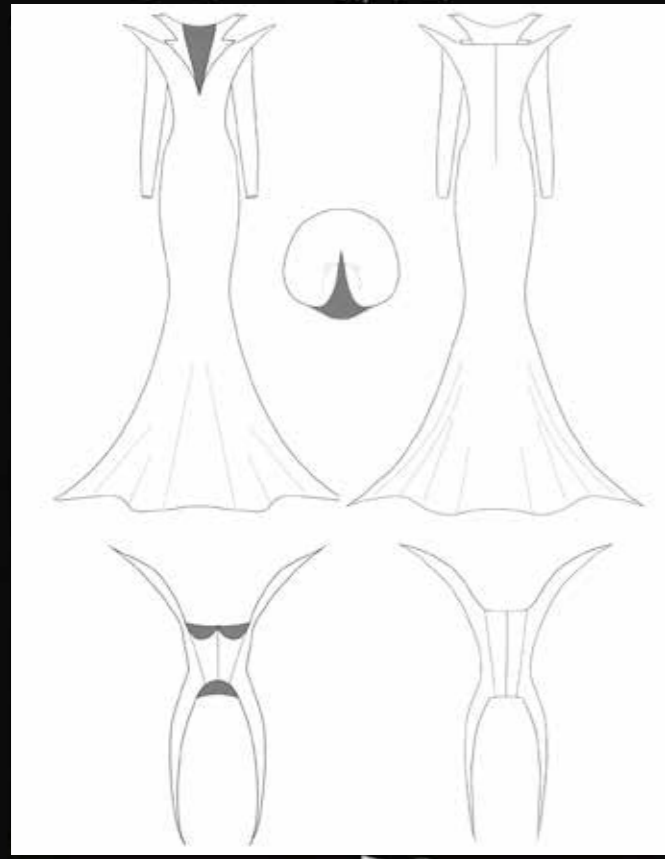
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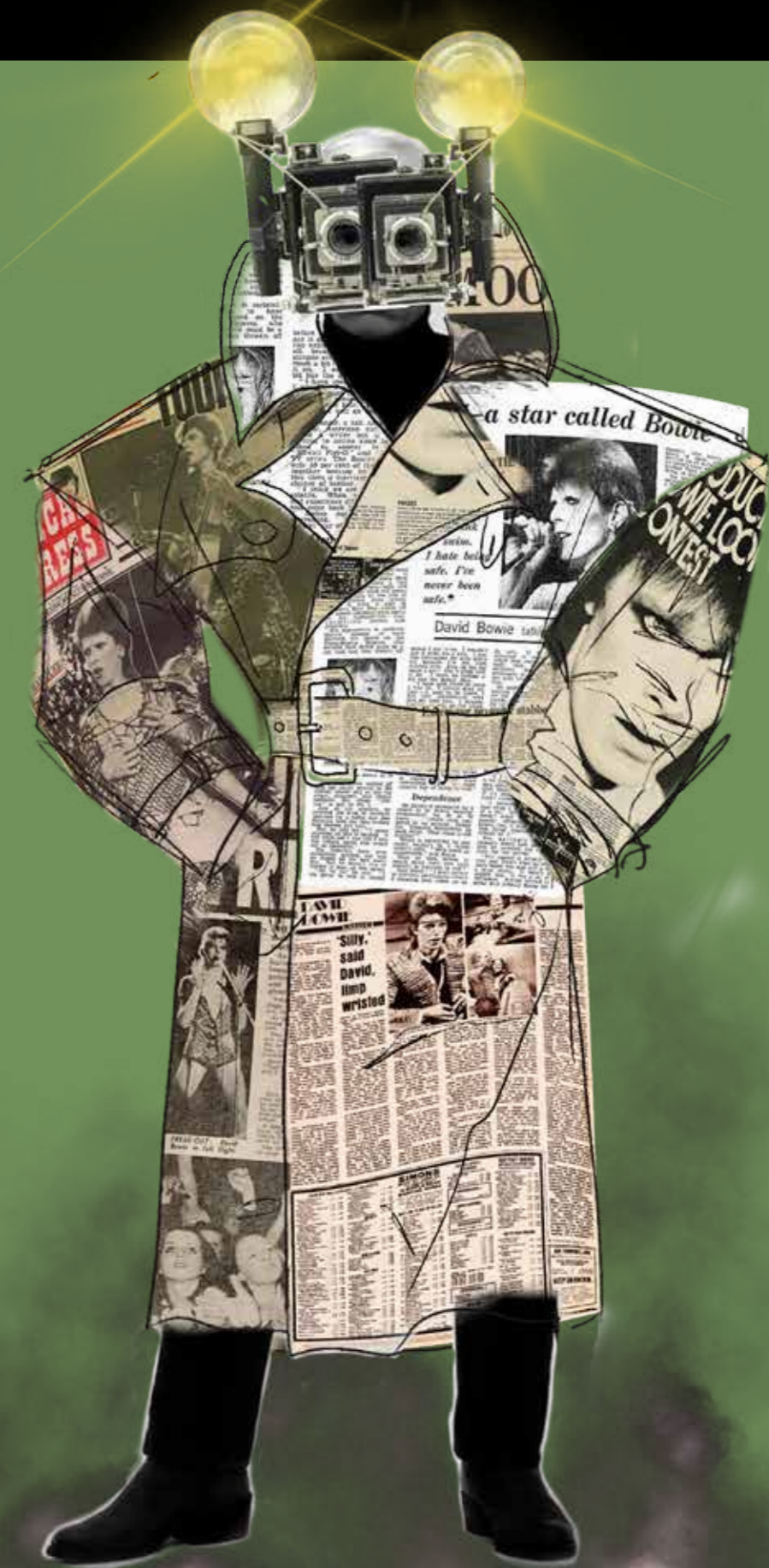
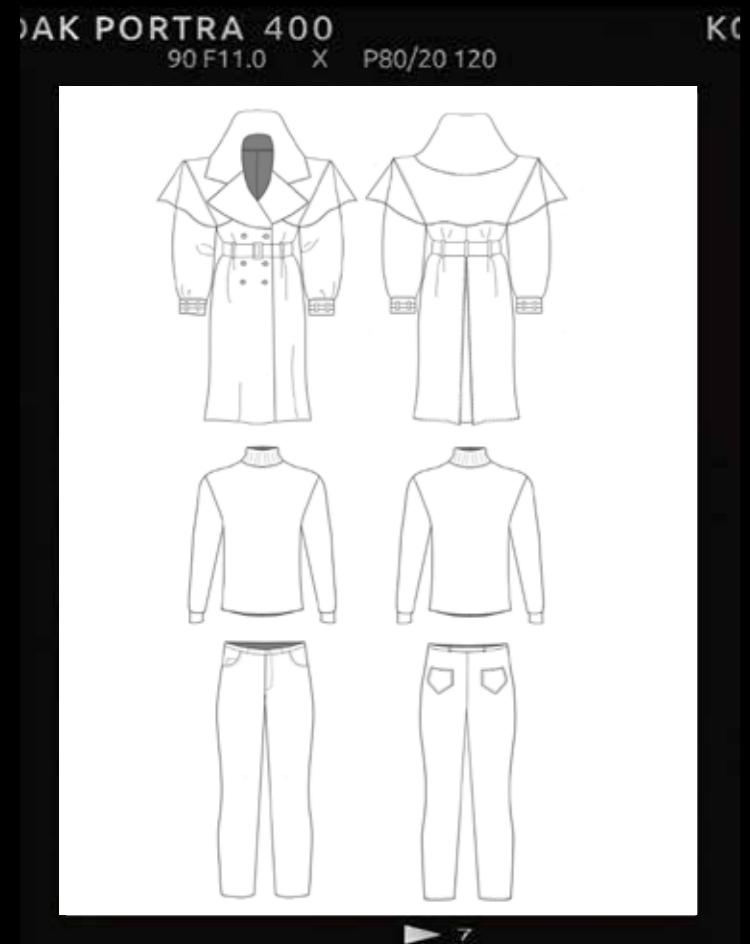
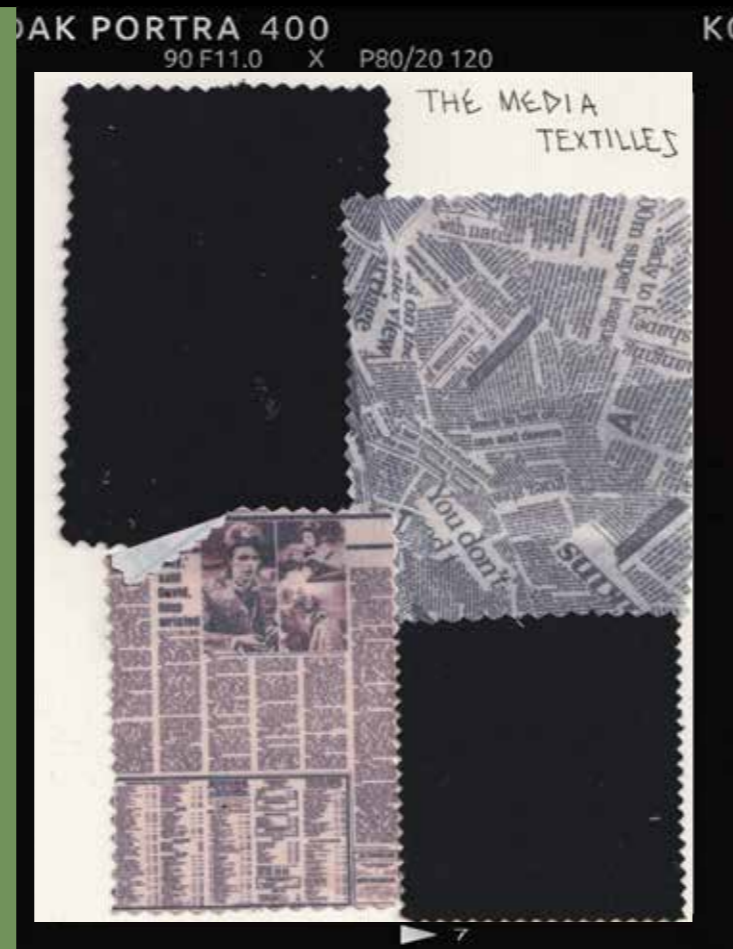
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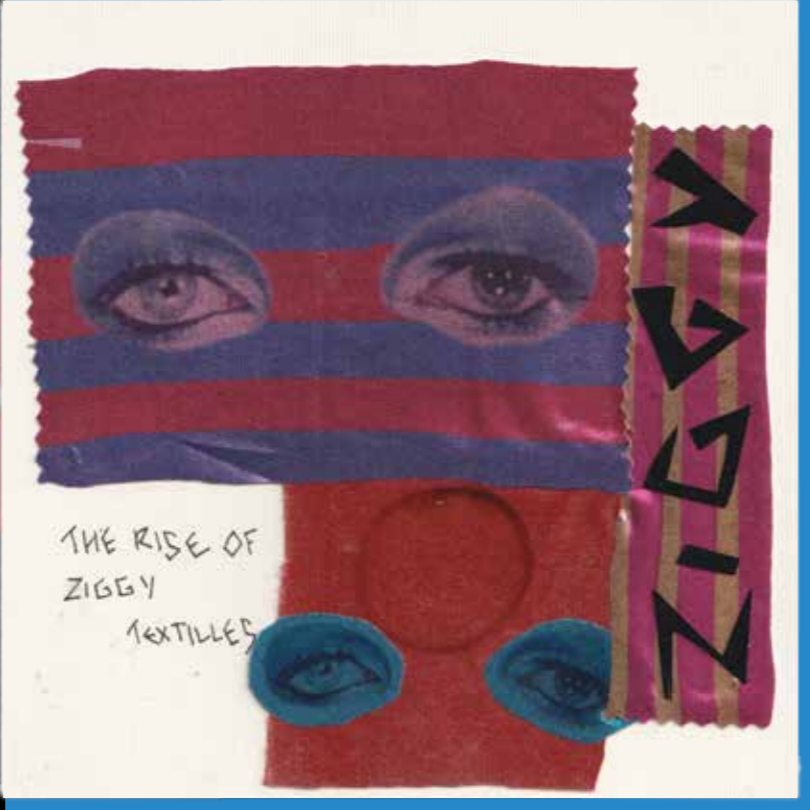
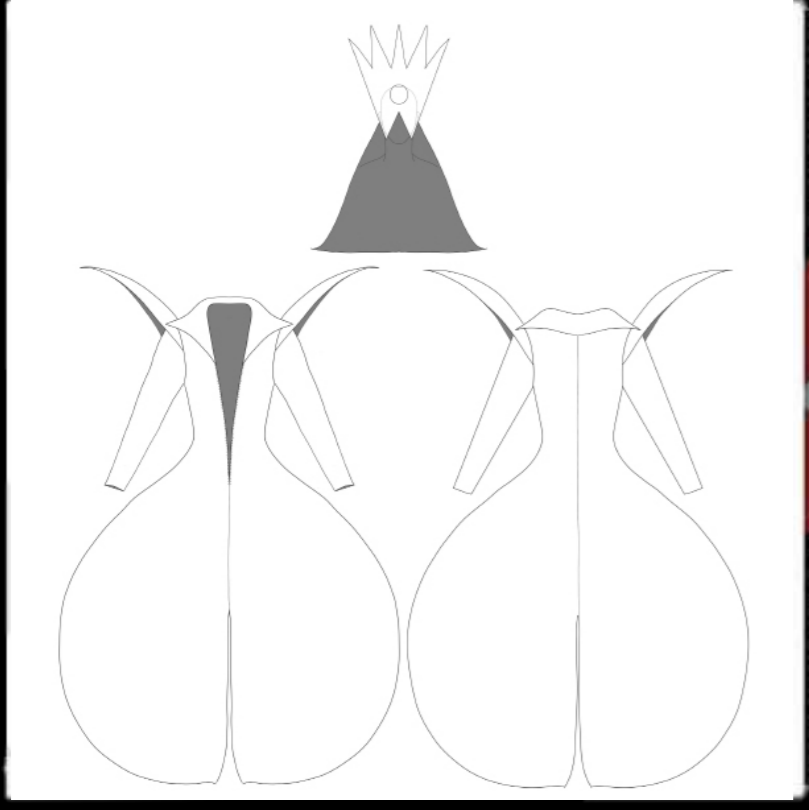


Sketches



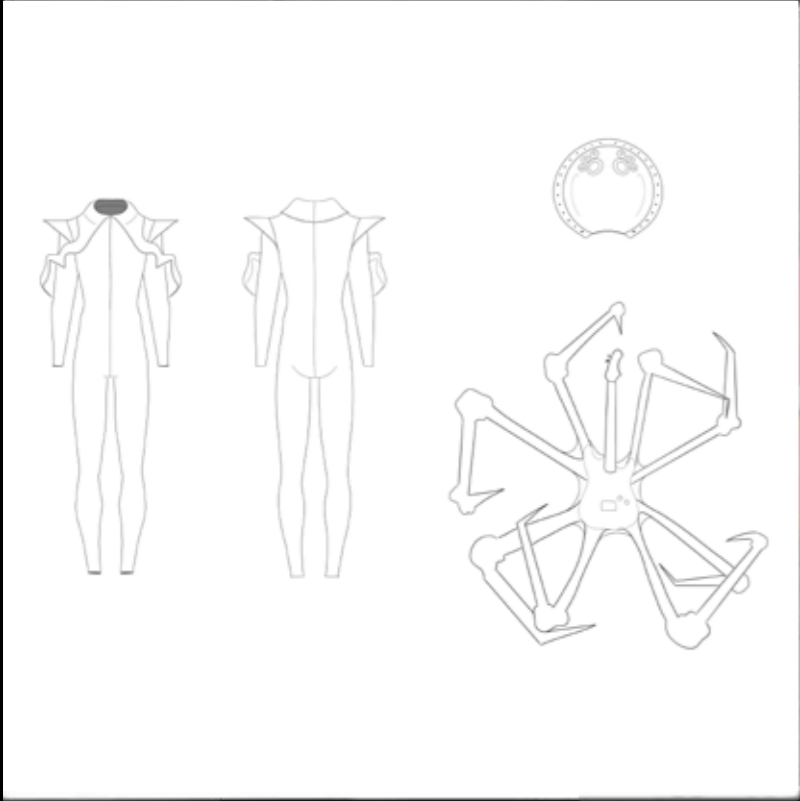
# THE MEDIA



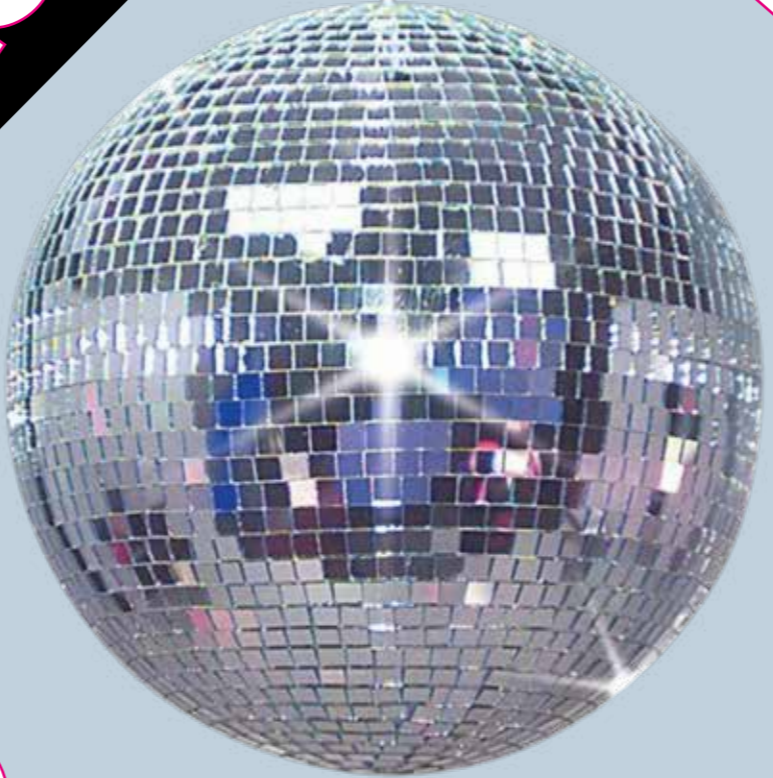


SMHARDUST  
THE RISE OF TIGGY





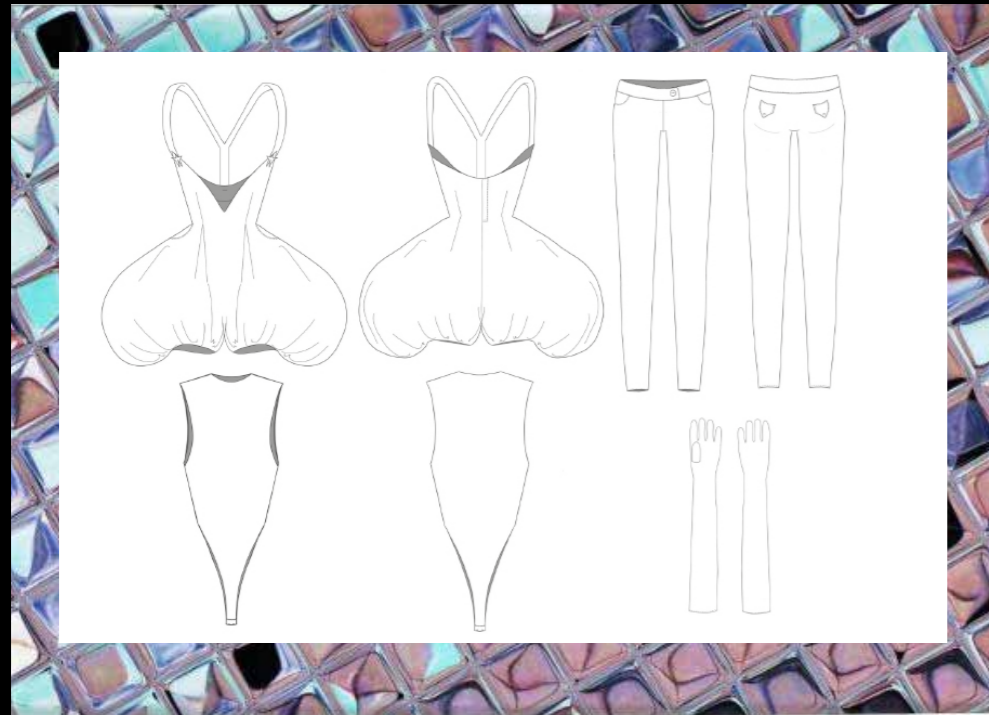
HARRIS FROM SPIDERS



THE SPIDERS FROM HARRIS



# Shorts



# THE CAST OF TIGGY STARDUST



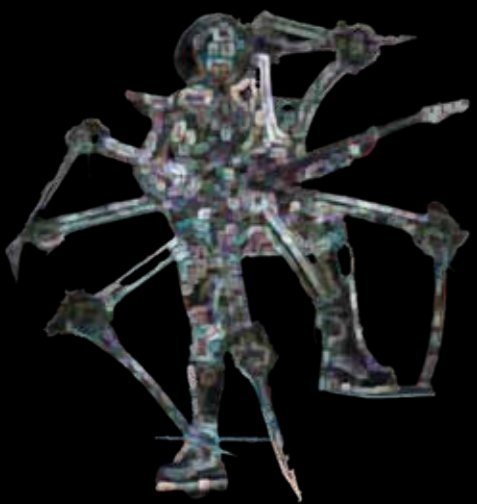
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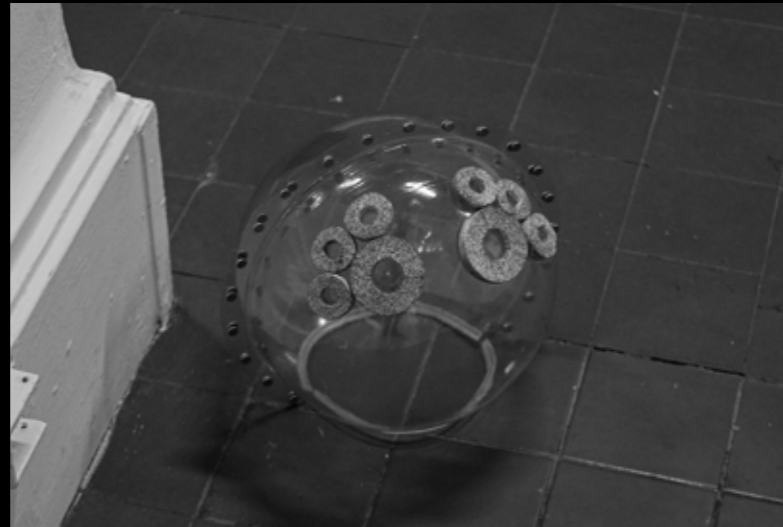


PROCESS





# THE MUSEUM OF MODERN ART





The End