



ELECTRICITYCLUB.CO.UK

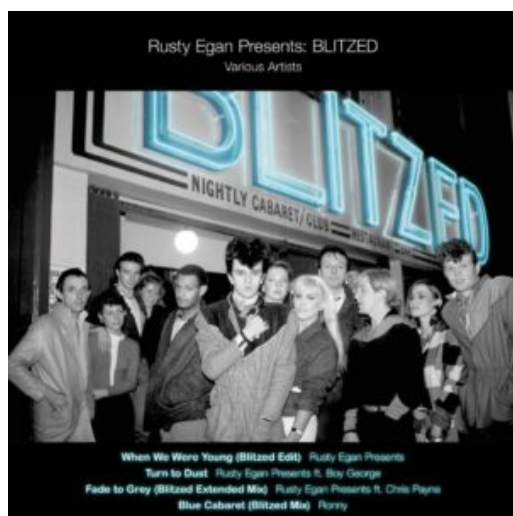
positive electricity



TAG: RONNY

RUSTY EGAN Blitzed OST Sampler

FEBRUARY 24, 2021



‘Blitzed’ is the forthcoming Sky Arts documentary about The Blitz Club in London.

Directed by Bruce Ashley, it will feature contributions from Boy George, Steve Dagger, Rusty Egan, Gary Kemp and Midge Ure.

That flamboyant scene has been deserving of a credible retrospective for quite some time, having more or less given the world the Midge Ure-fronted ULTRAVOX, VISAGE, SPANDAU BALLET and CULTURE CLUB. So it is quite fitting that the programme premieres around the 40th Anniversary of

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

forthcoming soundtrack album curated by Egan is released ahead of broadcast and gives a good idea of what's in store.

Previously issued in 2019, 'When We Were Young' pays homage to GINA X PERFORMANCE's 'No GDM' and reimagines it being reworked by Giorgio Moroder.

With a catchy vocodered topline going "*It's 1979-it's 1980-it's 1981-it's 1982... it's Tuesday night and I'm ready for some fun, oh yeah!*", it delightfully sets the scene for the now well documented story of how the Blitz Kids danced to Bowie, Ferry and the synthesizer!



Boy George guests with Egan on 'Turn To Dust', a slice of electro-reggae in the vein of LEFTFIELD with the expected dub screening, although listeners may need time to get used to the cut-up treatments on George O'Dowd's processed voice; this track certainly has more bite than the "*Radio 2 Lovers Rock*" of CULTURE CLUB as Phil Oakey of THE HUMAN LEAGUE once put it...

Meanwhile, a new Blitzed Extended Mix of 'Fade To Grey' featuring Chris Payne sees a classical rework with piano and violin over approximations of the iconic string synths and drum machine pattern of the 1981 West German No1 single. There are authentic French language voices featuring on this makeover, although the timings of those and Egan's own baritone could have been much tighter in the mix. While Payne's exquisite ivory runs cannot be faulted, the extended mix labours and does not have the punch or intrigue of the original 12 inch version that appeared on the first VISAGE singles collection.



Egan's former protégée Ronny makes an appearance with 'Blue Cabaret' as the sampler's period piece. It's *the 1930 meets the future* as recently adapted by Katja von Kassel in her electro Weimer style, but it was the androgynous contralto voiced Parisian who did it first back in the day with songs like 'To Have & To Have Not' and 'Compare Me With The Rest', the latter produced by Vangelis.

Co-produced by Georg Kajanus of SAILOR and Peter Godwin, 'Blue Cabaret' originally surfaced in 1981 on the flip of 'To Have & Have Not' and despite being 40

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Blitz Club), these songs that emerged from this European influenced music movement have been proven to possess a timeless quality that has lasted for generations. The comparatively recent Midge Ure '1980' live shows of ULTRAVOX and VISAGE material are indicators of its longevity and box office draw.

It is now time for 'Blitzed' to tell the story of how that era was not actually about leg warmers, deely boppers, fluffy dice, yuppies and bloody Pat Sharp but aspirational young people driven to escape, express and create. They may not have realised it at the time but they shaped not just the eighth decade of the 20th Century but popular culture itself.

The 'Blitzed OST Sampler' is available now via digital outlets, the soundtrack album is released by Future Music on 19th March 2021

'Blitzed' will be broadcast by Sky Arts at 2100 GMT on 13th March 2021

<https://www.facebook.com/rustyegan/>

<https://twitter.com/DJRustyEgan>

<https://www.instagram.com/rustyegan/>

<https://www.mixcloud.com/rustyegan/>

<https://open.spotify.com/album/14pzh246840xPQ9mgbHo79>

Text by Chi Ming Lai

24th February 2021

ZAINE GRIFF Interview

FEBRUARY 13, 2020

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok



First a bassist and vocalist with Kiwi rock band THE HUMAN INSTINCT, he left in 1975 and moved to London where he had stints in BABY FACE and SCREEMER before going on to study mime under Lindsay Kemp alongside Kate Bush. As a result, he joined Kemp's production of a play written by Jean Genet called 'Flowers'.

In 1979, Zaine Griff launched his solo career with future film music composer Hans Zimmer and ULTRAVOX drummer Warren Cann among the members of his backing band for an appearance at the Reading Festival.

With his Aladdin Sane-inspired persona, he was soon signed by Automatic Records, a subsidiary of Warner Bros who brought in Tony Visconti to produce his debut solo album 'Ashes & Diamonds'. It spawned the 1980 single 'Tonight' but it peaked at No54 in the UK Singles Chart, partly due to an already recorded appearance on 'Top Of The Pops' not being shown due to a Musicians Union strike.

It was during these recording sessions for 'Ashes & Diamonds' that David Bowie walked in to visit Visconti and was slightly taken aback by the resemblance between himself and Griff. Despite this, Bowie invited Griff be part of the band to record three new versions of his songs for an upcoming appearance on the 1979 Kenny Everett New Year Show.

One of them was 'Space Oddity' which later surfaced as the flipside to 'Alabama Song' while another was 'Panic In Detroit' that later appeared as a bonus track on the Ryko CD reissue of the 'Scary Monsters' album; the re-recording of 'Rebel Rebel' has yet to see the light of day.

The second Zaine Griff album 'Figvres' was released in 1982 and saw Hans Zimmer stepping up to the producer role.

It ultimately laid the groundwork for the German musician's eventual career in Hollywood. Also featuring on the album were Kate Bush and Yukihiro Takahashi from YELLOW MAGIC ORCHESTRA.



Around this time, Griff held an art exhibition of his drawings in London's Ebury Galley, to which his friend and contemporary artist Mark Wardel also contributed

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok



In 2011, Zaine Griff made a comeback with his third album 'Child Who Wants The Moon' and returned to the live stage. While he has continued releasing albums and touring regularly, his music was being discovered by a cool young audience, thanks to American rockers MGMT covering 'Ashes & Diamonds' during their concerts in 2018. Zaine Griff kindly spoke to ELECTRICITYCLUB.CO.UK from his home in New Zealand about his music career.

Your debut solo album 'Ashes & Diamonds' was produced by Tony Visconti, how did that come about?

Tony Visconti was brought in to produce my debut album 'Ashes and Diamonds' by my record company MD Nick Mobbs at Automatic Records which was part of Warner Bros. When Tony heard my demos, he wanted to work with me.

It was during the recording of the 'Ashes & Diamonds' album that you were introduced to David Bowie and he had a proposal?

I was introduced to David Bowie by Tony at Good Earth studios. David had just returned from recording the Berlin trilogy and was wanting Tony to produce some tracks for a TV show. He had heard what I was doing and asked me if we could back him.

How did you run into Hans Zimmer and his batcave of synths?

Colin Thurston introduced me to Hans Zimmer when Colin brought Hans into Utopia studios to play keyboards on some demos I was recording there.

Everything from that session onwards, Hans played on. As Hans said to me only last year: *"I was your keyboard player"*.



In fact, he was much more than that. All the live work, studio work, Hans was with me, as I was with him during his HELDEN project.

You were frequenting The Blitz Club, what appealed to you about its atmosphere and

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

supportive of each other. This is how I met Rusty Egan and Midge Ure, Boy George, Marilyn and so on.

Zaine Griff | Ashes and Diamonds



Did it take much to persuade Rusty Egan to appear in your ‘Ashes & Diamonds’ video for the single?

I wanted at the time for Rusty to drum for me and Gary Tibbs to play bass. Well, they performed in the video of ‘Ashes & Diamonds’ and then they both were doing other projects. I tried!!

How do you feel about the American indie rock band MGMT covering ‘Ashes & Diamonds’ on their 2018 live tour?

Fantastic! I would love to meet them one day. It’s so cool when a younger generation plays your music in respect of the song and the composition. I was thrilled to say the least, I have followed them ever since.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

ZAINE GRIFF - Figures (official clip)



Hans Zimmer had moved up to the producer role on 'Figvres' and it was to prove inspiring for his later soundtrack career?

I had to convince Nick Mobbs of Automatic Records to allow Hans Zimmer to produce my second album 'Figvres'. So much so that Nick allowed Hans to co-produce and Nick would allow us to complete the album based on the first two weeks of recording. He loved what he heard and gave us his blessing to finish.

Up until then, Hans had only produced a single for THE DAMNED. 'Figvres' was his first album production. And indeed he is entitled to a full production credit for everything he put into 'Figvres' and of course Steve Rance, Hans' engineer... what a team!

You had a good friendship with Warren Cann from ULTRAVOX who played on the 'Figvres' album too?

I heard ULTRAVOX on the John Peel show. I went out and brought 'Systems Of Romance' only because of the drummer. I had to meet this guy and work with him. I wanted Warren so much, I called Island Records, got his number, went to his flat and



We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

her?

Working with Kate Bush was beautiful. She and I had studied under Lindsay Kemp, so it was easy for her to understand the 'Flowers' song and the emotion of the composition. 'Flowers' the show was a massive inspiration. Nothing comes near 'Flowers'. So powerful, so dramatic and a huge inspiration to us both.

Hans Zimmer and Warren Cann formed HELDEN and you sang on the single 'Holding On', but the album on which you sang another five songs has never had an official release, do you consider it to be a lost classic?

I spent a whole year, most days and nights with Hans and Warren on the HELDEN project mainly at Snake Ranch Studios. I did a radio promotional tour with Hans. By then he was swept off his feet by film directors. Alas Hollywood.

What was the idea behind you recording a cover of ULTRAVOX's 'Passionate Reply' with Midge Ure?

Chris O'Donnell suggested I do some recording with Midge. He played me 'Passionate Reply' on an acoustic, I had not heard it before and I just loved it. We recorded in his Chiswick studio. We recorded enough material for an album and the masters were stored at Rock City Studios with Gary Numan's mum.

I loved working with Midge. I had known Midge from when he was in SLIK. The band I was playing with at the time were the support to SLIK. I knew then just how good he was.

Looking back, we were so naive to it all. ULTRAVOX was managed by Chris O'Donnell and Chris Morrison, they were my production management company and production company to VISAGE. See how close knit we all were? And of course they managed THIN LIZZY.



There was that TV appearance performing 'Passionate Reply' on 'The Freddie Starr Show'? What can you remember about that?

I was told I was to go to Manchester and do this show. All I wanted to do was not do it. Hated the whole tacky production. Still I stood up there alone and did it.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Zaine Griff | Passionate Reply



You recorded 'This Strange Obsession' with Yukihiro Takahashi and Ronny, that's quite an international combination?

I had worked with Ronny on one of my songs 'It's A Sin' with Hans producing her and Yukihiro approached me to write for him. I asked Ronny to join us. That was amazing working with Yukihiro. The translation barrier was understood with music.



Although you never recorded together, there's a photo of you with Steve Strange and Mick Karn, what was the occasion?

That photo of Mick, Steve and I was at my art exhibition at the Ebury Gallery Victoria.

Gary Numan invited you to duet with him on 'The Secret' from 'Berserker', it has a good chemistry, how did you find working in the studio with him?

Gary Numan called me asked me to work on 'Berserker' just out of the blue. He was great to work with, I remember him doing takes faster than what I was used to; if he liked that take, that

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

ZAINE GRIFF - Swing (rare demo!)



You returned with your third album ‘Child Who Wants The Moon’ in 2011, what was behind what appeared to be a lengthy hiatus?

It was a lengthy hiatus because I was burnt out, exhausted, not well, I had to go. I was not in a great space. I decided to try and get well again and stop wanting the moon... you know wanting the impossible.

You’ve released the albums ‘The Visitor’ and ‘Mood Swings’ since then and have returned to performing live again. Was that aspect something you’d missed over the years?

My problem is I cannot stop composing. I recorded ‘The Visitor’ and ‘Mood Swings’ purely for composition fulfilment. In the liner notes of ‘Mood Swings’, you can see the album is dedicated to Steve Strange.

ELECTRICITYCLUB.CO.UK gives its warmest thanks to Zaine Griff

‘Ashes & Diamonds’ and ‘Figvres’ are still available via Mig Music on the usual digital platforms

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Text and Interview by Chi Ming Lai
13th February 2020, updated 11th October 2022

RUSTY EGAN Interview

APRIL 20, 2019



Photo by Adam Szigeti

The one thing that Rusty Egan is not short of is something to say...

It makes him the most ideal guest for talk events and 'An Audience with Rusty Egan' returns to London this June for a fun couple of hours in the animated company of The Blitz Club DJ and VISAGE drummer.

Loud and frank, not always subtle and occasionally angry, but always interesting and lively, his anecdotes combine laughter, tears and a vivid eye-witness account of his role as a catalyst in popular culture over the past four decades.

ELECTRICITYCLUB.CO.UK had originally met up with Rusty Egan for what was intended to be a 10 minute chat to obtain quotes for a mooted Beginner's Guide listings article but one hour later, the interview ended and only because he had a soundcheck to do for a DJ slot at Blow Up.

The resultant career spanning conversation over several cups of tea was far too enthusiastic, amusing and informative not to make public, so this is Rusty talking, with only a few edits to stop him from going to jail...



How did VISAGE come together in 1978?

Midge Ure and I had some demo time left over after THE RICH KIDS' demise and EMI let us have Manchester Square Studios.

We got Barry Adamson and Dave Formula from MAGAZINE, Midge and me in, during that time we did 'If You Want Me To Stay', 'In The Year 2525', 'The Dancer' and 'Eve Of Destruction', I can't remember much about that last one as I wasn't a fan, it was something Steve Strange wanted.

So 'In The Year 2525' and 'The Dancer' were among the first VISAGE recordings?

We did 'In The Year 2525' in half a day, but it was an example of the future sound of London you could call it, it was an example of what we wanted to do, as was 'The Dancer'.

These were demos for what became VISAGE but were turned down by EMI! 'In The Year 2525' was just me



Photo by Sheila Rock

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

'The Dancer' was obviously influenced by NEU! as you can hear from my drums and a little bit of 'One Of These Days' by PINK FLOYD, we wanted that "scchhiiiiing!" and that was one of our trademarks. As Midge was doing guitar and John McGeoch played the sax.



[melvinandco](#)

If You Want Me To Stay (Dance Mix) /Ronny

How come 'If You Want Me To Stay' was made during those early VISAGE sessions with Ronny singing it?

I met Ronny in Paris, she was very androgynous and she had a low voice so people were going "*is it a boy, is it a girl?*". I had this song in mind, Barry Adamson absolutely loved Sly Stone and at the time, we were being VISAGE. We knocked out as much as we could, as fast as we could.

I adored that record and we had an instrumental flipside. It had a lounge type concept like 'Cracked Actor'; we literally played it live, got it going and pressed record. I bought the Swan Vestas to have the sound of the cigarette match burning.

Ronny later met Warren Cann who then introduced her to Hans Zimmer who he was working with in HELDEN at the time. Then through them, she met Vangelis and then Peter Godwin, so her whole creative life opened up. We remained friends and I'd often see her in clubs but as far as recording went, she was doing her own thing.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Skids - Animation & Working Yankee Dollar OGWT Nov 79



You spent a period playing drums with THE SKIDS in 1979?

There's a hell of a lot of intricate drumming on THE SKIDS, when you talk about the NEU! drumming, I was trying to be a Motorik drummer. So on 'Charade', I got this CR78 drum machine banging away and the producer Bill Nelson, who did a great track called 'Living In My Limousine', he loved working with them.

So you influenced Bill Nelson's later use of drum machines in his work?

Yes, I worked quite closely with him on the production of 'Days In Europa' at Rockfield Studios in Wales.

DALEK I LOVE YOU were in the next studio, I lent them my drum machine. Funnily enough at the same time, SIMPLE MINDS were in the rehearsal room there!

So I'm stuck in Wales and going "*Who's here? Oh SIMPLE MINDS in the farmhouse!*", so we all got to

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

So I'm waiting for the kit to be moved from MOTORHEAD's stage and the announcer goes "*Und jetzt DER SKIDS!*"... I've not even got my f***ing drum kit and I'm standing there like "*great!*", the track's already started and the roadies are bringing me the kit but it's a live show! **laughs**

You got involved with the New Romantic mime troupe SHOCK and recorded a cover of 'Angel Face' backed with 'R.E.R.B.' for their first single in 1980?

When VISAGE was recording demos etc, I found out Midge had a professional relationship with some 70s pop writers Bill Martin and Phil Coulter who were involved with SLIK, the bottom line is this led him to know John Hudson who worked with THE GLITTER BAND and owned Mayfair Studios. I thought "*Brilliant, I don't have to go to Wales*"

We sat in the control room talking, I loved THE HUMAN LEAGUE's cover of 'Rock 'N' Roll' and said I wanted a sound like that *clap*, so John went round the back and got these two floorboards with some door handles and clapped them together, that's how they the claps did those records! I said I'd like to do this sound but with computers and triggered drums.

I said I could make a track with this trademark sound but without physically playing anything. So I told him I knew this bloke called Richard Burgess who had been doing the linking interludes on the VISAGE album and had that massive Roland System 700 modular with the Micro-composer. Richard had a Fairlight as well, he seemed to be able to get access to all this stuff via the tech companies.

Basically Richard was my tech guy, he'd got hold of Dave Simmons and got me a deal on only the brain of the synthesized drum system they were working on, cos they hadn't got the pads as they hadn't been made yet. He said I could trigger them which is how I got the drum fills on 'R.E.R.B.'

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

So basically, doing 'Angel Face' was the catalyst for 'R.E.R.B.'?

We programmed the whole thing to do a cover of 'Angel Face' first at Mayfair and John Hudson said "You know I can get hold of Gerry Shephard who wrote the song", so he came along and helped us with the backing vocals... and the lead vocals! **laughs**

Meanwhile, Robert Pereno from SHOCK did 'Top Of The Pops' as a member of TIGHT FIT for that 'Back To The 60s' medley before 'The Lion Sleeps Tonight'!

You know that Tim Friese-Greene produced 'The Lion Sleeps Tonight' and it was when Mark Hollis heard that, he got him to work with TALK TALK?

REALLY? Well, the sound of that was amazing! Anyway I haven't finished!! **laughs**

So we're talking about SHOCK, and "R.E." Rusty Egan and "R.B." Richard Burgess... so we had this 7 inch and 12 inch record of 'Angel Face' done, John went to RCA and said they loved it and would put it out, but we needed a B-side. So I quickly threw up 'Angel Face' and took off all the vocals and things, me and Richard sat at the piano to do that "da-da-dah" theme. I wanted to call it 'The Red Bridge' because it was in Luxembourg and has the most beautiful view, I had been there with Brigitte who was the girl's voice on 'Fade To Grey', I wanted to get

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

had this idea that you could do music over another one, so that's what we did on 'R.E.R.B' with a new melody and those signature drums.

Your first remix was ' Burundi Black'...

It was 1980 and I'm DJing in a club. I knew Marco Pirroni from ADAM & THE ANTS and they dropped this record 'Kings Of The Wild Frontier' and I knew it was the Burundi drums. So I said to my then partner Jean-Philippe Iliesco who produced SPACE about wanting to get hold of it and he said he knew Eddie Barclay of Barclay Records who had released it.

So he called him and got the multi-tracks for me. I just wanted the drums on their own with the tribe and no music, then I added a drum machine and some playing, I wanted this tribal feel and the future together.

I don't believe I did a great job on that to be honest... it's funny but recently Mark Reeder released an album 'Mauerstadt' and as I was listening to it, I noticed one track 'Giant Mushrooms' was like that, I heard the Burundi sample and loved it. I mentioned it to Mark and said "*Oh, you sampled Burundi*" but he replied he'd sampled someone who'd sampled Burundi!
laughs

And that's the world of sampling now! I might come back to that you know, I've got an idea based on what you can do today.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Let's talk about 'Yellow Pearl'...

If I'm not mistaken, 'Yellow Pearl' was a track that Midge was working on for the VISAGE album but hadn't got past the drum machine stage. But I had done the break in a rehearsal room somewhere with him that lodged in his head.

After Midge did the THIN LIZZY tour, Phil Lynott came to The Blitz Club and heard the sounds there so when he was doing his solo album, he said he wanted me in on the drums. I did a few songs like 'Kathleen' which were very normal. Then I got this call back from Midge that Phil wanted me to do 'Yellow Pearl' and use that break. So I said "yeah", turned up and I did that. Then Midge's manager showed up with a single piece of paper and asked me to sign my life away so I did, then it got on 'Top Of The Pops' as the theme and I was a bit p*ssed off because I'd signed my life away!

SPACE are most famous for 'Magic Fly' and you did a remix of a later single 'Tender Force'...

When I get a remix, I don't necessarily want to put Rusty all over it, I just like something a lot and I feel that I can shine a light on it.

If you get a song which you like that didn't make it, sometimes a remix can bring people's attention to the original and people go *"I heard this version by Rusty which I didn't like, but then I found the original"*. So I did timbale drumming cos when you're a drummer, why don't you do some drums?

SPACE introduced me to Didier Marouani and Jannick Top who were exceptional musicians, I thought these guys were amazing. Through them, I got on really well with Roland Romanelli and I programmed everything on his solo album 'Connecting Flight' which was very pioneering.

So what was 'Do What Ya Wanna Do' by THE CAGE featuring Nona Hendryx all about?

I'd got myself a TR808 by now, I had this beat and sequence to make people dance so I'm playing around with it and thought *"why don't I do T-CONNECTION but totally electro?"*, it could sound like 'I Feel Love'. I called up Gary Barnacle who played with SOFT CELL, he brought his bass playing brother Steve and we had this little Casio out for the break, there's this 64 bar build with the percussion before I smash a light bulb. it was literally hittina fire extinguishers.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

had remixed THE JACKSONS, so it was all about dance music for me as The Camden Palace was about to open and had the biggest sound system in the world.

The final classic VISAGE track 'I'm Still Searching' was moody but still very New York...

It was actually just me and Steve, mostly me although I did credit the other members of VISAGE because at the time, I didn't believe we had split up, the fact that they weren't there was irrelevant. VISAGE was always about a group of people where some show up and some can't like John McGeoch, but he was still a member. So we had to do a B-side...

It's unusual in that it was a VISAGE B-side that had a vocal...

Yeah, it was just one finger on the synth...

It sounded a bit like PET SHOP BOYS...

I'd never heard of PET SHOP BOYS back then in 1982...

Well that's cos they didn't exist at the time!

laughs

HA HA!

Ok, so what's the story about your UK remix of MADONNA's 'Everybody'?

I've been recently linking and tweeting over the years about how upset I am about this, but the reason I'm upset is based on my knowledge of Blockchain and how in the future, musicians will ALL be paid, there will be none of this not paying people and all the b*lllocks that the music industry loves...

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Was this a thing you sorted with Seymour Stein of Sire Records who were part of the Warners set-up?

Yes, I did a lot with Seymour, I gave him SOFT CELL whose publishing I looked after, B-MOVIE, the 'Batcave: Young Limbs And Numb Hymns' compilation album, we did a lot.

Everything was agreed and we put her on at The Hacienda in Manchester, that would introduce her to 'cool' England, the tune would be cool and I think it did the job, the press were all over it. I think I did a great mix and you can find it online. If you go to madonna.com there is information on it even though it's not credited "*Rusty Egan*", it says "*UK mix*" but that IS the Rusty Egan mix. I only played my mix at The Camden Palace, all the time...

So what did you do specifically on your mix that was different to make it more UK friendly?

I gave it a lot more space, it was more on vocals and guitar because I liked that rhythm thing like on 'The Anvil' plus I especially liked the talking. I think the regular MADONNA version is a pop song and I made it more of a seductive groove in a club, I extended the breaks, I put echoes and delays on the vocals and brought it right up.

So, let's enter 'The Twilight Zone'...

I had an agreement with Warner Chappell and each project they turned down, this was a Warner movie and a classic theme, I did not want to use the main theme, just the well-known sequence adding all the rest myself, bassline and string stabs and percussion. Rob Dickens of Warners came to the studio and said he would not accept the mix unless I edited in the main orchestral and organ theme. So it was released like that as 'The Twilight Zone', RUSTY 1 on Warner Bros Records.

That tw*t John Pitcher of MRC who stole VISAGE, 'R.E.R.B' and Blitz Club Records then added

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

TIME ZONE 'Wild Style', you've reclaimed this one...

The story is I heard this band called YELLO and I was invited by Ian Tregoning of their label Do It Records to meet them. There was this place on the way by train where these blokes SUPERSEMPFT had made a record I liked, so we went to their studio. I sampled all these records by BLANCMANGE and KRAFTWERK into a beat, programmed the drum machine, played the bass on the Moog and did all the pieces in one night.

I had a cassette of it and went on my journey to meet YELLO, but when I got back, I sent it to Celluloid Records in New York who released a lot of French electronic music I was liking like MATHÉMATIQUES MODERNE, the French seemed to like quite odd records at the time. Anyway, next thing I know, Afrika Bambaataa loves it and suggested we go 50:50 as I'd done the music.

But over the years, people online I've never heard of who have claimed they wrote it by logging into this publishing database, I didn't know about that... in 1993, Todd Terry made a record called 'My Definition Wild Style', all he did was take the B-side of the record and added a nice beat, that was it! We don't mind that BUT what we mind is he claimed he wrote the f***ing thing! I was furious, then a load of other blokes claimed they wrote it, so I had to get Notting Hill Music to say 100% written by Rusty Egan and all the others can F*** OFF! But they'd all been paid for

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

To continue the German connection, what about when you worked with German act HONGKONG SYNDIKAT in 1984?

These guys sampled Ronald Reagan's speech in Berlin for a track called 'Berlin Bleibt Doch Berlin' and they did this beat. I met with Gerd Plez from HONGKONG SYNDIKAT, he played me the demos for the next album and I suggested mixing it at my Trident Studios and adding overdubs. We did this song 'Divided By' which was literally a pocket calculator that went "9-8-7, 7-8-9, *divided by-divided by*", it was hard, maybe too hard.

Then there was a song called 'Too Much', I introduced him recently to HP Hoeger and the chill out mix has ended up on a few 'Buddha Bar' albums.

Now, you formed THE SENATE and released 'The Original Sin'...

Yeah, with Kirk Brandon... well, 'The Original Sin' was the one everyone says is about Kirk's friendship with Boy George. Now the other day on The Blitz Club Facebook group, there's a picture of Kirk Brandon which the poster labelled "closet", what a f***ing thing to write? Don't forget, The Blitz was a place where people who were unsure of their sexuality could go to.

While it wasn't a gay club, you had to be open-minded so why do we have people on The Blitz

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Yes, so basically this song is Kirk admitting that Boy George was a beautiful boy, as was Marilyn, and about when you're 19-20 years old and you are unsure of your sexuality. We loved that "is it a boy, is it a girl?" time and when I heard that lyric "since you came into my life, I had to rearrange my heart", boy did Kirk have a voice and I wanted to have this orchestrated epicness behind it, but I think I went way over the top!

Was THE SENATE meant to be a limited project?

Yes, it was one-off, me and Kirk were mates and I'd produced SPEAR OF DESTINY, 'Mickey' is a classic and featured Anne Dudley on strings.

PULSE's cover version of LED ZEPPELIN 'Whole Lotta Love', you were having a hit again...

This was 1988, on the bottom of the rear artwork, it says "Every generation has a musical revolution..." and I was part of the 1980 musical revolution. But I was sitting in the Island Records office, working as a friend for U2 on a little salary, I'd lost my wife, my home, my car so basically I'm losing it, 80% of the people at Island were into DEACON BLUE and I was at my lowest ebb! It really wasn't happening, I liked THE CHRISTIANS and SHRIEKBACK but I was desperately looking for something.

I knew Paul Oakenfold and all these DJs that had come to The Camden Palace so I thought to myself "something is going to happen musically to get me out of this". But in the meantime, it wasn't house as it hadn't arrived yet, electro and techno had probably peaked.

I did this psychedelic record sleeve and I just thought of Robert Plant, so I had this idea of doing 'Whole

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

So I was invited down to Sarm Studios and they offered to let me use it, so we made that! Then U2 released it on their Son Records imprint...

Ah yes, Son Records released that novelty Country & Western cover of 'The Fly' by THE JOSHUA TRIO and 'Riverdance'...

And again, I never got paid! **laughs**

So it all ended for a few decades but you came back with a club remix of FILTHY DUKES 'Messages' in 2009...

I think it's f***ing great that mix! The late Mick Clark who signed SOUL II SOUL suggested I remix so they put me in this studio with all the parts of FILTHY DUKES, but of course I hadn't been in one for 20 years so didn't know what to do, it was all computerised! So I'm there with this guy Sie Medway-Smith who I was told had remixed DEPECHE MODE and I was like "WHAT?"... they said he was the right guy for me.

BUT, when you go back into the studio for the first time in ages and don't really know how it works anymore, you tend to let other people do things and then say "*I don't like it*"... but when you say "*I don't like it*", it tends to go down like nails down a blackboard! So what happened with

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

So there's this interesting side-story with LA ROUX...

Because of that mix, through Mick Clark I got the chance to see and remix LA ROUX. I went to the Notting Hill Arts Club and I heard 'Bulletproof'. So I went back to Sie and said "I want to do this!", but he went *"it's f***ing rubbish Rusty"*! Sie pulled up the lead vocal and said *"it's terrible"* and I was like *"IT'S NOT! IT'S A POP SONG!"*, so we basically had this argument. I'm trying to do a remix and he's literally downing tools, doing anything to avoid finishing it! **laughs**

I was powerless cos I don't know what to do, so we get like a half finished version to Mick Clark who said *"it's good but it's not right and you've missed the deadline, they've gone for some drum 'n' bass guy and it's blowing up!"*.... I had to ask what that meant!! I was so angry! You can hear it on my Soundcloud.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

I search for stuff all the time and I found 'Control Me', I thought it was brilliant although the drums were sh*t, so I knew Antony Toga and his adaptation of 'Seconds' by THE HUMAN LEAGUE so I mashed them together and sent it to the band. I said *"I think you're great and I love your songs but you need to sort your drums out"...*

Funnily enough, I said the same to them after I first saw them live in Düsseldorf 2015...

It was only supposed to be an idea, but TINY MAGNETIC PETS made a video and uploaded it saying I did it but it wasn't me as such. They left it as it is but I suggested they contact Antony Toga to make sure he didn't mind. They do this version live...

Some of your most high profile remixes recently were for U2?

I had always been a U2 fan, but I lost it around 'How To Dismantle An Atomic Bomb'. I hadn't really reconnected to their new music, their first five albums were classic as most people I think would agree, although I did like 'Beautiful Day'.

But I reconnected on this new album 'Songs Of Experience', I felt it had a message and that message was love. It had vocoders, synthesizers and I thought *"this isn't your rock 'n' roll', I would love to do something with this"*.

So I wrote to U2 asking if I could remix them, not realising 20 other DJs had already done so. They sent me a link and they were HORRIBLE, sh*tty terrible EDM! I asked to do 'Love Is Bigger Than Anything In Its Way' which I did with HP Hoeger, one without drums, one with drums and one in the style of 'In The Air Tonight' by Phil Collins.

NOW, we all know 'In The Air Tonight' is a Roland CR78 drum machine, it's got this sound but I just wanted to put a beat on it, which I programmed on a plug-in. I sent it to the band and they loved this version but wanted more guitars on, so it became like the 'band' mix. But the Chill mix without the drums is my preferred mix...

U2 go with the 'band' mix which is not the one I love, but then this well-known remixer from Holland, Ben Liebrand is on YouTube and Soundcloud going *"RUSTY EGAN HAS STOLEN MY DRUMS!"*. so I'm like "what?"... I searched and found he had remixed a version of 'In The Air

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

*Tonight' drums"... I was like "Hang on Ben Liebrand, there's 25 guys here who can programme the 'In The Air Tonight', I DIDN'T do 'In The Air Tonight', I did U2 and used the same f***ing drum machine! There is no 'In The Air Tonight' drums on it, it is just SOUND!"*

But using a drum sound is not like nicking a bit off an actual song...

That's right! So if you want to get into that, I made THE ART OF NOISE drum sound! I'd brought JJ Jeczalik who did ABC into my studio, I paid him £500 to press all these buttons on a Fairlight as none of us knew how to work it, he took my sound and he had a band of his own called THE ART OF NOISE!

Was that the VISAGE 'Beat Boy' drum sound?

YES! You can tell 'Beat Boy' and THE ART OF NOISE are the same sound! We made it before!
laughs

If Ben Liebrand had written to me privately about the similarity or whatever, we could have handled it in an "oh my god, I didn't realise" manner. 'Yellow Pearl' IS my drum sound, people when they listen to music always go "oh, it sounds like..."

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

Let's talk about 'Thank You', the closing track on your album 'Welcome To The Dancefloor'...

'Thank You' is as it is, I just believe a lot of people should say *"thank you"* but they don't... so I felt when I made my album, my career and everything that I am is because of that list of people.

And even if in there I thank Nikonn who worked with me on that album and I clashed with, or people that I disagreed with, it's about the music. I even end it poignantly by saying *"VISAGE"*, regardless of any problems or issues that I had with Steve Strange, I am still immensely proud of the music I made with *VISAGE*, so I am very upset when it is imitated or faked as anybody would be...

ELECTRICITYCLUB.CO.UK gives its warmest thanks to Rusty Egan

'Welcome To The Remix' + 'Welcome To The Beach' are released by Black Mosaic in digital formats, both available from <https://rustyeganpresents1.bandcamp.com/>

<http://rustyegan.net/>

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

<https://soundcloud.com/rusty-egan>

<https://www.mixcloud.com/rustyegan/>

Text and Interview by Chi Ming Lai
20th April 2019



PETER ASHWORTH Mavericks

NOVEMBER 20, 2018

A graduate of the London College Of Printing, photographer Peter Ashworth created some of the most iconic images from New Romantic and beyond.

His photographs adorned albums covers such as the debut long player by VISAGE, SOFT CELL 'Non-Stop Erotic Cabaret', ASSOCIATES 'Sulk', EURYTHMICS 'In The Garden', DEAD OR ALIVE 'Sophisticated Boom-Boom', ADAM & THE ANTS 'Kings Of The Wild Frontier', TINA TURNER 'Private Dancer' and many more.

Meanwhile, his memorable portraits have included artists as varied as FRANKIE GOES TO HOLLYWOOD, ERASURE, ULTRAVOX, THE THE, THE CLASH, THE CULT, THE ART OF NOISE, SWING OUT SISTER, PUBLIC IMAGE LIMITED, THE LIGHTNING SEEDS and SPACE while his photos of BLANCMANGE, DAVID SYLVIAN, EVERYTHING BUT THE GIRL and THE CULT appeared in 'Smash Hits'.

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

At a time when image was critical to how an act and their music were perceived, record covers were the first port of call for any potential fan. Thus Ashworth's eye was ideal as he worked mostly with large square format Hassalblad cameras, so there was never that dilemma of what might be cropped out in a landscape format shot.

Having already debuted the 'Mavericks' exhibition in Liverpool, the London variant was specifically adapted for the Lever Gallery in Islington. In Ashworth's own words: *"the prints have deep colours, strong graphics, and are beautifully printed"*.

Ashworth loved to create extravagant sets for his backgrounds like The Jungle Of Desire for various formats of FRANKIE GOES TO HOLLYWOOD's 'Welcome To The Pleasure Dome' or the kaleidoscopic horticultural menagerie for ASSOCIATES to inhabit on the cover image of 'Sulk'.

What Ashworth helped to reinforce was the element of artifice in music of this period, which ultimately allowed the listener to embark on a truly escapist adventure.

So it was a total honour and privilege for ELECTRICITYCLUB.CO.UK to have Peter Ashworth personally guide around his wonderful 'Mavericks' exhibition and to hear the stories behind his iconic photographs. Many are now time capsules of fashion and popular culture like his dressing room photo of TRANSVISION VAMP which adorned their 'Velveteen' long player, capturing a time before mobile photos when bands would pass the hours away before showtime reading books about THE VELVET UNDERGROUND and sex movies!

Interestingly, Ashworth confessed to rarely listening to the artists he was photographing so that he could focus on the best visual presentation possible. Meanwhile, he also admitted he wasn't really a fan of anybody except perhaps the late German producer Conny Plank and that his favourite type of music was deep house.

Though his cool portrait of BRYAN FERRY dragging on a Marlboro has been popular with many casual observers, Ashworth's own favourites are actually of two lesser known New Romantic personalities BONNY

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

For The Heroine' and 'Images of Heaven' which featured members of ULTRAVOX.

Although never having a hit in his own right, Godwin hit paydirt when DAVID BOWIE covered 'Criminal World' by his previous band METRO on the ten million selling 'Let's Dance' album.

A regular visitor to The Blitz Club, Ashworth was a natural choice for the eponymous debut VISAGE album cover image in 1980. Shot in the actual club itself, he had titled the photo 'The Swing' thanks to the dancing pose captured of Steve Strange and model Vivienne Tribbeck in front of three silhouetted jazz musicians, one of whom was the soon-to-be famous milliner Stephen Jones. The eventual artwork was actually hand tinted by Iain Gilles, so it was fabulous to see the original photo which to be honest looks better!

One of the acts most closely associated with Peter Ashworth has been SOFT CELL and he took many photographs of Marc Almond and Dave Ball during their career, as well as being an occasional drummer in Almond's MARC & THE MAMBAS venture.

The 'Bedsitter' image highlighted Ashworth's use of props which in this case were a number of kitchen utensils. But the duo's tense facial expressions can be explained by the fact that the props kept falling off the wall behind them!

'Mavericks' is a must see exhibition for anyone remotely interested in pop music and its visual presentation. There is also the opportunity to purchase a quality greeting card set of six iconic Peter Ashworth images which because they measure 6" x 6", four can fit perfectly into one of those album artwork frames available in HMV or Fopp... so guess what ELECTRICITYCLUB.CO.UK did???

ELECTRICITYCLUB.CO.UK gives its sincerest thank to Peter Ashworth

'Mavericks', a photographic show by Peter Ashworth runs at the Lever Gallery, 153 -157 Goswell Road, London EC1V 7HD until 20th December 2018 – entry is free and open Tuesday to Sunday or by appointment

<http://www.peterashworth-photos.com/>

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok

https://www.instagram.com/p_ashworth/

<https://levergallery.com/>

<https://www.facebook.com/levergallery/>

<https://twitter.com/levergallery>

<https://www.instagram.com/levergallery/>

Text and Photos by Chi Ming Lai

20th November 2018, updated 11th December 2018

© 2017 ELECTRICITYCLUB.CO.UK | Email: theelectricityclub@googlemail.com

[Privacy Policy Up ↑](#)

We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it.

Ok