



"When something is working as well as this and you're on the crest of a wave, I just find it fairly hilarious. Because, let's face it, I'm no chicken! I've been in the business now for 12 years, and I've seen how things build and build and build . . . I can't imagine this thing getting any bigger. The point is, it IS just getting bigger and bigger and bigger all the time — like a balloon. I'm waiting for it to go 'Boom!' — but I don't think it's going to do that for a while." *Chris de Burgh, December, 1986.*

Happy New Year, welcome once again to the Gazette, and there speaks a man whose already accomplished career continues to reach new landmarks. As you read this, Chris has just enjoyed a well-earned break from his most successful tour to date. "I spent Christmas at home with my family and had everybody round on Christmas Day. I've got a new house now, and there's lots of room in it — and I finally got the builders out!" During the course of some 60 dates in his sell-out *Into The Light Tour*, Chris played before more than 500,000 people, and the good news is . . . it's not over yet. It has been announced that the tour will continue into 1987. The extra dates have been arranged at short notice, and in some cases are still being organised — in other cases, the shows were already on sale when we heard the news. However, below are the full details available to us at the time of going to press:

February

18/19	BOURNEMOUTH	Conference Centre	16	OSLO	Falconer
20	BIRMINGHAM	NEC	18/19	HAMBURG	
22	GLASGOW	SEC	20	KASSEL	Aldterdorfer Sport Halle
23	BIRMINGHAM	NEC	21	OLDENBURG	
26/27/28	DUBLIN	RDS	22	DORTMUND	

March

9	PARIS	Rex	24	ESSEN	
11	FRANKFURT	Festhalle	25	MANHEIM	
13	STOCKHOLM		26	WURZBURG	
14	COPENHAGEN		27	OFFENBURG	
			29	FRIEDRICHSHAFEN	

As anyone who has seen him on stage will know, a Chris de Burgh concert is about much more than simple performance; it means lingering memories for both him and his audience. We linked up with Chris in Munich — where he played for three magical nights at the Olympia Halle — and spoke to him afterwards about . . .

MORE TALES FROM THE ROAD

"This tour has been a sell-out right from the start, which is . . . quite incredible. The form that these particular concerts have taken is slightly different from the last shows I did — in as much as I wanted to be more personal in my approach. That's why I've done quite a lot of the solo stuff. It had been getting to the stage where it was 'slam-bang!', pop star stuff. I enjoyed the last tour, but it got a bit crazy. So I wanted to get back on a more intimate basis. I think it's worked, too, because a lot of people have said that these have been my best concerts — and that they're getting better all the time. But you can make your own judgements and comments about that! However, from my point of view the tour has been fantastic — although I'm getting pretty tired. The hard times have been when I've done five shows in a row and then had a day off. At one point we did 15 shows in 17 days — and that's hard!"

NEW PLACES, NEW FACES

"I'm often asked how I manage to keep alive my interest in the shows I do, what with having to perform the same songs night after night — well, the answer is that every night it's before different people. THAT'S what makes it interesting and new for me. Another thing is that, with so many people following this tour, you see the same faces in the front row all the time. That's great and very encouraging for me. I respond very well to a challenge, and each night is a challenge. I never get nervous, I just walk out and think 'Well — what have we got here tonight?' That's always interesting. Some nights, I'd say maybe one show in about three, I really, thoroughly enjoy myself. With the other two, there's perhaps not quite as much enjoyment for myself, but nobody notices the difference — except me. Also, we have on stage — all the time — all sorts of different things going on; little problems here and there, interaction between people — the audience doesn't know the half of it! But that's another part of it all, the mechanics of the whole thing working, which means that no two shows can be the same for me."

LET THERE BE LIGHT

"Another feature of this tour, as with my previous ones, has been the way in which many of the audience often light up sparklers during certain of my songs. When that happens, it's fantastic and magical, it really is. The only snag is that when you have a hall which is really smoky — and then those things come on . . . Jesus! On the first night we played in Frankfurt on this tour, the hall was very smoky and I got terrible pains in my chest and in my throat. I'd been feeling bad all week, but I'd just kept going. I thought it was caused by the smoke from the sparklers — which didn't help — but in fact I'd caught flu five days earlier. I didn't even know it! There was a flu bug going round which gets you in the chest first, and then moves up to your throat and head. The day after, in Berlin, I was in a restaurant and I passed out. We had to call a doctor, and he told me that the problem was flu. Fortunately, we then had two days off in Heidelberg — and following that I had to play a concert. I was completely in a dream during the performance; I didn't know what was going on. I've never actually had to cancel a concert in my life — but that was the closest I've ever come to doing it. But back to those sparklers. They look absolutely marvellous — and I would never want to stop people from using them — but when it's smoky, it really does get you in the chest."

A FAMILY AFFAIR

During the time we spent with Chris in Germany, it was impossible not to notice the presence of two people among all the entourage which, of necessity, must surround Chris; his wife Diane and daughter Rosanna. Rosanna in particular enjoyed a high profile as she ran grinning along the corridor back-stage, with her mother never far behind and keeping a watchful eye over her. Chris, understandably, was delighted that they were both close to him on tour. "It's been a great source of pleasure to me, oh, yes. It's fantastic. I really miss them when they're not with me. I kind of worry about them being at home. I think Rosanna has loved every minute of being around on tour — and, make no mistake about it, she knows that it's her Daddy up there on stage. She fully understands what's going on, she could talk to you about all of it! She's a very smart little girl; she looks at me on stage and knows who I am alright. To tell

the truth, she's still a bit young to be at a concert, because it's so noisy, but we've played at a couple of places where it's not been so bad. Then, she could see me on stage before she had to go home to bed. And she gets VERY excited: 'Look at Daddy! I think that's lovely.'

THE YEAR AHEAD

"I start touring again in the middle of February. We've got some more dates, as you will have read, in the UK and in Ireland. Lady in Red has been a hit all over the world, in places like Spain – so I'm going to do a couple of shows in Spain. We're also going up to Scandinavia. I've always done well there, but it's a very expensive place to go to because it takes so long getting there – and when you've got 42 people on your wage list! . . . My weekly running expenses are staggering. I've got three buses and four trucks – and if you take two days to get somewhere, it can work out tremendously expensive. That's one of the reasons why we're very cautious about routing a tour when it takes a long time to get to a place and back again. Obviously, financial planning is crucial to a tour. That said, I think we'll be able to incorporate Norway – where the album was number one – and Sweden, where it was also a big hit. Then we're doing some more dates in Germany, another 12, because the demand was so strong. After that we're going to Australia – my first trip there. The album has done extremely well over there – and Lady In Red is at number two as we speak – and I'm looking forward to going. I'm not looking forward to getting there! – but I think we may stop off en route. There's talk of going to Israel because, again, the single reached number one out there. We might also be hopping on to Hong Kong or somewhere – places that I've never been. We're doing some open air dates in June, one of them being a show in Munich in front of 25,000 people, and details are being arranged right now. They should be available in the next Gazette – but otherwise watch the press. When we finish in June, then I really want to take a holiday in the summer sun – because the last two summers have been dreadful!

Oh, – and another thing; we were going to do some Canadian dates, because the album is very, very big in Canada. If we do play there, then it will be after Australia – and we hope to slip in some U.S. dates as well. But, again, you have to be realistic about it because the expenses are so huge that America will only work if there's a real interest. Funnily enough, there are a few places where I can tour and headline successfully in the States – like Texas, for example. But you really do have to put this thing together from a cost-effective stand-point – and I don't know quite how that situation looks at the moment. The desire to go to America is there, though – and that's a start."

FOR THE RECORD

"As far as the new album is concerned . . . I'll start one when I feel like it, really. You have to be sensible about these things – there's no point in rushing them. I'd like something out for Christmas, 1987, and I've had various thoughts about that. I did a TV show which was recorded live in Belfast – I think it's coming out on BBC 1 in England this month, January – and some tracks on that are just incredible. The people of Northern Ireland really responded to the lyrical content of Borderline – half the place was in tears when I did that song. The emotion of the thing was just extraordinary. God, I could hardly sing – but it's all there on tape and it sounds terrific. I'd like to maybe put out an EP or something next Christmas, with a Christmas tune and perhaps a couple of live numbers; something to keep it all going until the next album. The next album definitely won't be out this year – I won't start recording it until 1988."

NEWS UP-DATE

Already, various club members have been asking whether Chris plans to release a live video of the *Into The Light Tour* – and many more of you have written in seeking the latest on the book being written about Chris' life and career. Over to Chris: "We haven't planned a video at the moment – but it is possible. We were disappointed by the last video – not the actual video, that was great – but you have to rely on the merchandising end of it. The people who picked it up for merchandising just fell asleep on it. The number of people we played to on that tour when married up to the amount of videos which were actually sold didn't match at all. I don't know what went wrong. The thing with videos is that they also become old very quickly. They're very expensive to make, and within a few months they become yesterday's news. But I guess that's the kind of performer I am; I like to constantly up-date.

Ah, the book! . . . Well, the idea originally was to have it out for the Christmas which has just gone – but things change ALL the time. It seems to me more sensible to do a book when I stop touring; when I have time to assemble all the photographs, time to really get involved with the book on an editorial basis. I'd hazard a guess – and I don't think it will be available until the autumn. I think that's a sensible time to have it, especially if there's going to be another something on the recording front out for Christmas. That way I can play a part in the project – I don't really want to just throw out a book quickly. What's already down on paper now is looking good – but the finished product will take a little time, basically."

AFTER THE STORM

It was a case of media mania over Chris de Burgh a few months back when Lady In Red became an international hit, with requests for interviews coming from all directions. Now that the initial burst of publicity has finally simmered down, Chris is happy to take all the attention in his stride. "We're pragmatic about it, to tell the truth. If the tour is sold out, then there is really no point in attracting interviews – because it's just more hassle for me. Speaking to you today is, in fact the first interview I've done for many weeks. Interviews are fine – I get on very well with the press and I acknowledge its importance and help – but the whole key to touring is to minimise the stress on me. That is achieved to the point where I don't go to soundchecks any more. You see, when you're playing these large, echoey halls there's no reason for me to; I know exactly what it's going to sound like. I've played them before, so I can remember! I have a guy who tunes all my guitars – I used to have to do that stuff myself – but now I just literally walk out on the stage and do it. Having to spend the day doing interviews and radio and TV stuff is an incredible burden on me. Fortunately, I don't have to do all that. Instead, I do it in a block before I start touring. I know the value of promotion, but you can't incorporate that into a tour."

WAX LYRICAL

As usual, we've received many letters from club members wanting further information on some of Chris' songs, and – as usual – Chris has enjoyed tackling the enquiries. If any of his lyrics have intrigued you, or you've been wondering what might have inspired him to write a particular song, then Wax Lyrical is the way to find out. Keep the questions coming – but in the meantime, read on . . .

DISCOVERY: "One of my faves, actually – I'm thinking about doing it on the tour this year. It's about a guy, a sailor, who gets up and leaves his girl. It's set in the time of Columbus – when they thought that the world was flat and that you could fall off the edge – so it took some courage to set off on a voyage. But this guy does. He will be gone for a year on a journey to circumnavigate the globe. In the song, I take the view-point of a sailor in those times, times when Galileo was the key man; he suggested that the world was round – this was his heresy. And all the church people thought he was mad but, of course, the world WAS round. Then the song jumps forward 500 years by suggesting that Galileo says 'One day we will actually see the world from the outside.' They all scoffed at him but, of course, we did see the world in that way. We had that fantastic picture of the earth from the moon. That's why Discovery is part two; going to the moon was the same sort of discovery as guys finding America and finding the West. So, there's two ideas in that song neatly connected, I think, by Galileo."

PERFECT DAY: "Actually, most of that happened . . . to me! It was written about one of those days you never forget, I'm sure everybody has had one. It was about me and Diane – who obviously got married – and Paul and Sue, who are very close friends, relatives actually. It 's just about sitting around at night playing guitar, but I suppose the crunch is the lyric 'If we should ever break up, should we ever part, you're searching for some memories to help your aching heart . . . Forget about the hurtful things that lovers often say – and remember this perfect day.! I wrote it to remind me of that nugget of a day – a gem of a day."

A SPACEMAN CAME TRAVELLING: "This is just an imagination thing. If you can imagine that there's this benign planet keeping an eye on us, and this guy comes down from it and delivers a message of peace and goodwill . . . It is, I suppose, a wish fulfilment thing of 'Oh, wouldn't it be nice if there was someone up there watching over the planet earth?' And then there's the other aspect of 2,000 years going by and the whole thing starting again. A lot of people believe in the 2,000 year cycle – and that's what I slip in as well in the line 'A star is already on its way to planet earth . . .'"

JUST ANOTHER POOR BOY: "That was written in my spiritual phase. You see, with Spanish Train and A Spaceman Came Travelling . . . all I'm doing is looking at the old story in a different way. I remember somebody making a remark that if Jesus came back today – or certainly during the '60s – then he would have been lost in among all the hippies. But he would have stood out. In Just Another Poor Boy, I'm suggesting that, as far as the people of his times were concerned, Jesus was just another bloke. You know, causing trouble – and there he was, attracting all those people. The song is trying to dig a little bit into the myth, into whatever the story was. If you were alive in Palestine in those days and you heard about this guy . . . then that's what my stand-point is; just another poor boy. Mary Magdalene was a call-girl, apparently, a lady of the night. She took care of Jesus and comforted him – but then she realised that there was something really different about him. And at night she sat beside him, and he'd talk around the fire. So, it's kind of from her stand-point, too. Then, when Jesus was arrested, the soldiers said 'Well – who was he anyway?' And THAT'S the point; it was only after, after the crucifixion, that he suddenly became this monstrous figure. The song has a lovely little ending where it suggests that this was the beginning of the whole thing. I find that kind of an interesting and exciting way of looking at it."

HOLD ON: "God, that's an old one! I've got to think about that. It's just about two people who got separated – maybe they had a quarrel – and the man is trying to get through to his woman saying 'Look – just hang on.' If you actually look at the first verse, then it explains what I'm attempting to remember after all these years! . . ."

PEN PALS

By all accounts, this scheme is going from strength to strength – as this latest list of willing C de B correspondents clearly shows:

James MacPherson, 58 Dykehead Road, Airdrie, ML6 6TA, Lanarkshire, Scotland.

Angela Slinger, 25 Duke Street, Clayton-Le-Moors, Accrington, Lancs., England.

Pam Jordan, 8 Seaburgh Grove, Huyton-in-Roby, Liverpool, L36 2QR, England.

Alexandra Stock, Lindenweg 18, D-8597, Wiesau, Germany. (Aged 16).

Isabelle Carbonneau, 5730 Renty, St. Leonard, Montreal (Quebec), H1R 1N7, Canada. (Aged 21).

Mrs. Thea Hoojer-Blömer, Leedjenskamp 30, 3925 T.P. Scherpenzeel, Holland.

Sandrine Rouzeau, 53 Avenue Jean Mermoz, 91 320 Wissous, France.

Norbet Hölling, Kolpingstr. 10, D-4412 Ostbevern, Germany.

Michele Schaub, Terrassenstr. 26, CH-4512 Bellach, Switzerland.

Helen Cameron, 60 Graffham Avenue, Giffnock, Glasgow, G46 6EH, Scotland.

Lynne Swales, 'Ramornie', Victoria Road, Leven, Fife, KY8 4EU, Scotland.

Nicki Morgan, 9 Drury Close, Lowestoft, Suffolk, NR33 7ST, England.

Anne Mueller, Bendmannstrasse 68, 4130 Moers-2, West Germany. (Aged 34).

. . . and – once again – the customary words of advice to any future pen pals; please write your name and address clearly in BLOCK LETTERS. Also, as Isabelle Carbonneau – above – points out, do specify your age if you would prefer to write to people of your own age group.

UNTIL THE NEXT TIME . . .

And that's about it . . . almost. Chris' discussion of Just Another Poor Boy and A Spaceman Came Travelling in Wax Lyrical is certain to raise one particular question in many people's minds: What are his religious beliefs? In anticipation of just that – and in response to those of you who have already asked – here is the answer: "My religious stand-point is . . . totally private! I think that 'spiritual' is a more interesting word for me. I go to church every so often. I think everyone can have their beliefs, and I respect people's beliefs and religion – but I'm certainly not particularly interested in it. Religion is not an important part of my life, although I do, believe in the great energy creator."

On a much lighter note, Chris has been asked to clear up one other nagging mystery. "I'm asked if the actor Tom Baker is featured in my video for Don't Pay The Ferryman," says Chris. "Well . . . no – he isn't! There's a guy in it riding a horse and that's because it was his horse! He looked the part on it, so we decided to get him in there somewhere." Strange – but true!

Finally, remember to send any pen pal addresses, questions for Chris or Wax Lyrical queries – not to mention any ideas or criticisms about the Gazette – to me, Mike, at The New Chris de Burgh Club, PO Box 276, London E2 7BW.

Many thanks to the obviously talented *Sibylle Marwitz* from West Germany for the marvellous portrait of Chris on the cover of the newsletter. To everyone else, please continue to send in any artwork you might have of Chris or his songs for use in future editions. Once again, a happy and peaceful New Year from Chris and all of us at the club.