

THE NEW

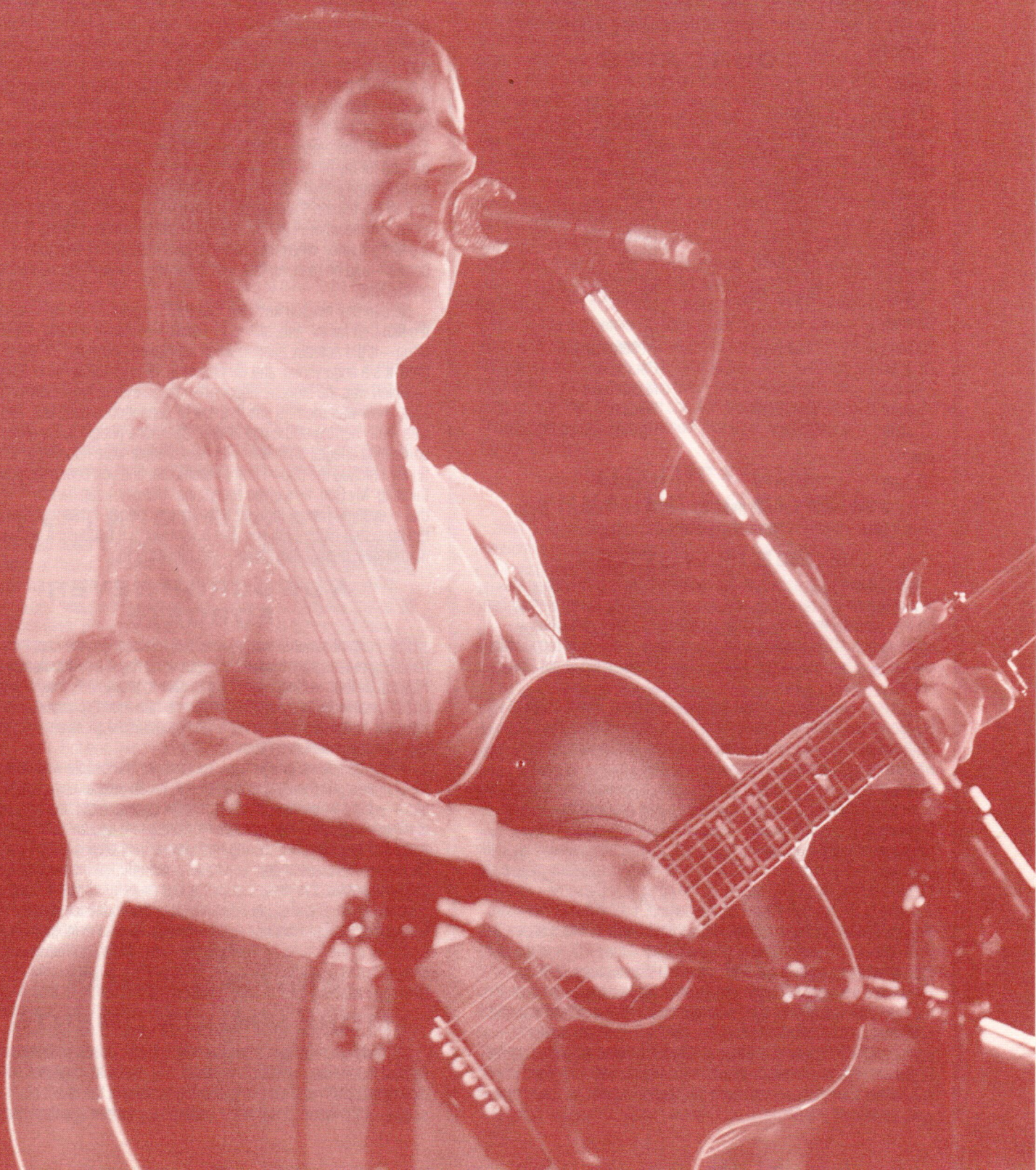
*Chris de Burgh*

CLUB

P.O. BOX 276 LONDON E2 7BW

MAY 1987

# **THE GETAWAY GAZETTE**





*"This has been a very exciting year for me, and I'm enormously excited by the future. I'm exhausted, but otherwise I'm feeling bubbly, optimistic and happy—and I hope this newsletter reflects that. I've always wanted to speak personally to the fans, although that is very difficult to do. But, through the Gazette, I do want them to know that I am acutely aware of the individuals behind the numbers. I value immensely their continued support."* Chris de Burgh, May, 1987.

Surprising though it might seem, it has now been exactly a year since Chris released *Into The Light*, his most successful album ever. That period has been studded with landmark achievements and personal triumphs almost too numerous to mention; at this moment, Chris is continuing his sell-out World Tour, his LP has sold more than 650,000 in the UK alone—and it's STILL in the charts after 12 months, he's won awards, his concerts have broken all-time attendance records in West Germany, he's played in Australia for the first time. Right now, *The Lady In Red* is climbing steadily up the American charts—number 24 at the last count—to give Chris his biggest US hit to date. A tour over there is now a distinct possibility, but not before Chris completes the series of Canadian concerts he is performing as you read... Best news of the day is that those shows will be followed by even more in Europe—due to public demand. We are delighted to set out below the full details available to us at the time of going to press, including the remaining performances in Canada:

### TOUR DATES

#### Canada

12 May	Calgary	Sadle Dome
13 May	Edmonton	Northlands Colosseum
14 May	Edmonton	Northlands Colosseum
15 May	Regina	Agridome
16 May	Winipeg	Arena
18 May	Hamilton	Copps Colosseum
19 May	Toronto	Maple Leaf
21 May	Montreal	Forum
22 May	Ottawa	Civic Centre
23 May	Quebec City	Colisse de Quebec

#### Germany

20 June	Oldenberg	Weseremshalle
23 June	Kiel	Ostseehalle
24 June	Hannover	Messehalle
25 June	West Berlin	Walbunne
27 June	Munich	Olympic Riding Stadium

#### Austria

29 June	Vienna	Stadhalle
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For further—and possibly more up to date information—please keep a close watch on the media. Details can change!

### HOME IS WHERE?...

Chris' demanding schedule has meant that he's only been in his new house for a total of five weeks—since moving in last September! He was actually there (for a change) enjoying a brief rest when we spoke to him. What follows is his latest news, a series of recollections and future plans interrupted only by Chris disappearing to put Rosanna to bed...

"So let's fill in the gaps between newsletters... The first leg of my European tour ended on December 22 last year. We did three shows in Stuttgart at the close, which were incredible. But the whole thing, the whole tour, was a sell-out; that was 64 dates, I think—and just amazing. In January, I went to Europe again on promotional trips. I did quite a lot of television in Paris for the French market, and went to Germany and England as well. The tour kicked off again in Bournemouth, England, and to everyone's amazement, everything sold out again. Next came Scotland, and I was really particularly pleased to play there. We got 11,000 people at the concert in Glasgow—and it was one of the warmest that I can remember. I think it was two years since we'd last played in Scotland before that, which was a shame but we'd previously been unable to get the venue—the SEC—on the last tour. This time we got it and it was great; it was a pleasure to do it. From there we went to Dublin and finished off four more concerts at the RDS and, if anything, they were even more extraordinary than the eight that I did before Christmas. In total, we must have played to perhaps 100,000 people—which is a fantastic amount. We got great Press out of it, too. I have a couple of journalists over in Ireland who are always on my case—and even they had to admit that the shows were amazing!

## HATS OFF TO JEFF PHILLIPS

"Next stop was Spain, where we did a TV show in Madrid and a concert in Bilbao. Jeff fell through the stage there; he fell something like ten feet to the ground—and a packing case landed on top of him. He split a finger on his left hand, all the way down, right to the bone. And, as an example of 'The show must go on'... nobody was actually aware of what had happened to him—except that I'd mention it when I was introducing him. He was grey with pain every night, and the doctor had advised him not to play for a month. But he said 'No—we must play.' Every night he had two pain-killing injections in his finger, with no anaesthetic or anything—and he'd play on while his finger was just swelling up more and more. He was getting really concerned. In all, I think he had more than 40 jabs in that finger—just to make those shows go on. It was great, everyone was amazed. I was extremely worried about him, of course, but I've nothing but praise and admiration for him.

## ANOTHER DAY, ANOTHER CITY

"We also played Scandinavia—Stockholm, Copenhagen and Oslo—and that was a lot of fun, too. Usually, those places tend to be fairly tedious because of the travelling involved, but we enjoyed ourselves very much this time. That was followed by ten more shows in Germany, a couple of them in places that we hadn't been before. They passed for me in something of a blur, because of the pace that we were working at, but the memory I have of them is simply unforgettable. The most phenomenal affection came across from the audiences for me and for my music. That has been true of every city we've played so far in Europe and, if anything, it's a good reason for keeping on doing it. It IS the reason. I always get a thrill out of performing, and people often ask me where I get the stamina from to continue doing it. Well, it's like a runner; when he's running, he suddenly hits that pain barrier—and he realises that this is a critical point—but he keeps on pushing.

He can feel himself knowing that this is going to hurt the next day. It's like that for me and, although, I don't feel myself hurting very often—it did actually happen when we played Dortmund for the third time. It's a huge venue, and we played to 18,500 people on one night—which was the biggest indoor attendance ever in West Germany. That show was the fifth one in a row of consecutive concerts, and I was really hurting at the end of that. But those people really deserved something special and I was... in pain! People were noticing it; when I finally finished the show I sort of stumbled, and you could see people thinking 'My God, he's given everything.' Usually, I can handle that—even if I have a little bit left—but, truthfully, I was just down to the bone that night, I tell you. But it was worth it because it was a memorable, memorable show—and fantastic fun."

## A DE BURGH NEVER FORGETS

For most musicians, touring spells disorientation; the constant travelling means they frequently forget what day it is—let alone where they are. Not so in Chris' case. He is able to recite, one after the other and in sequence, every single concert he has recently played. However, in the past few months, he has acquired an invaluable aid to help him remember even more...

"Yes, I can recall every show. You see, for the people who come to my concerts, it's their big night. For me, it can tend to be 'another show'—but I try my best to make it 'their special night' from my point of view, too. I got a video camera for Christmas, and one advantage of that has been my remembering each venue very clearly. Why? Because for the entire European tour I've taken a little film of the audience before the show. I've done that just about everywhere we've been, and it's been great. I've also been fooling around with it back-stage; I've got a lot of stuff of Rosanna and the family, which I'm looking forward to seeing in the future. At the moment, I've probably got between eight and ten hours of stuff on film, and when I finally finish touring I'll sit down and watch it all. I'm sure it will be enormous fun to look back on."

## MORE MAGIC MOMENTS

Anybody who has ever seen Chris in concert leaves with their own special memories, but his performances all share at least one point of high drama that most people agree lingers long in the mind; his singing of the words 'I will never know how men can see the wisdom



in a war' during *Borderline*. We asked Chris how he felt about the reaction that line always provokes, and what his own savoured stage instant is. "The big applause which those words from *Borderline* gets is certainly special. For me, I take that response to mean 'We are the future generation, we are the people who, hopefully, will have the reins to the future of the planet.' Each time I sing that line and 10,000 people react, I feel that at least some of them will be prompted to make sure that war never, ever happens—if they possibly can. My one stand-out memory has been whenever I sing that last song of the night, *Where Peaceful Waters Flow*, and I hear all those people singing back to me. That really is a moment of pure magic; I know that the show is finished, but the feeling is still really up. It's fantastic. It feels great; the way that people sing through waves of music coming back at me..."

## ENCORE, ENCORE!

Should he so desire, it would seem that Chris could continue touring almost indefinitely; the demand has certainly been there. But as he goes from place to place, playing to more people by the day, is he at all surprised by the popularity? "Well, yes—and no. I know that I'm not exactly 'The fresh new face of rock' but, on the other hand, people don't particularly show a lot of interest in the long term in that kind of performer. I think I've got a solid reputation now as a good performer. People will not be short-changed at my shows and they'll leave feeling—I hope—elated, and having seen a good concert. We haven't tapped the depth of the audience anywhere so far—but everything still sells out, which is quite extraordinary. Into *The Light* has just gone double platinum in England, which is incredible for an act like me. When I first started working on that album, of course I never envisaged the sort of success I've had with it. How could I? I thought I'd build on what I had before—but things have certainly exploded! However, there's still a long way to go; I mean, 650,000 albums in England is great, but there's 69 million people in the country. Do you understand? You can't have goals and then, when you achieve those goals, just give up and say 'Well, that's that.' I'm just incredibly aware that the next album is going to have to be extremely good. It puts an added pressure on me, which isn't such a bad thing, I suppose. But you've got to be realistic with yourself and say 'Look, if I don't get there, if I don't sell three or four million albums—or whatever I sold the last time—then selling a million albums is still bloody good.' It's not necessarily a giant step backwards; you can't possibly hope to match it each time. But if you grow, that would be great. You see, that's one thing I've noticed with my career; for the past five years, with every record, it's just been growing and growing and growing. If I can continue that upward trend, then that would be wonderful."

## REST AND RELAXATION

Chris was about to leave for his tour of Australia when we spoke to him (more of that in the next *Gazette*—particularly about the floating party he was planning to celebrate the *Into The Light* Tour's 100th concert!) and was clearly enjoying the luxury of putting his feet up for a few brief days. But what does he actually do at home; odd jobs, clean the car, mow the lawn? "I've had about ten days off, and I've just been sort of taking care of business over here in Dublin. I've been enjoying myself; being with the family, seeing friends—just relaxing, you know; slumping in front of the TV with a glass of wine! I've just been doing generally what other people get to do most nights—but which I don't. But one thing I've got to be terribly careful of is that when I relax, I do it totally. And you can get sick when you relax like that; your body releases its mechanisms of keeping you up and vibrant. I'm a different person off the road—not completely—but I don't have that energy, that adrenalin which keeps me going, because I don't need it. Fortunately, I'm very strong—I've got a strong heart, strong lungs and great stamina—but when I get home, I do tend to go into a fog. The other thing is, I've got such a lovely home here, that I don't really go out very much. I spend most of the day toodling around in the garden, or looking in my wine cellar—which is growing daily. Yes, it's also diminishing—but why not!"

## FAMILY MATTERS

"Rosanna and Diane are both extremely well—and they're going with me around the world for the remainder of my tour, which will be fabulous and a great comfort. While talking about them, there is one important thing I'd like to say. A lot of people throw presents at me or hand them to me, for Rosanna. Some of them don't find their way to me, but I intend—when I get the time—to try and personally

acknowledge as many as I can. I'm incredibly grateful for some beautiful gifts, like little clothes outfits, teddy bears, paintings... so many different things—and not just for Rosanna, but for Diane and myself, too. It is very, very hard for me to personally thank everybody involved—but this is a preliminary thank you. I keep everything that I am sent or given, and if it's got a name and an address, then I'll do my best to get back to people—hopefully by the time the summer comes."

## TALENT TRIUMPHS

Both the music industry and the general public alike have been quick to recognise Chris' achievements over the past year—and that support has been shown recently in two major awards ceremonies. At the prestigious BPI Awards in London, Chris was nominated twice—as best male singer, and—courtesy of *The Lady In Red*—for best single. At the IRMA Awards in Ireland, he was voted top Irish male artist, and top international male artist. "The IRMA awards really mattered to me, because they were by popular vote, by people writing in. I was particularly gratified to win the international award, because I was up against Paul Simon, Peter Gabriel, Prince and Bruce Springsteen. I was also thrilled to have been nominated in the BPI Awards, and by the fact that I got to perform *The Lady In Red* at the ceremony. Speaking of that, quite a few people have written to the club asking whether it was Diane whom I went over to while I was singing the song on that night. Well, the obvious answer is... no! No, it wasn't. What happened was that Eric Clapton was sitting at the table right in front of me when I was on stage. He was with his wife, Patti—who the song *Layla* was written for and who was formerly married to George Harrison—together with another woman and her boyfriend. The other woman was wearing red, she was right there in front of me—and I thought 'This is just irresistible, this is too much to bear.' So I walked up to her, and she was actually having a chat with somebody right during the song, and I tapped her on the shoulder. She thought that was amazing. I went up to her afterwards and said 'I'm sorry, but I couldn't help myself.' She said 'I've never been to one of these events before—but thanks anyway.' Diane was sitting at the other end of the hall. In case I did something like that to her? Ha'ha, ha! Well, in fact I did do that to her on a TV show in Dublin. I did *Lady In Red* on the day before St. Valentine's Day. Diane wanted to come along with her sister, and I arranged to have them put in the front row. Naturally, I didn't tell her what I was going to do. But this was live television—and I was singing live—and I walked right up to her and sang *Lady In Red* to her. And she was hissing at me 'Go away—GO AWAY!' She was so embarrassed! And then, right at the end, I said 'Be my Valentine.'"

## INTO THE LIGHT— THE MISSING SONGS

Stidious readers of *The Gazette* might recall Chris previously mentioning some extra songs he had recorded during his *Into The Light* sessions. He had planned to release them at some stage—so what happened? "Well, I had wanted to put 60 minutes of music onto a compact disc, but it proved to be impossible for various reasons. It was mainly because the record companies would not take into consideration that fact that, if you record another six songs, then maybe you deserve to get paid for them on the record—but you don't. It's an on-going bone of contention but, basically, people who buy compact discs at the moment are being taken advantage of. The fact that everybody loves CDs and they sound fantastic is one thing—but people are still being charged far too much for them in my opinion and in the opinion of most people, like Dire Straits and so on. However, of the songs that I still have left over, I've got about three which I think are quite good. Hopefully they will surface on the next album, and I don't see myself starting work on that, or writing for it, until October. You see, this project has now really taken since July, 1985; this whole *Into The Light* thing."

## NEWS UP-DATE

It's a pleasure to report that the much discussed forth-coming book about Chris is finally nearing a publication date. "The manuscript is now finished," says the man himself, "and the pictures are now being chosen. It takes quite a long time to get a book together, so I imagine that it will be ready around late summer. I think it will probably be called 'From A Spark To A Flame', which is taken from a line in *High On Emotion*." Watch this space for further details—and information about how to buy the book through the club. One other major plan is looming large on the horizon for Chris, and very important it is, too: "I'm going to take a holiday! I would hope to spend the summer—at



least four or six weeks—in Ireland, if the weather is any good. Then, in September, I'll probably head off down to the Mediterranean for a little sunshine." When his tour finally ends, who can doubt that C de B will have earned it...

## WAX LYRICAL

Once more, for the benefit of new members of the club—and at the risk of boring the old faithfuls—Wax Lyrical is a regular feature of the Gazette which is used to drag details from the depths of Chris' mind about songs he has written and what inspired him to do so. So, go on, be as obscure or meticulous as you wish in your enquiries—Chris has the answers. And here are some of them...

*SIN CITY:* "Wow, that's going back a bit! It's basically about a country boy coming to London. Although I'd been there myself on many occasions at the time, I was putting myself in the situation of a guy from the sticks who goes there—and is lured into the seedy red light district of Soho. I was also getting into the devil at an early stage in this song; he later surfaced more strongly in Spanish Train. So, in many ways, Sin City was a formative song for me."

*TURNING AROUND:* "Somebody has written in saying this seems so sad—well it is. It's about the circular pattern of life, a very complicated song, this. If you look at the lyrics—which I haven't done for ten years!—then you'll notice that a word in the last verse is also a word in the first verse; they do connect in a circular way. Also, the music is melodically circular, and the idea of it is that everything goes in a circle. You're born and you go to the grave—and you create that circle. It's just a little sad, melancholy look at life. I tried to get the lyrics to tie in with each other, and I think that anybody going into it will see where that circular motion comes from."

*I'M COUNTING ON YOU:* "Was it inspired by Rosanna or by a W.B. Yeats poem, A Prayer For My Daughter? Well, Rosanna wasn't born at the time I wrote this song—as for the poem; to a certain extent, yes. A Prayer For My Daughter is about the father, Yeats, thinking about the future for his child. His poem is a lovely poem and I wanted to write a song about, if I had a daughter, how would I feel about her. And I did have a daughter two years later. There's a bit in the song about Ireland—which I don't write about very often—but there's a line 'Here there are those that just live in the past. They will never let history lie.' At least, I think that's the line! And then there's 'This sad little island is breaking my heart with its dark shades of green.' Now, that's as close as I ever get to saying that it's Ireland—but everybody knows that Ireland is the land of the 40 shades of green. So it's a very oblique reference to the terrorists who think that history—what happened 400 years ago—gives them the right to kill people now. They're totally blind to the fact that history means nothing when it comes to taking people's lives. But, yes, Yeats was the original inspiration—but that only came after I had the song well in hand."

*SUMMER RAIN:* Who, I'm asked, is sitting on whose knee in the chorus? Oh, help!... (Sings) 'Sitting with great-grandfather's daughter'... hold on a minute... (Sings) 'Sitting with your mother'... I think I'm singing to a child. You'll have to look it up and work it out for yourselves!"

## PEN PALS

As usual, space prevents the publishing of every willing correspondent, but here are a few to be going on with...

Marianne Niederer, Güetlistrasse, 8128 Hinteregg, Switzerland. (Aged 22).

Bonnie Brownstein, 3049 A-I S. Buchanan Street, Arlington, Virginia, 22206, USA.

Mark Booth, Gladbacher Strasse, 4050 Mönchengladbach, West Germany.

Paula Walker, 2 Torridge Mount, Bideford, N. Devon, England.

Siobhaun McGowan, 8 Glenbank Court, Belfast, Dunmurry, BT17 QRN, Northern Ireland. (Aged 19).

Michael B. Kaplan, 126 Coolidge Street, Haverstraw, New York, 10227, USA. (Aged 44).

Claudia Weishaupt, Albert-Baumeister-Str. 9, 8872 Burgau, West Germany.

Margaret O'Leary, Knockanure, Ballymakeera, Macroom, County Cork, Ireland. (Aged 18).

Danny Curtis, 12 Doubledays, Cricklade, Swindon, SN6 6AU, Wilts., England. (Aged 18).

Karsten Salz, Konrad-Wolf-Str. 71a, DDR-1092, Berlin.

Julie Burrett, 6 Manor Close, Irchester, Northants, NN9 7ED, England. (Aged 35).

Karen Muldowney, 15 The Oaks, Newbridge, County Kildare, Ireland. (Aged 16).

Christine Becker, Bruchwiesenstr. 40, 6602 Dudweiler, West Germany. (Aged 16).

Cathy Inston, 1a Enfield Avenue, Oldham, Lancs., OL8 3DW, England. (Aged 20).

Sharon Stone, 70 Burman Road, Wath-on-Deerne, Nr. Rotherham, S. Yorkshire, S63 7NA, England.

... and, once again, the customary advice to any future pen pals; please write your name and address clearly in BLOCK LETTERS. Specify your age if you wish.

## FOOD FOR THOUGHT

As his comments in Wax Lyrical clearly prove, Chris puts a lot of care and effort into writing his songs—but where does he get the inspiration from, and how and when do ideas occur to him? Does he have a notebook in which he stores potential song plots? "No, but I do feel things very strongly. It's a strange process... Sometimes I react and I write a song about the way I feel, which isn't very often, but mostly it's an idea that's gone into the sub-conscious of my mind—and it expresses itself as a song. I'm talking about things that either I want to write about, or upset me, or things that I didn't even know annoyed me. Funnily enough, I was on an aeroplane recently and I was reading about this trial in Israel of a Nazi accused of slaughtering Jews, of killing children. I've seen the pictures of the holocaust, I've seen the films several times, and never been so affected until I read this account of a woman and a child who pleaded for mercy—and they were just dragged off and executed. I suppose I connected that with my own child, and it reminded me of a Press conference in Germany two years ago. In the middle of it, somebody said to me 'When was the last time you cried?' And I said 'It was two days ago, when I saw a film of the holocaust.' It was a sensitive thing to say in Germany, but I said 'Look, we're all adults here; that was the last time I cried, because I was so upset.' Now, I've developed that experience, and the one I had on the plane, into a song which hopefully is going to be on the next album. It's going to be called The Last Time I Cried. Very obliquely, it's about the holocaust. You see, I just think it's incredible that it happened. I mean, I was born in 1948—but that stuff was happening three or four years before then. I'm not pointing the finger, but we have the capacity within ourselves to actually do those things. That's what I'm saying. It could be you or me; that's the parallel I'm drawing. The people who did those things were not monsters. They came out of mothers' wombs, they were babies and they were children—yet they committed the horrors. It's within us all. So, that's the kind of song that develops out of anger, which is a rare thing, but that's where songs and inspiration can come from..."

## UNTIL THE NEXT TIME...

Finally, an opportunity to clear up a couple of curious enquiries. In the Getaway video, Chris' name is written on the microphone he's singing into. Is that, he's asked, so that he won't forget who he is? "I know what that is—and, actually, it's my request. When you're touring so hard, you've got to be absolutely sure that you don't catch cold, so I have a microphone just for me. That way, nobody spits into it or anything else, like the support act. I have a microphone cleaned and kept just for me—which is why my name is on it. It's a hygienic thing, basically."

Far more probing was the question: On the inner sleeve notes for The Getaway album, what does 'For Diane—A VERY special MWA!' mean? "Ha-ha!... well, that's exactly what it sounds like; a little coded message. Sorry, can't release that one. It's for me and Diane to know—and for everybody else to guess at!" So now you know... or maybe not.

In the next edition of the Gazette, we'll be talking to Chris about his trips to Australia and Canada, revealing what his band gets up to when they're not touring with him—and much more. In the meantime, remember to send any pen pal addresses, questions for Chris or Wax Lyrical queries—together with any ideas or criticisms about the newsletter—to me, Mike, at The New Chris de Burgh Club, P.O. Box 276, London E2 7BW. As previously explained, we are unable to respond to each and every enquiry, but every letter is read—and we endeavour to include as many answers to questions as we can in the Gazette. Furthermore, every letter addressed personally to Chris IS PASSED ON TO HIM! We feel confident everyone will understand that he cannot possibly respond to them all.

So, until the next time, keep up the support, keep those comments—good or bad—coming, and thanks from us all for your continued interest and involvement in the club and the Gazette. Goodbye and good luck!

(The next newsletter is due in September, 1987).