

THE NEW *Chris de Ruig* CLUB

THE GETAWAY GAZETTE

P.O. BOX 276 LONDON E2 7BW

MAY 1989



C de B Down Under:
Exclusive Interview Inside

G'day, and welcome to something of a Getaway Gazette 'special'. As callers to the New C de B Club Hotline will already be aware, we at the club have recently returned from Australia – where we joined Chris on tour in Melbourne and Sydney. Though he had been warned of our arrival "somewhere in the world at some time", he was still visibly surprised when we walked into his dressing room; "What on *earth* are you doing here? ...", were his precise words. However, once Chris had regained his composure, a time was fixed to go for a stroll and a chat through the beautiful Botanical Gardens in Sydney – and what follows is the full, unedited transcript of that interview. In a slight departure from the usual Gazette style, we have decided to run the questions and answers as they came. You'll have to imagine the scenery. Hope you enjoy it ...

C (de) B RADIO

Can we fill in the gaps since the last newsletter in January and now (April)?

CHRIS: "Well, as we amble into the Succulent Garden (part of the Botanical Gardens - really!) ... Actually, you can preview this conversation by explaining that we're now overlooking Sydney Harbour and the Opera House. Don't mention the rain. It is *not* raining. (It was pouring). Anyway, what did I do in January? It was actually quite a busy month. I spent a lot of time working on the film that we did of a Dublin show on the tour. I was doing the soundtrack and the film just looked incredible. It was actually transmitted on Channel Four in England and RTE in Ireland in March, on Easter Monday. So that was a lot of work in January and early February. Also, I was doing trips into Europe – television shows in France, Germany and elsewhere – basically setting up the European tour. And, oh yeah, I've got involved in an interesting thing; I've always been very interested in radio, and the government in Ireland has just decided to award a few more franchises – including the first national franchise for a national radio station in competition with the government radio station, RTE. Myself and four other people are the directors of a company which will now run the new national radio station. One of the other directors is Terry Wogan. So that took up a lot of time, there were a lot of meetings about that, but it's kind of an interest I've had for a while – and, to my amazement, I seem to know a lot about it. See, the previous government's local radio commission was something I served on for two years, and I went to all its meetings. I remember going to the first one, and somebody said 'Has anybody here been to a radio station?' The people there were kind of captains of industry and this and that, and nobody apart from me said a thing. I said 'I think I've been to about a thousand', and there were raised eyebrows. Well, that was the Succulent Garden."

How much of your time will the radio station involve?

"Well, it's an independent radio station which will have to survive on its own, on advertising. I have very strong feelings and ideas about radio programming, demographics, who listens to radio – in fact, I don't think that anybody listens to radio. I think most people *hear* radio; in the car, as background music.

"There are very few radio personalities who can actually grip you to the radio. Terry Wogan used to be one of them, and I'd imagine he'll probably contribute a programme – maybe once a week or something. Radio is just an interest for me, but the time is going to have to come where I have to spread my interests a bit because I can't see myself doing this music thing forever ... It's just that I have a lot of expertise in radio; it's just a kind of natural sideways jump."

Some cynics might suggest that your only interest in a radio station might be to programme wall to wall C de B music ...

CHRIS: "In fact, you'll probably find they won't play any of my stuff – just because of me! Otherwise, everytime I got played, people would probably say 'Oh, there he is again.' No, there's no question of that happening. In fact I'm very wary of getting involved in things that directly concern my public profile. So I'm taking a very strong back seat on this, but it's going to be a good little radio station and it will have none of the ghastly end of the music spectrum. It's not going to be old classics either; just good, strong FM-style music.

What else did you do in February?

"Well, basically I just got geared up for the Canadian tour, which started in the middle of February. That's a daft time to do Canada but, you know, people live there – so you can tour there. I say it's daft because of the weather, because of the cold. When we got to Halifax, it was hovering around the 2 to 3 degrees below freezing mark – which, as we discovered later on in the tour, was just wonderful! But it was a very good tour. The last time I toured Canada, I left with a bit of a bitter taste in my mouth because a lot of people had seen a TV special – which was just on the TV every week – and I think, because of that, a lot of people decided they didn't want to come and see the show. They'd kind of seen it already on the TV so much. So I wasn't really that convinced at all about going back to Canada – ever. But this tour was great, I really enjoyed it. We played a lot of big venues, got terrific reviews, fantastic response and it was good. I've been touring there since '76, and it's the third or fourth biggest market for me, so I have to take it seriously."

"One of the best things that's happened for me recently was the UK; it's just become so big for me ... Look, look! A parakeet in that tree. Wowie! That's what's been making all the noise ... There's another one, just flying off over there ... These parks in Australia are amazing. Anyway, that's enough of that. Where was I? Oh, yes, getting back to Canada; we played right across the east. Had a great night in Toronto, and in Montreal we played to, what, 14,000 people. Now, I've played Montreal about 15 times but the show there this time was without a doubt the cause of the most amazing response I can ever remember. I go on about Dublin, I know, but this Montreal crowd were amazing, quite amazing. To give you an idea, my show is about two hours and ten minutes long – but the applause and response from people at the Montreal concert stretched it to about two hours and thirty minutes. That wasn't extra music, that was audience response; applause at the end of songs. I just couldn't start the next one! They were fantastic, and that was very exciting. The experience gave me great encouragement to actually seriously think about returning to Canada again. After Montreal, we moved across to Sudbury, Edmonton and Calgary. All of those shows were excellent, too. When we left Calgary, the weather – with the wind chill factor – was approximately 35 degrees centigrade below freezing. Now, it's very hard to imagine how cold that is, but that's ... *really* cold. The next stop from there was Sydney, Australia. We got in there and it was, what, 28 degrees centigrade – above! It's a massive difference and, also, it's a long way between those two places. I travelled for 28 hours non-stop. I had two hours rest when I arrived, and then I did three television shows and several interviews that day. The next day, I did some more. I did a whole lot of national TV shows in Australia and I'm surprised now how recognised I am. I think Australia is going to be a major market for me, I've got a good feeling about it."

PERFECT PERTH

"We started off the Australian tour in Western Australia, where we spent two weeks in Perth – including two concerts. Perth is just fantastic. We had a hotel right on the beach from which the views, left and right, were way, way down this beautiful white sandy beach. The people were really friendly, we went out on boats; it is ... a paradise. It's a bit like Greece without the difficulties that you encounter with foreigners, and it's very healthy, very hygienic, very clean, good food ... It's almost like the best of California stuck in with the best of Greece makes Perth – which is better than either of them put together. It's just fabulous over there. From Perth we moved east to Melbourne, Adelaide and Sydney. Look at that view (the Opera House comes into sight), isn't that great? Mind you, they're having a lot of problems with the tiles that cover the roof; they're falling off. They've sent out an international appeal for abseilers who can abseil down it and replace the tiles. Quite extraordinary."

Now, I don't suppose you fancy a C de B in Oz photograph for the cover of the Gazette, with the Opera House as a backdrop?

CHRIS: "Yes, sure. I don't mind at all. OK? Right, back to Perth again. Since I was a youngster, I always used to go on the ferry across the Irish Sea. It was always rough, I always got ill – and I've always assumed I was a poor sailor. Until I got to Perth. In Perth, people were saying to me 'We want to take you out in our boats', and I was saying 'Well, my balance is a bit wally, I'm not that comfortable.' Finally, I thought 'What the hell – I'll give this a shot.' And I didn't feel seasick at all, not even for a milli-second did I have any unpleasant feeling – even though we were in the open sea and it was rough. It was just so nice to be out in the sun. So that's one thing that Perth has done for me; it's got me over my fear of the water. Other than that, I'd been to Perth before, knew that I liked it – so we made a bee-line straight for it this time, and we're already thinking about spending Christmas over there. It's a very, *very* lovely place. You have to get out of the city mind you."

At your first concert in Melbourne this time, it was strange the way that people were so reluctant to stand up from their seats – even though they were rushing to dance in the aisles. How did you feel about that?

CHRIS: "It was strange. They wouldn't stand up, would they? – but they did eventually, and the following night was even weirder. We played a smaller venue in Melbourne, and I did get them off their feet, but a lot of them seem to feel 'We've paid for our seats – we're going to sit in them. But there were standing ovations at the end of the show. The night you're talking about, I was actually unwell. I felt very poorly; I just didn't feel healthy at all. I felt dizzy ... there was some kind of virus going around, and I had it that night. In fact, I had to go and have a walk outside – literally just before the show started – because I was feeling very bad. So my heart really wasn't in that show, although nobody knew except me. But the next night, I was definitely on form. It was terrific, and I enjoyed myself a lot more than I did the previous night, but the same thing happened to the audience. I don't really know what it was down to, but it may be that they haven't really seen a performer offering so much energy before. And that isn't me blowing my own trumpet; every single place we played in Australia, someone – either the hall manager, or the local promoter or the record company guy – said 'I have never seen an audience response like that in my life. I've been coming to this venue, I've seen all the major world acts, but I've never before seen people just spontaneously all leaping to their feet ...' Coupled with that, the reviews

have been outstanding, absolutely outstanding, so I'm kind of pleased about this Australian tour."

"But the problem with people not standing up at concerts in Australia, which we talked about, is that they know if they stand up, they might get picked up for it by a steward. Mind you, that didn't stop one young lady . . . She was responsible for one of the funniest events of the whole tour; I think the night in question was the second show in Perth. What happened was that there were these girls down the front, they turned up late, they were all giggling – and I thought 'What's going on here?' During Patricia the Stripper, one of them – obviously egged on by her pals – just lifted up here top, revealed her large breasts in her brassiere – and she just flashed the band. The band just cracked up! Then I was really egging her on, and finally she got up in front of the entire audience, took off her top and waved it round her head. Oh, it was terrific! I thought that was great because I've noticed one thing about Australia; it's got such a loose lifestyle, but the regulations are very, very tough. That lady in Perth obviously let herself go . . ."

EASTERN PROMISE

"So, that was Australia, and from there I fly to Tokyo. (More details about Japan in the next newsletter). The Japanese are getting very, very excited about my music but, funnily enough, they've only actually released two of my albums over there; *Into the Light* and *Flying Colours*. I didn't actually realise that, but they're going mad for it. It all stems back to Dublin, when 20 Japanese people flew over – and they left with their jaws hanging round their ankles having seen a show. After that, another 15 of them flew from Tokyo to Edmonton – which is a 14-hour flight – to see a concert there. Again, they left in a highly excited state – and these were leading journalists and TV people. As a result, they invited us to Tokyo for one concert, and they put a lot of money into the promotion. They really feel that I could be big in Japan. That would be very interesting. So the show had been on the cards since Dublin, since before Christmas, but it was really only put together quite recently."

"Originally, Diane and the kids were going to go with me to Japan but, on reflection, Tokyo is such a busy city – it's no place to bring small children – so I decided against it. Instead, I came up with the next best solution; yeah, you guessed it – they all went back to Perth for another ten days holiday in the same place we stayed at before. We absolutely love it there, and it's not just us. The boys in the band think that is absolute paradise on earth there. We all adore it. We've never, any of us – and we're seasoned travellers – come across anywhere like it. The people are so damned friendly out there. Amazing! You're going to love it. (I did). From Tokyo, the plan was that I would fly back to Perth myself, just for three days. That's a bit of a crazy thing to do because Tokyo to Perth is the same distance as London to Los Angeles. From Perth, I fly home to Dublin for about four days – and then we start the marathon; the European tour. But, and I just know I'm speaking on behalf of everyone when I say this, none of us in the tour organisation have had such a happy tour as this one. You know, sometimes I kind of feel 'Well, this could be the last tour . . .', there's that kind of edge of nervousness – but that's gone. We just know – it's confidence, I think – that this is really one of the best shows in the world touring right now. I would be delighted to be put on the same bill, or have separate nights – whatever, as a Springsteen, or a Turner or any of them. I'm just confident that our show is every damned bit as good."

And yet to many people, Chris de Burgh is no more than a lilting, soft singer of ballads . . .

CHRIS: "Well, that's partly my problem – because the two major hit records I've had, *Lady In Red* and *Missing You*, have been very much in that vein. That's just the singles, though; the album sales are enormous, and the people who buy them are aware that there's strength there. So are the people who come to the shows – and there's more of them every time I tour. Clearly, we're doing something right!"

MARATHON MAN

"But, back to the European Tour. I don't know if you've heard what's happening in Europe, but the dates are selling like the proverbial hotcakes. As we speak, we've already sold out five nights in Hamburg alone, which is nearly 50,000 people. We keep adding dates on at the other end of the tour. The demand is there. In Zurich, for example, two shows in a 14,000-seat stadium sold out in two days – and then the promoter was on the phone saying 'We need more, we need more!' So I've said 'look, we're all feeling so good about this tour – just keep adding 'em. I don't mind.' In fact, I said to Diane 'This is it. I've worked all my life to reach a point where I think you can aptly say "strike while the iron is hot." And this is it.' The show is right . . . everything's right about it."

One of the aspects of touring must be resilience – otherwise you'd be dead by now. You've got to deal with different time zones, changing climates, jet lag, the exhaustion of travelling – and, after all of it, get up and do a show that's tiring in itself. How do you cope?

"Well, funnily enough, we've all discovered one bizarre problem about touring this time; we've had too much time off. In Australia!"

"That means you go out to dinner, drink a bit of wine, stay out late – do all the things that you don't generally do when you're on a hammer and tongs

tour, when you're playing five nights a week. Because then, the adrenalin that's created is very, very beneficial. It's beneficial adrenalin. Now, I only actually ever get sick when I stop, when I have time off. Just about any time that I've time had off, I'm very wary of the fact that when you relax, that's when you let in the disease. So, as far as coping and my health is concerned, as you know, I love to get out and walk and go swimming at least once a day somewhere. And I look upon the concerts as my nightly work-out. Believe me, that's the only way to look at them; I reckon I lose three to four pounds in weight every night."

So the tour itself now is stretching on to . . . oblivion.

"Well, not to oblivion! In fact, the only problem I'm going to have is really a family problem. If my family is prepared to be behind me for this next six months, one way or the other – either joining me on tour, or not minding if I'm away from home for two or three weeks at a stretch – then I would love to try to do unusual things on this tour, too. For example, there's serious talk about the Eastern Bloc – Moscow. I'd like to get down to Greece, maybe. I've always been extremely popular in Greece, with number one records there a lot of the time. I'd like to perform in Israel, I'd like to perform in The Lebanon. I'd like to go to places where people have really been behind my records for a long time – South America, for example. And, as I say, the Japanese are very strongly confident about my future success there – and they're already talking about another tour there in October. So, you know, we'll see. It might mean stopping in July because, as you know, we've recorded seven nights in Dublin for a live album – and that needs some time devoted to it. The English want to put out a Greatest Hits album, as well. No, not a Best Moves kind of thing; I'd say it would be more up to date than that. They're very, very keen on that idea. It's a bit early to say when either of those albums might come out, but the easiest one to put out is a Greatest Hits – because it's already recorded – except they want me to write and record one or two more tunes as potential singles to use. So I think it will be a great opportunity for me to change this image that I have of being the soft balladeer. On that very subject, my biggest regret is that *Don't Pay The Ferryman* was not a hit record on a major, worldwide scale because it should have been. In fact, I'm seriously thinking about re-recording it, or doing something with it – a re-issue, a live version – just because it's the absolute opposite to what I am in the public eye."

The same could be said of High On Emotion, another powerful single of yours which almost happened – but didn't quite.

"Yes, that did almost happen, in England at any rate. It stopped at 40 as, curiously enough, so did *Ferryman*. They were just out at the wrong time; if I'd had *Lady In Red* before them, then that would be a whole different story altogether. But, that's the breaks."

Do you ever seriously stop and consider 'the breaks', or wonder about what could have been?

"Yes, but there's no point wondering about what could have been because . . . it wasn't, so . . . I don't regret anything."

How's the planned live video coming along?

"Well, we've got a TV short form – which has already been transmitted, as I said, and we're looking at a 75-minute to maybe 90-minute video for general release. That needs a bit more work on it, so I don't really know at the moment when that will be out. It will definitely be this year though – and hopefully by the end of the tour. But it is a lot of work to have to look at all the stuff, and all the film before you decide which bits you want to use. It's just a question of finding the time."

You've mentioned that the tour – at present – is due to end in July. What are your plans from there?

"Well, as we speak, we've got about 65 shows planned in Europe – and then there's talk of the other places I mentioned. And also Swaziland. Don't ask me why. Kenny from my management is hot to go to Swaziland! Apparently, I'm very big in Swaziland; they've made us an offer we don't understand . . . But, after the tour, I'm going to have to take a holiday, take a break. I'll probably stay at home, but then I'm going to have to work on the live album. Some countries want the live album this Christmas, and other countries want the Greatest Hits album. So basically what I'm doing is putting out a live album – which I've never done so far – and buying myself some time before I have to go into the studio and record another new songs album."

That sounds slightly ridiculous; you're currently in the middle of the Flying Colours rollercoaster – and yet you're already having to think about new songs. It's easy to see how, with that kind of planning involved, some people either knock out an album quickly – or don't knock one out at all.

"Oh, I'm already thinking; I know what I want to do on the next album. It's not back to the roots sort of stuff – but it's definitely back to a bit of the wildness. You know, *Flying Colours* is a lovely, smooth record although, oddly enough, some of the stronger songs of my current live set – like *Missing You* and *The Last Time I Cried* – don't sound that strong on the record because it's just such a great amalgamation of an album. But with the next one, I just feel a bit more wildness. Mind you, that won't come out until possibly the spring or, more likely, the autumn of 1991. That might sound rather odd, to be planning that far ahead, but you have to. And I'm still very

hot to go on a solo tour, too. Very hot. I'd say there's a chance of that coming off next year. Just in small theatres – 2,000-seat theatres, or maybe somewhere like the Hammersmith Odeon, although that might be a bit big, actually. I'm talking about an intimate evening – in which I get a chance to play all the songs I haven't played for the last ten years. But that would be really for the dedicated fan, not for the person who wants to come up and go crazy and bop and jump up and down."

You've talked about such a tour before over the years, will it be a problem to organise in any way?

"Oh, it'll be a piece of cake compared to Flying Colours Tour! In Europe, we've got nearly 50 people out with us – all of whom are the best at what they do and who, consequently, cost a lot of money. The whole production costs a fortune. We have our own accountant on the road, he actually travels with us, and sometimes it freaks me out when I start looking at the costings and stuff. You know, we've got caterers, road crew, sound crew, lighting crew, the band . . . it's just like a small city moving around the place."

In the past, you've hinted that you might not go on the road again after the Flying Colours dates are over. Now, you're saying, 'Strike while the iron is hot'. So . . . is this your last tour?

"No. But you have to face facts. How popular can a guy be? Is it going to get bigger, or is this the plateau? You see, I'm not going to face this business which has happened to a number of people I know, like Supertramp. Supertramp used to be *huge* in Canada. They were the first band ever to sell over a million albums in Canada – where a gold record is 50,000 copies. Now just think about what that means; their album was *ten times* gold. They used to sell out 60, 70, 80,000-seat arenas outdoors. Well, they just played Quebec City, in a 12,000-seat arena where we played – and they got 1200 people. They played Toronto recently and got 2500 people – they used to play three nights at the Maple Leaf Gardens, with 12,000 people in the audience each night. It was just a disaster, and I'm thinking to myself 'God, I just don't want to do that.' I'm fortunate inasmuch that I'm not a member of a band, and we all need each other to earn a living. I'm independent of that, which means that I can write my own ticket a lot more easily than other people can. But I do feel an obligation for the boys in the band because they've been behind me for so long. They earn well touring and have families – and they are part of the reason why I did the Canadian tour this time; it wasn't because I particularly wanted to freeze my socks off over there for three weeks! So, I don't know how much longer I can go on for, but I do feel that there's just so much goodwill generated out there in the general public – and it's not an overnight thing, like the other band we were talking about earlier. (Bros.) Who knows . . . Hang on; what the bloody hell is that? (Points towards Sydney Harbour and an extremely odd watercraft). It's a pagoda! It is! It's a floating pagoda. It's probably some kind of a hotel or restaurant. Well!"

You're now fifteen years into a career which has been carefully built, yet you're still experiencing new heights and new challenges – are you happy with the way things have developed over time?

"Definitely. I'm comfortable with my career as it is and, as I say, I don't look back. The interest in my music in places like Japan and Australia has been tremendously exciting. I did a programme in Australia called Hey, Hey – It's Saturday – which is one of the top programmes nationally on a weekly basis. It's a very daft programme; silly things happen, it's very funny. I sang a song, and a guy had said to me beforehand 'Do you mind if we play a little joke on you?' I said 'I don't mind at all. I just want to know what it is, and when it's coming.' So they told me, and I suddenly thought to myself 'This is an opportunity to be seen right across the country as having a decent sense of humour and not being some snot-nosed overseas artist who takes himself too seriously.' Come time for the joke, they approached me with a powder puff, about two feet across and *full* with talcum powder, and threw it in my face – boof! I was wearing a black suit, and I was covered in stuff. It was amazing, and a lot of people came up to me afterwards and said 'You were great. You're a good sport.' It's important for it to be seen that there are other dimensions of your personality. See, that's what it comes down to; you're selling not just music – but personality. I think that perhaps one of the reasons I've really become so big in England, for example, is that people like the personality. I've done chat shows and this and that, and I think that people can see that here is not just a guy who appears to be interested in making money out of his music. I've got wide interests."

And from my experience, people are only seeing half of your sense of humour anyway.

"Oh yeah – and that's probably a good thing. But, no, actually I love it for everybody when things start going well."

So life is good?

"Yes, but I mean life is good because you all work hard for it. Now, have you got any of those questions for me from people about songs and stuff? . . ."

PERSON TO PERSON

If you were asked to record a duet with another person, who would you choose and why? (Patricia Patheyjohns, Wolverhampton, England): "Umm . . . I would like to record duets with a number of people, just because some of them are my friends and some of them I've admired. I love Joe Cocker. I know he's got a reputation as a real wild man and stuff, but he's really one of life's

gentlemen – and I like him a lot. I tried to get hold of him for Flying Colours, actually; to see if he could come out and record a track with me, but it didn't prove possible. It's a shame, because he's got such a lovely voice. I'd also like to try a duet with somebody like Diana Ross, because I think that she's just brilliant. But for me to do a duet, it would have to be with somebody who had a different sounding voice to my own. There's a couple of interesting people like that around and, well, time will tell . . ."

What kind of books do you like to read, do you have a favourite author – and what TV programmes do you enjoy watching? (Angela Prescott, Sutton Coldfield, England): "Books . . . well, I'm sure people have this image of me being a real book boffin but, when I'm touring, I just like to read good thrillers. I don't like at all the Jeffrey Archer kind of writing; I just find that too English orientated, I don't get into it. You see, I was brought up reading the classics, and I've been through all of that, all the major English and French classic writers – and so it's not often I go back to Dickens or something. I've just started a biography of Oscar Wilde and if somebody said to me 'What book would you take to a desert island?', and you can't take the Bible or Shakespeare – I'd say Oscar Wilde's *Collected Works*. I just think he's an absolute genius. The man was just a wonderful writer. What else do I read? I like good science fiction – Asimov and Arthur C. Clarke. As for TV, I like watching Bergerac and the Agatha Christie mysteries, when they're on. I like those kind of things, which are very quality, and series like *Brideshead Revisited* – where you actually learn something as well as being entertained. My wife is mad about Antiques Roadshow! I also enjoy a lot of BBC2 programmes, wildlife programmes especially."

In 1985 at the Festival Gardens concert in Liverpool, Chris sang the song Without You by Nilsson. Is there any chance of you recording this – maybe as a B-side or a future single? (Mandy Smart, Skegness, England): "Yes, I remember doing that. It's always been a favourite of mine, that song. I don't know, maybe I will record it. Maybe I should do an album, or half an album, of songs that I wish I'd recorded or written. The ones that got away – and Without You would definitely be one of them. Nilsson's version is awfully good, though."

What is your favourite in-car cassette at the moment? (Mandy Smart – again!): "Wow, I don't drive very much these days! I like Steve Winwood's music, though; it's good driving stuff. Or else I put on a piece of classical music – real loud. That's nice. But, because of my interest in radio, I tend to listen to radio a lot in the car. No . . . that's a complete and utter lie! I don't listen to the radio a lot because, just recently – in the last two years – I've found it's just horrible to do that. That's one of the reasons why I wanted to get, as it were, my own radio station; to inflict my own attitudes on other people. I think I've got good taste in music, so I think it'll be alright. But, back to the car. I love Michael McDonald's voice – now he's a guy I'd do a duet with – at the drop of a hat."

UNTIL THE NEXT TIME

And there you have it; the fruits of an hour's solid walking and talking with C de B in the occasional Aussie sun – and frequent Aussie rain. Now, once again, here's the latest list of pen pals:

Anja Seibert, Helenenstr. 55, D-4330 Mülheim a. d. Ruhr, West Germany. (Aged 20).

Heather Lightfoot (Mrs), 55 Salcombe Road, Basford, Nottingham, NG5 1JW, England.

Ann Lenihan, 119 Birdwell Drive, Great Sankey, Warrington, Cheshire, WA5 1XD, England. (Aged 33).

Nadine Deslauriers, 74 3rd Avenue, Lasalle, Quebec, Canada, (Aged 15).

Shirley Pease, 100 Rochester Avenue, Rochester, Kent, ME1 2DR, England. (Aged 23).

Christine Staniforth (Mrs), 22 St. Olams Close, Luton, Beds., England. (Aged 42).

Stefanie Kolb, Brötzing Str. 38a, 7539 Kämpfelbach 1, West Germany. (Aged 15).

Antonia Warnes, 39 St. James Road, Ilkley, West Yorks., LS29 9PY, England. (Aged 16).

Olatz Zulcaba Zubieta, Andrandi Auzuwea 4 – 4 IZQ, Amorebieta – Vizcaya, Spain. (Aged 15).

Oliver Behrendt, Halcker Zeile 61 A, 1000 Berlin 49, West Germany. (Aged 16).

Terry Nicholls, Bemersyde, 6 Plumer Road, High Wycombe, Bucks., HP11 2SS, England.

Marius Voebel, Hofstatt 19, 6333 Braunfels 2, West Germany. (Aged 21).

Doris Schneeberger, Kreuzstrasse 19, CH – 4600 Olfen, Switzerland. (Aged 16).

Brigitte Dupont, 540 Gerald, Lasalle, Quebec, Canada, H8P 2A6. (Aged 15).

Remember to keep those addresses coming in – from all over the world – please! If you would like your details to be included in future lists, then make sure you write your name and address clearly in BLOCK LETTERS – specifying your age if you wish. Send them to the club address printed below.

Once more, that brings to a close another edition of the Getaway Gazette but, in the next newsletter, we'll have more news from Chris – specifically an end of tour report from the man himself. In the meantime, do send any Pen Pal addresses, Person to Person questions or queries for Wax Lyrical – along with any ideas or criticism about the newsletter – to me, Mike, at: The New Chris de Burgh Club, P.O. Box 276, London E2 7BW.

So, until the next time, stay safe and keep smiling . . .