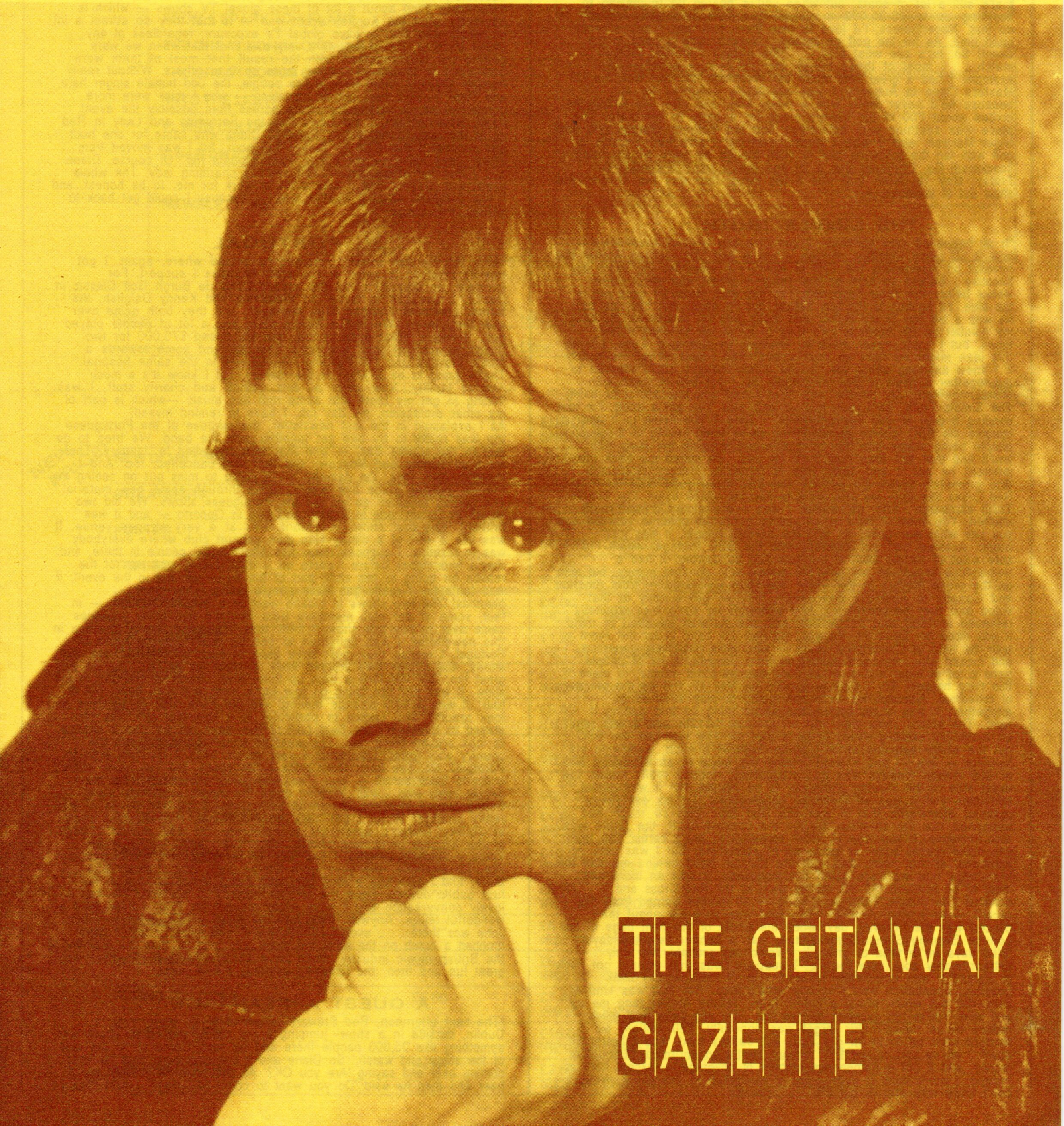


THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

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THE GETAWAY
GAZETTE

Hello again and welcome to the latest edition of the Gazette. It's been a long time since the last issue in April, we know, but the lack of recent news should be more than compensated for by the information contained in these pages — including details of the new Chris de Burgh album and a world wide tour to follow. So, for more about both projects and an update on his recent activity, here's C de B . . .

THE SPORTING LIFE

"What I'll do here is just flick through my book, just to remind myself of what happened. OK . . . early in April, the 9th of April, I went to Jersey because I'd been invited to spend a few days playing in the Jersey Open golf tournament. I had a wonderful time! I've never been to Jersey before, although my father was born on the island, and I thought it was a fabulous place. The weather was great, the people were really friendly and it's very pretty there. Of course, I'm a great fan of Bergerac (the popular British TV detective series) anyway, and it was great to see St Helier and some of the spots used as locations for the series. I was there, I think, for four or five days — and it's a very small island. You can drive from one end to the other in no time. I was very impressed with the place, and a lot of people were saying 'Oh you must come and do concerts here'. In fact, I've been approached a lot in the past to do concerts in Jersey — it's just a question of having a production small enough, away from our major European tours, to go into a place like Jersey. I think their largest venue is only around 3 or 4,000 seats. I say 'only', that's still a lot of seats, but when you're geared up to playing to anything up to 20-25,000 it makes it a little financially difficult to do that. Nevertheless, I'd love to play there one day; I had a really good time. As for the golf on Jersey, I actually won a prize in the event! So, let's see what else . . . the Ireland v Poland football match . . . most of these things are just leisure activities. For example, I had a great time when Ian Woosnam had just won the US Masters Open in Augusta. I was absolutely delighted for him because he'd never really won a major title, and after his victory he invited about 200 of his friends along for a party to celebrate. The place was seething with celebrities like Ian Botham, Sandy Lyle and Nigel Mansell, and it was a terrific evening. I also had a game of golf with Ian the following day — even though we were all absolutely knackered! So, I enjoyed that a lot and then I went to London on Friday, May 10. Now, that was a big thing; that was the Kurdish Aid show out of Wembley . . ."

THE SIMPLE TRUTH . . .

"It all happened very suddenly. I can give you a quick breakdown of how it all came together, though. I got a call from Jeffrey Archer the novelist on Wednesday the 17th of April — I remember the exact day because I worked so hard on that thing — which was about three weeks before the show happened. The call was obviously quite out of the blue. I'd spoken to the guy before, but I'd never met him. He said he was a big fan of my music, and that's why he called me. He had my number on file because he's tried to invite me to lunch a few times, but I could never make it. Anyway, he just said 'Look, I think this idea might be right up your street.' And I said 'It is.' He asked if I knew anything about who in the music industry could attempt to put together a show of this magnitude. So I put him in touch with Mismanagement, my people, and then I had this brainstorm of using The Simple Truth. So I rang him up and said 'I've got a song, I'm just sending it over to you this afternoon. I think if you listen to it and imagine the BBC footage of everything we've been seeing of these poor people being driven into the mountains and imagine the song with it, you'll find that this tune may work for you.' He called me back the moment he got it and said 'This is fantastic. Harvey Goldsmith (the promoter) thinks it's perfect, the BBC have gone mad for it, the Red Cross like it — we are going to call the whole event The Simple Truth campaign'. And, of course, I was overwhelmed, I was really chuffed. You know, I think when you've got small children yourself and you see what was going on with the Kurdish people, it was just tragic. A video was put together with the BBC footage, which I'm sure a lot of people saw, and it was just so moving. It had a tremendous impact on not only the people who donated money, but also on the prime movers in the whole operation worldwide — from America and Canada to Australia and Japan, they all got a copy of that video and they broadcast it. And although my song was originally released in 1987 and not written with the Kurdish situation in mind, it was dead on. Dead on. Anyway, we flew the band in for the event with the help of Canadian Airlines — who were extremely generous and looked after my band coming in from Canada. A lot of people gave a lot of time, and a lot of their own personal money, to make this thing happen. So, I went to London on May 10 and we did two days of rehearsal. Although we were only going to play three songs altogether, it was worth boning the whole thing up and getting it right. The actual show went out on Sunday the 12th and it was really an incredibly exciting event to be a part of. The fact that the BBC put the whole amazing show together without a hitch, worldwide via satellite — live — and it went around the world to an estimated 500 or 800 million viewers was just staggering. Nobody really knows the exact size of the viewing audience, to be honest, but it was global television and it was an immense achievement. I think everybody realised afterwards that it was the first time that so much had happened live via satellite. As for the concert itself, the finale was also immense. It was one of those moments in one's career you wish you could repeat again or bottle up or something. But I was very emotional at that point, and with the Kurdish band behind me and the knowledge that we were going out worldwide, it was an incredible thing to be involved. All the money went to the Red Cross and I donated The Simple Truth as a song — all monies earned from the record — to it also. Another thing that was so great about the concert was the following day, when the whole of the front page of the London Evening Standard newspaper was a banner headline saying 'Who says we're tired of giving?' I would say probably the only extraordinarily sour note for me, I suppose, was that when I got back to Ireland it was completely ignored. I don't know why. I think possibly, because it was someone else's idea. But that was kind of cancelled out when, about a month later, Jeffrey Archer rang me up and said 'You're not going to believe this. Do you know how much money we've raised? Our target was hopefully, £20 million; we thought we'd be lucky to get that. But Jeffrey said 'You'd better sit down. We've just raised £57 million! That's an enormous amount of money, and it got a tremendous amount of coverage — except here in Ireland. I don't think it even rated a paragraph in the paper. Now, I don't know why that is but it's . . . strange.

IN AID OF . . . WHO?

"The only other thing I was disappointed by was the relative lack of success of The Simple Truth single itself. I can't really say any more than that but, funnily enough, one of the problems was that I couldn't promote it. With the Band Aid thing, for example, they did their own video and could promote the song — but I didn't think it appropriate for me to take personal kudos by appearing promoting the single. And I was offered all the promotion; the Wogan Show, the Aspel Show . . . all the major TVs. We discussed these offers at length, and it was a pity because, in a way, it would have been great to raise more money, but I felt that I would be gaining a lot personally out of it — which I didn't deserve. So, it was that kind of a decision and, to be honest, I think I was right to take it — and that explains the disappointing chart position of the record in the UK. I couldn't promote it, I couldn't talk to journalists about it — and, again, there were all sorts of interviews laid on. I just thought 'It's not about Chris de Burgh; it's about all the Kurdish refugees.' In the event, the money raised was so massive, and my contribution — albeit small — really helped, I think, to make that into a massive amount. An example of this is when I went to Portugal shortly afterwards. The Portuguese Red Cross, which is an important political arm of the government, I think — certainly, it's an important organisation — put on a very special event for me. They invited me along, together with a lot of politicians, national radio, national television and the press, and they presented me with a medal for services to humanity. That was fantastic. I was absolutely thrilled. That kind of recognition means a lot, and the unfortunate thing about a lot of these global TV shows — which is obviously what the Kurdish event was — is that they do attract a lot of people who wish to have global TV exposure, regardless of any cause involved. I think we were very aware of that when we were getting the acts together, with the result that most of them were committed to the idea — some more so than others. Without really naming anybody, there were a few people, the odd female singer here and there — who shall remain nameless — who I think were more concerned about getting the name across than possibly the event itself. Nevertheless, I did Don't Pay the Ferryman and Lady In Red — at the specific request of Princess Diana who came for one hour and requested that I be on during that hour. So I was moved from some place else on the bill to accommodate her. Of course, Diane and I met her afterwards — and she's a charming lady. The whole event was thrilling, but it was a lot of work for me, to be honest, and I was delighted when it was all over — because I could get back to writing my songs!

PORTUGAL

"After the Kurdish event I returned to Ireland where, again, I got heavily involved in some of the other charities I support. For example, on May 20 I had the second Chris de Burgh Golf Classic in Dublin. I managed to invite Ian Woosnam and Kenny Dalglish, the former Liverpool Football Club manager, and they both came over with their wives. We had a terrific time, and a lot of people played golf. It was a great evening too, and we raised £70,000 for two things, a scanner in a children's hospital, and some towards a music therapy unit I'm opening for children in the same hospital. That's going to be a while in the making, but I know it's a much needed facility. Now, after all this golfing and charity stuff, I was itching to get my teeth into some real live music — which is part of my other profession, my day job. I have to remind myself! As I explained in the last newsletter, the purpose of the Portuguese trip was really to try and get together with the band. We tried to do that in the Middle East — and that was cancelled in January. Then we tried Russia and Moscow, and that was cancelled, too. And I thought 'Well, look, I'm damned if I'm going to miss out on seeing my friends, playing some live music, going through some new material and getting together' so we did the Portuguese shows. We did two shows in Lisbon, one in Estoril, and one in Opporto — and it was brilliant. The first show, in Estoril, was at a very strange venue. It was like a sort of a dining club cum cabaret club where everybody was in tuxedos. I suppose there was about 1,800 people in there, and they'd had dinner before I came on. I think eating was part of the reason for going to this club, part of the tie — up, but in the event, it was fantastic. I really got these people going. They went . . . bananas! The two shows in Lisbon were in a beautiful bullring — in fact, some of our club members from England and other countries came over to see this show. I think they deserve a special mention in this newsletter; I was delighted to see so many friendly faces in Portugal. I realise they must have gone to such an effort to see the shows, and I hope they enjoyed them as much as we did. Opporto was great fun, too. We took a train up there from Lisbon on the day of the show. It was just like being on tour for a week and then being out of tour; it was a very strange feeling. We did have time to sightsee and look around, and Lisbon in particular is a beautiful city. We also stayed in Estoril for the best part of five days, so we had a chance to look around there, too. The weather wasn't wonderful, but the country was great. I enjoyed it very much. Was it my first visit to Portugal? No, I've been there quite a few times, but I've never played concerts there before — and I was absolutely stunned by how many people knew who I was. Walking down the street, everybody knew. Riding around in a car, they'd all be waving at me and so on. It was really strange. When I got back from Portugal, I attended a party at Jeffrey Archer's apartment to celebrate the £57 million raised at the Kurdish thing, and shortly after that I went to the Music Therapy lunch in London. I had long conversations there with people like, for example, the guys from Status Quo. Rod Stewart was there, and I also had a long chat with Eric Clapton on one of his first public outings since the terrible tragedy of his son. We had a lovely conversation and I have great respect for Eric; I think he's a wonderful fellow. Anyway, they were all there at this event — Elton John was there . . . everybody was there. You know, if they'd have dropped a bomb on the hotel the event was held in, then the majority of the British music industry would have gone up with it. So, that was great fun and then, the following evening, I flew home.

A GUEST APPEARANCE . . .

"The next afternoon, Rod Stewart happened to be performing in Dublin, outside in a show-jumping arena called the RDS. There was something like 35,000 people there and he said 'Come up to the side of the stage and watch.' So Diane and I went up there, and he kept coming over and saying 'Are you OK?' At one point he brought me a beer and then he said 'Do you want to come and sing?' I said 'Yes I'd

love to' — so he grabbed me for 'Sailing'. There was the two of us in front of all these people doing 'Sailing' together. The song went down an absolute storm, and there was no hint at all that I was going to sing on stage until the moment he grabbed me. The only other time I've ever sung on stage with anyone else like that was with Tina Turner. I did a duet with her in Munich one time. I presented her with a platinum disc for one of her albums in the Olympia Halle and we sang together afterwards. It's a very strange feeling to perform before somebody else's audience! Anyway, after my surprise appearance with Rod Stewart, Diane and I had a little dinner with him. He's a very nice man. I like him a lot — and I thought his show was the most stunning I've seen in an awful long time. He has so much energy it's unbelievable. Frightening. After that, I went back to what I describe as my work — my music — and then I took the family to the West of Ireland, to Connemara, for ten days. The weather was rotten, but it's such a gorgeous place you wouldn't really mind. So, what else? Oh just sort of social stuff here — I won't just fill the newsletter up with more golf; that gets pretty dull! We went to my parents' castle in Wexford for two weeks — just got back a couple of days ago, in fact — and the weather there was fantastic. The children had a wonderful time. It's just a paradise down there. I've put a lot of money into trying to restore the castle — putting on a new roof and on interior restoration. I think we have an obligation, if we can, to preserve old places like that, rather than watching them fall down. That was the alternative and I couldn't let that happen.

How are the children? Well, I can say categorically that the most fun I've ever had is watching them grow up. OK, it has its drawback moments — like, for example, my youngest was teething last night and was awake a lot and yelling, so we're all a bit knackered today — but the fact is, watching children grow up and being with them as they grow up is really the most wonderful, satisfying and exciting thing that I have ever been involved with. You can't help but smile a lot with kids. There's just little things they do that gives you that warm feeling in your tummy. And I'll tell you what having kids also makes you do, it makes you think an awful lot about your own mortality — about, 'What am I going to leave them when I'm gone'. And I have a funny feeling that these thoughts — they're not morbid or anything — are probably about you beginning to realise that you are about to hand over the baton to a whole new generation, and about you beginning to wonder about yourself and your health in later years. You know, just things that people really should think about. Without getting melancholy about it, I also have a feeling that some of these ideas will come through on this next album. And, you know, somebody said to me only the other day 'Why are you still doing this? You've done very well, you've made enough money — you don't have to work.' And I thought about this and realised that the answer to the question is because I can still sing and make songs. The bit that I didn't tell the person about, is that I am still doing it for my children. Why stop? I've spent so many years being broke and grafting hard to get to the point where I can finally earn some money — why stop? It just doesn't make sense . . .

THE NEW ALBUM

Having filled you all in on the details of Chris' schedule over the past few months, one area of activity has yet to be discussed — progress on his first studio album in more than three years. As you read this, Chris will be about to go into a studio and record it . . . "Well, all the while I was doing these various social and leisure activities, looming large in my mind was the realisation that I had work to do! So, back — peddling a bit, perhaps I should begin this section back where we were in rehearsal studios in London for the Kurdish show — and I happened to bump into Rupert Hine in the corridor. And I said 'I haven't seen you in years' '83 was the last time I saw him. He's now married, he's got a child and he's mellowed a lot since the last time I saw him. I asked him what he was doing, and he told me he was working on the new album with Rush, doing stuff with various other people, and I suddenly thought 'Well, why doesn't this guy produce my album? We got on like a house on fire before (Hine produced The Getaway and The Man On The Line) . . . let's give it a go. It's eight years since the last one.' So I mentioned this to him and he immediately just about agreed. He said 'OK, I'll have a look at my schedule. When are you talking about?' I said start October, finish it by early February.' And he said 'You're on!' So, I'm very pleased about that. It seemed a good time to rekindle the relationship — but what I want to avoid is those sort of heavily synthesised albums. I want this to be a natural sounding record; I want it to sound big, where appropriate, and warm and cosy, where appropriate. I think now I am much more articulate about how to achieve these things in the studio than I was before — and I'm sure Rupert is probably aware now that I have become such a big worldwide artist that there are ways of doing things that will not compromise the way a song should sound. You can't be too arty about the way you should produce a record because, if you are, it makes a song diminish itself. And, again, after putting so much effort into the writing, I'm not prepared to let that happen. Other than that, at the time Rupert previously produced me he was very much 'state of the art' in terms of producing synthesiser music, but he's moved away from that now. Well, if he hasn't — he's about to! Apart from finding the right producer, I've made another important step already for this album; I'm actually going to record it very close to where I live. I've rented a house and we're bringing in the equipment. The reason is that I've made nine albums away from home and I really do not want to be away from my children and my wife for that length of time — because I have found, in the past, that it makes you compromise. If you are in a hurry, if you want to get home, you will compromise on a record. You'll say 'Well look, let's not bring in three women singers for this track — I'll do it all myself. It'll be quicker.' Or you'll say 'Well, let's settle for that mix. I know if we have to do it all again it will take another 24 hours; another day before I get home.' So, because of all these factors, I decided 'No, I'm not going to go through that again.' And it means that I can literally walk five minutes from the studio, get back home, say goodnight to the kiddies — and go back to work. It's that close from the studio to the house. However we will do the mixing and the vocals elsewhere. So, all my personal stuff — you know guitar, piano and vocals, I won't be doing in Ireland. Everything else we record there."

THE SONGS SO FAR

"Where am I now with the songs? Well, the two songs I spoke about before, Separate Tables and Shine On, are still very much there. Separate Tables is turning out lovely, and Shine On I've just slightly

changed — and it's now called We Shine On. But that song, funnily enough, has been outstripped by a number of other tunes. I'll throw a few titles at you — but I'll have to look at my book to remind myself of them! OK. We have . . . Brother John. Have I mentioned that one before? No? Well, that's quite a bit of fun! . . . we've got Making A Memory . . . In Your Eyes . . . She Means Everything To Me . . . Making The Perfect Man . . . And here's one called The Connemara Coast, influenced — of course — by the trip I just told you about. What's the music like? Well, it's very hard to get an overview of what's coming through here. I've set myself a sort of series of targets of specifically tunes that I will enjoy playing live. That's a very important thing for this album. I don't want to make it too dull or laid back. I want to have a few really strong, fun, everybody - can - get - involved kind of live tunes. Whether I achieve that or not is a different story because the creative process doesn't necessarily match up to what your aims and aspirations are. There are two songs which I feel are going to be absolutely lovely ballads on it; Separate Tables and The Connemara Coast just feel lush and gorgeous and lovely. Then there's some more medium tempo songs and some stronger, faster ones, too. The overall view that I'm getting of the album is that it's very melodic. There are very strong melodious a lot of the tunes — and they're vibrant, too. My friend Jeff — you know, the drummer, well, he's living here in Dublin and he comes round every so often and I play him the new stuff — and he keeps saying 'God, this is very good indeed.' But I never allow myself the pleasure of sitting back and saying 'Yes, you're right' because that stops you creating. It stops me creating if I sit back and think Gosh haven't I done well.' Then, I just stop, you know? So, I keep myself in a state of nervous suspension! How's the studio coming along? Well, I'm speaking to everyone from there now, and I spend most afternoons in there. It's very comfortable and it's very quiet. I suppose the only drawback about it, which is also one of the nice things about it, is that it's got this lovely view of the garden. That means that, when the weather is nice, the children are playing in the garden — which distracts me. So I have to close the curtains! I've got a few gold records hanging up in here, it's got a lovely wooden ceiling and I've got my equipment in here — such as it is. I just need a diary, basically, and that's what I use my tape recorder as; an instant diary. I'm not that interested in smart demos or anything. It's just instant thoughts and stuff that goes on tape. But, as a preparation for recording proper, the room is pretty much everything I hoped it would be. Again, I couldn't have worked in my previous environment of having to drive 15 or 20 minutes to a studio and having to lock myself away and then come home again. I think that reflects on the songs, but it's going to be very hard for me to tell until a year has gone by. That said, I have a feeling that the relaxed atmosphere of this place I'm now sitting in is really going to translate on to the album. And, again, Jeff — when he's sort of sitting in here listening to me singing — has said he's never heard me sing so well. So, I would say that having this room in the garden has definitely got something to do with it. It has also helped me in terms of being creative. It's very hard to be creative for more than an hour or two at a stretch; you've got to have something to take your mind off it. Here, I can walk straight out of the door into the garden, take some fresh air, you know, go into the house, talk to a few people, have a cup of tea — and then come back again. That is very good news. Recording most of the album just down the road is part of the same thing; if it's a late night in the studio and then, children being children, they wake up at 7 in the morning — I'll just stay over up the road. I'll sleep there. Or else, in fact, in my little studio here. I've got a couch that goes into a sofa bed, so I can always sleep here — in the garden! When you're recording, you do have to cut yourself away a little bit, but it's nowhere near as bad as having to go to England or Switzerland or somewhere else to record.

WHAT'S IN A NAME?

"I still don't have any ideas for the title of the album. None at all! The title usually comes from a line of a song or, indeed, from a song title. I don't see any song titles that I would particularly want to use as an album title, because there are an awful lot of other things involved with an album title. Part of it is obviously a view of what the record is all about; a feeling for the record. Part of it is the marketing strategy. A lot of people in a record company will object to a certain title because it makes their work more difficult — and, obviously, we're all in it together. We're all trying to pull in the same direction — including the fans, incidentally — to make the thing as successful as possible. Because if I spend six months writing and three months recording and you only sell one copy — then that's exactly the same amount of hard work as if you sell, you know 100 million copies. So, you've got to make everything as positive as you can, right down the line, and I think even an album title is part of the process. For example, I think the Into The Light and Flying Colours albums were whole entities in the sense that they were all-encompassing projects. Very much so. And I'll tell you who's the slickest at that sort of thing — Phil Collins. That's the way he works; he does the complete package, and I admire him for it. That's obviously part of what I'm attempting to do. So, we're looking for recording to start in the middle of October — just shortly after people read this — but we've actually got to build the studio first! I do have a lot of songs already, but I keep on writing ballads. I'm trying to get away from it. I guess it's a contented state of mind which is responsible for that, I'm afraid! But, again, I'm feeling the normal weight of pressure which always comes to bear when I'm about to record a new album. The pressure is not only a personal one of obviously trying to achieve certainly no less than I've achieved in the past — hopefully more — it's to meet the great expectations, I think, after three - and-a-half-years away from the studio. I'm talking specifically about the great expectations of the fans waiting for this next album. But I can assure them — and you — that the last people I am concerned with are the critics because, for a start, they never have to buy their own albums and never have to buy their own concert tickets. Generally speaking, in fact, I'm quite sure of this, the opinion of the critics is of virtually no use whatsoever when it comes to the fans who are voting with their wallets. So, I'm not concerned about having stuff written about me like 'Oh, he's back to his boring old days' or whatever. Whatever they happen to write doesn't bother me because I anticipate that going to happen. What is important is being stopped in the street by people who say 'I've loved your music since Spanish Train and I think this is a terrific new record'. That's much more important to me, because it's a genuine response and it's measured against my own background. It's not measured up against what other people happen to be doing in the field of music — because I don't pay too much

attention to what other people are doing, although enough attention. The other important thing at this stage is that when you've reached a certain point of having, say, two thirds of the album it's like 'Thank God I've got that far'. From that point, you know that it's not going to be easy any more, but it's going to be easier to finish off the rest of it.

THE LONG AND WINDING ROAD

As might be expected, the release of the album — planned, at present, for April, 1992 — will be followed by the customary C de B world tour. At the time of writing, it's far too early to give any precise details of dates or venues (and as he says himself, Chris is always the last person to find out such information!) but suffice it to say that a show will be on the road sometime around next summer . . .

"I don't think the tour is going to be as bad as usual in terms of the number of dates or the length of time involved because, again, I would have to consider the implications of the family. And I, at this stage, don't really get that much of a kick out of a long tour. I think part of the excitement of the early years was realising that things were really opening up for me. When you realise that you've achieved a certain amount of success and, in some ways, the thrill of breaking down a door has gone, then you have to look for other reasons to be out there. Obviously, performing for your friends and fans is a very strong part of that reason for being out on tour. But I think if you really start rubbing salt into the wound of being away too much, then it defeats the object. You've got to stay fresh and enjoying yourself to give of yourself the best. So, in terms of a tour, we're talking about something which would begin perhaps in the summer or autumn of 1992 but, unfortunately, I don't know anything about specifics at the moment. I do know that the band are up for it! By the time you read this, the band will already be over here in Ireland to rehearse with me. We're going to a rehearsal studios for four or five days to just bash through the new material because it gives me a great idea of where it can go, prior to actually recording the songs. It's very valuable and I always value their opinions and their input into the music. I'm really looking forward to seeing them . . ."

PERSON TO PERSON

For any new members, this is the regular section of the newsletter which offers you a chance to ask Chris a question personally.

Whatever the query, Chris has bravely undertaken to provide an answer — as is witnessed by the latest bout of enquiries.

Does Chris own a racehorse by the name of Fatal Hesitation, as I once saw it in an Irish race? (Angela Dowdeswell, England). Chris: "No, that's not my horse. Somebody obviously loved the song enough to call a horse after it."

Where do you buy your clothes? (Marco Muller, Germany). Chris: "Usually in a place called . . . what's it called? Do you know isn't that terrible? I've completely forgotten! It's in Dublin anyway, in a specialist clothes store. Am I the kind of guy who bothers much about clothes? Well, yes and no. I find it very hard to go shopping for clothing because I don't like being hassled by people when I'm out doing it, so I tend to get enough clothes for a season and leave it at that. I have to hope that I still like the clothes at the end of the season!"

Do you still feel the same today at the end of a concert when people are singing along and waving sparklers as you did years ago — or have you got used to such celebrations? (Daniela Klein, Germany). Chris: "No, you could never get used to that because it's a spontaneous outburst of what I feel is complete affection and euphoria. It's something that I always treasure and look forward to right the way through every concert that I do. The Germans in particular seem to like lighting up the place and, as I've said before, I've always had this marvellous love affair with Germany and the fans there. I really hope that continues because, to be honest, when you know that there are people — not only in Germany but all over the world — who are looking forward to seeing you and hearing you, it gives you a reason to carry on. Otherwise, I wouldn't bother. So, doing those kind of concerts is fantastic; in the band, we all absolutely love them."

Has Chris ever heard of Bulgaria, and is he anxious to visit it some day? (Ljudmila Balcanska, Bulgaria). Chris: "Of course, I know exactly where Bulgaria is, and I know a lot about it. I'm also a great fan of Bulgarian wine, which is extremely good — and I would recommend particularly the red. As you know, we tried to play unusual concerts in unusual venues this year, and it is my dream to go to places like Bulgaria and what used to be the Eastern Bloc — as well as more out of the way places like Turkey or Hong Kong or Greece — because the fans out there are absolutely terrific. In a way perhaps that's because they're so grateful that you've made the effort to go into a place like that, rather than the usual London, Frankfurt, Rome sort of swing. So, I think that the time will come where we shall put together a small production that isn't going to cost a fortune — and go and play in interesting places like that. Again, however, you have to weigh up your time and the value of your time against what your obligations are. Unfortunately, when you're a worldwide star, you really have to go to a lot of the major countries and cities most of all — but the smaller countries are definitely on my particular map."

What advice would you give anyone leaving school, considering college but desperately trying to be a musician — and not wanting to do anything else? (Cathy Purse, England). Chris: "The best advice I can give in that particular situation is to try and take a year off before you go into college — and give it your best shot. Because the worst thing is not to give your dream a shot and see whether you can do it or not. There's no point in being 35-years-old and saying 'Well, I could have been a great musician . . .' You've got to give it everything you can, and you have to get really good advice about whether you've got a future in music or not. The worst thing is if people do not give you the truthful answer. If you are no good, and people keep spinning you along by saying you are well, that's not helpful at all. You should go to somebody who knows and say 'Look, do I have a chance? Will I ever make it?' And if that person says 'I'm afraid not', well, then you have your answer. It's a bitter pill to swallow, but a least you've given it your best shot."

What is the worst physical pain you can remember ever having suffered? (Christine McGowan, England). Chris: "That was a couple of years ago in Japan, in Tokyo, when I had the problem with my jaw caused by a blocked saliva gland. It just blocked up, and then it abscessed. The pain was just unbelievable. I thought I

could handle pain, but I was just shaking with the pain. I've never known anything like it — and they actually had to inject me with morphine on two different occasions. Morphine is a very strong painkiller and, thankfully, it managed to hold the pain in me."

What inspired you to write the song The Sound Of A Gun? (Carol Devlin, Ireland) Chris: "Well, it's really a song about terrorism and, particularly in the country I live in, it's got to the point now where every night somebody else is murdered. It's become so commonplace, and that's what the irony of the chorus line 'Hush, child, go to sleep — it's only the sound of a gun' is about. I.e. we've got so used to it in our daily lives that we've just had enough; it's not making any impact anymore. There's a bit of anger there as well, a lot of anger there, about this particular problem and people taking that kind of thing for granted. In fact, people should — particularly those closer to terrorism — be doing something about it. And, oddly enough, there was a Rupert Hine-produced song . . ."

PEN PALS

The latest list of club members seeking correspondence from other C de B followers from around the world.

Nicole Buhr, Hauptstr. 50, W-8718 Kirchschonbach, Germany. (16).
Warren Morton, P.O. Box 64096, Highlands North, 2037, Johannesburg, South Africa, (21).
Claire Walker, 53 Sinclair Road, Lordshill, Southampton, Hampshire, SO1 8GF, England, (16).
Silja Muller, c/o Rathdownschool, Glenageary, Co, Dublin, Ireland, (17).
Cathy Purse, 23 Brandsfarm Way, Randlay, Telford, Shropshire, TF3 2JS, England. (15).
Jean McKeever, 1 Glen Gannon Drive, Toronto, Ontario, M4B 2W3, Canada, (34).
Aysin Ozelik, Tirebolu Sok, 52/14 06550 Y. Ayranci, Ankara, Turkey. (20).
Jason Horne, 194 Childwall Heights, Liverpool, L25 1QL, Merseyside, England. (21).
Ulrike Neumann, Buschen 20, 4054 Nettetal 1, West Germany. (24).
Mrs Tracey Jones, 27 Tynning Road, Peasedown-St.John, Nr Bath, Avon, BA2 8HU, England. (23).
Birgit Kummerer, Am Fischbach 6, D-8549 Wassermungenau, Germany. (26).
Maureen Hanrahan, Bigerin Loftus, New Bawn, Co. Wexford, Eire.
Janette Parkinson, 67 Cutler Lane, Stacksteads, Bacup, Lancs. OL13 0HW, England. (15).
Bianka Graming, Clara-Zetkin-Str.1, 0-1720 Ludwigsfelde, Germany. (15).
Remember if you would like your details included in future lists of pen pals, then please write your details clearly and in BLOCK CAPITALS — specifying your age, if you wish — and send them to the club address. Please note: the numbers in (brackets) above refer to the age of the pen pal.

UNTIL THE NEXT TIME . . .

Once again, that's all we have space for — even though Person To Person was drastically reduced in length — but, in the next newsletter, we'll have plenty more news, particularly about the album. As usual, we'll be devoting an entire issue to the new record — with exclusive song by song explanations from Chris of the new material — but whether that is contained in the next Gazette or the one after depends entirely on the eventual release date of the album. Whatever, club members will most definitely be talked personally through the record by Chris himself before anyone else. So, until the next time, please remember to send any Pen Pal addresses or Person To Person queries — 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. Again, thanks for your patience and support.

STOP PRESS

In addition to the club merchandise listed inside the Gazette elsewhere, we are also able to offer the following:

As a special Christmas deal to members, the New Club T-shirt and standard club T-shirt (items 1 and 4 on the order form, and priced (UK £8 and £7 respectively) can now be bought for £10 the pair. This is strictly a limited offer, and the price will revert back to their current rates in the New Year. If you would like to order the two T-shirts (they cannot be sold separately) simply complete the form and enclose the appropriate payment of £10 (UK). £11, DM36 or IR£12 (Europe) or £12 or US\$24 (Outside Europe).

Furthermore, we still hold small stocks of the following items:

FLYING COLOURS TOUR T-SHIRT. Available in medium and large only, and printed on black.
Prices: UK: £10. Europe: £11, DM36 or IR£12. OUTSIDE EUROPE: £12 or US\$24.

INTO THE LIGHT TOUR T-SHIRT. Available in medium only, and printed on white.
Prices as above.

SIMPLE TRUTH T-SHIRT. Available in medium only, this white T-shirt was originally produced to mark the 1987 release of the Simple Truth and features the full colour single artwork.
Prices as above.

INTO THE LIGHT TOUR SCARF. A white knitted scarf featuring the words Into The Light, Chris de Burgh and a full colour album motif.
Prices: UK: £5. Europe: £6, DM20 or IR£7. OUTSIDE EUROPE: £7 or US£14.

If you wish to order any of these items, simply return your instructions with payment but, please note, they are only available while the already limited stocks last . . . You can order on a separate piece of paper — but please remember to write your name and address on it!