

NOTES

I have acknowledged major sources in the following chapter notes.

EPIGRAPHS

The **David Bowie** quotation is taken from his song ‘The Man Who Sold the World’.

The **William Wordsworth** quotation is taken from a poem called ‘It Was an April Morning’, which appeared in his *Poems* Volume II (1815) under the umbrella title of ‘Poems on the Naming of Places’.

INTRODUCTION

The **Thom Gunn** quotation is taken from his poem ‘Autobiography’, which appears in his *Jack Straw’s Castle* (Faber and Faber, 1976). Gunn’s fascination with the ‘great ruin’ which ‘totters beneath associations’ seemed to chime with our own, all those years later. Gunn’s ability (akin to words from his poem ‘Elvis Presley’) to turn ‘revolt into style’, to salvage material from a life on the edge and transform it into great art, bears many resemblances to Bowie’s own artistic methods in Berlin and elsewhere.

Iain Sinclair’s *London Orbital: A Walk Around the M25* (Granta, 2002) gives a psychogeographic reading of the sites of GLC asylums fringing London’s hinterland.

CHAPTER 1: HEDDON STREET, W1

Caspar David Friedrich’s painting *Der Wanderer über dem Nebelmeer*, almost the quintessential Romantic painting of the lone wanderer seeking communion with nature, is artfully alluded to in Bowie’s *Earthling* cover. Nicholas Pegg (in *The Complete David Bowie*, p432) identifies Bowie’s figure as akin to ‘an eighteenth-century landowner’ from

a painting by Gainsborough – master of all he surveys, staring out over a Blakean English pastoral. Bowie’s figure (in a tattered Union Jack frock coat, co-designed with Alexander McQueen, checking in on 1997 Brit Pop) has his back to us, thus echoes the figure in Caspar David Friedrich’s piece, rapt in awe at the mysterious wonders that nature offers. It’s a classic example of what Edmund Burke termed ‘the Sublime’ in his treatise (*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, 1757).

CHAPTER 2: CANE HILL

Alexander **Walk’s rationale** for the naming of the male wards at Cane Hill is taken from his ‘The Naming of Wards’ document, which is part of his ‘Physician Superintendent’s Report’ (21 December 1950). This and many other documents are available online in Simon Cornwell’s ‘The Cult of Cane Hill’; www.simoncornwell.com/urbex/projects/ch

Walk’s intention to bond ‘the so called normal and abnormal’ is detailed in notes in this same report, in which he states, ‘J.M.W. Turner painted his picture of the “Fighting Temeraire” at Rotherhithe. He was also one of the “great abnormals”’.

Clinton Heylin’s *All the Madmen: A Journey to the Dark Side of British Rock* (Constable, 2012) interleaves Bowie’s complex dealings with **madness** with the tales of other contemporaries, including Syd Barrett and Nick Drake.

CHAPTER 3: BERLIN

Another observer much struck by the **lone portico** of the Anhalter Bahnhof was the poet Thom Gunn, whose ‘Berlin in Ruins: Anhalter Bahn’ explores the place’s multi-layered hauntings. This appears in *Touch* (Faber & Faber, 1967).

Tobias R  ther’s *Heroes: David Bowie and Berlin* (Trans: Anthony Matthews; Reaktion, 2014) is the best book I read on Bowie’s time in the city.

Tim Harford, *Messy: How to be Creative and Resilient in a Tidy-minded World* (Little, Brown, 2016).

Christopher Isherwood, *Goodbye to Berlin* (1939; Random House, 1998).

Stasi reported on 6 June 1987: archive (Mfs-ZOS 3769) of the office of the Federal Commissioner for the Records of the State Security Service of the former GDR. The interview with **Coco Schwab** (27 June – 13 July 2001) was featured on www.davidbowie.com.

Oblique Strategies, the 100 cards by Brian Eno and Peter Schmidt, are available here: www.enoshop.co.uk/product/oblique-strategies.html.

Bowie's thoughts on **Expressionism** are taken from Stephen Dalton and Rob Hughes's 'Trans-Europe Excess' (*Uncut*, April 2001).

Thilo Schmied's **Music Tours Berlin** (www.music tours-berlin.de/en/bowie-tour) is recommended for anyone wanting a quick fix on Bowie's Berlin imprint.

Christopher Isherwood's words are taken from **Isherwood's journals** *Liberation: Diaries, Volume Three, 1970–1983* (HarperCollins, 2012).

David Bowie's **interview with Vogue** was undertaken by Jonathan Mantle and appeared in *Vogue* (1 September 1978).

Iggy Pop's recollection of his and Bowie's **routine in Berlin** comes from an episode of VH1's *Behind The Music*, as cited by Jordan Runtagh in 'A New Career in a New Town: Finding David Bowie's Berlin' (8 April 2020); <https://people.com/music/david-bowie-berlin-trilogy-heroes-tours/>

Iggy Pop's memories of his and Bowie's Berlin diet of '**coke, hash, red wine, beer and German sausages**' appear in Paul Trynka's *Starman: David Bowie, The Definitive Biography* (Sphere, 2011), which is the best biography of Bowie I've read.

CHAPTER 4: TUNBRIDGE WELLS

I still walk past the turning for The Pantiles and up the hill at Warwick Park to **West Kent Cardiology** for my annual check-up. Most recently the valve leak was adjudged borderline 'mild' to 'moderate'.

The site of the **Ritz Cinema** where Peggy Burns first met John Haywood Jones is being redeveloped. Thrive Living is converting the 1.5 acre space on Mount Pleasant Road, derelict since 2014, into approximately 160 'spacious retirement living homes'.

Parallels between **Betjeman and Bowie** find a confluence in the work of the late Herbie Flowers, bassist on 'Space Oddity', who worked on a Betjeman tribute album, *Poetry in Motion* (Eagle Records, 1990), featuring, among others, Eton College Choir, Steve

Harley and Captain Sensible. <https://www.theguardian.com/music/2024/sep/13/herbie-flowers-obituary>

Simon Armitage's *Sandlettie Light Vessel Automatic* (Faber & Faber, 2019) contains the collection *Flit* (Yorkshire Sculpture Park, 2018), and his Bowie homage, the prose poem 'A New Career in a New Town'. It's a wonderful furtherance of Bowie's 'Sound and Vision' framed by a game of ping pong in his local youth club, as voiced by Armitage's teenage self.

Peter and Leni Gillman's *Alias David Bowie: The First Full Portrayal* (Hodder & Stoughton, 1986), often contentious, always compelling, was essential reading.

Jonathan Smith's *Being Betjeman(n)* (Galileo, 2020) brilliantly crosses the borders between fiction and biography to enter a zone I recognise from my trips in search of Bowie: 'Betjeman and my mental health, in ways that I am still trying to understand, seemed somehow to fuse together'. It was a special moment, years after those initial expeditions to Tunbridge Wells, having negotiated pot-holes and traffic cones along the London Road, when we stood together outside 15 Meadow Road, where Peggy Burns started out. Jonathan's most recent book, *The Physio* (Galileo, 2024) charts a life in literature and teaching, navigated by books (with an unflinching, moving and often painfully funny account of the impact of Parkinson's disease) as he seeks to fathom the interdependencies of life and art, body and mind, in true Wordsworthian fashion.

CHAPTER 5: BRIXTON

It was a bright cold day in April . . . Thus the echo of the opening of Orwell's *Nineteen Eighty-Four* (Secker and Warburg, 1949) the novel so close to Bowie's heart, in this chapter's first sentence, as I walk over Vauxhall Bridge, past the MI6 building, heart of surveillance.

The start of the walk towards the **Vauxhall Lane End** at The Oval cricket ground was Victoria Station. Here Bowie's reputation took a terrible hit when the *NME* published a front cover with the headline 'Heil and Farewell', depicting Bowie apparently giving a Nazi salute to fans from his open-top Mercedes upon his return to England on 2 May 1975. He hadn't; Chalkie Davies, the photographer, later admitted that it had been doctored to correct a technical defect. There was no Nazi salute. Bowie was just innocently waving at the crowd. His account of this can be found on his blog

(www.chalkiedavies.com/blog). This moment led to kneejerk press vilification of Bowie; but he forgave Davies and indeed later used him for the cover shot to the single ‘Absolute Beginners’.

Van Gogh’s words about his time in London come from a translation of his letter to Caroline van Stockum-Haanebeek, from 9 February 1874, which can be found at vangoghletters.org (letter 018).

More on the **Van Gogh Walk** and the artist’s time at 87 Hackford Road in Stockwell can be found by a visit to the house, or here (www.vangoghhouse.co.uk).

The mural of Bowie’s face on the wall of Morleys, opened on 19 June 2013 by the Australian artist James Cochran (Jimmy C) is an example of urban art that uses aerosol pointillism. Dot painting, as practised by Australian indigenous peoples, informs his work. Cochran’s work chimes with Bowie’s own fascination with street art: (www.theguardian.com/artanddesign/2011/jul/19/streetart-australia).

Paul Trynka’s *Starman: David Bowie, The Definitive Biography* (Sphere, 2011), features the anecdote of Bowie diverting the ‘Tin Machine’ tour coach up **Stansfield Road**.

CHAPTER 6: BROMLEY

Mythologies surrounding **The Kon-Rads** in Bromley’s Library Gardens were illuminated by Facebook posts from ‘Bromley Bowie’ (16 December 2018) and ensuing online debate.

Bowie’s memories of **Medhursts** Department Store in Bromley came from an interview for Nokia in 2006 (09.26.2006 news: ‘DB is “Godfather” of new music for Nokia campaign’). More can be found on www.davidbowie.com.

Bowie’s musings about his **early days in Plaistow Grove** can be found in Kevin Cann’s *Any Day Now: David Bowie – The London Years 1947–1974* (Adelita, 2010).

George Underwood’s account of Bowie’s Bromley years appears in *A Portrait of Bowie* (Ed: Brian Hiatt; Cassell, 2016). Much more can be found on www.georgeunderwood.com.

David Bowie: The First Five Years (BBC, 2019), the third film in a trilogy directed and produced by Francis Whately (following *David Bowie: Five Years* and *David Bowie: The Last Five Years*) allowed viewers into Number **4 Plaistow Grove**, Sundridge, and featured accounts from many of his contemporaries.

CHAPTER 7: MANCHESTER STREET, W1

Kenneth Pitt's **Bowie: The Pitt Report** (Omnibus, 1985) was essential reading. The short snippets of quotations that appear on pages 111–12 are taken from this book.

Laurence Myers' **Hunky Dory (Who Knew?)** (B&B books, 2019) was a bonus ball.

I would recommend a visit to the Wallace Collection to have a look at Antoine Watteau's ***Sous un Habit de Mezetin*** in the small drawing room. Their website is very helpful.
www.wallacecollection.org/explore/collection/paintings.

A meal at the Ristorante Anacapri at 10 **Dorset Street** (London, W1U 6QR) remains an option.

CHAPTER 8: CLAREVILLE GROVE, SOUTH KENSINGTON

The best source for **Hermione Farthingale**'s account of her relationship with Bowie is to be found in her contributions to Jérôme Soligny's *David Bowie Rainbowman: 1967–1980* (Monoray, 2023).

John Hutchinson's *Bowie & Hutch* (Lodge Books, 2014) was a primary source. It informs the re-creation of the interior of Number 22 Clareville Grove.

More from the **photographer Vernon Dewhurst** can be found on his website,
www.vernondewhurst.yolasite.com.

Tony Visconti's *Bowie, Bolan and the Brooklyn Boy: The Autobiography* (HarperCollins, 2007) charts Visconti's own roots and journeys, as well as his working relationship with Bowie.

The links between **Gloucester Road**, the single 'The Prettiest Star', its potential muses, and the version that appears on the album *Aladdin Sane*, are best explored and puzzled over by Kevin Cann, Nicholas Pegg and Chris O'Leary in books cited in the Bibliography.

Bowie appeared in Episode 8 of *Extras*, aired on 21 September 2006. For the full transcript, refer to *David Bowie: The Last Interview and Other Conversations* (Melville House Publishing, 2016).

CHAPTER 9: BECKENHAM

Mary Finnigan's *Psychedelic Suburbia: David Bowie and the Beckenham Arts Lab* (Jorvik Press, 2016) was an indispensable read.

Gary Kemp's words are taken from 'My Teen Crush on David Bowie', which appeared in the *Guardian* (28 June 2010); <https://www.theguardian.com/music/2010/jun/28/david-bowie-glam-rock-gary-kemp>

The oft-cited lines from **Wordsworth** come from *The Prelude* (Book XI, 693–694) and appear on pp440–1 of J.C. Maxwell's *The Prelude: A Parallel Text* (Penguin, 1971).

Bowie's account of the genesis of '**Life on Mars?**' comes from the liner notes to the album *iSelectBowie* (2008). Bowie's original handwritten lyrics for the song can be found on the Bowie Bible at www.bowiebible.com.

Geoff MacCormack's memories of Haddon Hall are taken from an interview he conducted with Peter Watts, which can be found in Watts' blogsite, 'The Great Wen'; <https://greatwen.com/2022/11/14/house-music-david-bowies-haddon-hall/>

Angie Bowie's recollections of Haddon Hall are taken from chapter three of her *Backstage Passes*, as cited above.

Bowie's recollection of the '**open house**' nature of **Haddon Hall** comes from *David Bowie Rainbowman 1967–1980* by Jérôme Soligny, already cited.

In Miranda Seymour's *I Used to Live Here Once: The Haunted Life of Jean Rhys* (HarperCollins, 2022), Chapter 13 (*Beckenham Blues*) deals with the haunted stay of the author of *Wide Sargasso Sea* at 35 **Southend Road** from 1946–50.

Dylan Jones' *David Bowie: A Life* (Penguin Random House, 2017) is full of revelatory testimonies, including those from **Glenn Goring**, **Angie Bowie** and Roy Pike (shopkeeper with tales of the **grand piano**'s transportation to Haddon Hall).

In Ziggy's Footsteps; The Walking Tour of David Bowie's Beckenham (www.facebook.com/p/Inziggy footsteps-100076366101072/) offers tours of Bowie's **Beckenham**.

Wanted Music (www.wantedmusic.co.uk) at 415 Croydon Road is just round the corner from the **recreation ground along the Croydon Road**; Adriaan Neervoort, who ran the legendary Beano's in Croydon, is in charge.

CHAPTER 10: MAIDA VALE

David Sheppard's *On Some Faraway Beach: The Life and Times of Brian Eno* (Orion, 2008) provides a detailed account of the birth of ambient music at **Leith Mansions on Grantully Road**, tracing the trajectory from this through to Eno's collaborations with Bowie thereafter.

Some of the filming for Julien Temple's short film *Jazzin' for Blue Jean*, used to promote the single 'Blue Jean', took place at The Prince Alfred public house at 5a Formosa Road. The film was released in September 1984 and won a Grammy. The name 'Screamin' Lord Byron', one of Bowie's alter egos therein, alludes to Screamin' Lord Sutch. David Sutch was a musician (backing band *The Savages*) but was best-known as the long-running political candidate for his self-created Official Monster Raving Loony Party.

Lord Byron (Romantic poet deemed 'mad, bad and dangerous to know') originally coined the term **Little Venice** for the area to the south of Maida Vale where the Regent's and Grand Union Canals meet and lead the walker eastwards on the towpath towards Paddington station.

I wrote a chapter on the relationship between **Gary Holton** and Dickens' the Artful Dodger for *London: City of Disappearances* (Ed: Iain Sinclair; Penguin, 2006).

David Hepworth's fine *Abbey Road NW8: The Inside Story of the World's Most Famous Recording Studio* (Bantam, 2022) is the first official narrative history of the recording studio and is the source of the **accounts from musicians who have worked at Abbey Road studios** that appear in this book.

For an insider angle on Bowie at Abbey Road, read Kevin Armstrong's *Absolute Beginner: Memoirs of the World's Best Least-known Guitarist* (Jawbone, 2023) which includes tales of meeting Mr X, the making of *Absolute Beginners* and rustling up a band for **Live Aid**.

Deborah Levy's extraordinary novel *The Man Who Saw Everything* (Hamish Hamilton, 2019) uses the **zebra crossing** on Abbey Road as its launch pad.

CHAPTER 11: OAKLEY STREET, CHELSEA

Craig Copetas' article on the meeting between Bowie and **William Burroughs** on Saturday 17 November, 'Beat Godfather Meets Glitter MainMan', appeared in *Rolling Stone* on 28 February 1974.

T.S. Eliot's essay on the Elizabethan dramatist Philip Massinger from *The Sacred Wood* (Methuen, 1920) contains his observation on poetic theft which, in full, goes like this: 'Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different.' It is often contracted, as here, into '**Great poets steal**'.

Susan Compo's *Earthbound: David Bowie and The Man Who Fell to Earth* (Jawbone Books, 2017) delves deep into every aspect of the film.

Alex, played by Malcolm McDowell in Kubrick's film *A Clockwork Orange*, following aversion therapy (the Ludovico Technique) and temporarily 'cured' of his 'ultraviolence', meets an earlier victim on the Chelsea Embankment at Oakley Street, SW3. And it's along here, under the Albert Bridge, that the tramps, who were earlier beaten up by Alex and his gang of droogs, take their revenge. It seems a fittingly ironic coincidence, given Bowie's post-Ziggy afterlife.

Photographer **Kate Simon**'s memories of meeting Bowie at Olympic Studios are detailed in an online article by Paul Gorman; <https://paulgormanis.com/?p=1008>

The meeting between the **Heavy Metal Kids** and Bowie at Olympic Studios is related in an interview between Dave Thompson and drummer Keith Boyce in *Shindig* (Issue 138, April 2023).

Claude Levi-Strauss' concept of **bricolage** can be found in a translation of *La Pensée Sauvage* (Plon, 1962) called *Wild Thought* (Trans: Jeffrey Mehlman and John Leavitt; University of Chicago Press, 2021).

Cracked Actor, the legendary BBC Omnibus documentary on Bowie was made by Alan Yentob and first aired on 26 January 1975 on BBC1. The filming started in September 1974. It reappeared in 2013 as part of the Imagine series. Alan Yentob had originally wanted to call it *The Collector*, an idea generated by Bowie's description of himself as 'a collector' on *Russell Harty* (broadcast on 17 January 1973). Part of the original show, now wiped by LWT, can be found on www.davidbowie.com/interview-with-russell-harty-1973. Bowie reveals, in Eliotesque fashion, how he 'takes on the guises of people I meet'. A fuller account of Yentob's fascination with Bowie's allusiveness can be found in his contributions to Jerry Hopkins' *Bowie* (Elm Tree, 1985). A full transcript of the programme can be found in Tom Hagler's *Bowie at the BBC: A Life in Interviews* (Welbeck, 2023).

The Waste Land by T.S. Eliot was first published in book form by Boni & Liveright in 1922. *The Waste Land Facsimile* edited by Valerie Eliot, including annotations by Ezra Pound, came out first in 1971, and is now available in a 2022 centenary edition. I bought my copy of this facsimile in 1974. The original title of the poem was *He Do the Police in Different Voices*, distinguishing the poem as a series of imitations or poetic impersonations, further linking the compositional methods of Eliot and Bowie. Eliot was also, like Bowie, a master of dramatic monologues and adopted heteronyms (in Eliot's case, from Alfred J. Prufrock to Tiresias to the Magi *en route* to Bethlehem).

Jean Rook's portrait of Bowie in his secret Maida Vale hideaway appeared on 5 May 1976 in an article for the *Daily Express* ('Waiting for Bowie').

Brian Eno's account of his meeting with Bowie after the concert at Wembley on 6 May 1976 comes from the October 1999 article in *Uncut* by Stephen Dalton ('Brian Eno on a Series of Inspired Collaborations').

CHAPTER 12: EEL PIE ISLAND

The British Beat Explosion: Rock 'n' Roll Island (Ed: J.C. Wheatley; Aurora Metro Books, 2013) has essays by several hands and some photographs by Mike Peters. **Long John Baldry** is quoted from this book.

Fumo di Londra (Smoke Over London), a 1966 Italian comedy film, the directorial debut of Alberto Sordi, features footage of **Eel Pie Island**; along the way we meet a young Dana Gillespie (see page 96).

Eel Pie Island Museum (at 1 Richmond Road, Twickenham, TW1 3AB) was opened by Don Craine of the Downliners Sect, and inventor Trevor Baylis, in February 2018. Find out more at www.eelpiemuseum.co.uk. *Eel Pie Island* (Francis Lincoln, 2009) by Michele Whitby and Dan Van Der Vat is also highly recommended; Michele Whitby is the founder and curator of the Eel Pie Island Museum.

Bob Solly and David Bowie's memories of Eel Pie Island can be found in Kevin Cann's *Any Day Now*, as cited above.

CHAPTER 13: SOHO

Morgan Fisher's account of his trips to see **Bowie at the Marquee** was originally part of an online tribute to Bowie run by *The Japan Times* in 2016, subsequently collected by Neil Cossar as part of *David Bowie: I Was There* (Red Planet, 2018).

Ken Scott's *Abbey Road to Ziggy Stardust* (Alfred Music, 2012) is the definitive guide to working with Bowie in **Trident Studios** in Soho.

Alexis Petridis' typically astute observations on Bowie's work, including 'The London Boys', appeared in *The Guardian* on 19 March 2020: www.theguardian.com/music/2020/mar/19/david-bowie-50-greatest-songs-ranked.

The Pet Shop Boys' song 'New London boy' from their album *Nonetheless* (2024) is a stylish and poignant act of homage to Bowie's '**The London Boys**'.

Woody Woodmansey's reflections are quoted from *Abbey Road to Ziggy Stardust: Off the Record with the Beatles, Bowie, Elton & So Much More* by Ken Scott and Bobby Owsinski (Alfred Publishing Company Inc, 2012).

Ricky Gardiner's reflections are quoted as part of an uncredited online tribute to the musician from the website's curator/blogger; <https://www.davidbowie.com/blog/2022/5/18/farwell-to-ricky-gardiner-listen-to-him-now>

More about the promo film of '**Wild Is the Wind**' recorded at 59 Dean Street can be found on www.thinwhiteduke.net and you can find it on www.davidbowie.com.

CHAPTER 14: CHISLEHURST

Bertie Marshall's *Berlin Bromley* (SA F Publishing, 2007) is a candid insider angle on **The Bromley Contingent**.

John Eager's account of Chislehurst caves from 1991 appears in Kevin Cann's *Any Day Now*, as cited above.

Simon Kirke's recollections of Chislehurst caves can be found in James Hall's online article, *Led Zeppelin's debauched party in Kent's Chislehurst Caves was so memorable that, 50 years on, guest Simon Kirke recalls it in vivid detail* (May 2024); <https://forums.ledzeppelin.com/topic/31510-led-zeppelin%E2%80%99s-debauched-party-in-kent%E2%80%99s-chislehurst-caves-was-so-memorable-that-50-years-on-guest-simon-kirke-recalls-it-in-vivid-detail/>

Andy Bown's account of the gigs in the caves can be found here: www.newssshopper.co.uk/news/170247.those-60s-raves-in-the-caves.

CHAPTER 15: BICKLEY

First editions are often important. My paperback version of Hanif Kureishi's novel, *The Buddha of Suburbia* (Faber & Faber, 1990) had the pop art collage cover by Peter Blake. The first CD version of Bowie's *The Buddha of Suburbia* album (Arista, 1993) featured images from the BBC serial, dominated by Naveen Andrews as Karim Amir in a scene from the stage production of *The Jungle Book*, superimposed over a map of Beckenham.

CHAPTER 16: CROYDON

Chris Groom's *Rockin' and Around Croydon* (WOMBeAT, 1998) is an indispensable chronological account of music in the Croydon area from 1960–80.

All of Us Strangers (2023), written and directed by Andrew Haigh, features Croydon locations including the Whitgift Centre, Sanderstead Recreation Ground and 151 Purley Downs Road in South Croydon.

Raymond Burns (aka Captain Sensible)'s memories of Croydon are taken from an interview with *The Big Issue* that is quoted in Chris Groom's *Rockin' and Around Croydon*, as cited above.

D.H. Lawrence's novel *Sons and Lovers* was published by Duckworth & Co in 1913, just after his time as a teacher in Croydon from 1908–11. There is a commemorative plaque at Number 12 Colworth Road in Addiscombe. It reads: D H LAWRENCE, WRITER AND ARTIST, WHO LIVED AND WROTE 'SONS AND LOVERS' HERE AND AT NUMBER 16.

Elaine Feinstein's *Lawrence and the Women: The Intimate Life of D.H. Lawrence* (HarperCollins, 1993) has an elucidatory chapter on **D.H. Lawrence's** time in Croydon, including walks with fellow teacher, Helen Corke.

Bowie's account of his first **encounter with Brian Eno** is taken from his book with photographer Mick Rock, *Moonage Daydream* (Genesis Publications, 2002).

Stella Patton and David Bowie's recollections of The Kon-Rads **headlining at Shirley Parish Hall** can be found in Kevin Cann's *Any Day Now*, as cited above.

CHAPTER 17: HASTINGS

The fullest version of David Mallet's '**Ashes to Ashes**' video, with a straightforward account of its genesis and airings, can be found here: www.davidbowienews.com/2020/08/new-from-nacho-david-bowie-ashes-to-ashes-2020-extended-version.

Paul Nash's *Monster Field: A Discovery* (Counterpoint Publications, 1946) was printed as a limited edition of a thousand copies; I possess Number 63. The essay therein, *Monster Field*, written in London in 1939, was first printed in *The Architectural Review*. The piece has a pre-apocalyptic feel to match Bowie's pronouncements on the video made over forty years on.

Philip Hoare's *Rising Tide Falling Star* (Fourth Estate, 2017) is astute, learned and lyrical.

For more on Icarus, Bowie and Auden, proceed to Chapter 4 of his book.

Malcolm Gladwell's *Outliers: The Story of Success* (Little, Brown, 2008) examines accidental factors (date of birth, cultural heritage) that lead to high success levels.

William Holman Hunt's *The Hireling Shepherd* (1851) is in the Manchester Art Gallery.

Find the collection of pre-Raphaelite art at www.manchesterartgallery.org/. It was painted by Holman Hunt when he was living in London and working with John Everett Millais, who was working on his painting *Ophelia*.

Phil Lancaster's collaboration with Kevin Cann: *At the Birth of Bowie: Life with the Man Who Became a Legend* (John Blake, 2019) is a generous and funny account of some of Bowie's early metamorphoses.

Bowie's description of 'Ashes to Ashes' as 'a 1980s nursery rhyme' is taken from his *The David Bowie Interview* promotional album (1980).

Bowie's musings on 'Ashes to Ashes' from 1990 are from an article in *Musician* (July 1990) cited on the website 'Pushing Ahead of the Dame'; <https://bowiesongs.wordpress.com/2011/09/13/ashes-to-ashes/>

George Underwood's words about the 'Ashes to Ashes' video are taken from *A Portrait of Bowie: A tribute to Bowie by his artistic collaborators and contemporaries* by Brian Hiatt (Cassell, 2016).

CHAPTER 18: AYLESBURY

For more on **Anthony Burgess**' life, works and times, visit the Anthony Burgess Foundation at www.anthonymburgess.org/. Andrew Biswell's *The Real Life of Anthony Burgess* (Picador, 2006) gives the best account of the Leningrad trip and the subsequent impact of Burgess' fascination with youth culture on his later fiction.

A Clockwork Orange was Number One on Bowie's list of his hundred greatest reads, John O'Connell's *Bowie's Books*, as cited above.

A visit to the Friars Aylesbury website will reward with more on **David Stopps** and the venue's musical heritage: www.aylesburyfriars.co.uk.

For more on Andrew Sinclair's sculpture *Earthly Messenger*, visit his website: www.andrew-sinclair.com. The criticism of *Earthly Messenger* appeared on the *Artlyst* website on 26 March 2018: artlyst.com/news/david-bowie-statue-

not-fitting-man-loved-fine-art. An account of the vandalism of *Earthly Messenger* can be found here: www.theguardian.com/music/2018/mar/27/feed-the-homeless-first-new-david-bowie-statue-vandalised-aylesbury.

The retrospective review of **The Iron Horse** in Aylesbury appeared in the *Chiltern Tapler* (Summer 2015 edition), as cited at https://www.closedpubs.co.uk/buckinghamshire/amersham_ironhorse.html

CHAPTER 19: TOLWORTH

Hello Tolworth, I'm Ziggy refers to Tim Harrison's *Hello Tolworth, I'm Ziggy: The Life and Times of The Toby Jug Pub* (Good Life Publishing, 2021), which is a tremendous collection of 'I was there' testimonies concerning the night of 10 February 1972, and extends into a social history of the area.

A.E. Housman's *A Shropshire Lad*, first published in 1896, became enormously popular. My father learned the entire poem (all 63 parts) at school; George Orwell thought that its 'bitter, defiant paganism, a conviction that life is short and the gods are against you . . . fitted the prevailing mood of the young' (from *Inside the Whale*, 1940). Housman's Shropshire was another example, akin to Hardy's Wessex, of a semi-mythical region; he was born in Bromsgrove.

Robert Louis Stevenson's words (from *Virginibus Puerisque*, 1881) are in full: 'Little do ye know your own blessedness; for to travel hopefully is a better thing than to arrive, and the true success is to labour.'

Millais' *The Death of Ophelia* hangs in Tate Britain. Further contextual details appear on the Tate website: www.tate.org.uk/art/artworks/millais-ophelia-n01506/story-ophelia.

The cover of *Lodger* arose from another Bowie cross-fertilisation, with the late pop art pioneer Derek Boshier. As is made clear from the cover's imagery, and in Charles Derwent's obituary, both were fascinated by the myth of Icarus. <https://www.theguardian.com/artanddesign/2024/sep/17/derek-boshier-obituary>

George Orwell's novel *Coming Up For Air* (Victor Gollancz, 1939) combines a quest for a nostalgic vision of the past with a withering attack on consumerism and environmental vandalism.

The warning from Wilfred Owen comes from his poem *Strange Meeting* (written in 1918), published posthumously in *Poems* (1920), edited and selected by Siegfried Sassoon.

Pleasantville, co-produced and directed by Gary Ross, released in 1998, is a film that engagingly debates freedom, creativity and the dangers of small-minded parochialism.

CHAPTER 20: SOUTHEND

Geoff MacCormack's *David Bowie: Rock 'n' Roll with Me* (ACC Art Books, 2023) has many high-quality reproductions of photographs from his exhibitions, including the one at the **Francesca Maffeo Gallery**. Find out more on his website www.geoffmaccormack.com and in this interview: www.davidbowienews.com/2023/05/an-exclusive-interview-with-geoff-mccormack.

More about the band **Aquila** can be found in an interview, dated 24 April 2015, for the Slovenian *It's Psychedelic Baby! Magazine* (www.psychedelibabymag.com).

The accounts of gigs at **The Fickle Pickle Club** come from the website 'Southend Punk Rock History 1976–1986' (<https://www.southendpunk.com/>).

Keith Taylor's Bowie story appears in *Greens for a Better Europe: Twenty Years of UK Green Influence in the European Parliament, 1999–2019* (London Publishing Partnership, 2019).

Woody Woodmansey's *Spider From Mars: My Life with Bowie* (Sidgwick & Jackson, 2016) gives an account of the time when **Mick Ronson and Woody Woodmansey** (Woody and Ronno) went AWOL and drove back to Hull.

T.S. Eliot's essay on **William Blake** first appeared in *The Sacred Wood: Essays on Poetry and Criticism* (Methuen, 1920).

The source of Bowie's words on the '**journey**' is fittingly elusive, but can be tracked down to his *Livewire* interview, 'Rock's Heathen Speaks' (*Livewire*, 16 June 2002), where he is discussing the conception of the song 'Slip Away'. The interview can be found on www.bowiewonderworld.com. Paul Weller's song 'Bowie' (catch the video featuring Martin Freeman and a fox in the garden) from the album *True Meanings* (2018) uses the words in a fine artistic furtherance.

AFTERWORD

Wisława Szymborska's Nobel lecture 'The Poet and The World' appears at the front of her *Poems: New and Collected, 1957–1997* (Faber & Faber 1999).

Geoffrey Hill's admiration for Bowie surfaces posthumously in his *The Book of Baruch by the Gnostic Justin* (Ed: Kenneth Haynes; OUP, 2019). In Part 223, Hill applauds Bowie as having the 'best line in cliché' bar his own, then likens Bowie's 'necromantic' appearance in the video for the song 'Lazarus', from *Blackstar*, to John Donne's preparation for death, standing in his death shrouds on an urn, caught in Nicholas Stone's surviving monument to him in St Paul's Cathedral. In Part 233, Hill laments Bowie's death ('our flame is sunk') and praises Bowie's 'considerable panache and aplomb'.

The concert on **1 July 1978** was the third night at Earl's Court Arena, marking the end of the European leg of Bowie's tour. Others in the audience included Dustin Hoffman and Bob Geldof. It was the second night to be filmed by David Hemmings, fellow ex-Glyn boy, who had lived in Tolworth and followed Bowie to Berlin (for the filming of the disastrous *Just a Gigolo*). Hemmings' progress, in Antonioni's 1966 film *Blow-Up*, as fashion photographer Thomas, took him past the alley for Heddon Street along Regent Street, and along the Stockwell Road, past Bowie's first school and the turning up to his birthplace at Stansfield Road.

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The following books are highly recommended to anyone finding their feet in Bowieland.

GENERAL

Kevin Cann's *Any Day Now: David Bowie – The London Years 1947–1974* (Adelita, 2010) is ground-breaking in its research.

Dederer, Claire *Monsters: A Fan's Dilemma* (Hodder and Stoughton, 2023) is a passionate and provocative self-interrogation that considers our relationships with artists (Bowie included) whose reputed transgressive behaviour threatens to disrupt our appreciation of their work.

Roger Griffin's *David Bowie: The Golden Years* (Omnibus, 2016) is a stunning diary-style reveal on the golden decade, 1970–1980, rich in photographic sources.

Nicholas Pegg's *The Complete David Bowie* (Titan, 2016) does what is says on the tin. Epic analysis of songs, albums, live performances, life, the lot.

Chris O'Leary's *Rebel Rebel* (Zero Books, 2015) and *Ashes to Ashes: The Songs of David Bowie 1976–2016* (Repeater Books, 2019) are informed by O'Leary's understanding of musical composition.

Jérôme Soligny, *David Bowie Rainbowman: 1967–1980* (Monoray, 2023). An assemblage of key witnesses to Bowie's story sheds new light on the origins and impact of Bowie's achievements.

George Tremlett's *David Bowie: Living on the Brink* (Carroll & Graf, 1997) is a pioneering early biography grounded in Tremlett's access to Bowie and insider knowledge of the music business.

My article 'Transformer – Homage to David Bowie' may be of interest. It appeared in *The North* issue 56, edited by Ann and Peter Sansom (The Poetry Business, 2016).

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FOREWORD

Deborah Levy's contribution to *Long Players: Writers On the Albums that Shaped Them* (Ed: Tom Gatti; Bloomsbury, 2021) is marvellous.

CHAPTER 1: HEDDON STREET, W1

Simon Goddard's *Ziggyology: A Brief History of Ziggy Stardust* (Ebury, 2013) is a Bowie obsessive's dream.

Dylan Jones' *When Ziggy Played Guitar* (Windmill, 2018) takes Bowie's *TOTP* performance on 6 July 1972 as its epicentre.

Stuart Maconie's *The People's Songs: The Story of Modern Britain in 50 Records* (Ebury, 2013) has a wonderful short chapter on *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* and its impact.

An interview with Bowie from 1993 conducted with David Sinclair for *Rolling Stone* came out on 10 June 1993. Bowie revisits some of his old haunts and is confronted in Heddton Street by a woman who greets him with 'They took your phone box away, isn't it terrible?'. This, and many other gems, are collected in *Bowie on Bowie, Interviews and Encounters*, edited by Sean Egan (Souvenir, 2015).

CHAPTER 2: CANE HILL

Oliver James' *Upping Your Ziggy: How David Bowie Faced His Childhood Demons – and How You Can Face Yours* (Routledge, 2016) turns a therapist's eye upon Bowie's created personas, and how they ultimately helped him to achieve emotional wellbeing.

CHAPTER 3: BERLIN

Angela Bowie, *Backstage Passes: Life on the Wild Side with David Bowie* (Orion, 1993).

Hans Fallada, *Alone in Berlin* (Trans: Michael Hofmann; Penguin, 2009).

Peter and Leni Gillman, 'Bowie in Berlin', *Rolling Stone* (Germany), vol.10 (1997).

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Just a Gigolo (1978), directed by David Hemmings. The film was a disaster; Bowie called it his '32 Elvis Presley movies rolled into one' in an interview with Angus MacKinnon: 'The Future Isn't What It Used to Be', *NME* (13 September 1980), pp32–37.

Rory MacLean, *Berlin: Imagine a City* (Orion, 2014).

Peter Schneider, *The Wall Jumper* (Trans: Leigh Hafrey; 1982; Penguin, 1999).

Thomas Jerome Seabrook, *Bowie in Berlin: A New Career in a New Town* (Jawbone, 2008).

CHAPTER 6: BROMLEY

Will Brooker's *Why Bowie Matters* (HarperCollins, 2019) contains fascinating insights into Bromley's history.

CHAPTER 9: BECKENHAM

Ava Cherry and Lisa Torem's *All That Glitters: The Ava Cherry Story* (Aquarius Press, 2022): expect ghosts stalking Bowie along Beckenham High Street and much more.

Néjib's *Haddon Hall: When David Invented Bowie* (SelfMadeHero, 2017) is a graphic novel.

CHAPTER 11: OAKLEY STREET, CHELSEA

Casey Rae's *William S. Burroughs & The Cult of Rock 'n' Roll* (White Rabbit, 2020) outlines Burroughs' influence on Bowie, Lou Reed, Patti Smith and others.

John O'Connell's *Bowie's Books: The Hundred Literary Heroes Who Changed His Life* (Bloomsbury, 2019) provides fresh insights into Bowie's reading matter and how he channelled it into his own writing and performances.

CHAPTER 12: EEL PIE ISLAND

J.G. Ballard, *Kingdom Come* (Fourth Estate, 2006).

Charles Dickens, *Nicholas Nickleby* (originally published in two volumes by Chapman & Hall in October 1839, following serialisation).

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Christopher Sandford, *Bowie: Loving the Alien* (Little, Brown, 1996).

William Wootten's *Reading Walter de la Mare* (Faber, 2021) is a selection of De la Mare's poems, including 'The Listeners', dazzlingly interrogated and annotated.

CHAPTER 13: SOHO

There are many other ways to navigate *Bowie's Soho*, and I have skimmed over his associations with La Gioconda in his early days on Denmark Street. Try Geoffrey Marsh's contributions to *David Bowie Is* (V&A, 2013) as part of the Victoria & Albert Museum's exhibition that he co-curated. This includes 'David Bowie Is Mapping New Territories' (pp306–7), a brief mapped guide to Bowie's Soho. He organised tours along these lines.

Quentin Crisp, *The Naked Civil Servant* (Jonathan Cape, 1968). The film of that name starring John Hurt in the lead role, directed by Jack Gold, was first shown on ITV on 17 December 1975. My mother was a big fan of both.

John Deakin: Photographs, with an introduction by Robin Muir (NPG books; Shirmer/Mosel, 1996).

Daniel Farson, *Soho in the Fifties* (Michael Joseph, 1987).

Adam Nicholson, *How to Be: Life Lessons From the Early Greeks* (HarperCollins, 2023).

CHAPTER 15: BICKLEY

Zadie Smith's reaction to her first reading of *The Buddha of Suburbia* can be found as part of *The Kureishi Chronicles* (23.09.23): hanifkureishi.substack.com/p/zadie-smith-on-the-buddha-of-suburbia.

Ruvani Ranasinha's epic *Hanif Kureishi: Writing the Self, A Biography* (Manchester University Press, 2023) leaves no stone unturned in Kureishi's story.

CHAPTER 16: CROYDON

Paul Talling's *London's Lost Music Venues* (Damaged Goods Books, 2020) is a valuable act of love. For further information and tours email paul@derelictlondon.com.

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AFTERWORD

I went to see Brett Morgen's film on Bowie, *Moonage Daydream* (Universal Pictures, 2022), at the BFI IMAX. A lasting impression in the multi-layered non-linear visual and sonic montage was that of Bowie as wanderer, sampler, explorer, from outer space across our planet.

In his much-celebrated interview with Jeremy Paxman on *Newsnight* from 1999, Bowie is prophetically accurate about the potential of the internet, when it was still in its infancy. Bowie's virtual presence has perpetuated his afterlife and confirmed his genius for those who knew nothing of his life and works during his lifetime. You can find it on YouTube (https://www.youtube.com/watch?v=FiK7s_0tGsg).

The extent of Bowie's stoicism and upbeat heroism in the face of his own mortality can be judged by his attitude to his on-stage heart attacks, as documented by Tom Hagler (author of *Bowie at the BBC: A Life in Interviews*, as already cited) here: www.rollingstone.co.uk/music/features/david-bowies-last-interview-and-the-mystery-surrounding-his-heart-attacks-32749/. Bowie had complained of severe chest pains on stage on 23 June 2004 in Prague, but still took the stage, three days before his final concert in Schaeßel, Germany, where he collapsed after a three-song encore. After this, his inner circle closed and there was pretty much radio silence until *The Next Day* in 2013. The years up to his eventual death from liver cancer were again marked by his exemplary uncomplaining bravery and artistic energy.