PARTRIDGE & STOREY

Deacon Blue

New single with mix from Tony Humphries

US DJ and Garage guru Tony Humphries has performed the mix on the new Deacon Blue single *Will We Be Lovers* .

The 12" version of *Will We Be Lovers,* which was remixed in New York, features the Norty 12" mix, DB mix, People's mix, Sally's Dub and Spag Tek mix. The Milky's Dub mix will be available on the promo only. The single will be on sale from February 1.

Will We Be Lovers has been written by Ricky Ross and Steve Osborne and produced by Steve Osborne and Paul Oakenfold. The same production team was also responsible for the band's recent hit *Your Town* which tore up both the clubs (with the Perfecto Mix) and the charts.

The commercial single contains two additional tracks, Sleeper and Paint It Red (available on CD only).

Deacon Blue return to the road in the Spring when they play their seventeen date *In Your Town* tour, the band's first UK outing since 1991. The schedule includes shows in Edinburgh, Glasgow, Whitley Bay, Manchester, Liverpool, Plymouth, Bournemouth, Cardiff, Brighton and Birmingham before culminating with three shows in London - two at the Hammersmith Apollo and the final night at Brixton Academy.

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DEACON BLUE

1985: Ricky Ross puts together an 11-track publishing demo which attracts the attention of ATV Music. The deal, however, is contingent upon Ross performing with a band. He pieces together various line-ups, initially as ad-hoc groups. The idea of a band then becomes a more focussed part of Ross's ambitions; Douglas Vipond (whose credits include work with Glasgow bands The Big Dish and The Painted Word) is recruited on drums, together with keyboards player Jim Prime (formerly with John Martyn's band and Altered Images), guitarist Graeme Kelling and bass player Ewen Vernal. This line-up, which Ross calls Deacon Blue (after *Deacon Blues*, a track on Steely Dan's *Aja* album), is gigging regularly by the start of the next year.

1986: Deacon Blue embark on a whole succession of local gigs, honing their material and stage presentation. In the summer Gordon Charlton from CBS Records is in Glasgow to check another of the city's bands. He hears the Deacon Blue demo tape and is immediately impressed, particularly by the song *Dignity*. Charlton persuades Muff Winwood, CBS's Head of A&R, to see the band at a showcase gig in Glasgow.

August 1986: Deacon Blue sign a recording contract with CBS and, by the autumn, are supporting Sandie Shaw and Lone Justice on university gigs in the north of England and Scotland. Backing singer Lorraine McIntosh (who performed with Ewen Vernal in the Glasgow band Big Sur) becomes involved in studio demos and live gigs.

December 1986: The band, together with Lorraine, start recording their first album at AIR Studios in London. The producer is Jon Kelly.

March 1987: The band embark on an extensive British club and college tour corresponding with the release of their first single, *Dignity* . Lorraine McIntosh officially joins Deacon Blue.

April 1987: Deacon Blue make their first television appearance, on TV-am's Wide Awake programme.

May 1987: The first album, *Raintown*, is released. It meets with favourable press reviews. The band play a further 11 dates; part of a plan to build a committed live audience. By the end of 1987 Deacon Blue will have played 90 shows.

June 1987: *Loaded* is Deacon Blue's second single. The band's live schedule includes support gigs with Bruce Hornsby (at London's Hammersmith Odeon) and Ben E. King (at the Birmingham Hippodrome and Manchester Palace). On June 29 Deacon Blue play their first European show, in Holland, followed by a live television show in Munich.

August 1987: The band's third single, *When Will You (Make My Telephone Ring),* is released. Deacon Blue's constant live work has established an audience base and the single makes the lower reaches of the British chart.

September 1987: The band play their first European tour, appearing in Germany and Holland. They then embark on another British tour.

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November 1987: Deacon Blue re-record *Dignity*, this time with American producer Bob Clearmountain at the controls. The band resume their live work, playing a series of dates in Scotland.

January 1988: The new version of *Dignity* is released as a single. It eventually reaches number 31 on the British chart: clear evidence of the band's rising popularity. At the end of the month Deacon Blue return to Europe for shows in Italy and Spain.

February 1988: The *Raintown* album is re-released, this time as a double-pack with *Riches*, an 11-track collection of b-sides, unreleased tracks and live recordings.

March 1988: *When Will You (Make My Telephone Ring)* is re-issued as the follow-up to *Dignity*. By April the single is in the UK Top 40. The band continue their commitment to live work, embarking on yet another British tour.

April 1988: Deacon Blue play two nights at Glasgow Barrowland, on April 2 and 3. They also start work on material for their second album, to be produced by Warne Livesey.

May 1988: Michael Brauer remixes *Chocolate Girl* and *Love's Great Fears* for release as a single.

July 1988: *Chocolate Girl*, the fourth and final single from the *Raintown* album, is released. It reaches number 43 in the British chart.

August 1988: The band play festival dates in Inverness, Edinburgh, Lorient and Reading.

September 1988: Deacon Blue appear at the RDS Stadium in Dublin. Others on the bill include the Hothouse Flowers, Tracey Chapman and Aswad.

October 1988: A new single, *Real Gone Kid*, is released as a prelude to the new album. *Real Gone Kid* is, at this point, Deacon Blue's biggest hit, reaching number eight in the UK singles chart. The band also embark on a 15-date UK theatre tour.

November 1988: Deacon Blue return to the recording studio to complete work on the new album.

February 1989: *Wages Day* is released as a new single. It reaches number 18 in the UK chart. *Real Gone Kid* is nominated for a BRIT, the British music industry's equivalent of the Grammys.

April 1989: Deacon Blue's second album, *When The World Knows Your Name*, is released. The album, mixed by Bob Clearmountain, enters the chart at number one the following week, replacing Madonna's *Like A Prayer*. The band also play an Anti-Poll Tax show at Edinburgh's Usher Hall (April 1) and two benefit gigs for the Lockerbie Disaster Fund at Dam Park Hall in Ayr (27, 28).

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May 1989: A new single, *Fergus Sings The Blues*, is in the shops, eventually making number 14 in the chart. Deacon Blue also start a major tour; the schedule includes two nights at the SECC in Glasgow (May 6, 7), three shows at London's Hammersmith Odeon (24, 25, 26) and two concerts at the Edinburgh Playhouse (30, 31). In total, the band play 22 gigs during the course of the month. The tour, like all subsequent UK dates, is sold right out.

July 1989: Deacon Blue start their first Australian tour in Perth on July 4. It continues with shows in Fremantle, Melbourne, Adelaide, Sydney, Newcastle and Brisbane, a total of 14 concerts.

August 1989: From Australia Deacon Blue fly to San Francisco to make their American debut. The North American schedule includes dates through to the autumn, with shows in Los Angeles, Chicago, New York, Washington DC, Boston, Philadelphia, Minneapolis, Portland, Seattle and Toronto.

September 1989: *Love & Regret* is released as a new single. It reaches number 28 in the British chart.

December 1989: The band return to Britain for a 13-date tour which includes two further nights at the SECC in Glasgow (December 9, 10), a concert at the National Exhibition Centre in Birmingham (16) and two shows at Wembley Arena (17, 18). The tour ends with two nights at Glasgow Barrowland (22, 23). Ticket sales are phenomenal: the SECC shows are the venue's fastest-selling event, with 20,000 tickets gone in a day. A new single, *Queen Of The New Year*, is released on December 27, reaching number 21 in the chart early the following year.

April 1990: The band play five dates in Italy, France and Spain.

May 1990: Deacon Blue play Imagine - The Lennon Tribute at Liverpool Pier Head (May 5). The worldwide televised show also includes Dave Edmunds, Cyndi Lauper, Yoko Ono, Sean Lennon, Wet Wet Wet, Lenny Kravitz, Hall & Oates and Lou Reed.

June 1990: The band headline The Big Day (June 3), the biggest free concert in Britain (in front of 250,000 people - more than three times the size of a Wembley Stadium show). The Big Day is also screened live on television. It is part of Glasgow's European City of Culture Year. Among the other acts on the bill are The Associates, Hothouse Flowers, Hue & Cry, Youssou N'Dour, John Martyn and The Silencers. The same month Deacon Blue also play the Glastonbury and Roskilde Festivals.

July 1990: The band play A Day For Scotland, a day-long festival directly beneath Stirling Castle (July 14). The bill also includes The Shamen, Hue & Cry and Runrig. Deacon Blue also play Turin.

August 1990: Deacon Blue's e.p., *Four Bacharach & David Songs*, is released. It features *I'll Never Fall In Love Again*, *Look Of Love*, *Message To Michael* and *Are You There With Another Girl*. The latter track is Lorraine's debut as a lead vocalist. The e.p. reaches number two in the British chart.

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September 1990: The release of *Ooh Las Vegas*, a double-album comprising 23 b-sides, film tracks and sessions.The album reaches number 3 in the U.K. By this time *Raintown* has sold over 500,000 copies in the UK (it has reached number 14 in Britain, staying on the chart for 74 weeks) while *When The World Knows Your Name* has passed the 800,000 sales mark. Deacon Blue also release*The Big Picture*, a long-form video filmed at their SECC concert the previous Christmas.The band embark on a British & European tour which includes the AECC in Aberdeen (September 4, 5), Birmingham NEC (7, 8, 14) and Wembley Arena (10, 11, 13).

October 1990: The band play their final dates of the year with shows in Holland, Germany and Spain.

November 1990: Deacon Blue return to Glasgow and re-appraise the huge amount of stadia shows they have played. The band decide their next major tour will return to the intimacy of theatre venues which allow for better communication between band and audience plus, of course, superior sound/production qualities.

January 1991: Deacon Blue contribute *Christmas & Glasgow* to a compilation of Glasgow bands called *The Tree And The Bird And The Fish And The Bell.* Proceeds from the album - which also features The Big Dish, Wet Wet Wet, Hue & Cry, Texas and Lloyd Cole - go to the Oscar Marzaroli Trust. Marzaroli was a photographer whose work formed a personal record of post-war Scotland. One of his photographs was used as the sleeve for*Raintown* and Ross is now a trustee of the organisation created to preserve Marzaroli's work and provide facilities for young Scottish photographers. Deacon Blue reunite with producer Jon Kelly to record their new album, *Fellow Hoodlums.* The sessions are in Paris, but Ross and Prime return to Glasgow to play at the launch of *The Tree And The Bird And The Fish And The Bell* at the Renfrew Ferry Gallery on January 21.

March 1991: The band appear - as themselves - in William McIlvanney's BBC-TV play, *Dreaming.* They also contribute four specially-commissioned songs and incidental music to the soundtrack; the songs are featured on the *Ooh Las Vegas* album. Michael Brauer also begins mixing *Fellow Hoodlums* in New York.

May 1991: Deacon Blue release *Your Swaying Arms* as the first single from *Fellow Hoodlums.* The song reaches number 23 in the UK chart. The album is launched with a party in Glasgow on May 30; the band play an impromptu set featuring songs from *Fellow Hoodlums.*

June 1991: *Fellow Hoodlums* is released on June 3. The following week it enters the chart at number 2. The album subsequently remains on the chart for 27 weeks.

July 1991: A new single, *Twist & Shout*, is released. The record reaches number 10 as the album climbs back into the top ten.

August 1991: The band visit Poland for the first time, part of a Europe-wide promotional tour which, during the course of the summer, also includes Germany, France, Spain, Belgium, Holland, Italy, Ireland and Scandinavia.

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September 1991: Rehearsals begin in Glasgow for Deacon Blue's European tour, which opens in Holland on September 17. It continues in Belgium, France and Spain. The group also release *Closing Time* as a single: it reaches number 42 in the British chart.

October 1991: Touring continues with concerts in Italy and Germany.

November 1991: Deacon Blue prepare for their sell-out UK tour, which sees the band's return to more intimate theatres. After a date in Dublin the tour opens in Belfast before returning to the mainland for two nights at the Edinburgh Playhouse.

December 1991: The group release *Cover From The Sky* as the final single from *Fellow Hoodlums*. It reaches number 31 in the UK. The tour continues through England with dates in Nottingham, Birmingham, Manchester, Liverpool, Newcastle, Sheffield, Bristol and three nights at London's Hammersmith Odeon. After a break for Christmas, the schedule ends with a series of shows at the Royal Concert Hall in Glasgow. The fourth and final date, on New Year's Eve, is broadcast live on BBC Radio One.

February 1992: Preparations start for the recording of Deacon Blue's fourth album, to be produced by the Perfecto team of Steve Osborne and Paul Oakenfold.

March 1992: Recording sessions start at Air Studios in central London.

April 1992: Deacon Blue break from recording to play The Drumbeat Concert, a benefit show at Glasgow's Royal Concert Hall on April 3. The concert is the brainchild of Ricky Ross: its objective is to raise funds to build and equip a recording and rehearsal studio in Glasgow's Drumchapel, an area of high youth unemployment with few community facilities. The all-Scottish cast includes a broad range of talent, from comedy to up-and-coming local bands. Deacon Blue, augmented by the Kickhorns, play house band to guest vocalists Pat Kane, Michael Marra, Gary Clark and Lulu. The event raises a total of £22,000. The concert is broadcast on Scottish Television.

May 1992: Recording continues at the Manor Studios in Oxfordshire. In Glasgow, meanwhile, the prestigious Kelvingrove Art Gallery mounts an exhibition, called Fellow Travellers, of the visual elements from the *Fellow Hoodlums* campaign.

June 1992: The final album tracks are recorded at the Outside Studios in Berkshire.

August 1992: Osborne and Oakenfold begin mixing tracks at Eden Studios in London.

October 1992: The 12-inch dance mix of *Your Town*, the first single, is distributed to club DJs and specialist retail outlets. It immediately enters the UK dance chart.

November 1992: *Your Town* is released on November 16: the following Monday (23) the single enters the UK national chart at number 14. It is the highest new entry - in the singles chart - in Deacon Blue's history.

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February: The new single, *Will We Be Lovers,* is released at the start of the month. It is the prelude to Deacon Blue's forthcoming album and tour.

March: The new album, *Whatever You Say, Say Nothing,* is released on March 1. At the end of the month the band embark on a seventeen-date UK tour with a show at Ingliston R.H.S. in Edinburgh on March 31.

April: The tour continues at Glasgow Barrowlands (2, 3), Whitley Bay Ice Rink (6), Manchester Apollo (7, 8), Liverpool Royal Court (10, 11), Plymouth Pavillions (13), Bournemouth International Centre (14), Cardiff Ice Rink (15), Brighton Conference Centre (17), Birmingham Aston Villa Leisaure Centre (18, 19), London Hammersmith Apollo (21, 22) and London Brixton Academy (24).

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