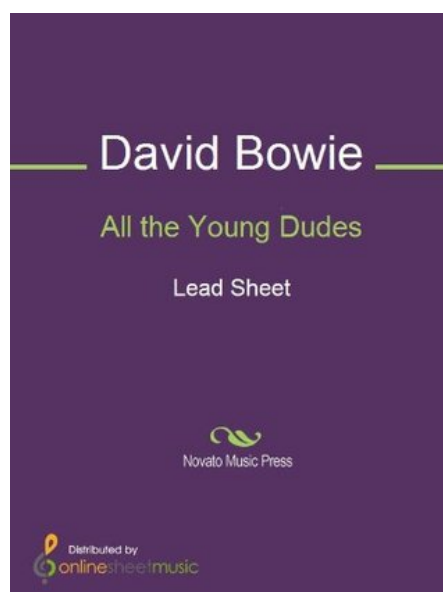




All the Young Dudes

David Bowie

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All the Young Dudes David Bowie

Digital Sheet Music of All the Young Dudes

Composed by: David Bowie

Performed by: David Bowie

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From Reader Review All the Young Dudes for online ebook

Dr. Detroit says

By now, the story of David Bowie throwing Mott The Hoople a bone with glam anthem “All The Young Dudes,” in turn preventing their career from swirling down the crapper faster than last night’s dinner, is a part of rock and roll lore damn near on par with Robert Johnson brokering his soul to Beelzebub down at the crossroads. Of course Johnson never had to deal with Guy Stevens, so draw your own conclusions as to who got the short end of the stick.

“All The Young Dudes” finds Mott staring down an early expiration date and setting in motion the finest three-album run of the decade by anyone not named Alice Cooper, The Rolling Stones, or The Dictators.

Looking back to 1972, it’s certainly understandable why the band felt the need to cozy up to old Carrot Top; although “Brain Capers” (1971) - and in particular “Sweet Angeline,” “Death May Be Your Santa Claus,” “The Journey,” and “Wheel Of The Quivering Meat Conception” - rocked like a casino full of brawling one-percenters, they were anything but solvent despite steady touring and recording, discouraged and barely able to spring for a pack of cigs or a pint of lager, in the gutter but looking at the stars.

In a move eerily prescient of his later adoption and domestication of Iggy Pop, Bowie steered a rudderless Mott The Hoople toward a reasonable facsimile of cosmic purpose with arrangement and production on “All The Young Dudes” so brusque and vascular that the album reverberates, rumbles, and resonates with a majestic hum, even on vinyl. I haven’t a clue what Columbia was pressing their records on back in the 70’s, but my copy refused to say “uncle” when used for either entertainment purposes or a jazz cigarette rolling kit.

If you could mix “Jerkin’ Crocus” (featuring the only known use of the words “nazz puller” in pop music history), “One Of The Boys” (Ian Hunter’s manic cackle would raise the hackles on Charles Manson’s neck), Mick Ralphs’ stadium rock light bulb moment (“Ready For Love/After Lights”), and the acoustically-driven dismantling of Lou Reed’s “Sweet Jane” with whiskey in a to-go cup, you might very well end any and all dialogue toward the legalization of marijuana, cocaine, or heroin.

The bonus tracks? Perhaps even more exhilarating than the album proper, at least to hopeless no-lifers like yours truly; demo and UK single versions of “One Of The Boys,” demos of “Black Scorpion” (i.e., a peppier “Mamma’s Little Jewel”) and “Ride On The Sun” (aka “Sea Diver”), an alternate take of the title track with Bowie on the verses, and two tracks from a 1973 Hammersmith Odeon show which very well may have ushered in the Rapture - “Sucker” and “Sweet Jane” - the latter featuring one of Ariel Bender’s (stepping in for a Bad Company-bound Ralphs) patented clueless, yet glorious and endearingly heroic, guitar solos.