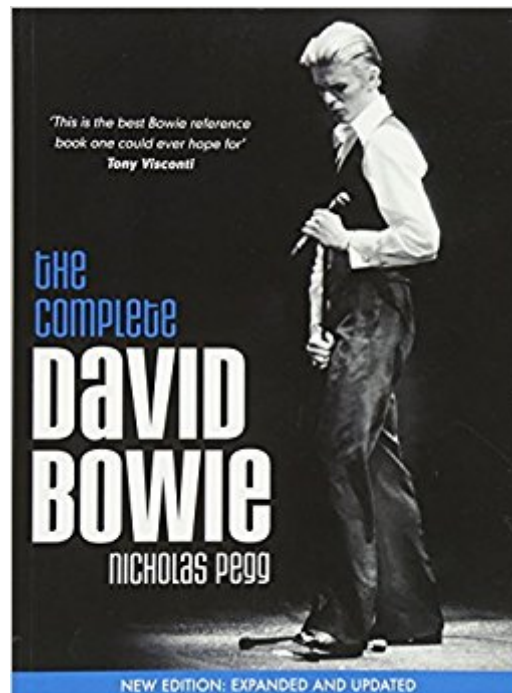




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The Complete David Bowie (Revised And Updated 2016 Edition)



Synopsis

The biggest edition yet – expanded and updated with 35,000 words of new material

Critically acclaimed in its previous editions, *The Complete David Bowie* is widely recognized as the foremost source of analysis and information on every facet of Bowie's career. The A-Z of songs and the day-by-day dateline are the most complete ever published. From the 11-year-old's skiffle performance at the 18th Bromley Scouts' Summer Camp in 1958, to the emergence of the legendary lost album *Toy* in 2011, to his passing in January 2016, *The Complete David Bowie* discusses and dissects every last development in rock's most fascinating career.

- * The Albums – detailed production history and analysis of every album from 1967 to the present day.
- * The Songs – hundreds of individual entries reveal the facts and anecdotes behind not just the famous recordings, but also the most obscure of unreleased rarities – from *Absolute Beginners* to *Ziggy Stardust*, from *Abdulmajid* to *Zion*.
- * The Tours – set-lists and histories of every live show.
- * The Actor – a complete guide to Bowie's career on stage and screen.
- * Plus – the videos, the BBC radio sessions, the paintings, the Internet and much more.

Book Information

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Customer Reviews

“Exhaustively researched and insightfully written. Pegg's an ideal guide through the Glass Spiderwebs of reference and allusion that comprise the Bowie songbook • 10/10 • *Adventures In Poor Taste* “If you are a huge fan of David Bowie and

respect the work he did for nearly fifty years, *The Complete David Bowie* by Nicholas Pegg on Titan Books is perfect for you. [GamersSphere](#)"Information overload for any true Bowie fan"
- [MyBigHonkinBlog](#)

The career of David Bowie has been one of the most colorful and intriguing in modern rock history. In *The Complete David Bowie*, Nicholas Pegg chronicles the star's every move from his first appearance as balladeer Davy Jones in the 60s, and his spectacular, gender-bending turn in the 70s as Ziggy Stardust, to his starring roles in films like *The Man Who Fell to Earth* and *The Hunger*. This definitive reference also includes a detailed production history and an analysis of all Bowie's albums, including 2003's *Reality*; hundreds of entries with facts and anecdotes about all his songs, plus unreleased rarities; and set lists and histories of every live show. --This text refers to an out of print or unavailable edition of this title.

As so many others have said, this is a wonderful reference book, and wonderful for that purpose. But there is another book that is obscured by the focus and format of the book: a reference biography, a strange creature, one eagerly sought by some but rarely found. The main focus of this encyclopedia are the songs. All the songs - songs released, songs performed, songs written for others, songs written by others, songs unreleased, songs partially formed, songs of rumor only, even songs of rumor disconfirmed. This forms the bulk of the work, and is the first section. The presentation is alphabetical. This has its advantages and its drawbacks. If you want to know about a specific song, it is easy to find. But the lack of connection to the album or chronological framework impedes a more cohesive understanding. In this electronic era, my hope would be for a *Complete David Bowie 2.0*, where all options exist for the compendium of songs, alphabetical order, album-by-album, year-by-year, concert tour-by-concert tour. This framework is already largely present in the other sections of the book, especially sections 2 (The Albums) and 3 (Live). I recommend highly starting by reading the section on Official Albums first and Live second, which is what I did. Weaving them together would offer another insightful framework over Bowie's career, as most albums were followed by a tour. Since Bowie was frequently hard at work (or even substantially satisfied with) his next album while touring for the most recent release, there was also a tension displayed in the sequence of album-tour-album that was Bowie's practice, with the styling of the upcoming release influencing the presentation of the live songs from the most recent album and older choices. Reading *The Albums* and *Live* straight through as an introduction provides valuable insights into Bowie's career, with enough information that I'd imagine just about anyone would learn from. On a basic

level, it gives a sense of the thematic structure of each album and the songs contained within. Obviously, from listening to the albums we've developed our own senses of these themes and how they connect and conflict through the songs. But Pegg provides information about the people Bowie was working with in a way that is difficult to derive from listening and liner notes, and even more so about the people Bowie was being introduced to (Elizabeth Taylor arranged for Bowie and John Lennon to meet at a party at her house in 1974), friends with (John Lennon introduced Bowie to the Uncle Floyd show of Heathen's Slip Away; now I can imagine myself as a child sharing my Uncle Floyd time with David and John, from 50 miles and more than a couple of decades away). It also gives a more complete, often challenging and corrective, interpretation of Bowie's albums as they were intended (expressed through interviews with Bowie and others involved). This is combined with details about the critical and popular response to the albums. This comes at a level that would be impossible for just about anyone who wasn't present throughout Bowie's 5 decade career to develop. I mostly came into the Bowiesphere in the mid 1990s, not long before 1.0 Outside was released. That was also the time, though, of both the Rykodisk extra-track releases and the BMG Music Club "Buy 1 CD at regular price, get 7 free", so I quickly amassed everything from Space Oddity to Scary Monsters, and those came with the extra tracks. Then came the mid-1990s creative spurt that, for me, was paired with trips to Europe where high-quality bootlegs were much more available and much cheaper than in the US. It was a lot to enjoy, a lot to process, but also done mainly in an absence of historical progress and context. Pegg's Album and Live performance analysis sections gave me much of this structure that I hadn't had time to develop on my own. It still came in a brief amount of time, for me these sections were page-turners that kept me up too late. The 1970s were truly a time of chaos kept barely controlled. Bowie's stamina, appetite for consumption and for creation, ecumenicalism, much more apparent and much more impressive. So much was somehow both "make it up as you go along" and "I meant it all the time" in an incredible way. The Albums and Live sections also revealed just how much of Bowie's reputation, the "Bowie is..." and the "What is Bowie?" was created in retrospect. Much of his art was treated critically and skeptically by the music press and especially the more mainstream press. The same was true for the young music enthusiasts out there, especially in the US. Ziggy Stardust in 1972 was a bigger star than David Bowie, but Ziggy Stardust was a bigger star in 1977 than 1972, in 1982, in 1987, in 1992, in 1997... but somehow by 2002 David Bowie was most definitely a bigger star than Ziggy Stardust. The albums became more of a critical presence and on the radio and turntable as the tours grew and became more orchestrated - and as Bowie took up just about every opportunity to collaborate, to appear on television. Pegg's work shows that at least one group seemed to fully

embrace Bowie from the start even if it had dangerous effects, Hollywood and the American film and TV star community. But it was when Bowie moved on to the next album and persona that the previous album became the "definitive" Bowie album, and the critical success in hindsight. Until 1982...though Pegg provides evidence, however uncomfortable now, that the tragedies of the 1980s were frequently given more favorable critical and popular responses than his now enshrined and bronzed giants of the 1970s. Perhaps we can put that up to a desire to over-compensate for the overly challenging response given to his 1970s work. But also to a desire to be seen to embrace the latest shift in style from the start as Bowie's reputation for being ahead of the trends grew, that somehow recycling Iggy Pop songs and a collage of other cover songs would be considered ground-breaking in a year or two. Even *Tin Machine*. As we know, every release from *Black Tie White Noise* was Bowie's strongest work since *Scary Monsters*, except *Reality*, following *Heathen* like *Lodger* following *Low* and "*Heroes*". Even if you were there, Pegg's compendium is valuable to understanding the Bowie "projects" of this second phase. Bowie's early and full absorption with video, multi-media, and the internet, and his early and full campaign to further their development and integration into the world of music came to their apogee with *1.0 Outside*, *Hours...*, and *Heathen*. The wealth of material produced with these music albums can be seen to be as integral to the music as the live performances, making the boundaries of these artistic endeavors undefinable. Bowie himself was also more forthcoming about himself and his art, happily discussing the tensions within his art that had always existed more explicitly, but also the new tension between the dark elements of his creative output and his happiness with his married life with Iman in Manhattan. At the same time, the greater wealth of material, of videos and video games, of remixes and "extra tracks" in an abundance nearly the size of a traditional 1970s album, all of this, intentional and unanticipated, has the power to turn the traditional listener into the interactive participant that these new media were always pimped out to be. You may, as I do, disagree with the decisions to put certain tracks on the official albums and leave others off. You may, as I do, consider "*Thursday's Child*" to be a weak song whose primary goal seems to be to make the strongest statement possible that we are no longer in the Outside-Earthling zone. So you may substitute "*We All Go Through*" at the start. You may be of the opinion that "*Seven*" is a weak song and eject it for "*We Shall Go To Town*". And the phony marketing separation is discarded, and the strength of *Hours...* is realized, as well as its continuity with Bowie's earlier 1990s albums. Just an example. I find interesting integrations can be achieved with elements of *Black Tie White Noise*, *The Buddha of Suburbia*, and *1.0 Outside*. *Heathen* and its abundant bonus tracks including the Toy remixes provide another sonic playground... Sure, I was doing this before reading Pegg's book, but it was Pegg's book that

provided me with the David Bowie Stamp of Approval, an expansion of the cut-ups and rearrangements and juxtapositions of the pre-mass-computation era. A gem not to be overlooked is Pegg's discussion of Heathen, the consensus selection for the crown jewel of the 1993-2003 "neo-classical Bowie" period. This section illustrates the ways that place affects the creative process and the ways it doesn't, both the grand scale of the recording studio in the midst of the largest city in the Americas and the relative solitude of the Catskills a few hours to the north, and on the shapes and sizes of the rooms used for creation within those places. It also brings Tony Visconti back, an important collaborator and influence that would continue until the end. OK, it's a long book and it is a long review. There's much more in there, but start in the second half that connects the man with the music and the performance in a very rewarding way. To consider Pegg's book as something to grab when you want to check out a song here and there would be a waste.

If you consider yourself a true acolyte of all things Bowie, and require a complete reference and analysis on the major aspects of his career, this is for you. You will never get tired of this book. It's about 2" thick and crammed with detailed histories and analyses of albums, songs, tours, filmography, and other things like art work and Internet info. I've closely followed his entire career from early bands in London, all the way thru to his impeccably planned final exit. The world has lost a treasure, but he left us so many wonderful things, and this book is a trove of information and insights on them all. Be warned: there are no pictures- this is not a coffee table book and it's not a biography. I believe most or all of the negative reviews came from people who did not understand this. It's not a light read that you do cover-to-cover. It's more of an analytical reference book, so expect to read and use it in that mindset. That was clearly the author's intention, and this book fits that function perfectly. There are plenty of photo books and biographies on Bowie out there. This book fits a different niche, and does it impeccably - and down to the last detail. If you are a hardcore fan this is a "must have." Also worth noting- the seller I used shipped the book very very quickly and it was perfectly packaged. Much appreciated.

I have been a fan of David Bowie's since the '70s and while I love his work, I did not really know many of the musical and creative backstories. This book has become a constant for me lately since Bowie's passing, to discover inspirations and details of music I have loved for so long. It's a wonderful tribute to an artistic icon.

Fascinating and detailed information about each song. A little clunky that it is in alphabetical order,

but nevertheless, still a good read for a music and Bowie fan.

This is must have for any David Bowie true fan! I don't need Google anymore hahaAnything you wanted to know about any song or album or some particular period of Bowie's career - it's all there. Lots and lots of information !

If you ever wanted to know everything about every Bowie song then get this book. It gives you a wonderful opportunity to understand the artist through his music. Put on Honky Dory and open this book up and change your life.

If you ever were ,or, still are into Bowie, this is the book to have.

This book will turn casual fans into die-hard fans. No doubt. Because that's exactly what this book did to me. I wanted info about some songs and albums and I got so much more than that. Pegg will give you data on every song, album, other artists collaborations, film, tour (including setlists and musicians), tv show, VHS & DVD, and even art, interactive (internet) and writing projectsPegg even provide you with a very useful dateline of recordings and releases, stage performances, tv and film activities Bowie had been involved in, since 1958 to 2006 (in my 2006 edition copy).You will also know is something is false. There's a chapter dedicated to apocrypha, so you'll never lose a bet again.There's also plenty of info about key people around Bowie, in every step of the long way of his career. And he offers circumstances, names and history behind every album, tour and film.If you are listening a particular song, go find it (they are alphabetically ordered) in the book and you'll rediscovered the song just by knowing facts about its meaning and history. This is the book you will have next to your Bowie CDs, DVDs, VHS, Blu-ray and MP3. You won't resist the temptation to read over and over as you enjoy Bowie's work.Buy it now and I guarantee you'll never see Bowie the same way. You'll love him. Even more.

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