RICKY ROSS
Press Release
30th March 2005

For Ricky Ross, it's all about the songs.

At the moment, the songs in question can be found on **Pale Rider**, his new and undoubtedly most impressive solo album to date. Available from **May 2** on P3 Music, the release of Pale Rider will be followed by a **22 date UK tour**, beginning on May 9.

The first single, **She Gets Me Inside** (recorded by **Ronan Keating** for his last album) is released on April 25. Inspired by his wife, Lorraine McIntosh, the song sets the tone for a deeply personal album. Pale Rider takes the listener from the joy of the deep love of his wife and family, to the tragic – the untimely death of his friend and Deacon Blue bandmate Graeme Kelling, just last year.

Born 47 years ago in Dundee, Ricky Ross was a youth worker and teacher before the songs he had been writing "forever" needed an outlet. He had originally wanted to write for other people, but his particular sound had no place in the Stock Aitken and Waterman-obsessed eighties.

Instead, in 1985, he formed **Deacon Blue**. The first album, Raintown, released in 1987, became an acknowledged classic. With the prophetically titled When The World Knows, Deacon Blue became one of the great stadium bands, touring worldwide. Never afraid of putting on a show, the energy of the performance was as much part of the Deacon Blue package as the quality of songwriting. They may have split after four top 10 albums and 16 top 10 singles (Dignity, Fergus Sings The Blues, Wages Day among them) but the band is still very much alive, with the Homesick album released in 2001, and sold out shows every year.

However, Deacon Blue was not the vehicle for another strand of Ricky's songwriting. His first solo work, What You Are, was released in 1996 and since then releases have shown a quieter, more personal side in performance, but no less passion.

Ricky Ross is in the unique position of being a contemporary and inspiration to bands such as **Franz Ferdinand** and **Travis**, who featured on the same bill as Deacon Blue at the recent Tsunami Relief concert at Glasgow's SECC.

Ironically his dream to write for others has now come to fruition, working with artists such as Ronan Keating (She Gets Me Inside) and James Blunt (High). He has also been writing for Mobo winner J'Nay, which shows the true breadth of his songwriting abilities. He has also written for theatre and television and is happy to find new outlets for his music. During the hectic years with Deacon Blue, he had to turn down offers of working with Dusty Springfield and John Barry.

On Pale Rider, Ricky Ross is singing than better before. He puts this down to the efforts of Davie Scott (The Pearlfishers), his friend and producer. The songs obviously come from a different place to the hungry twentysomething on Raintown, but Ricky is open about how content he feels.

However, after the six million albums that have been sold and the concert stubs still held as souvenirs around the globe, when Ricky Ross sits down at the piano to write, he has no real idea where the results will end up. To him, it's still all about the songs.

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The Inside Track

Ricky Ross on Pale Rider

She Gets Me Inside

This was originally written as an idea for my first songwriting session with James Blunt. It was so simple to put together, that it went from idea to finished song incredibly quickly. The title came during a quiet walk. It's a straightforward love song; one of four love songs on the album for Lorraine (Lorraine McIntosh, Ricky's wife and Deacon Blue singer).

Boys Break The Things They Love The Most

As with most of the songs on the album, the title came first. Lorraine said it one day in sheer despair that our son Seamus had broken his favourite toy. But when a song is written about a single incident, it never really works. I had to let it step out of its context and look at the broader picture of simply being male.

If You've Got The Time It's Gonna' Take

This too, was originally written for someone else. A straightforward grown-up love song. It's saying "if you're going to do this thing, give this a place in your life, you have to give it the time". But it's also about what it's like to be in love when you're 47. Songs talk about love at 25, but things are expressed differently when you're older.

The Streets Are Covered In Snow

This dates back to a really cold night in Dundee, around 1981. It seemed that for weeks on end, the streets were covered in snow. Snow transforms the landscape. Wake up in the morning and you know something's different outside. This is really about people trying to find each other. It also links well into the next song....

Soundtrack To The Summer

These weren't written together, just work well side by side. It was inspired by summer holidays and making up CDs for the car. Of course with young children, you need to include things they will like. Two years ago, when Seamus was two, his favourite was The Scientist by Coldplay. He would say "play going back to the stars...". He thought it was about spacemen. He does like Busted and all that stuff too. Ronan Keating cut this but it just didn't work for him.

In This World

This is another song that follows the loose theme. This was very purposely written for Lorraine. The first time I played it was at her birthday party last year. She absolutely loved it, to the point where she wanted to sing on it. There's a beautiful cello line that almost follows her vocal path.

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Pale Rider

Is it a bit of a Clint tribute? Well, I had seen the film, but forgotten that I'd seen it. It's actually more inspired by Cormac McCarthy. A kind guy called John gave me one of his books "All The Pretty Horses" I think, outside a Deacon Blue gig in Wales. It knocked me out. It's a personal song, with someone looking at their mortality. I've had more response to that song played live than any other.

Calvary

One that came from a group of songs I had written with the idea of doing a Christmas album. Not the atmosphere but the religious Christmas. One hymn I always remember had the line "the road leads from Bethlehem to Calvary" which almost offended me. This is much more do with saying there's time, we're not getting to Calvary just yet.

I Know It's Only Sunday

It's that thing as you get older. Maturity allows you to stop and smell the flowers a little more. It's set in Queensferry on a day when we took the children to Deep Sea World. Very mundane in many ways but when you meet people struggling to get through the normal things, the mundane is very attractive. It was in danger of becoming smug, however, so I invented the argument in the middle!

Kichijoji

Kichijoji is a suburb of Tokyo. This came from an event that happened when I was touring Japan with Gary Clark and Boo Hewerdine. I wasn't sleeping well and one night the bed began to shake because of a small earthquake. I ended up walking around the park, feeling a long way from home. It's really about enjoying being away, but knowing where you should be...

History

I wrote this to look at the breakdown in relationships with people. I like that idea of "you and me have a history" and the fact that people can rewrite history to suit themselves. Part of it was written Graeme in mind. (Graeme Kelling, friend and Deacon Blue bandmate, who died in June 2004, after a four-year battle with pancreatic cancer). Over the course we were close, drifted apart, close again drifted apart. When he became ill, we almost got back to how we were. It's placed here specifically to link with In The End.

In The End

When something big has happened in your life, you can't write a sing about it. It has to filter through. In the shower one day, the phrase "they always get the fat guy in the end" came to mind as something Graeme would have said. I took that phrase and wrote a simple song about the last night I saw him, which was the night he died. When I had written it, I played it to his wife Julie first. If she didn't like it, no-one else would ever hear it, but she loved it and felt it truly represented that night. It's there to mark a special person in our lives.

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TOUR DATES

Date	City	Venue	Box office No.	Website
09-May	Irvine	Magnum Theatre	01294 313 010	www.naleisure.co.uk
10-May	Aberdeen	The Lemon Tree	01224 642 230	www.lemontree.org
11-May	Edinburgh	Queens Hall	0870 169 0100	www.gigsinscotland.com
12-May	Glasgow	Henry Wood Hall	0870 169 0100	www.gigsinscotland.com
14-May	Whitehaven	Rosehill Theatre	01946 692 422	www.rosehilltheatre.com
15-May	Burnley	Mechanics	01282 664 400	www.burnleymechanics.co.uk
16-May	Leeds	City Varieties	0113 243 0808	www.cityvarieties.co.uk
17-May	Birmingham	Glee Club	0870 241 5093	www.glee.co.uk
18-May	Manchester	Life Café	0161 832 1111	www.lifecafe.info
20-May	Penznace	Acorn Theatre	01736 365 520	www.acorn-theatre.co.uk
21-May	Torquay	Riviera Centre	01803 206 333	www.rivieracentre.co.uk
22-May	Eastbourne	Royal Hippodrome	01323 412 000	www.eastbourne-theatres.co.uk
24-May	Southampton	The Brook	02380 555 366	www.the-brook.com
25-May	London	Shepherds Bush	0870 771 2000	www.sheperds-bush-empire.co.uk
26-May	Wavendon	The Stables	01908 280 800	www.stables.org
28-May	Liverpool	Neptune Theatre	0151 709 7844	www.ticketmaster.co.uk
29-May	Cardiff	Glee Club	0870 241 5093	www.glee.co.uk
30-May	Wolverhampton	The Robin	01902 401211	www.therobin.co.uk
01-Jun	Maidstone	The Hazlitt	01622 758 611	no website
02-Jun	Sheffield	The Boardwalk	0870 145 1207	www.theboardwalklive.co.uk
03-Jun	Pocklington	Pocklington ArtsCentre	01759 301547	www.pocklingtonartscentre.co.uk
05-Jun	Dundee	Whitehall Theatre	01382 434940 /1	www.whitehalldundee.co.uk/

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