FOR IMMEDIATE RELEASE **JULY 20, 1989**

DEACON BLUE'S FIRST NORTH AMERICAN TOUR SET TO OPEN AUGUST 1st;

"REAL GONE KID" NEW SINGLE FROM 'WHEN THE WORLD KNOWS YOUR NAME'

Columbia recording group Deacon Blue is about to commence its first headlining club tour of North America, in support of the group's second album, **WHEN THE WORLD KNOWS YOUR NAME**, already certified multi-platinum in the United Kingdom, where it entered the national chart at #1 upon its release last month.

Upcoming tour dates are as follows:

Aug. 1	San Francisco, CA	Slim's
3	Los Angeles, CA	The Roxy
5	Chicago, IL	Park West
7	New York, NY	The Bottom Line
8	Washington, D.C.	The Bayou
9	Boston, MA	The Paradise
10	Toronto, Ont.	The Horseshoe Club

"Real Gone Kid" b/w "Little Lincoln" (B side unavailable on LP), set for August 10th in-store date, is the first U.S. single release from the new LP. "Real Gone Kid" is Deacon Blue's latest top 10 U.K. hit from the album, following up the previous top 10 "Fergus Sings the Blues," and the top 20 "Wages Day."

One of the U.K.'s most successful touring acts, Scotland's Deacon Blue recently completed a 30-city U.K. tour, every date sold-out in advance. "The simplicity and defiance of the band's message is as evident as ever," wrote **Melody Maker** reviewer Mat Smith of their Newcastle City Hall show. "Tonight they simply played their heart and souls out...with a commitment that was, at times, literally breathtaking."

Their reputation for winning over new fans with the combination of lead-singer/songwriter Ricky Ross' intensely emotional and personal lyric imagery, and the band's explosive approach to rock -- is also winning new admirers stateside.

Robert Hilburn praised Deacon Blue in the Los Angeles **Times** as "one of several up-and-coming British bands that aim for rock's guitar-oriented, American-roots mainstream." The critic went on to compare the philosophy of leader-founder/songwriter Ricky Ross to "the rock-as-inspiration qualities of Bruce Springsteen and U2... [Ross] injects in the music the themes -- being true to an ideal and facing up to challenges -- that are reminiscent of the ambition and scope of Springsteen's work."

For further information please contact Marilyn Laverty at Columbia Records Publicity Department in New York, 212.975.6784; or Julie Steigman at 212.228.3357.

RICKY ROSS

From left: EWEN VERNAL, GRAEME KELLING, LORRAINE McINTOSH, RICKY ROSS, JIM PRIME, and DOUGLAS VIPOND.

DEACON BLUE

Columbia
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Biography

DEACON BLUE

"Deacon Blue have been dabbling with being a great pop success for a little while now," wrote Andy Strickland in England's Record Mirror. "They're too classy to be caught up in the famous-for-five-minutes school, they write good songs and they've got an accomplished sound on which to base their assault on the top end of the charts both here and in the States."

This "assault" begins with the release of **WHEN THE WORLD KNOWS YOUR NAME**, Deacon Blue's long-awaited second album. Having achieved major success in the U.K. with their debut, Raintown, Deacon Blue will now open many doors to new audiences with an album that builds on the high quality songwriting foundations of their debut while, at the same time, looks far beyond its more limited horizons.

The key to the new record may come in the title. While Raintown was largely a series of portraits of Glasgow and its environs, **WHEN THE WORLD KNOWS YOUR NAME** takes the band's experiences of the last few years and opens them up in the lyrics. As the song "One Hundred Things" states: "Well now I'm finished/This small town world seems so much bigger."

The LP was recorded over a nine month period, with time spent in Glasgow, London and Los Angeles, where the band worked on several tracks with producer David Kahne (known for his work with the Bangles). One of these tracks, "Silhouette" appears on **WHEN THE WORLD KNOWS YOUR NAME**, with all but one of the other songs on the new album produced by Warne Livesey (who established himself with his work on The The's ground-breaking album, Infected). One number, "Orphans," is produced by Deacon Blue themselves, while a sense of continuity has been given by the introduction of the mixing skills of Bob Clearmountain, who first worked with the band when re-recording their debut single, "Dignity."

The U.S. recording dates were part of an "internationalizing" process which has taken place within Deacon Blue, one that can be seen as having influenced songs such as the British top 10 single, "Real Gone Kid," which was inspired by a performance of Lone Justice singer Maria McKee. The same is true of "The World is Lit by Lightning" and "Orphans," whose lyrics deal more with being away from your hometown, and looking at it from a distance.

Elsewhere, "Wages Day," another British top 20 single, is perhaps the bridging point between Deacon Blue's two albums, concentrating heavily on the "work" imagery of Raintown; while "Fergus Sings the Blues" is a joyous investigation of the celtic fascination with R&B music. A direct celtic musical influence can be heard in the opening track, "Queen of the New Year," a song which in both its title and musical direction owes something to the recent work of Van Morrison.

The album's final two tracks, "Your Constant Heart" and "Orphans," make for an interesting conclusion, with more emphasis on mood and atmosphere. While these tracks may be less likely to make a commercial impact, they certainly highlight the strength of Ricky Ross' songwriting talents.

"Though, at 30, Deacon Blue's mainman Ricky Ross is leaving it rather late," Mat Snow noted in Q Magazine, "you can hear in every note that he is seizing his moment with a fervour that may never come again."

Vocalist Ricky Ross formed Deacon Blue in Glasgow in 1985, having moved to the city some years earlier from his hometown of Dundee. While working as an English teacher, his earliest (part-time) musical ventures were varied, but included the release of a cassette album of piano-vocal based compositions. Around the some period he became involved as keyboard player with another local band, Woza. It was the inability to have his songs accepted within the structure of the band that led to his eventual departure, and the start of a songwriting quest that ended with the formation of Deacon Blue.

"In about 1984 I decided to leave the band I was in," he recalls. "I was writing songs and not getting any use of them. I wanted to try and get a publishing deal of some kind so that I could maybe get songs placed to other people."

What started off as a limited songwriting ambition soon turned into something much bigger. Having put together what was essentially a pickup band for the purpose of showcasing songs to publishers, he became "hooked" on the notion of performing. Leaving the security of his job, he soon achieved his initial ambition and a publishing deal was signed with ATV Music in 1985. It allowed him the time set about creating both the strength of songs required for a major record deal, and the quality of band needed to match his own "performances of glowing good humour yet sometimes terrifying intensity," as described by Melody Maker at the time.

Of the original 1985 Deacon Blue line-up, the only remaining member is drummer Douglas Vipond. When he joined the band, he was studying at the Academy of Music in Glasgow along with Ricky's sax player at the time, Andy Brodie. Dougie's classical training did not prevent his involvement with rock bands (like The Big Dish and The Painted Word) and jazz acts alike while he was studying, but eventually a decision about his future had to be made, and Deacon Blue were lucky enough to receive the benefit of his talents:

"At the time I joined Deacon Blue," he says, "I wasn't particularly interested in playing in a pop band. I was just interested in playing generally, and working with Ricky's band was just another thing to do -- I wanted to be a musician and play the drums every day, whether it was in an orchestra or a band."

Despite being the youngest member of Deacon Blue, Dougie's playing is part of an extremely solid rhythm section. His adaptability is shown in the contrast between the frantic drumming of "Wages Day" (on the new LP) and the subtle percussion of "Spencer Tracy" (from the debut). Musically his interests are varied, but in many ways they are representative of the eclectic likes of the rest of the band, with Little Feat, Joni Mitchell, Prince, and Van Morrison forming an integral part of his record collection.

Before Deacon Blue signed to CBS Records in 1986, two more full time members had joined the ranks, both with good musical pedigrees and some experience in quality bands. Graeme Kelling began playing guitar as a result of a church background when, he claims, the ability to play guitar at a "sausage sizzle" was a surefire way of getting female interest. His joining Deacon Blue was an example of the kind of twist of fate that seems in some way predestined.

"I suppose I just happened to be in the right place at the right time," Graeme remembers. "I almost got into the band by default, because a friend of mine, Ali McLeod, had been asked to do an audition, and he wasn't able to make it because he was going off on tour with someone else. So I went in his place, as he thought it might be more my sort of thing anyway. I think we hit it off both musically and personally very quickly -- Ricky and I have similar backgrounds -- and things just went from there."

Around the same time, James Prime was brought out of a period of semi-retirement from music to join the band. A veteran of tours and recording sessions with John Martyn and the early-'80s pop group Altered Images, James had given up playing as a full time occupation to get married and work in a bank's computer center. Two years or so later, his frustration with his work was mounting, and he went to visit some old friends at a Glasgow recording studio to express his desperation and hopefully find a band again.

At the same time, Ricky was looking for a keyboard player, and having been put in touch, James became a member of the band, leaving his job when they eventually signed. He has also taken an active role in the songwriting, co-writing four tracks on **WHEN THE WORLD KNOWS YOUR NAME** (including "Fergus Sings the Blues") and three on Raintown (including "Loaded"). With a two-year-old son, James loves having time at home, which is in Ayrshire, where he takes an interest in local bands as well as do-it-yourself and building things.

Just after the band signed to CBS Records, the two final pieces were put in the Deacon Blue jigsaw, with previous collaborators Ewen Vernal and Lorraine McIntosh taking up full-time berths in the band. Ewen had been a member of a band with Ricky some years ago; prior to eventually re-joining his friend, Dougie had been trying to get Ewen to leave the jazz projects he was involved with for the "big bucks" of playing with Deacon Blue.

Ewen's musical background is in jazz, and he would openly admit that it took nearly a year of being in Deacon Blue to get jazz completely out of his system. With musical parents, he began taking piano lessons at the age of six, before moving on to guitar and finally bass, getting his first bass guitar for his sixteenth birthday. Like Ricky, his first serious band was Woza, with most of his previous playing being in church-related events. His jazz playing won him much acclaim in respected circles, and his quality of bass playing is reflected in the fact that he adapted so well to the rock/pop format, his full development more apparent on the second album.

Lorraine McIntosh's involvement stemmed from her being a fan and friend of the band, singing firstly on demos and then at some of the gigs that finally got Deacon Blue signed. Originally employed on a session basis, she sang on Raintown, and her vocals gradually became a more integral and commented-upon part of the band's live shows. "She adroitly feminizes the band's texture," Q Magazine recently observed, "and so saves us on more than one occasion from being flattened by an excess of overwrought macho breast beating."

Deacon Blue's transition from relatively unknown major label hopefuls to a top live attraction and platinum-selling band in the U.K., has been a fairly slow one, built over a period of time through hard work and a steady flow of quality recordings. While their first two singles, "Dignity" (March, 1987) and "Loaded" (June, 1987) didn't make the expected impact on the top hundred, they nonetheless backed-up the continual touring and helped the band's reputation considerably.

The release of Raintown (May 1987) helped spread interest in the band, as it amassed favorable press reviews, even more touring, and an ever-expanding following. This enabled the third single "When Will You (Make My Telephone Ring)" to show up at the bottom end of the top hundred in the autumn, the first tangible sign that Deacon Blue's live performances were turning into record sales. There was a general feeling among the band and record company, however, that the songs should have done better, so a rethink was called for.

This led to the band re-recording "Dignity" with Bob Clearmountain, a move which was to prove successful when, upon its release in January '88, the single hit #31 on the U.K. chart. This signaled the start of an incredible year for Deacon Blue. And those who thought that "When Will You (Make My Telephone Ring)" should've been a hit were proved right when, upon its re-release, it also made top 40, peaking at #34. Both hit singles focused even more attention on the album, which began a run on the U.K. album charts which, to this day, has not ended.

Sales of Raintown were further boosted by the final single, "Chocolate Girl," which received heavy radio play; and the release of a limited edition double-LP which included the extra tracks previously released as B sides and 12-inch bonus tracks. The album eventually reached U.K. gold (100,000 sales) last autumn. This soon multiplied to platinum status as the first taste of **WHEN THE WORLD KNOWS YOUR NAME** was released as a single in the form of "Real Gone Kid."

Its top 10 chart success in the U.K. resulted in Deacon Blue's first "Top of the Pops" appearance, making them a household name at a time when they were in the midst of their most successful U.K. tour to date, having played in front of 30,000 people.

"Real Gone Kid" also provided Deacon Blue with their first major success abroad, reaching #1 in Spain, as well as top 20 in Australia and throughout Europe. The next single, "Wages Day" preceeded the release of the new LP by hitting #18 on the chart. In a historic move, **WHEN THE WORLD KNOWS YOUR NAME** entered the charts at #1, knocking Madonna off the top spot in the process.

Deacon Blue's sold-out (in-advance!) spring tour of the U.K. was their biggest to date, the four Scottish dates alone selling out their (21,000) tickets quicker than any major-name touring band in recent years (including U2 and Simple Minds). On the strength of this now-huge live support, Deacon Blue takes their superb live show to America in the summer 1989.

As the release of **WHEN THE WORLD KNOWS YOUR NAME** builds upon the modest success of Raintown, one is drawn again to the not-implausible aspirations of Ricky Ross: "I want us to be in the role of being one of the best rock 'n roll groups in the world."