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FR David Words 1982 FLAC [PATCHED]



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Carlos Alomar remembered that Bowie asked him to play a song on David Bowie and the Spiders From Mars: “I was a little bit nervous and a little bit excited. It was the first time I was giving any input to one of his records. He stood up and started playing that song. I just went into the back with the other musicians and I stared at the tape recorder ... I couldn’t believe it was real. It was the first time I had been in the place where it all happens.” Carlos Alomar tells the story of Bowie’s return to the Rainbow in the first place and how Bowie courted him: “He came out with the girl and he says, ‘Are you coming out?’, and I says, ‘Are you kidding? I’m not going back in there.’ And he looks at her and says, ‘Oh, my God, that’s Carlos Alomar.’ So, we went back in and I felt like a coke addict. I mean,

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I was carrying the whole band in my arms. \*  
FR David: Francois [Gereau] de Turrenc,  
David," a French bourgeois family, begins  
with the name of his son, [Absalom, 1234],  
whose identification is made easy by the  
fact that he is the only son. The lyric begins  
with Absalom's death. Beyond a cry of  
"woe," the song is bleak. As the father  
begins to speak, the tone is dry and matter  
of fact: the father speaks in third person,  
though we are directed to the "father" in  
the first person. Absalom's death is noted,  
and his tears are sobs. They are followed by  
an interlude in which the father speaks of a  
playwright and a book, and the oblique  
reference to the lost son is made. If the  
word "son" is replaced with "foster-son" or  
some other term for a son of one's own, the  
speaker becomes that person in the first

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person. From there the lyric is a hotchpotch of grief and remembering.

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Carlos Alomar remembered that Bowie asked him to play a song on David Bowie and the Spiders From Mars: “I was a little bit nervous and a little bit excited. It was the first time I was giving any input to one of his records. He stood up and started playing that song. I just went into the back with the other musicians and I stared at the tape recorder ... I couldn’t believe it was real. It was the first time I had been in the place where it all happens.” Carlos Alomar tells the story of Bowie’s return to the Rainbow in the first place and how Bowie courted him: “He came out with the girl and he says, ‘Are you coming out?’, and I says, ‘Are you kidding? I’m not going back in

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FR David: Francois [Gereau] de Turrenc, David," a French bourgeois family, begins with the name of his son, [Absalom, 1234], whose identification is made easy by the fact that he is the only son. The lyric begins with Absalom's death. Beyond a cry of "woe," the song is bleak. As the father begins to speak, the tone is dry and matter of fact: the father speaks in third person, though we are directed to the "father" in the first person. Absalom's death is noted, and his tears are sobs. They are followed by an interlude in which the father speaks of a playwright and a book, and the oblique reference to the lost son is made. If the

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word "son" is replaced with "foster-son" or some other term for a son of one's own, the speaker becomes that person in the first person. From there the lyric is a hotchpotch of grief and remembering. 5ec8ef588b

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