

Full Biography

David Troughton Born in the 70's better known as the avant-garde electronic guitarist/bassist/producer/composer Dirty Tuxedo. The groundbreaking debut album "Noise in the Wires" was released in 2020. Dirty Tuxedo is now creating the follow up album.

Early Life

David Troughton was born in Yorkshire but moved extensively around parts of the UK. Living in Scunthorpe then moving to Immingham a fishing port in what was then Humberside. Even in Immingham he moved five times.

From the age of 11 he would often avoid going to school due to homophobic abuse which got worse as he got older. Because of the abuse he was not able to play in the playground but soon found out that no one went to the music rooms during breaks and that is where he discovered he could compose and write songs.

Due to cutbacks in the education authority he was denied the chance to do music as an option (This also repeated itself a few years later) and all other art subjects were only offered as CSE's and not O Levels.

Leaving school he gained employment via a Youth Training Scheme as a roadie/sound engineer with Barry Whitfield. After the YTS he came out with no qualifications. At that time there was no curriculum for him to obtain any, as the college did not have any education courses suited to what he was doing.

He was then advised by Immingham Job Centre to apply for a music education course at a college based in Paddington, London. Where he sat an exam and came top scoring 100% out of all the applicants for a sound engineering course. The producer Ian Grant who David met at the college called him to let him know that the people were impressed but there was a snag.

The course was so new that it was funded by the local councils of London. David had to get his local education authority in Grimsby to fund his course in London. When he asked for help the response, the same man who denied him his music education when at Immingham Comprehensive said "We would rather fund more worthier courses such as science and physical education"... The music college that was based in Paddington is now officially known as the prototype for the Brits Music School.

David then decided to try working as a junior in hairdressing in Grimsby and then moved to London where he trained at various hair salons but David could not continue training as the wages were so low that he had to return to Immingham.

This was the first time he knew what it is like to be working class. Not having any money and no means of help to fund a career so again could not achieve what he wanted to do. David then worked at a Food Factory in Grimsby putting up with homophobic abuse such as people thinking that being gay was the same as a paedophile. His uniform/wage packets and locker were also defaced with anti gay slogans. As well as people who refused to speak to him due to his sexuality.

He left the company and got a voluntary job for the local news television channel where after asking for a wage of the same amount as being unemployed he was sacked via a now famous presenter for ITV News. Her associate apologized about his associate's behaviour towards David on his last day as a presenter at the television station.

David then got a job working as a waiter at a cafe in the middle of Grimsby shopping centre. Where again, he got homophobic abuse within ten minutes of the start of his first day. He managed to stay there for around two years but mental illness finally took its toll.

Manchester

David moved to Manchester where he was accepted for a part time adult performance course where he struck a friendship with the head of the college. Who later produced David's first cd Legends which David changed his name to Plectra for the project.

The cd was a self release with no label. It was sold through some shops in Manchester. The cd was reviewed with a double page spread in the gay magazine Out Northwest. The interviewer wanted to chat, about David's mental illness. David decided to play this aspect down in the article.

The cd only sold a handful of copies. So he destroyed all the remaining cd's. He then did not record anything for over ten years...

Mental illness

David had started having mental illness from 13 years old. Mood swings of elevation and crushing depression. At times the highs would result in visual and aural hallucinations. Believing he had seen and spoken to God or the Devil. At times the illness would leave him catatonic. He did try to get help in Immingham where the GP's gave him anti depressants which made his illness worse.

The prescribed medications made David dysfunctional around people in any jobs he had. When he moved to Manchester he was diagnosed with Manic Depression Group 1 and prescribed a mood stabiliser which was the turning point in his life. David sees his mental illness as a gift. "When you hear and see things different to others it shows in the music and visuals I create".

Dirty Tuxedo

David began to collect guitar effect pedals and started to build up a new recording studio. It took around four years to get all the equipment. He was advised to get Ableton via PMT Manchester. David started to look for a software teacher and came across Tom Lonsborough.

An immediate partnership was struck and Tom co-produced David's second album (Noise in the Wires). While the album was being created David needed to find an image and a name to go by. David wanted to create a robotic look but Daft Punk had already done this with their futuristic image.

David took inspiration from the horror film Dr Phibes where there was a robot jazz swing band wearing tuxedo's. He then looked at early Dr Who characters such as the Autons and early Cybermen. To create the image it took over two years of research where he finally came onto the radar of Bob Basset who has made masks for Avril Lavigne/Metallica/Korn and Slipknot. David saw the Steampunk Clown Mask and asked Bob if he could have sole exclusivity as the artist representing this particular mask design. Bob agreed and David finally found the face that matched the music.

The mask was dark sinister, emotionally cold looking yet also futuristic and robotic. David needed a name and with the tuxedo inspiration of the Dr Phibes film, thought about name contradictions. Inspired by Marilyn Manson and so David put the word dirty before tuxedo and in 2016 did a Google search.

No artists were trading with that name and it seemed to be available on nearly all websites so he took the name and changed from David to Dirty. The name seemed to fit the alternative clown style that Dirty was looking for inspired partly by Krusty the Clown from The Simpsons and Papa Lazarou.

Dirty Tuxedo was also chosen as it represented the music. The sleekness of a Tuxedo being the synthesized sound which is on off information and the Dirty is messing up that synthesised signal via the guitar strings. In terms of the image there will be a different tuxedo created for each new album but the mask will forever stay the same.

Musical Influences

Dirty's first music memories is that of Marc Bolan and David Bowie. Dirty decided to become a musician, after seeing Adam and the Ants with the Prince Charming Review at 11 years old. Dirty was immersed in the New Romantic movement.

Also he was interested in the Goth movement and post punk. Dirty's first bought single was Dr Who the Delia Derbyshire version. This was the first time he really heard sounds that were synthesised. At 16 having two synthesisers a drum machine and a four track recorder he created lots of songs using this equipment.

The rise of the bedroom pop star and dance music shaped the early works. In particular Prince influenced Dirty. Following advice from an A&R man, Dirty was told to listen to what Prince was listening to and before long Dirty discovered Jimi Hendrix.

From looking into the late 60's psychedelic music Dirty also got into Ravi Shankar. When Dirty was in his late 20's he went into a record shop and heard this wall of sound coming from the speakers. That wall of sound was the track Charlotte's Mouth by the band Seefeel.

"When I heard this amazing sound I knew it was the sound of the future. Guitar's that sounded like synths but not. I had to have it and make it my own. So I sold my synths and got into playing the guitar but I was not able to create what Seefeel did. The equipment I needed was at that time just not available. I had to wait for nearly 20 years before this could happen"...

"I love horror and sci fi films so part of my sound comes from these films. I especially love John Carpenter. I also really loved the music in many of the early television episodes of Dr Who. Artist's such as Kraftwerk and Jean Michelle Jarre also influenced me. It was Jean Michelle Jarre who got me into guitar pedals after mentioning that he used the Small Stone phaser pedal by Electro Harmonix".

The Studio

The heart of the sound design is a large guitar effects board built as a huge synthesizer. This board was inspired thanks to owning a basic monophonic synth. All the sounds created are one of a kind and cannot be stored for future use. There are just over 40 pedals on the board. The majority are by Electro Harmonix. "A company that I really adore as they have been creating pedals that are affordable compared with the snobbery surrounding current boutique pedal companies".

Other pedals on the board are also by Earthquaker Devices/Robert Keeley/JHS/Boss/Hologram and a DI box by Rupert Neves. Dirty also has other pedal's that he creates into mini boards for certain sounds.

Dirty has two electric guitars. The first one is a Schecter Hellcat VI which is inspired by the Fender VI, a six string bass tuned E to E but one octave lower. Dirty did try the Fender VI in the same shop but preferred the Schecter for the humbucker pick ups.

It took over seven years to find the right guitar for the studio and that guitar came in the form of a Fender American Professional Jazzmaster with pickups designed by Tim Shaw. "As soon as I heard this guitar I knew it was The One. That sort of event is very rare but I really do have the perfect guitar for what I create".

The software used is Ableton. This was chosen following advice from PMT music based in Manchester. "Ableton is very electronic and goes against the typical software chosen for guitar based artists. It is a very steep learning curve and at times you do think what have I done? Should I have bought something more suitable? But it is Ableton that gives me that electronic edge to my music".

The Future

“I have decided to walk away from the business end of the music industry. By doing so, it means I can create without any commercial pressure or restraint. You can now download my music for free. This is guitar music but not as you know it. Enjoy”.

Dirty Tuxedo