

THE NEW

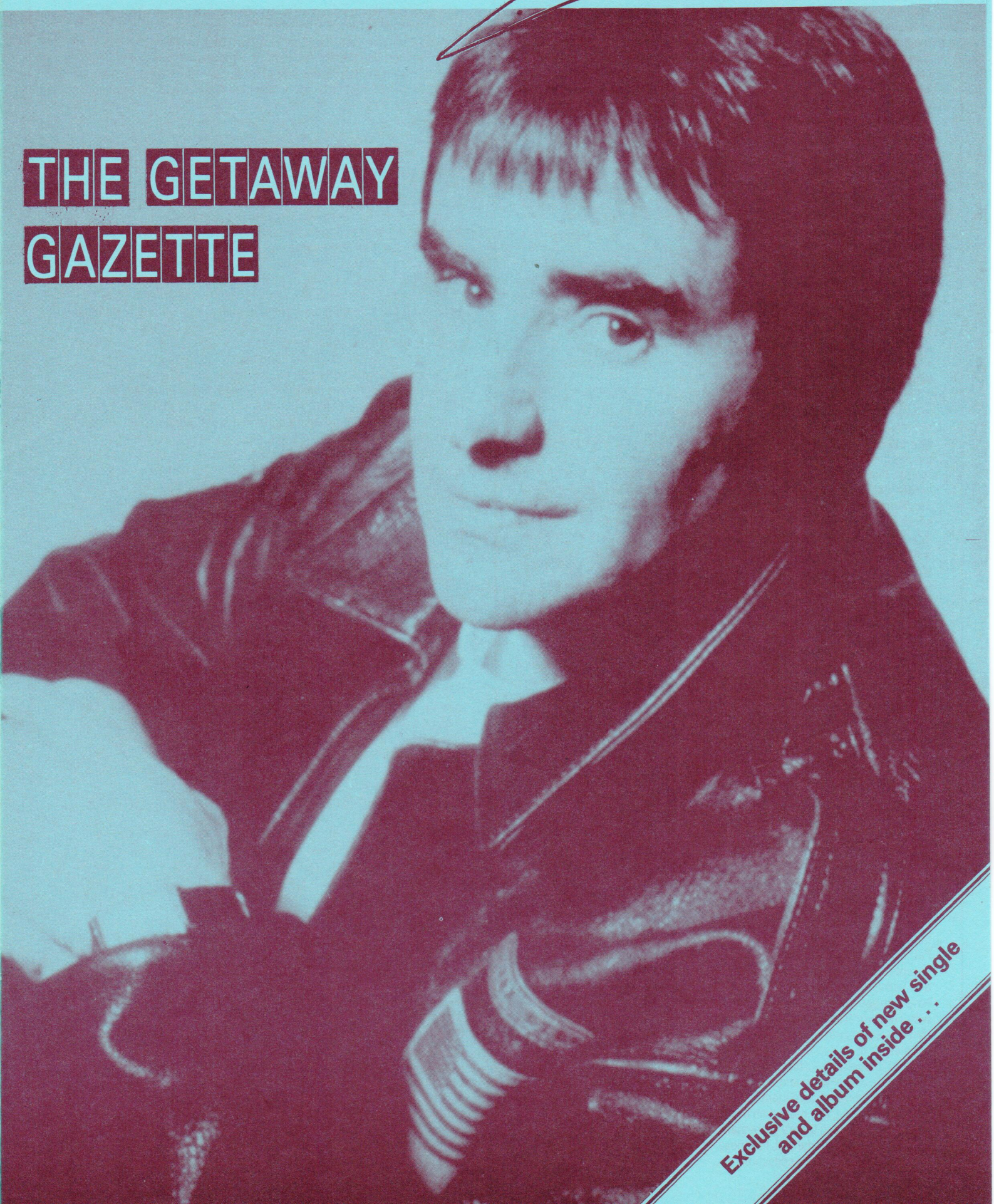
Chris de Burgh

CLUB

P.O. BOX 276 LONDON E2 7BW

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THE GETAWAY
GAZETTE



Exclusive details of new single
and album inside . . .

THE GETAWAY GAZETTE

"The last tour really was one of the most pleasant experiences, and I felt very fit and healthy during it apart from a couple of setbacks. I've never felt such warmth from the audience on previous tours. In Montreal, for example, the reaction was just overpowering. I've been playing there since 1976, and it might have been expected that the feeling would just be 'Oh, here he comes again', but this crowd was really something else. We got that kind of feeling of genuine emotion again, again and again, and when I walked out on the stage it was to such tremendous affection. A guy I've recently been working with, who had never seen me perform before, came to one of my concerts and said that he had felt enveloped in affection – and it really is a love affair. It truly is. I have yet to be at someone else's concert where I've felt that feeling towards somebody on the stage – and it is a very special feeling. People have said to me 'Was that your last tour?' Well, it wasn't my last tour. I may not tour on the same scale for a while, but I'm not a man that needs to be on the stage. I haven't got it in my blood, as it were. I just know that I'm good at it, and that I'd like to do it again. And knowing the affection that comes at me from the audience, I feel it's a responsibility for me to return that affection . . ." Chris de Burgh, September, 1989.

Welcome once more to another edition of the Getaway Gazette. As you will have gathered from his above comments, Chris is in high spirits following the end of his Flying Colours World Tour in July. More details about the marathon trek follow, but first some important news on the recording front. The much talked about and long-awaited 'Best of C de B' compilation album is due for release on *October 23*. Called *Spark To A Flame*, it will feature 14 tracks – 16 on the cassette and CD – including two completely new songs; *Diamond In The Dark* and *This Waiting Heart*. The latter will be released as a single on *September 25*. The full track listing is as follows; *Side One* – *This Waiting Heart*, *Don't Pay The Ferryman*, *Much More Than This*, *Sailing Away*, *The Lady In Red*, *Borderline*, *Say Goodbye To It All*. *Side Two* – *Ship To Shore*, *Missing You*, *Diamond In The Dark*, *Tender Hands*, *A Spaceman Came Travelling*, *Where Peaceful Waters Flow*, *High On Emotion*. Doubtless, readers will be particularly interested to learn more about the two new songs – so, from the man himself, here are the details . . .

THIS WAITING HEART: "I wrote it in Australia, while I was sitting at a piano in a Perth hotel. I was sort of thinking about hearing a boatload of Maori rowers, sitting in one of their long boats and chanting to themselves. That's how the idea for the chant featured in the song began. It vaguely reminded me of a guy waiting in a lagoon who hears chanting in the distance and realises that this is his moment. Not of deliverance at all, but of the excitement and anticipation that grows with doing something new and moving on to fresh fields. It's actually very hard to explain! It's not exactly a nonsense song, because I don't write those, but a lot of the words are created to work with the excitement of the tune. It's fun, basically; a lot of fun. It's a great dance tune, an up-tempo thing, which was inspired by Australia, I would say."

DIAMOND IN THE DARK: "It describes the nervousness that you have when you're in a room and you see somebody who's . . . fantastic. You really want to talk to him or her but you just don't know what to say. You're kind of stumbling on your words and everything is falling apart. You think 'Damn! What I really want is for someone to put on a nice slow love song – like, for example, *Lady In Red!* – and then we can dance to it and I can get to know this person better, and in a different way where I won't be so shy and awkward.' I wrote this song when I was in Nuremberg; sitting outside a hotel in the sunshine with a guitar. It's a ballad."

ABOUT THE ALBUM

As you will be aware, the new album represents effectively the third 'Best Of' collection of Chris' career – following on from *Best Moves* and *The Very Best Of* – and, despite a huge back catalogue of fine material, Chris admits that choosing what went on the record was a slight problem . . .

"A slight problem is right. A lot of the songs are personal favourites, and a lot of them were suggested by the record company – which carried out a major market research canvas. I have to accept that; they're about to spend a huge amount of money on this. So, the record company said 'These are the songs we'd like to see on the album, if you can find your way to putting them on.' And, I have to say, I agreed with every suggestion. There's nothing on the album that I wouldn't put on. The thing is, we didn't want to put on stuff that had been on 'The Very Best Of', for argument's sake; you won't find any *Patricia The Strippers* or *Lonely Skys* or any of the old stuff. The one exception to that is *Spaceman*. There was a very special request to have that on – which I would not otherwise have been inclined to do. However, we have featured a new version of it – that is, a recording I did of it two years ago with a new vocal and a new mix. Why bother recording two new songs? Well, I felt very strongly that it was wrong just to stick on the same old tracks. Most people do that, or they might perhaps sneak on one new song. But I'd got the two and I thought 'Well, this is not an either/or situation; I'm going to put two completely new ones on and do my best to get as many of the old tunes on as possible.' You know; we'll jam 'em on. So we have; we've got 30 minutes a side on the vinyl, and more than 60 minutes of music on the cassette and compact disc. In fact, there's more than that. I think this album is definitely another milestone for me and, I suppose, it's another stage of my career wrapped up neatly in one collection."

BACK ON THE ROAD

Now, as previously indicated, more information about the conclusion of the Flying Colours Tour – remembered, as usual, in quite photographic style.

"The last newsletter covered Australia, right? Well, from Sydney I went to Japan – and I was amazed by Tokyo. I haven't experienced culture shock since the first time I went to America when I was 17 . . . and the second time it happened to me was in going to Japan. Tokyo is just one extraordinary city. I love Japanese food, and I had great admiration for the respect that the Japanese have for one another; the bowing and the formality and the good manners.

"It's not something you come across too much, although you do find it, funnily enough, in Germany quite a lot. The Japanese are very formal and respectful. Anyway, after flying in to Tokyo it took nearly two hours to get from the airport into the city; the traffic is atrocious! When I finally arrived, I went out and had a little Japanese food for dinner – which was nice – and the next day I started doing television, radio and press promotion before my concert there. At around this time, a problem which had first revealed itself in Australia began to really show up; a severe pain in my jaw. A doctor had taken a look at it in Australia, and said it was probably a wisdom tooth moving, and I'd spent most of the flight to Tokyo with ice against my jaw. I was taking painkillers, aspirins and stuff, to relieve the soreness. After getting to Japan, I went to see a couple more doctors about the problem – because I was in terrible pain by that stage and my face was swollen out – and what it turned out to be was a blocked salivary gland. There's a 2½-inch duct which constantly makes saliva and comes out in your cheek – and mine had got clogged. So, all the saliva was bagging up, becoming infected and what I had was just like a huge abscess on my face. One side had swollen up to almost twice the normal size. They did a blood test and said 'You've got to go into hospital – immediately.' I was beginning to suffer from blood poisoning. I was a medical emergency, basically; they whipped me into the hospital straight away – and by this time the pain was beyond belief. I couldn't control it and was on the edge of tears with it. I was walking up and down the hospital reception, and I remember now that hardly anybody spoke English. It was amazing! When they finally got me to a bed they put in an intra-venous morphine painkiller with a heavy-duty antibiotic, and the drip remained in my arm for 24 hours. It was a very serious thing, and the painkiller was incredible when it went in. It took 60 seconds . . . and I suddenly just took off. It wasn't a pleasant experience, but every time I closed my eyes it felt like three hours had passed. In fact, I opened them up again and it had been about a minute. And the only English word these nurses understood was 'Pain'. So I'd press a button, yell 'Pain' and they'd rush back with more painkillers. All in all, it was a horrible experience. How did it happen? Well, the cause of it is basically something just like a kidney stone, a calcium formation. That blocked the duct. In fact, the stone is probably still there for all I know . . .

"So, they let me out of hospital on a Friday afternoon and on the Saturday I went downtown to look at the places where they sell all the stereo equipment. A whole area of Tokyo is just devoted to selling the stuff. I went into one store where an entire floor of a vast building sells only radios, the next floor sells just videos – and so on. It's unbelievable. There were so many people about when we were trying to go, and it was lashing with rain, so we decided to take the underground – and nobody spoke English! My God, it was a total success story that we got back at all. It was incredibly confusing trying to work out how to get to where we wanted to go. However, we survived and the following night – Sunday – when I was still feeling very weak and shakey, we had the show to do. Everybody was very proud and pleased about it. They said it was fantastic, but it was a little strange for us. Japanese audiences apparently never stand up – but they did that night. They all leapt to their feet and there was a whole bunch of Irish people who showed them the way. They rushed down to the front and the security guards were so baffled that they started throwing people off; you know, pushing them really sharply.

"I was saying 'No, let them come up' – so people rushed the stage and it was a great, great gig. Meanwhile, I'd been to the Irish Embassy. On the evening I came out of hospital they'd put together a welcome there for me. There were about 150 people, and it was terrific. They were very concerned for my health and kept saying 'You must go now'. And I kept saying 'Hang on – no Irish person ever misses a party . . .'"

CALM BEFORE THE STORM

"After Japan, I went home. I was planning to go back with my family – who had remained in Perth because they loved it so much that they returned there – but I went straight home and they came back the following weekend. About four days later, I started a ten-week European tour. That began in Copenhagen and, to be honest, we played, what . . . 64 shows – and a lot of them are a bit of a blur. I know that people don't like to read that; they think that I will remember details about every single gig – and if I try very hard, I can. But I still wasn't very well for the first two weeks of that leg of the tour. So, you know, from Copenhagen through those first two weeks was very hard work for me. After that, though, we started hitting the really important concerts. There was one week where we played two shows in the Hallen Stadion in Zurich – and they were totally sold out; 14,000 a night. Then we went to Frankfurt for two shows, each to something like 15,000 a night. From

there, we went to Dortmund, where we were playing to around 17,000 a night, and next we had two more shows in Cologne, I believe it was, where the attendance was something like 12,000 a night. That was all in a period of eight or nine days, and the shows were very exciting. In fact, I think the longest I was on stage for was 2 hours and 35 minutes . . . no, more; 2 hours and 38 minutes or something. And that was, what, at least 50 minutes longer than anything I'd done before. Unbelievable. It happened, basically, because I had decided right at the beginning of the tour to offer a lot more of myself than before. I did that to have a chance to lay the groundwork for doing a solo tour by introducing much more of my personality to the people rather than just having the blinding flashes of light. That said, I think the light show was definitely the best ever. It was sympathetic to the music, and sympathetic to the way I was feeling. I just had a ball on that tour! I enjoyed every show; there wasn't one show I didn't enjoy – unless I happened to be feeling very sick on the night. In Hamburg, for example, I felt a bit grim. We did five shows there and, in between, I whipped home for one day because I wanted to see the family. When I got back to Hamburg I was in bits; there was a flu bug going around on the tour which I'd avoided for a long, long time – and that was when I got it. So I had to do three shows with very bad flu. I felt bad doing it, and I hope people didn't notice too much, but I was only operating at half-strength on those nights. The thing is, I've never cancelled a show. We postponed three shows in Dublin one time, but I've never cancelled anything. I just believe that if people have gone to so much effort to see my shows – and if they've gone through so much anticipation in the process – then I really have to give of my best."

RUSSIAN ROULETTE

Readers may remember mention in the last newsletter of Chris considering playing shows in some less conventional locations for live music. So what became of them?

"Well, the offers came in but I couldn't see the point of taking another five or six weeks away from home – and actually losing money into the bargain. It would have been considerably expensive to go out to the Middle East and the Far East again, for example – and I have never been one to severely cut back on a production schedule; I think it's wrong to do that. So, the financial figures did not work out, and I couldn't justify being away from my family yet again. Also, it would have cost me a lot of money to do that. So, reluctantly, we all agreed it just wasn't worth doing. It was a shame, too; we had offers to play some fabulous shows – like a Russian offer to play the Lenin Stadium to 100,000 people. Again, to do that would have taken us a week out of the European tour, and it was not cost-effective either. Seriously not so. It had been slightly expensive then I would have said 'Let's do it anyway' but it involved so much money that we would have lost out. And they don't pay you over there in Russia – and even if they do, you can't take it out. However, I definitely want to play those kind of places at some point in the future. Kenny still has the hots to go to Swaziland . . ."

MEMORIES ARE MADE OF THIS

Just like anyone else who attends one of his concerts, Chris will always treasure certain moments – or entire shows – in the course of a tour . . .

"Stand-out points of the tour? Just to select a few out of many . . . We played one show after a football match featuring Bayern Munich – who had just won the German League. As a present to their fans, they offered me the chance to play a concert right after that last game. So we set up a big sound system all round the Olympic Stadium in Munich, which holds 75,000 people, and about an hour after the match we went on stage. The stage had been built at one end of the stadium with a roof that didn't obscure people's vision, and we played for about 75 minutes. That was amazing, because the people there hadn't come to see a concert, they'd come to see a football match. A lot of them left, but I'd say we had around 40,000 at the end. It was an extraordinary feeling.

"Another really outstanding show on that tour was Berlin, in what's called the Waldbühne. It was out of doors at a place where Hitler apparently used to hold a lot of his rallies; it's built like a big Roman amphitheatre. It's just an extraordinary place to be, and we had something like 20,000 people there. We started off in daylight, but finished at night; beneath the moon and the stars. It was just one of those nights where *everything* was fantastic. At the end of the show, I said 'Show number 87 . . . I never thought it could be any better than show number six,' (or whatever one I felt had been the best up to that point) 'but this has been – for everybody – the best so far.' For me, that was the most amazing night, and all sorts of things happened. For example, I played the song *Borderline* – which most of you know is about peace between nations – and at the end of it I said 'I hope Mr Gorbachov listens to people like you and me', because he'd just been in Germany. At that point, a woman with a little girl in her arms – a little girl about the size of my daughter – pushed her way to the front. She was holding a bunch of flowers, and the security guards handed them and the little girl up to me. I held her in my arms with the flowers, and she kissed me and said thank you. I was in tears.

"The band were all emotional, and I could see the crew were wiping their eyes, too. It was just a very special moment, and I actually physically couldn't sing for about 60 seconds. I was just totally choked up. All the band were trying to be big He-men . . . but they were all crying. It was just an absolute moment of magic, and various other things happened that night to make it absolutely memorable."

AFTER THE TOUR

"How did we celebrate the end of the tour? A bit limply, actually! We finished on 98 shows – it would have been 99 but we had to cancel Budapest because the promoter went bankrupt before we got there. That was a drag. But one of the great things about the tour was that we actually got round to playing little places where they would never normally dream of finding such a major act coming in. That was terrific; I love playing places like that. It's not just the big centres I like to perform in. It's the little places that you can't even find on your map. They're terrific because you get such a fantastic response from the audience. So, we wound up on 98 – and we did have a party. It was in Munich on the way back from performing in Vienna. We stopped for the weekend, we had two days off and we had a bit of a bash. The band got up and played some r'n'b, and that was a lot of fun. That involved all the crew and everybody; there was about 100 people at the party. For the last show of the tour we went back to Zurich again for a third sold-out show and, I tell you, I was just so exhausted after that that we just had a few drinks in the bar and had a few people around – but I just went to bed after it. The last week was a real push for me, I have to say. I was physically and mentally knackered. You know, I started working with this album, doing TV and promo stuff, back in September 1988. A year ago. Our first gig of the tour was on November 1 in Bournemouth – and we finally ended the tour on July 5. After that, I got home for a week, went away for a week to see my parents . . . it's all a blur to remember, really . . . and then the following week I had to go into my own little studio to start writing the two new songs for the Best Of album.

Actually, I started writing both of the songs while on tour, which is something I've never really done before. Anyway, going into the studio kind of took the edge off coming home, to be honest, because I really couldn't relax until I'd got that out of the way. It meant another two weeks in London, interspersed with a weekend in the Isle of Man where I went to perform for the charity Birthright, which raises money for pre-natal problems, cot death syndrome and problems like that. It was great fun to do; my partner on the golf course was Sean Connery – and there were all sorts of other famous people there for the weekend. At the end of it, I played for about 40 minutes solo – to three standing ovations from the 450 people who had assembled at £100 a head. The weekend raised £250,000 and being there, for me, was a real thrill because it meant that a lot of people came to see the show – and in doing so gave money to the cause. I felt proud to have been part of such a thing. Afterwards, I went straight back into the studio again. But I'd felt very powerful up there at the charity event. I was doing stuff like *Spanish Train*, and using the dynamics of complete silence – with people listening breathless – was every exciting for me. One day I will do that solo tour, no question about it. I've already set the wheels in motion. Obviously, though, having just completed a huge tour like I have done, it's a bit too early to be talking about another tour just yet – of any kind.

"I mean, my wife can't believe I'm actually home! She's still waiting for me to say 'Well, next Friday I'm off for another six weeks . . .'"

NEWS . . . NEWS . . . NEWS

ON THE LIVE ALBUM: "Well, that's in the can but I haven't had a chance to listen to it. As you know, my feeling about a live album is that it's got to reflect not only the music but, more importantly, the audience. I love to hear an audience excited, and the idea of a live album should be for people to hear it and say 'God, I wish I'd been there.' I think that's the kind of album we've got, and I'd say it will come out for spring of next year – all depending on this new Best Of album."

ON A VIDEO OF THE FLYING COLOURS TOUR: "Well, I'm told that there should be one consecutive with the new album, although I've still got to do a bit of work on that. In fact, the video we'll be bringing out has already been shown on Channel Four in England and Irish television – at least, a 30-minute excerpt of it has. But, yes, we'll be working on that and, hopefully, it will be out very soon. The footage was recorded in Dublin."

PEN PALS

Due to lack of space in this newsletter, there is only room to print a small selection of addresses – but please keep your requests to be included coming in.

Louise Portway, 17 Paxcroft Way, Trowbridge, Wiltshire, BA14 7DG, England. (Aged 16).

Chris Steinwede, c/o Dr Ruppert, Kurze Str. 4, 3370 Seeson/Harz, West Germany. (Aged 24).

Donna Hibbert, 8 Thornbank South, Deane, Bolton, Lancashire, BL3 5NZ, England. (Aged 19).

Isabelle Hallaschka, Rüterstr. 4, 6000 Frankfurt/Main 1, West Germany. (Aged 17).

Lauren A. Grindle, 3 Cherry Gardens, Abstacle Hill, Tring, Hertfordshire, HP23 4EA, England. (Aged 22).

Annerose Fischer, Briegelstr. 16, 8729 Königsberg/Bay, West Germany. (Aged 15).

Netta Chapman, 22 St. Peters Road, Wisbech, Cambridgeshire, PE13 2NB, England.

Pauline Chapman, 2 Pottery Cottages, Mold Road, Ewloe, Deeside, Clywyd, Wales. (Aged 36).

Remember, if you would like your details included in future lists of pen

pals, then please write your details clearly and in BLOCK LETTERS – specifying your age if you wish – and send them in to the club P.O. Box address printed below.

PERSON TO PERSON

After a brief absence, due to the last Gazette being given over exclusively to coverage of C de B in Australia, we're pleased to resume normal service with what many people agree is their favourite section of the newsletter. For the uninitiated, Person To Person is your chance to put Chris on the spot and ask him the questions which have been intriguing you about his music, life or career. Here are his latest answers to a variety of enquiries . . .

Is Flying Home the sequel to It's Such A Long Way Home? (Caroline Baxter, East Dereham, Norfolk). **CHRIS:** "No, it's not. Flying Home was just an instant idea I had about the usual hassle of air travel – especially if you're carrying a guitar on to a plane. It's about the sense of relief that you have when you finally finish a tour, for example, and you get on that plane and just head home."

Have you ever read '1984' by George Orwell, and is the song Sight And Touch based on the story? (Sabine Pichler, Würzburg, West Germany). **CHRIS:** "I have read the book, but my song is not based on it. Sight And Touch came out when I was doodling on the piano and, as frequently happens, I came up with words to music; sight and touch. I can remember thinking 'What the hell does that mean?' It was like some kind of a clue, and I started working it out. I thought 'Sight and touch . . . tactile feeling . . . being with people.' Also, one of the films I've always loved is called Fahrenheit 451 – with Sir Cyril Cusack in it. You know, the one where they burn the books? Well, that was vaguely part of it. Then there's the video line in the song about constantly being watched and the bit about where children are born to Government order, so I know what Sabine is saying. Maybe there *is* a bit of Orwell in the song after all!

"The point is, this girl in it has realised that she's got facilities that she doesn't understand; a desire for feeling and love."

Can you read and write music? (Paul Lowery, Ruislip, England). **CHRIS:** "No, I can't. I suppose in some ways it's a failing, but in other ways it's great because I'm not restricted to the traditions of 'normal' music. Quite often I will do something in a song – like suddenly a 2-4 bar in the middle of a 4-4 bar – and 'real' musicians who can really read the stuff will say 'Hey, hang on a second . . . you can't do that.' And I'll say 'Well, I can – because it feels right. So why not?' So what happens when the music is written down in my song books? Well, you get people who listen to the songs and then write the notes down. I explain what key they're in, and they just work out the chord changes. And I've been pretty amazed sometimes how these so-called hot-shot musos . . . they get it wrong! I read some of my books and think 'Hey, that's not the chord I played.' It's completely wrong . . ."

In the song Man On The Line, when you sing "whispering your name" – what is the name we hear whispered? (Ann Hill, Stevenage, England). **CHRIS:** "Aaah! Well, it's nobody's name in particular, but there's an 's' in it to make it stand out. Like Susannah, or Rosanna. You know, it's just one of those nonsense kinds of words used to make an impact."

How did you get to know Diane? (Claudia, Bonn, West Germany). **CHRIS:** "Actually, that story is well documented in my biography, but it happened through a very good friend of mine who was going out with her sister. This was in university days, and Dianne was going out with some other fella – but I took a great shine to her. We had one disastrous date during which we discovered we had nothing in common whatsoever, but three years later we met again . . . and suddenly it was all go."

How do the decisions for your album covers come about, and does Chris come up with the ideas? (Patricia Gawthrop, Great Yarmouth, England). **CHRIS:** "I am involved very, very much in every album cover I do – to the point where I come up with a title and then work with the art director on ideas. For example, The Getaway was my idea; of a guy running from the sea, a very rough sea, through a line to peace and calm. Let's see, what else was my idea? Flying Colours – I tried to explain the idea of the feeling of an aeroplane breaking through the clouds and going up on its own particular trajectory into the wild blue yonder. So I'm thoroughly involved in every aspect of my records – to the point where, as we're talking just now, the art director has faxed me all the lyrics for the new album to check! I just feel that if it's got my name on it, it's got to be right – right from the very beginning to the very end. I'm not one for delegating; I'm in there for every mix, hands on the mixing desk. I think it's very important, because I feel proud then that if I have been successful, then I know that it's been . . . not all my own work, obviously, but that I've been involved directly with it right from the start."

Eastern Wind was not a 'typical' C de B record. It has a hard edge to it, perhaps even cynical or angry – what were Chris' thoughts at the time of writing and recording the album? (Bob Bryant, U.S.A.). **CHRIS:** "I have to admit that I was struggling a bit at that point because I wasn't quite sure which way I was going. We were right in the middle of the punk movement stuff, and I was trying to hold on to my own particular course."

"It was a tough time. Crusader hadn't been as successful as I'd expected or hoped. I recorded Eastern Wind with my own band and I wanted to reflect the power that we all had on stage – and I think that was accurately reflected, but maybe there was a little anger, cynicism and not a lot of spiritualism on that record. There are some tracks, however, that I'm very pleased with. Like Some Things Never Change, and the title track, for me, reflected very much

the mood – a very dark mood – and the power of what was happening at the time in Iran and the ordinary man's fear of it. I like the title track."

In the June '88 Gazette you talked about a song called Temptation while discussing the then forthcoming Flying Colours album. The track never appeared on the record – what happened to it? (Christine Staniforth, Luton, England). **CHRIS:** "Well . . . I haven't really finished that one! But, oh, yeah, it may appear at some point in the future. It's constantly there. Sometimes I'm not ready to record it, and sometimes I feel there's probably one item in it that's not working for me, that's not sitting too comfortably. Could be the lyrical idea, could be something in the melody. My keyboard player, Glenn, keeps telling me that he can't get it out of his head. And he's only heard it about three times, so there's obviously got to be something to it."

Is it true that you were sitting outside the town hall in Nuremberg wearing old clothes and a hat as you sang – without people realising who you were? (Nicky Buhr, West Germany). **CHRIS:** "Ha ha ha! No, most definitely not. But I do daft stuff like that all the time, although the trouble is that I've got a rather recognisable voice these days. I do things like sing in night clubs or play the piano but, unfortunately, it doesn't take long before somebody spots me. Years ago, I remember handing tickets to somebody outside Wembley Arena before a show when I was wearing a rather funny hat. They didn't have a clue who I was."

Have you ever thought about composing a musical? (Uwe Göpfert, West Germany). **CHRIS:** "Yes, I've often thought about it. It's a different discipline, though – like poetry against lyrics. I don't know how good I'd be at it, but I wouldn't mind considering putting together, say, ten of my own songs which may have a similar theme, or writing a libretto around already existing songs and then maybe writing a few more. That's for the future; I've now got time to dwell on that. I'd need to understand a bit more about musical theatre before I tried that. But, perhaps because of the type of songs that I write, it would kind of be a natural progression for me anyway. I'm definitely interested."

WAX LYRICAL

As most among you will already be aware, Wax Lyrical is the regular Gazette feature to which members can write asking Chris to explain any of the lyrics of his songs, or what inspired him to write them in the first place. I say it's a regular feature – except in this newsletter is isn't. I neglected to bring along the latest batch of enquiries when interviewing Chris this time! So, sincere apologies for that – but look out for some answers in the next edition. Keep the queries coming in, and send them to the P.O. Box address printed at the end of this newsletter.

UNTIL THE NEXT TIME . . .

Not a lot more to report at this stage, except for a few stirring words from Chris concerning how he feels about hearing what his music means to other people . . .

"I have become very slowly, as if in a dawn, aware of the importance my music has in other people's lives – and, indeed in death. You know, people constantly remind me of that. I heard a story the other day, for instance, about this fellow who was in prison when his baby died of a cot death under desperate circumstances. The baby was about nine-months-old. Even after what happened, because of the situation, I think the mother was accused of possibly having a hand in the death – which is a terrible thing to say to a mother. Anyway, they had a memorial service in the prison, and the man asked for my song Carry Me (Like A Fire In Your Heart) to be played. Somebody who passed this information on to me secondhand said that apparently there were all these big, hardened criminals crying their eyes out. When you hear stories like that, you begin to realise . . . I mean, this man had known and loved this tune and wanted his child to be buried to it. I also heard another story about Lady In Red. A little girl of 12 died and they put her in a red dress and buried her to the song. It's not just these stories that move me, but the knowledge that you have become a part of people's lives. I guess that's my gift. That's why I find it wrong when people say 'Well, you're going to take the next two years off now' – because I'm not, really. I'm just going to relax and renew. I'm not very anxious to jump back into the arena – yet again – because I have responsibilities at home. But I am aware of a global responsibility as well. I'm very aware of it."

And on that note, all that remains to be said is the usual; please send any Pen Pal addresses, Person to Person questions or queries for Wax Lyrical – along with any ideas or criticisms about the club or newsletter – to me, Mike, at: The New Chris de Burgh Club, P.O. Box 276, London, E2 7BW.

So, until the next time, thanks for the support and on behalf of Chris and all of us at the club – have a Merry Christmas and a Happy New Year. The next newsletter isn't due until 1990 remember . . .

STOP PRESS: Chris is due to make various radio and TV appearances soon to promote the new single and album. As we went to press, we were unable to confirm any of them – so it's up to you to keep a look-out.

Also, we tried to dig out some more information about when, where and how much the Flying Colours Tour video will sell for – to no avail so far. However, we do intend to make it available through the club, and if you're interested in obtaining a copy in this way, then please write to us, enclosing a stamped, self-addressed envelope, marking your letter 'C de B Video Info.'