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DEL AMITRI

A&M PRESS DEPARTMENT

BIOGRAPHY

The international success of **DEL AMITRI**'s 1990 **WAKING HOURS** served to vindicate longtime followers who'd always predicted big things for the Scottish combo. While the album made significant inroads for the band in the U.S. (where it topped the 200,000 sales mark), it achieved nothing liess than platinum status in the U.K. and Australia, with *"Kiss This Thing Goodbye," "Nothing Ever Happens"* and *"Move Away Jimmy Blue"* emerging as hit singles.

The breakthrough success of **WAKING HOURS** sets the stage for **CHANGE EVERYTHING,** Del Amitri's second A&M release. The new effort (produced by Gil Norton of Pixies/Echo and the Bunnymen/Pere Ubu fame, who also worked on **WAKING HOURS**), consolidates its predecessor's musician achievements while taking the band's melodic, hard-edged folk-rock-pop sound a step further.

With twelve insightful new compositions by vocalist/bassist Justin Currie, **CHANGE EVERYTHING** presents a multi-hued, road-toughened band –- which also includes guitarist/co-founder Iain Harvie, guitarist David Cummings, keyboardist Andy alston and drummer Brian McDermott – bursting with confidence and energy. "What surprised me the most about this record," notes Currie, "is how much it sounds like *us*. I'd never really gotten that feeling from one of our records b efore."

In addition to spotlighting the quintet's dynamic ensemble sound, standout tracks like *"Be My Downfall," "Always the Last to Know," "Just Like A Man," "When You Were Young"* and *"The Ones That You Love Lead You Nowhere"* features Currie's richly persuasive vocals and thoughtful, heartfelt lyrics. "All of the songs on this record are love songs in one way or another," he explains. "I just wanted to try writing a few songs that weren't totally down on the world."

Incredibly, it's been nearly a decade since Glasgow teenagers Justin Currie and Iain Harvie formed the original Del Amitri lineup in 1988. Energized by the D.I.Y. sprit of Britain's punk movement, the band's early recording efforts --- the first being the single *"Sense Sickness,"* on the local No Strings label --- yielded fresh-faced guitar pop that quickly won the notice of the British pop cognoscenti. Before long, Del Amitri was on the cover of the U.K. music weekly Melody Maker and touring with the likes of The Smiths and The Fall. The attention lead to a deal with Chrysalis, which released the band's self-titled debut album in 1985 to critical and audience acclaim on both sides of the Atlantic.

In 1986, after parting company with Chrysalis, Del Amitri enlisted the help of their American following for the band's first U.S. tour, a two-month shoestring-budget jaunt on which fans across the nation helped to arrange gigs (all played with equipment borrowed from local bands) and allowed the band members to bunk in their homes.

By the time **WAKING HOURS** --Del Amitri's belated sophomore effort as well as the group's A&M debut—-appeared in 1990, the band had evolved a harder-edged sound that rocked righteously while still evoking the bittersweet somber feel of Currie's more introspective numbers. The wide-ranging popularity of the album and that of subsequent non-LP s ingle *" Spit In the Rain"*) led to a solid year and a half of touring. The roadwork has made for a tighter, tougher Del Amitri, as evi-

denced by the grooves on **CHANGE EVERYTHING.**

"It feels like a real *band* now, and the new album is very much a band record," Currie states. "With the last one it was more a matter of Iain and I sitting in the studio and bringing in people as we needed them. I definitely see this combination of people making more records."

"We're kind of an unhip band, because we don't seem to belong to any specific movement or genre," he continues. "We're about as far from the nearest bandwagon as Glasgow is from New York. I think our audience is a very varied bunch."

Currie feels that despite Del Amitri's evolution from do-it-yourself teen combo to world-class rock act, Del Amitri's musical mission hasn't changed all that much. "We've always tried to do basically the same thing," he says, "which is try to write melodic songs that have the same feeling to them. We're still trying to make records that we'd want to buy ourselves --- records that would fit right into our record collections alongside The Clash and Al Green and The Faces and The Rolling Stones and Van Dyke Parks and Talking Heads."

Judging from **CHANGE EVERYTHING** , Del Amitri's goals are well within reach.