



voice explorations and strangely seductive mix of avant-jazz experiments and bared-soul outpourings of Annette Peacock's *I'm The One* album. Now seen as one of the most fearless but overlooked pioneers of boundary-pushing music, by the time Peacock was 19 she had married Albert Ayler's bassist Gary Peacock, collaborated with Paul Bley on the prototype Moog, hung with LSD guru Timothy Leary, and been turned into a hologram for a Salvador Dalí Broadway show. She became one of Bowie's obsessions and a target of his affections after being enticed into the MainMan fold – in part thanks to her pianist, Mike Garson, who had also caught Bowie's attention.

"After *I'm The One* was released, Al Kooper wanted to produce my next album and had arranged a meeting with Clive Davis at CBS, which I didn't show for, because I wasn't able to cancel my appearance at a European festival," recalls Annette. "So Al went on my behalf. After the festival, I called Al to find out how the meeting went. He told me Clive was in the UK at the CBS Music Convention, and wished to meet me there. So I went, and it was there that Tony Defries presented himself to me and said, 'David has many ideas, so I respond only to those he repeatedly mentions. David has repeatedly mentioned you.' He handed me his card and said, 'Call if you need anything!' The card said 'MainMan'. It was too cold in New York that year to not have sufficient heat for my daughter and me in our SoHo loft, so I called and said, 'I don't know about you, but it's cold where I am.' 'How much do you need?' was his response. The rent was paid, a charge

account at Manny's Music Store and the Record Plant studio set up, and a stipend of \$300 a week. I installed AstroTurf and a sauna and made a sanctuary, while Tony said 'No' to what would have been significant opportunities and told me he wished to erase my jazz image and promote me as a torch singer."

After Bowie and entourage had settled at New York's Plaza Hotel, he phoned Annette and said he needed a favour. "When my daughter and I arrived, we found Ziggy holding court with a coterie of journalists," she recalls. "The dialogue went, 'I love The Plaza, but why am I here?' 'I like your keyboard player, and he hasn't responded to my messages. Would you speak to him?' I called Mike and conveyed David's interest. 'Who is he, what's the music like?' I assured Mike about the musical content. 'What's the pay?' 'David, what will you pay?' 'What does he want?' 'How much do you want, Mike?' There was silence on the line and in the room as we waited for Mike to respond – '800 dollars a week,' a great deal of money then. 'He wants 800 a week.' 'Tell him he's got it.' David didn't steal Mike from me. I wasn't touring my album and didn't record another for six years. I procured Garson for Bowie."

Garson was a New Yorker who had graduated from Brooklyn College with a degree in music, and recorded two albums with country-jazz-rock outfit Brethren, but his unique jazz-tinged style was born from studying with piano iconoclasts such as Miles Davis collaborator Bill Evans, Thelonious Monk arranger Hall Overton, and blind bebop legend Lennie Tristano. Born in

Chicago and moving to New York in 1946, where he played with Dizzy Gillespie, Max Roach and major fan Charlie Parker, the latter had taught out of his house in Jamaica, Queens, and counted the likes of Lee Konitz, Wayne Marsh, Dave Liebman, Philip Glass and Suicide dynamo Martin Rev among his students. When Tristano died, in 1978, he had long been celebrated as an innovator who provided the link between bebop and modern jazz, from free improvisation to studio overdubbing. Even for the jazz world, Lennie was something of an outsider, and probably his own worst enemy. Refusing to milk commercial trends, he instead opened his piano school, where pupils could learn about left-handed bass patterns, chords and improvisation.

"Lennie was quite the taskmaster," Garson recalled. "I had to memorise 3,000 left-hand chord voicings the first year, then play all kinds of scales with bizarre fingering to strengthen weaker digits. The lesson was 10 minutes, and I travelled four hours every Sunday for this discipline, which went on for three years. Lennie never once played for me. I later saw him live many times at the Half Note, with Lee Konitz and Wayne Marsh. He was phenomenal, with a whole other approach to jazz and improvisation. He still hasn't received proper recognition, like Monk, Ellington or Bill Evans have, when he might have been the most creative of all of them. To top it off, he was blind!"

Turning up for his Spiders audition, a few bars of Changes were all it took to clinch the deal. Now Garson's quicksilver avant-garde flurries and Weimar cabaret swagger would

sit perfectly in the live shows – and truly come into their own when it came time to record Bowie's next album. Garson quickly became a mercurial bridge between each new phase in Bowie's career, eventually playing on many of his albums, including *Diamond Dogs* and *Young Americans*, before returning for later works such as *Outside* and *Heathen*. When Bowie corralled a group of New York jazz musicians to help give ★ its edge, he was tapping into a long-standing belief that jazz music, naturally a vehicle for personal expression, also helped him push boundaries.

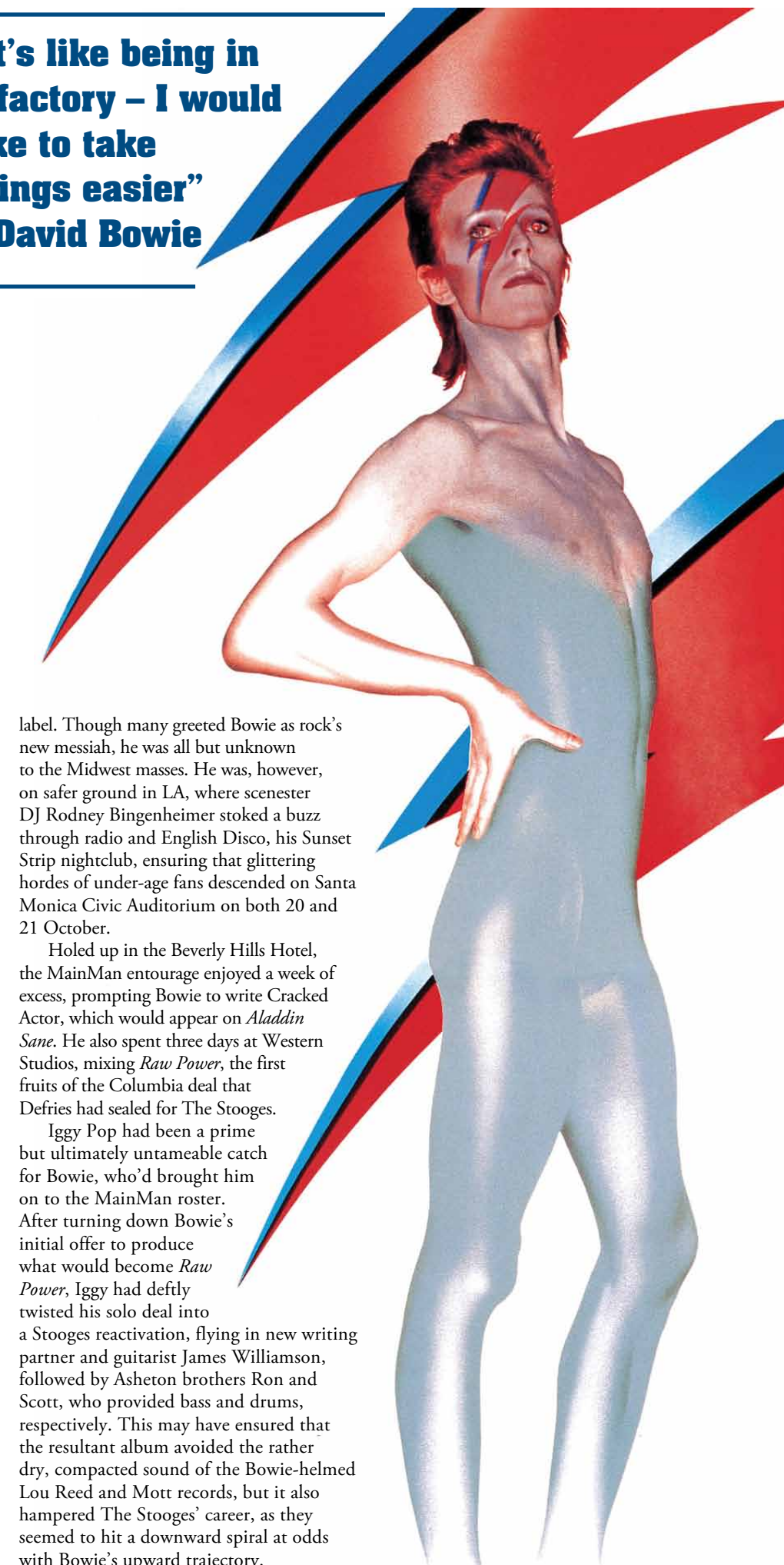
While in New York, Bowie checked out the action at the Mercer Arts Center, a multi-roomed arts "supermarket" opened by air-conditioning magnate Sy Kaback in a section of the decaying old University Hotel between Broadway and Mercer Street. Here, New York Dolls reigned over a bright new scene which embraced outsider acts such as transsexual tornado Wayne County, whom Bowie signed to MainMan, and electronic proto-punk duo Suicide. It was hailed as the city's most happening scene since Warhol's Exploding Plastic Inevitable events, and Bowie took many notes.

THE US TOUR WAS A JOY. BOWIE loved the long drives by bus, taking in panoramic scenery and place names already immortalised in song. On the drive between Cleveland and Memphis, he started jamming on *I'm A Man*, heisted from Bo Diddley by Muddy Waters and subsequently covered by The Yardbirds. Bowie riffed lyrics inspired by Iggy Pop, and a chorus that merged the name of French novelist Jean Genet with Eddie Cochran's *Jeanie Jeanie Jeanie*. Bowie later said he wrote *The Jean Genie* while chilling out with Warhol associate Cyrinda Foxe, who briefly worked for MainMan. When the band entered RCA studios on 6 October, the track took just two takes to capture and provided the follow-up to John, *I'm Only Dancing*, the first post-Ziggy single, released the previous month. When *The Jean Genie* emerged, in late November, it reached No 2 in the charts.

On 28 September, Ziggy took New York when he played Carnegie Hall. MainMan's UK staff gathered at Defries' London HQ to hear the reviews at a shindig which doubled as Ian Hunter's wedding reception, greeting every report as if they were NASA's mission control receiving news of the Moon landing.

Defries used the buzz from the New York show to add further bookings to the US jaunt, sending the Bowie bus to Boston, Chicago, Detroit, St Louis and Kansas City – the latter two dates notable for their empty seats and stunned audiences. These gigs were performed within the space of a month, which meant long drives, many inactive days, and further outlays of cash from his record

"It's like being in a factory – I would like to take things easier" – David Bowie



label. Though many greeted Bowie as rock's new messiah, he was all but unknown to the Midwest masses. He was, however, on safer ground in LA, where scenester DJ Rodney Bingenheimer stoked a buzz through radio and English Disco, his Sunset Strip nightclub, ensuring that glittering hordes of under-age fans descended on Santa Monica Civic Auditorium on both 20 and 21 October.

Holed up in the Beverly Hills Hotel, the MainMan entourage enjoyed a week of excess, prompting Bowie to write *Cracked Actor*, which would appear on *Aladdin Sane*. He also spent three days at Western Studios, mixing *Raw Power*, the first fruits of the Columbia deal that Defries had sealed for The Stooges.

Iggy Pop had been a prime but ultimately untameable catch for Bowie, who'd brought him on to the MainMan roster. After turning down Bowie's initial offer to produce what would become *Raw Power*, Iggy had deftly twisted his solo deal into a Stooges reactivation, flying in new writing partner and guitarist James Williamson, followed by Asheton brothers Ron and Scott, who provided bass and drums, respectively. This may have ensured that the resultant album avoided the rather dry, compacted sound of the Bowie-helmed Lou Reed and Mott records, but it also hampered The Stooges' career, as they seemed to hit a downward spiral at odds with Bowie's upward trajectory.