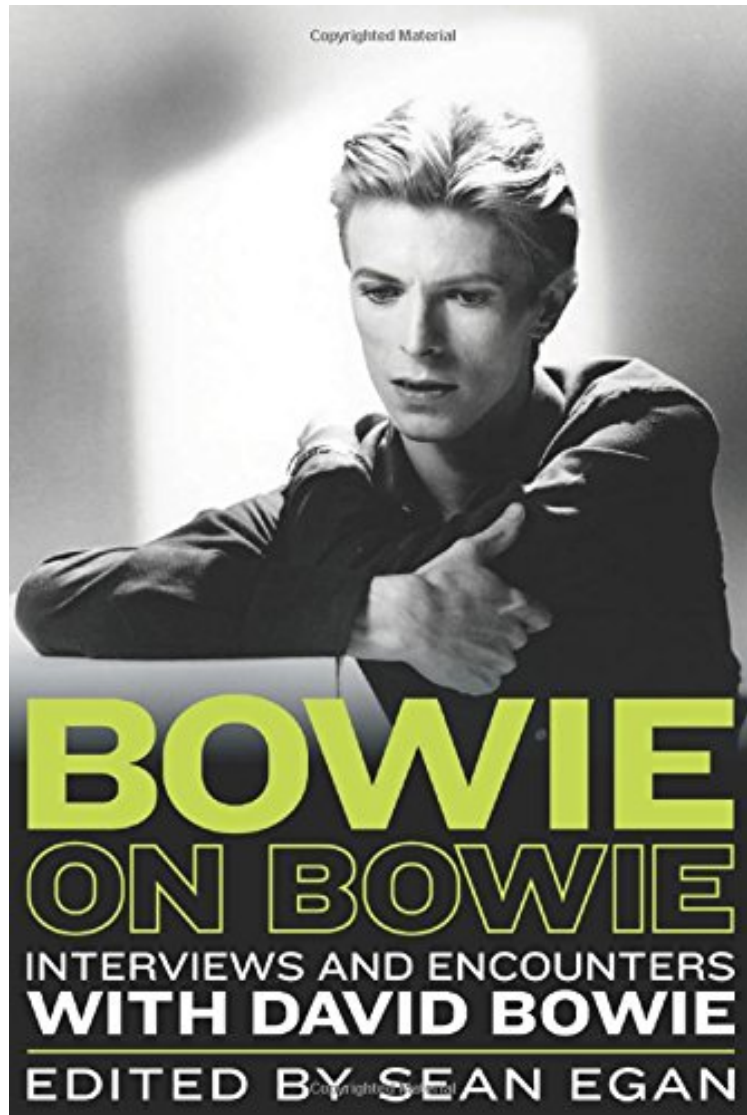


(Free pdf) Bowie on Bowie: Interviews and Encounters with David Bowie (Musicians in Their Own Words)

Bowie on Bowie: Interviews and Encounters with David Bowie (Musicians in Their Own Words)

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From Chicago Review Press : Bowie on Bowie: Interviews and Encounters with David Bowie (Musicians in Their Own Words) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Bowie on Bowie: Interviews and Encounters with David Bowie (Musicians in Their Own Words):

1 of 1 people found the following review helpful. this is my favorite. Good insights into his creative process through the ...By S. Swanson This is a really well curated collection of interviews with Bowie through the years, with

additional commentary introducing each piece and providing connections and a long term overview. Of the several Bowie books I've read, this is my favorite. Good insights into his creative process through the years, and interesting personal details. 0 of 0 people found the following review helpful. potent quotables By J. Jane He has described himself as a mid-art populist and postmodernist Buddhist surfing his way through the chaos of the late 20th century ... 2 of 2 people found the following review helpful. A timely book By BratPrinceOO7I started reading this about a month or two before Mr. Bowie's death. As I finished it today, it showed a true face of a true artist.

David Bowie has been one of pop music's greatest interviewees since January 1972, when he famously risked career death by asserting to Melody Maker that he was gay. Although he wasn't yet a big star, it was a groundbreaking moment. And over the years, Bowie has failed to give an uninteresting interview. It might be said that he has habitually used the media for his own ends, but he has paradoxically also been searingly honest, declining to ever be coy about his ambitions, his private life, and even his occasional ennui. Bowie on Bowie presents some of the best interviews Bowie has granted in his near five-decade career. Each interview traces a new step in his unique journey, successively freezing him in time as young novelty hit-maker, hairy hippie, Ziggy Stardust, Aladdin Sane, the Thin White Duke, plastic soul man, fragile Germanic exile, godfather of the New Romantics, eighties sellout, Tin Machinist, and, finally, permanently, artistically reborn beloved elder statesman of challenging popular music. In all of these iterations he is remarkably articulate. He is also preternaturally polite almost every interviewer remarks upon his charm. The features in this book come from outlets both prestigious (Melody Maker, Mojo, New Musical Express, Q, Rolling Stone) and less well-known (The Drummer, Guitar, Ikon, Mr. Showbiz). In all cases, Bowie enables the reader to approach the nerve center of his ferociously creative and prolific output.

David Bowie has always been a consummate mythmaker, and this fascinating anthology captures him at his most mysterious and mischievous, laying himself bare and building walls around himself in the same mercurial instant. Peter Doggett, author of *The Man Who Sold the World: David Bowie and the 1970s*