



Left: Robin and RJ today. RJ, aged three, at home in Ireland with Robin and his mother, Dwina, 1986. He says his childhood was full of mystery and adventure

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just how big the Bee Gees were at that time. All the Gibb brothers' families would go on the Bee Gees tours, so I got to see a lot of the world when I was young. I'd play with my cousins backstage, and because I grew up in that environment it really didn't mean that much to me.

I certainly never felt awestruck because it was my father out there, singing in front of tens of thousands of fans. But as a teenager I became very proud of Dad. The group really enjoyed performing, and that made the concerts inspiring. I remember standing on the side of the stage,

just looking out at a sea of people singing along to all the hits. There were magical moments when I'd go down to the front and wave to Dad, and he'd spot me and wink back.

It might sound odd but one of the most exciting parts of my childhood was when I began learning physics at school. There was a mysticism about it that drew me in and gave me a buzz. I'd finally found a subject I enjoyed studying, and I threw myself into it. I'm still fascinated by physics today. Then, when I was 12, I also became involved in ice hockey in America. I was desperate to play professionally but I didn't like the

idea of spending my life moving around from one team to another, so when I was 19 I decided to follow a career in the arts.

When I left school Dad was pleased when I enrolled at Rada, in London. I wasn't pushed into it; I was left to decide for myself. Children who are encouraged too much just rebel and do what they want anyway. It was a great moment when I first went on stage in a production of *Two Gentlemen of Verona* with my parents in the audience. Film is my passion now, and last year I worked behind the camera on *Road to Nowhere*, which

was nominated for the Golden Lion at the Venice Film Festival.

Looking back, I'm really thankful for having a musical father when I was growing up, because there were always instruments around the house. I learnt trumpet, sax and violin when I was younger, but nowadays I play the guitar and keyboards and have a band in Miami called the High Rollers. My home is just outside Miami, but right now I'm in Britain a lot, splitting my time between the house in Thame and a flat in Kensington. It's a great balance. I see Dad loads because he has a studio at the Thame house, and we've been working late into the night together on the *Titanic Requiem*. It's been a great experience and I've become much closer to him with this collaboration.

Dad and I share a love of history and we enjoy chatting about the past. There aren't many people I know who I can talk to like that. And he'd always wanted to compose a classical piece. We felt that many contemporary composers were too avant-garde with their scores and hadn't created the right sound. So the centenary of the *Titanic* disaster gave us a great opportunity to work on a theme everybody knows about.

It's a very different world now from when my father was setting out in the music industry, back in the 1960s. But if I've learnt one thing it's that in the entertainment industry it doesn't really matter who your father is. If you're rubbish, then people won't be interested. ■
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Photograph: Charlie Gray**