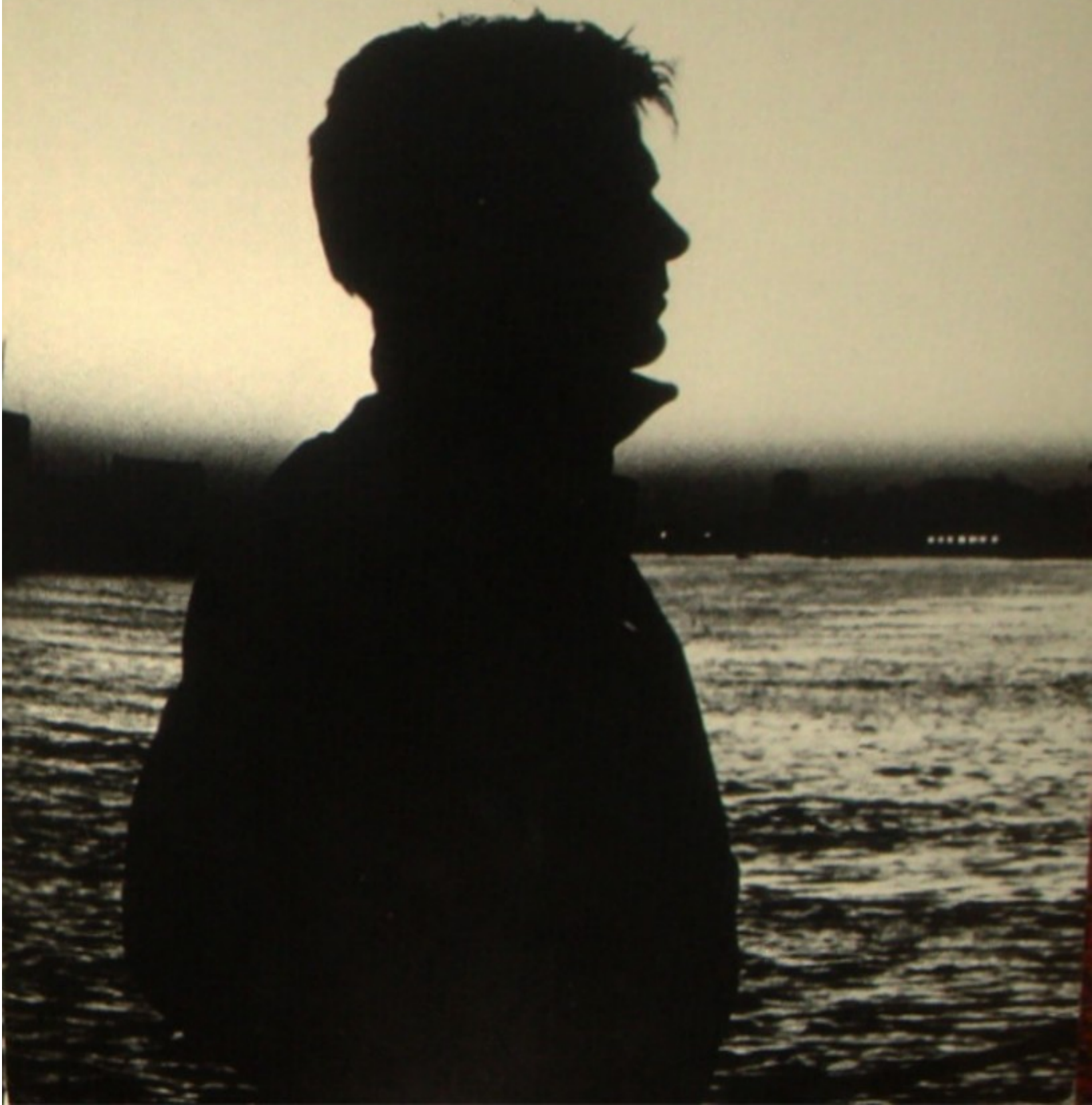


I N T O T H E F I R E  
B R Y A N A D A M S



With **Into The Fire**, his fifth A&M album and first since 1984's **Reckless**, Bryan Adams has taken a giant step forward. **Into The Fire** is a more personal Bryan Adams record, a more overtly autobiographical one; at the same time, it is laden with the sheer intensity that has established the 27-year-old Canadian as one of contemporary music's most compelling performers. In short, **Into The Fire** may well be Bryan Adams' best work to date.

After the monumental **Reckless**, that's saying something. Released in November, 1984, **Reckless** has sold more than seven million copies, including four million in the U.S. and 1.5 million in Canada, where it was the biggest selling album by a domestic artist in the country's history.

The album hit #1 on the **Billboard** album chart in 1985. The "Heaven" single also went to #1, and five other singles ("Run to You," "Somebody," "Summer of '69," "Kids Wanna Rock" and "It's Only Love," Bryan's duet with Tina Turner) charted.

Adams also received numerous accolades in the wake of **Reckless**. **Billboard's** '85 year-end issue named him #5 Top Pop Artist, #5 Top Pop Album Artist, #3 Top Male Pop Album Artist and #1 Top Male Pop Singles Artist; he also received two Grammy Award nominations, won an MTV Video Award with Tina Turner and took home four Canadian Juno Awards.

1985 was a remarkable year for Adams on several other counts as well. Shortly after USA for Africa's historic "We

Are the World" session, he joined the cream of the Canadian music community for "Tears Are Not Enough," which features lyrics written by Bryan and Jim Vallance (his long-time songwriting partner). The recording raised over \$2.5 million for the Northern Lights Society for African Relief.

In July '85, Adams performed during the Philadelphia portion of the Live Aid concert, an event that helped convince him of pop music's power for positive motivation. 11 months later, he joined the likes of Sting, Peter Gabriel and U2 for "A Conspiracy of Hope," the six-city concert tour in support of Amnesty International; he also took part in the annual Prince's Trust benefit concert in London. All in all, Adams spent so much time on the road in '85 and '86 that he forgot what being home felt like. "So I went out and bought some Holiday Inn lamps and put them around the house so I could be comfortable," he laughs.

After all the road work, Bryan finally began planning for a new album. "I learned

a lot in 1985," he said before beginning work with co-producer Bob Clearmountain in the new studio Adams built in his Vancouver home. "In a way, I felt as if I had ended my first chapter, and now it was time to move on to something different.

"I decided to call the album **Into The Fire** because it's about a guy at the crossroads of his life. He's deciding what to do with himself; he comes to an intersection and has to decide whether to go left, go right or just keep going on. That's exactly how I felt when I started recording," and those feelings are echoed in the album's bristling first single, "Heat of the Night." The song was inspired by the classic film "The Third Man." Explains Adams, "The film is about a guy trying to escape. There's a scene where he's running through the sewers of Vienna, being chased, not knowing how to get out of the situation. The song is full of imagery."

Sessions for **Into The Fire** began in September, '86, with Bryan joined by band members Keith Scott (guitar), Dave



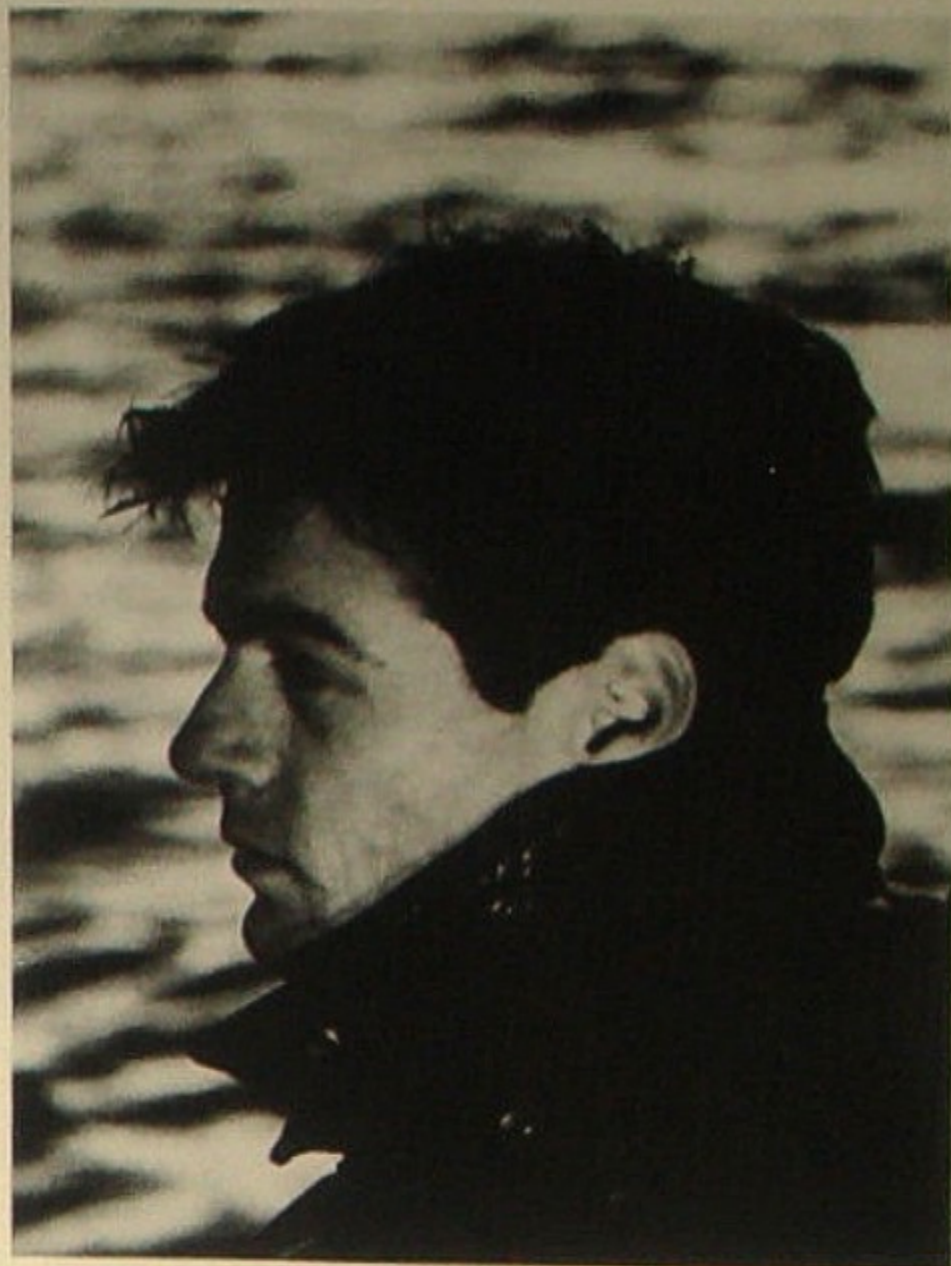
Taylor (bass) and Mickey Curry (drums), along with organist Robbie King and pianist Dave Pickell.

"There weren't any difficulties recording at home," Adams says. "I ran cables from the control board in the basement up to the living room, where we recorded the band. I sang the bed tracks in the middle of the living room, and then for the final vocal tracks I moved to a little workshop in the basement. I borrowed two portable Sony cameras and put one in the studio in the living room and one in the control booth so we could communicate."

**Into The Fire** has "a lot more darker colors in it. I've really been able to amalgamate feelings and ideas I've wanted to express. It had been two years, almost three, since I made a record, and so much had happened in that time. Jim and I thought very deeply about what we wanted to say. The ideas for most of these songs come from things I wanted to talk about."

Some songs are "very autobiographical," he notes; "Rebel," for instance, "is about my growing up and is really personal, although I don't actually consider myself a rebel." The song was previously recorded by Roger Daltrey, but Adams' version has a new third verse which refers to his grandfather in Plymouth, England. "He was a big influence on me... It took Jim and I a week to write that one verse, but it's the finest verse on the record."

Other songs relate to Adams' family, and its strong



military tradition." "Remembrance Day," he says, "is about a time of thanks. A lot of men went out and fought for our freedom, and a lot of them died for it. Even if war is foolish, you have to respect the fact that our fathers defended our right to be free." Meanwhile, "Native Son" was inspired by Chief Joseph, chief of the Nez Perce tribe in the 1800s. "The song was inspired by that time, which was a period when the Indians were really being shafted."

**Into The Fire**, then, is "a little more topical" than pre-

vious Adams albums, "but it's not political. I'm not a political writer. These songs are a little more introspective; I've gone within for inspiration, and done a little soul searching..."

"Every song is a progression for me: in energy, emotion, dynamics and lyrics. The band is playing better than ever before, and I'm singing better than ever. Most of all, the album reflects some of the ideas and feelings that have become important to me over the last two or three years. I think this is a record with lots of magic on it." ■

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