

This was one of the few times that the saxes were session players as opposed to David playing them himself.

I've come to realise that an unusual thing about *Ziggy* is that there's acoustic guitar on every track, even the rock 'n' roll ones. It didn't seem unique at the time as I had started my rock 'n' roll listening to the likes of Presley and Bill Haley, both of whom used acoustics, so using them seemed quite natural and gave the songs a whole different feel. I wasn't into cymbals at that point (I have no idea why), so I used the high-end of the acoustic more as a percussive instrument, almost as a high-hat sort of thing. It wasn't something we consciously thought of or went for, but it's always there. The acoustic guitars were always compressed, sometimes heavily, most likely using a UREI 1176 or LA-2A, and miked with a U 67 or C 12A.

When the album was turned in to RCA they apparently didn't hear a single, so back in we went to cut "Starman" at the beginning of January 1972. The song turned around quickly, I think a day to record the basics and most of the overdubs, a day to finish overdubs, including the strings, and another to mix. The song finished up replacing "Round and Round" on the album (see Insert Figure 13.1).

There were some strange things going on with the Bowie recordings during that period that I didn't find out about until much later. There appears to be a second mix of "Starman" wherein the only difference is that the Morse code part on one mix is really loud and on the other really quiet. I have no idea which one I actually did or how or why the second one came about. After hearing both, it sounds to me like there was only one mix and that those sections were copied louder, or quieter, and had been edited in to make it different, but no one seems to have any recollection of it being done.

Another strange occurrence was with the song "John, I'm Only Dancing," which was recorded as a single to take advantage of Bowie's growing popularity after the release of *Ziggy*. The song was recorded at Trident in June of 1972 in much of the "wham, bam, thank you, ma'am" fashion of "Starman," meaning recording the basics and overdubs over two days, and mixing on another. I was