

THE GETAWAY GAZETTE

Welcome to the official Chris de Burgh appreciation society, the C de B Club, and to his first, fact-packed newsletter — THE GETAWAY GAZETTE.

But we'll break the best news first; Chris has just become a father for the first time! He's the proud pop of a bouncing baby girl born on April 17 and weighing in at a fighting 7lb 9oz. Chris's wife Diane and the toddler — to be called Rosanna — are both doing well. As for the man himself, he's recovering too!, and all three, like the song says, are definitely High On Emotion.

SOME OF THE SONGS EXPLAINED

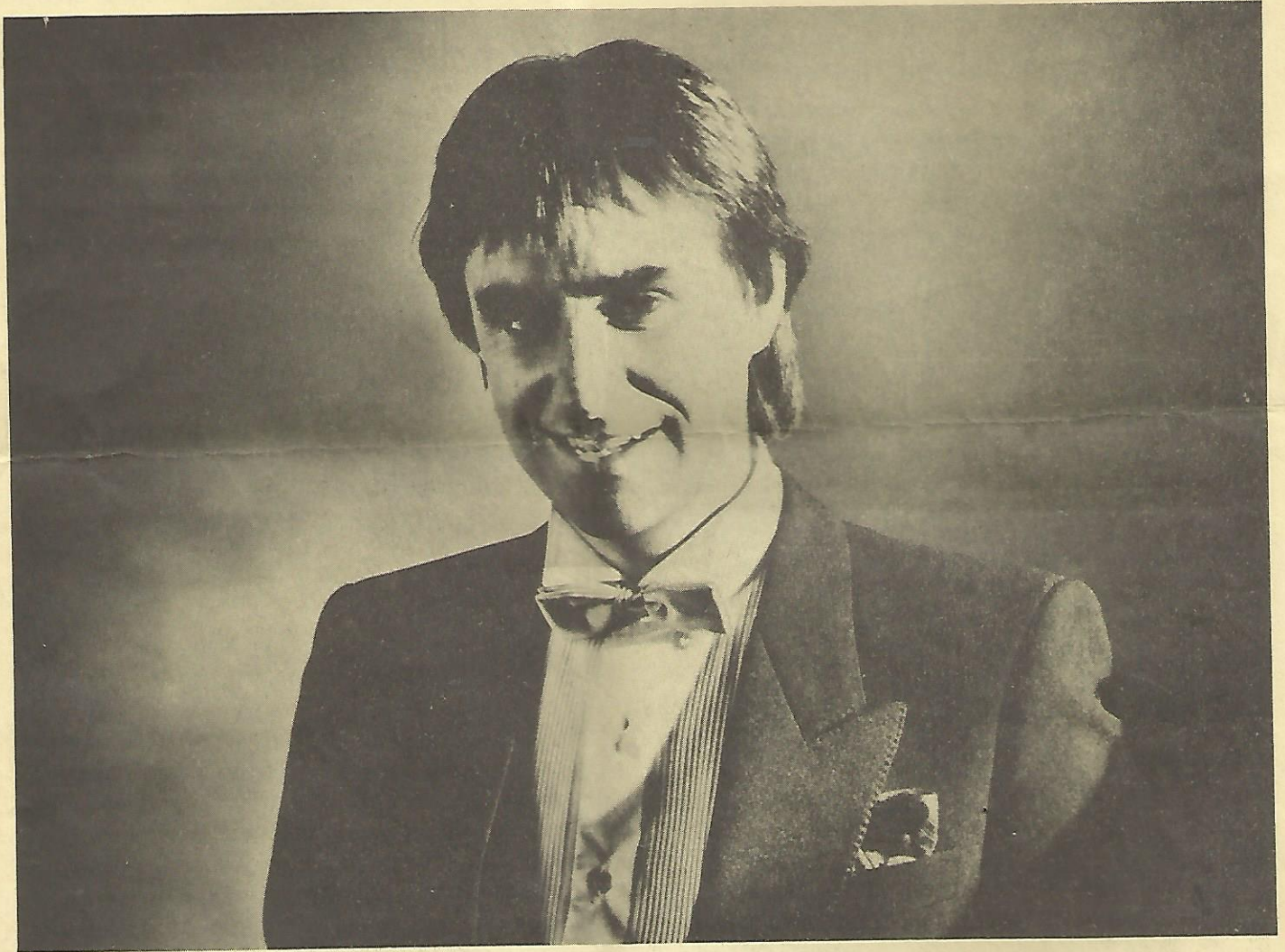
THE ECSTASY OF FLIGHT (I LOVE THE NIGHT): "It's along the lines of Don't Pay The Ferryman but, basically, it's about the way people transform from what they are in the day to what they become at night. It's not a Jekyll and Hyde story, it's more how an ordinary guy in a business suit, for example, or a butcher — or anybody ... how at night they have the freedom to become who they choose to be.



SOUND OF A GUN: "Probably one of the more committed tunes on the album. It's about how, today, we have become very used to terrorism and murder. It's lamenting the fact that people have got used to it. It's about a child that wakes up amid the noise of gunfire. The mother says 'hush, child. Go to sleep – it's only the sound of a gun'. The mother has accepted as normal the sound of the gun. The song has the strongest and most familiar image of the 80s so far – the man in the balaclava with just the eyes showing. This is the standard uniform of terrorists all over the world – they say they're freedom fighters, but they haven't got the guts to show their faces.

HIGH ON EMOTION: "It's about something I'm sure has happened to everybody – that's when you go in a room full of people and you suddenly see a girl across the room, and your eyes just pop out!

"There are a couple of love songs on the album which, for me, represents a fairly mature moving on. It's very difficult to write love songs that don't repeat themselves, or which somebody else hasn't already written. It's a very confined area – but I think I've come up with two ideas which, if someone has written them, then I haven't heard about it. They are:



THE HEAD AND THE HEART: "It's about people who can't live together – but hate being apart from each other. The line is 'it's a classical dilemma between the head and the heart'. The head is saying, this is nuts!, we should say goodbye. This is crazy, we're hurting each other. But the heart is crying 'I still love her.' It's one of those situations.

MUCH MORE THAN THIS: "A frank appraisal of a relationship where sometimes you want to go off and see an old flame, or your girlfriend or wife wants to know whether she's still attracted or attractive to other men. If she does something, and actually takes this other man to bed, then what the singer is saying is 'Even if you did that, we have such a strong foun-

ation in our relationship that I don't think it would matter.' It's a very dodgy area and, when I was writing it, I had a lot of trouble because I didn't want to say, 'Well this is the kind of thing I do! I don't want the feminists leaping down my throat! It's a touchy lyric, but I think it comes off very well.

MOONLIGHT AND VODKA: "A very emotive title! I was at my parents' home just after Christmas playing a honky-tonk piano. I just love it because it sounds so bad that it gives off this tremendous feeling of mood. Anyway, I was tinkling away and I had no words at all. I was listening to the music and thinking 'Hmmm, sounds kind of European, almost Russian – what's going on here?' The moment that happens, I get a

whole sort of print out of ideas; I'm in a Russian bar, I'm an American spy and I'm really fed up. I want to go and get really drunk. It's cold, there's dancing girls working with the KGB and they're giving me the eye. Suddenly, a whole film unrolled before me for that tune. The moment that happened, the trigger for the entire song came – you know, Moonlight and Vodka! That was then accelerated by things I'd seen in the movies and I used the music different chords and Rupert's production skills to create that picture. It's like painting and it's the ability to communicate your vision of the picture that becomes the gift."

TEN YEARS AFTER – CHRIS RECALLS HOW IT ALL BEGAN

What does ten years of recording mean to him? "It's difficult to say but, if my first album had been a hit, then I'm quite sure I wouldn't be doing this today. The hardest thing to happen to someone who has a long-term career in mind is to have an early hit – Kate Bush is a very good example of that. In some respects, ironically, it is a disaster to have a hit right off the top. My ten years has been a process of building and I have had the enormous opportunity of having my ideas communicated right around the world to millions of people, not just on radio – but also on record. That, for any human being, is a wonderful ability. Musicians tend to get far more media attention than politicians, and it's a great platform to be elevated to. A & M supported me certainly, I would say, for the first five years – particularly A & M in Canada, where they got very strong reaction to me initially. I started repaying them, I suppose, about four or five years ago. It turned the corner; they supported me and now I'm supporting them back with sales. It is remarkable to be with the same company for such a long time. It's indicative of the fact that I'm comfortable with them. There have been some problems along the way, but we've always ironed them out. It's been a very personal relationship, too. It's one of those situations where there's no bullshit – if A & M don't think you're cutting the mustard, they throw you off the label. That's fine, I respond to that! My prime objective in all this has been to be able to listen to a record that I've made ten years ago and still enjoy it. In the same way that Graham Greene writes very fine books, which you can enjoy and which he wrote 30 years ago that's the calibre of writing I'm talking about – although there's no comparison intended there. You know, where one knows that the old material is going to be as good, technically anyway, as the latest stuff. That's what I want to create. I want to create a reputation as a maker of records – that way, people who are hearing my records for the first time can go back to the very first one and hear the difference. The beginning might be naive – but it's certainly part of the same generic impulse. As far as where I am today is concerned, obviously, my dream would be to have a top ten hit in

America, purely because it's the highest mountain. But I get just as much satisfaction, curiously enough, from being enormously popular in Poland, or the Lebanon. It's a bizarre situation!"

AN IMPORTANT MESSAGE FROM CHRIS TO YOU

"The key thing I want to get across in this newsletter is this! In the early stages of my career, a lot of people thought I was theirs; you know, you discover an artist and call them your own – then, suddenly, they become popular and you think 'I'm losing my grip on what was mine.' I want to make it absolutely clear that I'm thoroughly aware of that fact and that I'm thinking intimately and personally about each and every one of my fans. It's very hard to express that, but I do actually think about my fans a lot. The idea of concerts meaning 'bums in seats means money in tills', the idea that 'this many records means this much royalties' is the worst possible reason for being in the music business and, as far as I'm concerned, it's alien to everything I've ever done. It's also true of the people around me; we know there's a business part to it all – but that has to be kept in the office. The actual emotional part of it is very important. I mean, just recently, I was doing extraordinary things – I did two tapes for people in comas. They were young fans in Ireland who'd been involved in car accidents – and these tapes actually sparked off something. It that's the only thing I ever achieved – then it's something significant. The bigger this thing becomes, the more difficult it is to keep control of it – but I still want to keep things on a very personal level. Until the next time, take care and love to you all."

Right, that's all for now – but keep your eyes peeled for Chris's video for High On Emotion – he had them all going at the Brixton Academy, where it was filmed, when hundreds of extras turned up to cheer him on. Even Chris seemed taken aback! In the next gazette, we'll take an in-depth, personal look at the agony and ecstasy of Chris's song-writing; how he does it and what it means to him, and we'll also take another trip down memory lane in which Chris will tell you, in his own words, how he made his first, tentative steps into music. And remember – this is your newsletter, so use it to give Chris a proper grilling. We'll endeavour to keep you up to the minute in all aspects of his career – and Chris is prepared to bend over backwards to achieve that! – so if you've any ideas for future newsletters, – or comments on this one, please write to: Mike, C de B Club, 478 Fulham Road, London, SW6 1BY, or to the relevant office in your country. Goodbye and good luck!

NEWS FLASH

We have the following Fan Clubs:
Nick Heyward, Wang Chung, Steve Hackett, The Thoughts, Whitesnake.

JOIN THE OFFICIAL CHRIS DE BURGH FAN CLUB

Chris now has his very own Fan Club and would be happy to have you as a Member. You will receive, four times a year, Newsletters packed with information about Chris, photographs which are **exclusive to members of the Club**, Membership Card, Badge and lots more.

We shall keep you up to date about future record releases, TV appearances etc.

Membership costs UK £5 and lasts for a year.

C de B Club (Membership)
478 Fulham Road,
London SW6 1BY,
England.

Macht mit beim Chris de Burgh Fan Club für Deutschland und die Schweiz!

Dies ist der offizielle Chris de Burgh Fan Club. Als Mitglied wirst Du folgendes erhalten: 4 x pro Jahr spezielle Clubbriefe, vollgepackt mit neuesten Informationen und Nachrichten über Chris und seine Musik, außerdem Photos, exklusiv gemacht für die Mitglieder des Clubs, einen Mitgliedsausweis, Badge, und vieles mehr.

Wir werden Euch laufend unterrichten über zukünftige Plattenveröffentlichungen, Fernsehauftritte, usw. Zudem wirst Du die Möglichkeit haben, auch andere Mitglieder des C de B Clubs zu treffen und kennenzulernen.

Die Kosten für die Mitgliedschaft betragen DM 25,—/SF 20. Die Mitgliedschaft beginnt mit Eingang der Zahlung auf dem C de B Club Postgirokonto Nr. 5148650, Postscheckamt Bootle, England. Einzahlungen nimmt jedes Postamt an.

Diesen Antrag und weitere Post, mit Rückporto, bitte an:

C de B Club (Membership)
478 Fulham Road,
London SW6 1BY,
England.

Rentre dans les Rangs du Club Officiel des Amis de Chris de Burgh!

Chris a maintenant son propre „fan club” et il serait très neureux de t’y compter parmi ses membres.

Tu recevras des periodiques, quatre fois par an, pleins d’informations sur Chris et sa musique, des photos remises uniquement aux membres du club, une care de membre, un badge, et d’avantage.

Nous te tiendrons au courant de nouveaux disques et des emissions à la télé.

Une carte de membre ne coute que £ 6 par an.

Priere de completer ce formulaire et l’envoyer avec un man-dat-cheque international au club:

C de B Club (Membership)
478 Fulham Road,
London SW6 1BY
England



Family Name, Familienname, Nom _____ First Name, Vorname, Prenom _____

Birthday, Geburtsdatum, Anniversaire, _____

Town, Ort, Ville _____ PLZ, Cedex _____

County, Pays _____

Street, Straße, Rue _____

Telephone, Telefon, Telephone _____

Date, Datum, Date _____ Signature, Unterschrift, Signature _____