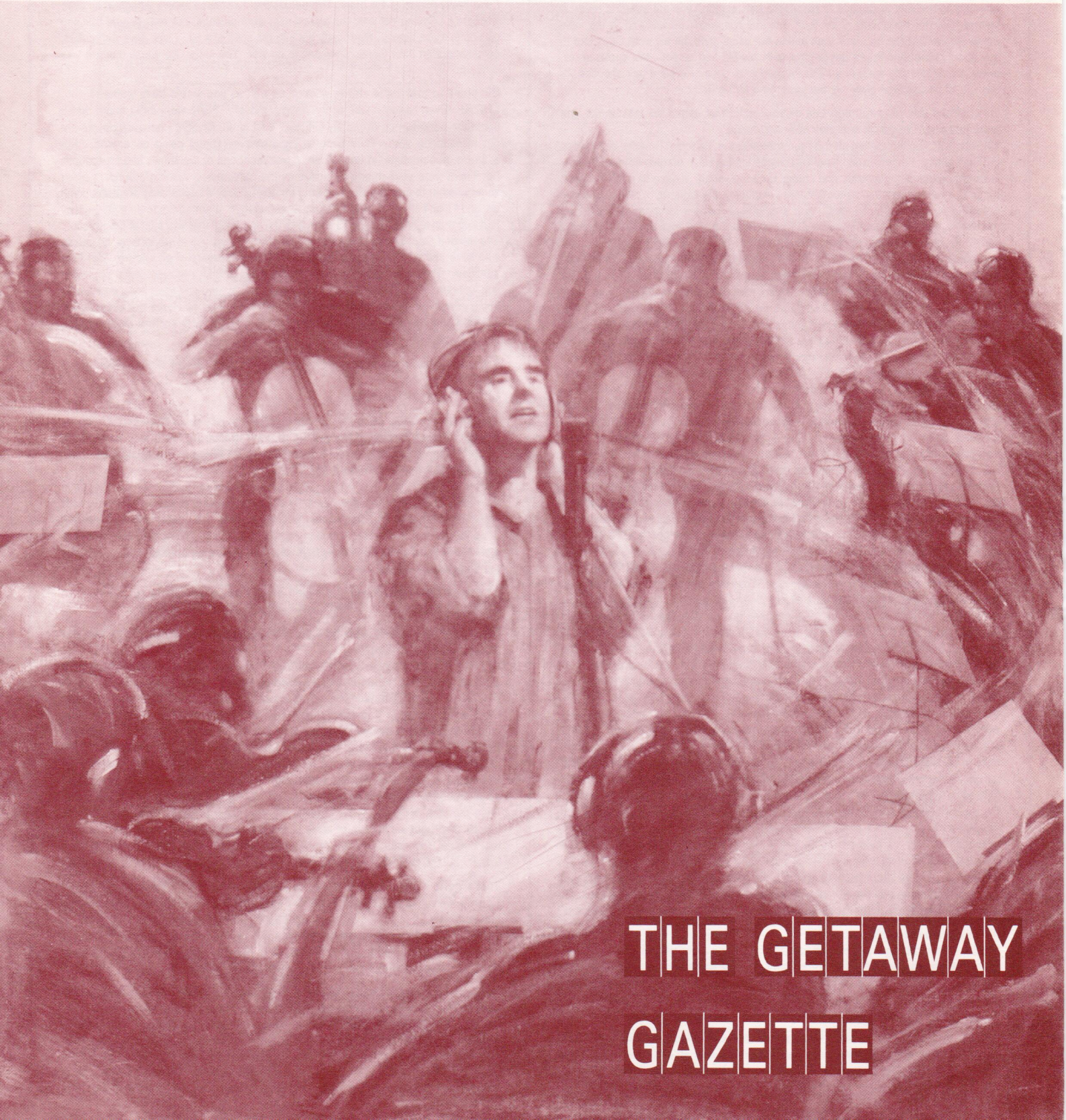


THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

OCTOBER 1996



THE GETAWAY
GAZETTE

URGENT ANNOUNCEMENT: Just prior to going to press, *Kenny Thomson and Andrew Miller Promotions* informed the club **EXCLUSIVELY** of the following important information: Chris will be performing 'A Classic Christmas Concert' at Manchester Apollo (December 10), Bristol Hippodrome (December 11) and Liverpool Empire (December 12). None of these dates have been previously announced publicly, and neither will they be until the afternoon of Friday, October 18. You have from now until then to secure seats before anybody else — so don't waste time; do it now! Tickets for this very special acoustic evening with Chris de Burgh and string quartet are priced at £22.50, £25.00 and £27.50 and are available by calling:

0161 242 2585

(All tickets subject to a booking fee)

Hello, and welcome to another edition of the Gazette, our first since May, 1996. Before we go any further with the main text of the newsletter, we are pleased to announce the release of 'That's What Friends Are For', a completely new song by Chris, on October 14. Full details of the release, which also features Chris's tribute to South Africa, 'Riding On A Rainbow', are contained in the postcard which accompanies this mailing. If, for any reason, you have not received one - or details of the club's trip to see Chris live in Dortmund - please write into our P.O.Box address and let us know.

Moving swiftly on to our latest interview with the man himself, your correspondent travelled all the way to Canada to record the conversation you are about to read. A special 'On The Road With C de B In Canada' report will be featured in the next edition of the Gazette but, until then and in our usual style, here's what Chris had to say about recent and future developments in his life and career. We spoke in his, ahem, *suite* (and why not?) at an Ottawa hotel and, once he'd put a pair of socks on, this - in all its unedited glory - is the news from Mr de B...

To continue this long-running tale of your activities, when we last spoke you were just about to go off and play in Scandinavia...

CHRIS: "OK. So we started off this tour, following the 'Beautiful Dreams' experience in Birmingham. I'd done a series of recordings for GMTV (a breakfast time TV show in Britain) with a string quartet, and I really liked the sound. It gave us another option of going on a tour with this album because, obviously, the logistics of taking an entire orchestra on tour are prohibitive. With a quartet, it made it far more viable, so we decided to try it out and we went up to Denmark and played four shows, which went extremely well. We did Norway and Sweden, too, and it was the first time I'd performed in any of these countries for quite a while. The response everywhere was tremendous and then, for the first time ever, we went to Kiev in the Ukraine. It was a very memorable trip, because I had no idea I was so popular out there. The same thing struck me about Russia; I seem to be enormously popular there and well known. In Kiev, I was extremely well looked after; I had the opportunity to visit vaults underneath a 12th Century monastery there - with miles of underground corridors. It was completely black, total darkness, down there. We went down, and there were the tombs, the mummified bodies, of 1200 saints. We looked at a few of those, and it was extraordinary. You could barely see your hand in front of your face, but we went down there. I met the President of Ukraine and his wife, who gave me a lovely icon. I visited all of the cathedrals - the remaining cathedrals that had not been knocked down by the Bolsheviks. I'm a good tourist when it comes to going somewhere like that; I had a good look around. Subsequently, after that, we went to South Africa where we continued the combination of the concert with either full orchestra or quartet. As I mentioned in the last interview, I had my big golf charity day on April 29, and I left for Johannesburg the next day. The golf thing was a tremendous day and night; we raised something in the order of £150,000 for charity. That means now, to date, my six golf events so far have raised nearly £750,000. It's done very well, and it's extremely well supported. This time, friends like Nigel Mansell, Bernard Gallagher - the captain of our Ryder Cup team - and Eddie Jordan, the Formula 1 team man, came along. Ian Woosnam came over, Kenny Dalglish came through - and a lot of other celebrities. Sean Connery was there. I didn't know whether I'd be able to arrive in Johannesburg on the Wednesday morning, after flying all night, and be up to anything. But I went straight into rehearsal, with a full orchestra, on the afternoon I arrived - and did the first performance on the Thursday night! But it worked great. We did, I think, four shows with full orchestra and full choir - a Zulu choir in traditional dress. They were brilliant; it was outstanding. Great fun. However, Johannesburg is at 6000 feet above sea level, so you've got to be very wary about dehydration. Put together with the heat, it meant that I had to be very careful of my voice. I just took it easy there. In total, we did 19 shows over in South Africa - of which eight were with orchestra, and the rest with string quartet. The shows were in places like Durban, where we did two concerts, out of doors, in a botanical garden. That was gorgeous; people bought picnics and sat around. We did Port Elizabeth, further down the coast, which was also a wonderful night, Cape Town... Oh, yes, we played in Stellenbosch, which is the wine area - of great interest to me! We played in an outdoor amphitheatre, and it was actually quite cold that night - although not quite as cold as the shows in Hampton Court... However, the most memorable show of all was right in the bush, in a place about two hours flight, by small plane, out of Johannesburg. They - literally - put a stage in the middle of nowhere, surrounded by the animals. They were out there; you could hear them! It was a weekend show, and I think there was only 80 to 100 people in the audience..."

Who were these people?...

CHRIS: "They'd bought a weekend package, including a concert, to stay out in this game reserve. It was fantastic. We stayed out in the game reserve, all on our own, and encountered all sorts of beasts like snakes and lions. An elephant charged us at one stage and we had to get out double quick..."

You're joking...!

CHRIS: "No - I've got it on video. Fortunately, this wasn't while we were playing! It happened on an extra day we took to stay on after the concert and have a good look around. But doing the concert, obviously, the animals would have heard us. That definitely goes down as the weirdest show I've ever done... In general, returning to

play concerts in South Africa for the first time in 1993 was a fantastic experience. It lived up to everything I hoped it would be. You see, I was a bit of a trial blazer the first time in and, subsequently, a lot of people had come to play there, but people had said to me 'Well, you were the best - and we think that you still are.' So it wasn't like now I was just one of a number of people who play in South Africa; we left an enormous impression on this tour, as well."

You also appeared at the 'Save The Children Fund' concert at Birmingham during June. How did that go?

CHRIS: "Very well, although I've never been a great fan of these shows which have six or seven artists appearing simultaneously. If it's my night, I like to be the cook of the night; I don't like to be involved in other things. I performed three songs, with full orchestra, and it was similar to a show I did in Antwerp earlier in the year, to about 12,000 people. But...the moment I started, I had to finish! Three songs; that's just not enough. You can't get much going, but it was for children so I was happy to do it."

Around this time you also did some UK shows. What do you recall about them?

CHRIS: "Well, I did two at Hampton Court, then one each at Blenheim Palace, Castle Howard and Tatton Park. The shows were amongst the most enjoyable I've ever done. They were fantastically exciting, and enormous fun. They gave me the opportunity to do the first half solo, as before - and because the concert at Symphony Hall, Birmingham, was the first one, I didn't really know what to expect but, by now, I was really on top of the case. The people that saw these shows thought they were wonderful. Seeing not only the spectacular surroundings, but also people bringing picnics to these shows...they really got into the spirit of it all. I saw guys with chairs, candelabras on their tables, champagne on ice! You know, the whole thing; it was brilliant."

Did you find that those shows worked as well as you would have wished?

CHRIS: "Even better. I was apprehensive, though. There were three things which made the performance extremely difficult. First of all, daylight - because people are not focused on you. They become distracted by things going on around. For example, at one stage, in front of me, a woman at one of the shows had an epileptic fit. There were guys in orange uniforms, the paramedics, rushing around. I didn't know whether to stop the show or carry on. Everybody was watching what was going on, and I didn't know if it was a heart attack, or what. It turned out to be a fit; the lady had forgotten to take her pills. So that was the first thing, that was a bit of a distraction. The second thing is, anything to do with alcohol and you're performing to people who have had a few drinks so, again, you have a bit more of an effort to hold their attention. Thirdly, an outdoor show is also more difficult because of the applause; you just don't hear it. There's no reflection of sound, and you don't know how you're going down. So, those three things combined mean that you have to be immensely alert to a performance and make it work. But I loved all six of the shows. I thought they worked brilliantly."

If you can't hear a reaction from the crowd, how can you tell if you're being well received?

CHRIS: "Just look, just watch!"

Just an observation; because so many of the songs you've been performing on this tour are so familiar, although we're used to hearing them with much more around them, musically, I found myself mentally filling in the gaps - the other instruments - that aren't there any more...

CHRIS: "Perfect. You see, when people are used to a song, they do that; they fill in the drums and everything else, mentally. I kind of provide a blueprint, with just the one instrument, and then you allow the listener to hear it. Also, someone hearing these songs for the first time can also hear them and enjoy them because the words are important; you can hear the words, and feel the music beneath. So, hopefully, the combination makes it work."

So I've said the right thing; that's kind of what you were aiming at...

CHRIS: "Absolutely."

Taking you briefly away from the flow of things and on to the new single, can you tell me more about that?

CHRIS: "In June of this year, I got a call from a guy, through the office, saying that ITV were putting out a series of ten 10-minute cartoon shows - written by Elizabeth Beresford, who did The Wombles. This is her first project since then, and it's called Dawdle The Donkey. It involves these three characters who have nowhere to live, so they set up in a meadow. There's a polar bear, a pussycat and a donkey. Anyway, the people making the series were looking for a strong song, not only to open and close each programme, but also to be potentially released as a single. I was kind of fascinated by the idea, having small kids myself, and the melody came almost instantaneously - after I put the phone down, in fact, and went and sat at the piano. Then the idea of 'That's What Friends Are For' came because the series is about friends, and I got a synopsis of some of the shows so, within three or four weeks of that original phonecall, we were in the studio recording. It's great fun. My children love it. In fact, kids who've heard it just jump up and down; they think it's wonderful."

That's quite a left of centre thing for you to do, isn't it? One moment you're touring the world with a rock band, the next with a string quartet or orchestras - and now this...

CHRIS: "Well, it's a natural progression for me. I loved it. I thought it was great, and we recorded it with band, and orchestra, all in one go - with a few bits added on at the end. It was recorded and mixed in a day, as far as I recall."

Now, I haven't heard the song, and a lot of people - when they read this - won't have either, so how would you describe the way it sounds to us?

CHRIS: "It's cheerful, bouncy - a bit like 'When I'm 64' by The Beatles. The difficulty was writing lyrics that five-year-olds would get into, because it's aimed at five-year-old. But, having one myself, I thought of the concerns that five-year-olds have - which are things like getting lost on a day out in the park - and the things you might say to reassure them; 'you won't get lost, because friends are always there to help you

home.' Another one would be swimming off the beach and getting into difficulties; 'there's always friends watching out for you, who will bring you back into the beach.' It's just a cheery kind of a song, but the people at the record company just couldn't stop whistling it. It's just very, very catchy. 'Riding On A Rainbow is also on the CD and, as you may recall, that song came about over a beer in a bar when I was on holiday in Mauritius last Christmas. It was a chance conversation with a man who is well placed in the ANC; he said 'Why don't you write a song for South Africa?' I thought that was a good idea, the Rainbow Nation, so then I thought maybe it would be something like a gift to South Africa to perform the song exclusively there, but it became a very popular song - and now it's being released in Germany and the UK and so on."

As ever, it seems unfair to ask you this at this stage - when you're still in the middle of promoting your current album - but...what news on the next record? Any thoughts yet?

CHRIS: "Yes. Obviously, I'm continuing to explore where I want to go, but I think it's going to be a combination of a lot of strands, meeting together. First of all, what I'm doing right now, with the solo thing; going back to the story telling songs. Maybe looking a little more carefully at the rock/country side of music. I'm very disappointed in what I'm hearing in pop music today. There's obviously some talent there, and I've heard a few talented things, but - broadly speaking - it's my opinion that guitar-based songs are now utterly derivative, in that particular area. It's very hard to come up with something original. I won't name any bands, but some of them are so obviously copying their heroes that it's embarrassing. And it does not fill me with confidence for the future. So I'm looking in different areas, and maybe some different strands will collide to make a different sort of a sound..."

Song-wise, I'm sure ideas are always floating around, but is there anything specific you can talk about now?

CHRIS: "Oh, I've got a few things drifting around the old head here..."

As far as a new album is concerned, we're obviously talking about a release next year...

CHRIS: "Clearly, next autumn would be the earliest. At the moment, I'm enormously looking forward to the German tour, because I haven't been there for two years. To a certain extent, this whole idea of the 'Beautiful Dreams' album and tour is to give me a chance to be intimate, and play to people in a theatre situation. I didn't want to be a dot in the distance on stage in a rock show - and that feeling was very much borne of the German situation where I was playing in front of 100,000 or 120,000 people sometimes. These new shows now bring me right back to basics. It's just me, with the audience - and I'm looking forward to taking this show to Germany very, very much."

Finally, you do continue to have all these various career opportunities available to you. For example, you could really just pick the 'Beautiful Dreams' format of performance and tour with that for the rest of your days. Given that, I realise that to tour as you have been was a concerted attempt to add another string to your bow. Well, you have that string now - and you can twang it along with all the rest of them. In short: career-wise, how are you feeling?

CHRIS: "Well, as I've said previously, I now have the choice of going absolutely solo, solo with quartet, solo with orchestra - or going back with the rock stuff. And I have a feeling that there's a combination of all four which will present itself in the next phase...somehow or other."

Thank you very much...

CHRIS: "Before we finish, I want to talk for a moment about Stirling Castle and something written in one of those letters you just showed me. (Prior to beginning this interview, Chris has been given a pile of personal letters sent in to the fan club). There was a point raised in it about the whole media thing, and I just wanted to clarify that and let people know what really went on in terms of that concert (a charity show in aid of the Dunblane Appeal, following the horrific mass murder by a gunman at school children in the small Scottish community). Basically, what happened was I was talking to a friend of mine on the phone, on the 13th of March at around ten minutes to midday. He said to me 'Have you heard what's happened in Scotland?' I said 'No.' He said 'Look at the television news.' So I put on the TV news - and I just stood in front of the TV, with tears pouring down my face. I could not believe what had happened. I saw the one o'clock bulletin, just as Diane came back with our five-year-old. I grabbed a hold of him - and I hugged him as hard as I possibly could. He didn't know why; he just wanted to go off and play with his five-year-old pal who was with him. But at around 3 o'clock that afternoon, I noticed there was a Helpline number in connection with the tragedy, so I wrote down the number and called Central Scotland Police. I said 'My name is Chris de Burgh, and I'm a singer...' The lady at the end of the line said 'I know exactly who you are.' And I said 'Well, my music has provided comfort in the past for people of all sorts, and in all sorts of ways - and, quite simply, I want you to put my name down on that enormous list of people who want to help and who have offered their help. I can't help in any other way except by possibly doing a concert. If the bereaved parents in a year from now or three years from now or 20 years from now or...whenever, if they would like me to come and sing for them, to maybe just help them through this terrible pain, I would be very happy to do that. Any time, anywhere, any place.' The lady said 'I'll put your name down.' So I heard nothing for four months - until I got a call from the Chief Constable, who said 'We've been working through all the requests - everything - and your name has come up on the computer again. And I passed it by the parents at a meeting that they had; would they like you to come and do a concert? And they said, yes, they would. Their choice.' Then the whole thing sprang into motion and, in ten days, my people put together what usually would take four months to put together. The help was enormous - and everything was free. And the night itself was...incredibly special. It worked beautifully; it was a combination of tears and laughter. The highpoint was when the sister of one of the parents whose child was killed stood up and sang, just with a microphone, 'Where Peaceful Waters Flow.' Everybody leapt to their feet, and everybody was crying. It was an incredibly emotional moment. Also, it seemed that

just about every song I did had a different spotlight on it; anything to do with children, I could see people crying again. Of course, there was the joyous stuff, as well. I remember that I did a lot of work in the run-up to the concert to make people aware of it, because the idea was to raise money from the event - and so there had to be profile behind it. To that end, I did a couple of TV shows, talking about it, and quite a few interviews. And one guy said to me 'Of course, well, the profile won't hurt you, will it? You know, after the difficulty you've had in the last few years in the British Press...' And I said 'If anyone says that to me and I can hit them - I will. As hard as I possibly can. I am doing this for reasons that I stated, which were - initially - to play in a small hall, just for the parents. Then, the thing got taken out of my hands and became enormous; 5-6000 people. I was not looking for any personal profit out of this, whatsoever - and I'm disgusted you should even ask me that.' So, when I heard that there were a couple of things along those lines in the papers, I was equally annoyed. There was one guy in particular, and I know his name, too, who wrote stuff like that and, if I see him...I'll talk to him about it. But to suggest that I did that concert for any other motive than the purest possible one, it just reflects back on the journalism standards in the UK today. That's a reality, unfortunately, but that is my reaction. Furthermore, the actual post-concert reaction of all the people was overwhelming. It was extraordinary; people loved it. I brought my own family up to it, and they loved it. It became a catharsis for the families who I met, before and after, and the word was that it was an enormous help. I don't know if a lot of money was raised, but that probably wasn't the point in the end. The point, in the end, was to allow the communities in the area to show their respect and love by...just being there."

PERSON TO PERSON

Do you have any pets? (Edith Kirchberger, Germany).

CHRIS: "Yes. We have a black Labrador dog called Milly, who's great fun. The children adore her. She's great; she's a really gentle Labrador bitch - and is demented by my daughter, who has set up a series of horse jumps, but not as high, right round the garden, and is teaching Milly to jump over these things. She does it, but at the end of a session the poor dog is absolutely knackered! She's exhausted. She lies down, collapses and wonders when the next session is going to turn up..."

Is the song 'Up Here In Heaven' about the war in Ireland? (Edith Kirchberger).

CHRIS: "No. It's about looking at an old photograph of soldiers, taken about 40 or 50 years ago - actually, even longer than that; perhaps the 1920s. The soldiers are all dead, and the song is really about me wondering... It's the 'what if?' thing that I work under; the fanciful idea that maybe all the comrades in arms, from all sides, are up in heaven - looking down at a memorial service going on. Then the song switches to the other sides of the memorial service, and all the millions of names carved in granite of all the soldiers who have been shot and killed. I just thought 'Maybe they're all up there with the full knowledge that there is only one God.' The Germans say 'Gott mit uns', we say 'God is with us', but the song is about the fanciful idea that, up here in heaven, there is only one God - and that war is crazy."

You wrote songs about your first two children - did you write a song about your third child, too? (Edith Kirchberger).

CHRIS: "Yes...it's called 'The Son And The Father' and it's from my 'This Way Up' album."

What's the first song you ever wrote, and when did you write it? (Edith - again!)

CHRIS: "That would be called 'A Waste Of Love' - and it was a waste of time! I wrote that when I was about 15 or 16. Do I still remember the words? No..."

What was the most embarrassing moment in your life? (Edith).

CHRIS: "...I don't really want to talk about it! It's kind of a personal question and, I should point out, I've had so many embarrassing moments..."

What do you do if you're not on tour? (Edith).

CHRIS: "Oh, I just get into the home thing. I enjoy seeing my friends and my family - and just being an ordinary guy because, on tour, you're living an extraordinary life. So when I'm not on the road, I like getting down to basics and leading a normal life."

Which instruments do you play? (Debbie Gumm, London).

CHRIS: "Piano and guitar."

I know about the 'Live From Dublin' album, but have you any plans in future to release another live album? (Maxine Joyce, USA).

CHRIS: "Maybe. Maybe one day. There's no plans, as such, but...perhaps."

When you re-recorded 'Lady In Red' for your 'Beautiful Dreams' album, why did you remove the words 'I love you' from the end? (Miriam, West Midlands).

CHRIS: "I was standing, singing in a room with professional musicians. I was singing everything live - and I didn't feel like saying 'I love you', in front of everyone, at the end! That was something to do with it but, also, in the original version that comment worked as an aside, but I very rarely even say it when I perform the song live these days."

Would you ever let a member of the fan club interview you for the Gazette? (Sarah Hudson, Essex - and many others!).

CHRIS: "Well, I don't see why not...maybe. Having said that, the whole point of the Person To Person section of the magazine is for members to write in questions to put to me by proxy. If you have a question for me, write it down, send it to the fan club - and I'll be only too happy to answer it in this context."

Did you find that the crowd at Hampton Court took longer to warm up than usual - especially on the first night? (Diane R, Coventry).

CHRIS: "I should remind those people there on that first night of how bitterly cold it was. Somebody said to me 'Gosh - you looked white and tired.' In fact, I was frozen. I don't think I've ever been that cold before. I was wearing T-shirt, shirt, jumper, jacket. That's the most I've ever worn on stage anywhere - and I was still frozen. It was bitterly cold. It was a beautiful, sunny day - but when the sun went down, it must have dropped to about five degrees. There were people wrapped up in blankets, for

goodness sake. So, naturally, it took a while for people to warm up on that night - in all senses of the words."

Do you believe in equal opportunities? (Diane R, Coventry).

CHRIS: "Of course."

I know you enjoy golf, but do you like to watch tennis, at Wimbledon, say? (Elizabeth Hesketh).

CHRIS: "Yes. I'm a great sports fan; I enjoy just about everything. I like watching tennis, but it gets a little bit dull nowadays; the characters have been squashed out. That said, Agassi is obviously a bit of a character... I thoroughly enjoyed the Euro '96 football championships, by the way."

What music are you into? (Elizabeth Hesketh).

CHRIS: "I listen to a wide variety of music. In the car, I enjoy classical music or listening to the radio and, at home, it's a bit of everything, really."

Have you any fears in your life? (Elizabeth Hesketh).

CHRIS: "Yeah...the same fears as everybody else has got. I suppose health - your own and your family's - is the prime thing. That would be my main concern."

Which is your favourite season, and does the weather affect your moods? (Milena Kullack, Nottingham).

CHRIS: "I adore summer, obviously, and autumn. I'm not mad about early spring; I find that January and February would not be my favourite two months. It's just dark and dour and cold and raining and pretty miserable. I like light."

Your love of orchestras comes across strongly - do you enjoy classical music.

If so, who is your favourite composer? (Milena Kullack).

CHRIS: "Well, I like the music of Bach, Handel, Mozart, Albanioni..."

Would you ever consider recording a message for the C de B Hotline? (Sarah Hudson).

CHRIS: "Of course I will. (To me): Just ask me." (**Editor's note:** Many, many moons ago, Chris did in fact record a message for the Hotline. For one reason or another, he has never been asked to do so since but, in light of the subject being raised again now, should the right occasion arise - we will most certainly be taking Chris up on his offer.)

Thank you for the wonderful concerts here in Johannesburg. Were any of the concerts filmed for the 'Riding On A Rainbow' documentary you mentioned in the last issue of the Gazette? (Mandy Hunsdale, South Africa).

CHRIS: "Yes, they were. A lot of them were filmed, and the documentary will, hopefully, be finished before Christmas. We shot film throughout the whole trip and the idea is for the result to be broadcast world-wide."

If we wanted to write to you personally, which address could we use? (Mandy Hunsdale).

CHRIS: "Write to the fan club. The personal stuff always get passed on to me."

Does Chris protect himself from diseases like malaria, etc, when he goes to faraway places like Mauritius or South Africa? (Ursula Hohmann, Germany).

CHRIS: "Indeed. Yes, I do - where necessary."

Are you seriously considering writing a book called 'The Lady in Red'? (Lauren, Coventry).

CHRIS: "I have been approached. Whether this idea comes to fruition or not, I don't know - but it will be co-written, if it's written at all."

Fans are lucky to get near you at concerts. Considering that, what is the best way to get a personalised autograph from you? (Lauren, Coventry).

CHRIS: "Oh... I usually make myself available after concerts to sign autographs, in most places. So that's really the best time. It's just a question of asking me, at the right moment - within reason, please!"

When we saw the 'Beautiful Dreams' concerts in Denmark, we agreed that they did not only sound, but also 'feel', right. There was a special atmosphere and each of your gestures and your movements suggested that you really lived the songs you presented. Was that just good acting - or your true feelings? Also, isn't it very difficult to pass on that special mood, night after night? (Daniela Klein, Germany).

CHRIS: "I always get deep into a song and perform it. That's why people believe them. As for performing night after night, that's part of being professional and also part of being someone who believes in what they're doing. People get an immediate feeling of 'Do I believe this? Can I believe this?' Well, yes, they can... And I have fun, too. I like to think that my concerts are like being with somebody for the evening; having a guest come to your dinner table for the night, or spending an evening with you in your home. That's the thing I'm trying to project - and I like people to have had fun when the evening is over."

I'm often told that it's quite crazy to see 50 concerts by the same artist - what do you think? (Daniela Klein).

CHRIS: "No, I don't think it's crazy. Not if you enjoy the artist."

'Where We Will Be Going' is my absolute favourite song. Can you comment on the mysterious lyrics '...on a terrible December night in NYC...John are you listening?...' Are you referring to John Lennon? (Pam Legard, Canada).

CHRIS: "Yes..." (**Editor's note:** Years ago, when Chris first talked about the song, prior to its release - in one of the Gazette's 'Song by Song' album exclusives - Chris told me about the John Lennon reference, but asked me to omit it from his published comments. The idea being that people should work it out for themselves. Therefore...top marks, Pam!)

Remember, if you have a question you'd like to ask Chris, then send it along to the fan club address, marked 'Person To Person'. As you have just read, and it has been enforced by Chris's own comments, the purpose of this regular feature of the Gazette is for the club to put your questions - however weird, wonderful or just plain inquisitive they might be - direct to Chris, on your behalf, each time we conduct an interview with him. Space allowing, we'll print as many of his replies as possible. This is your opportunity to interview C de B - so use it...

COLLECTOR'S CORNER

For the information and benefit of any new members of the club, this occasional section of the newsletter is devoted to any among you wishing to buy, sell, swap or borrow various items of C de B memorabilia. Here's the latest batch of people looking for or offering items of interest:

Carol Chaplin, of 3 The Mews, Weston Favell, Northampton, NN3 3JZ, asks: "Has anyone got a video tape of Chris's concert in Birmingham in September 1995? It was broadcast on BBC TV last November. I can supply a blank tape and pay postage."

Daniela Klein, of Pommerstr. 19, 36251 Ludwigsau-Ersrode, Germany, says: "I'm desperately looking for a copy of the 'Beautiful Dreams' concert in Ringsted, Denmark, on March 23, 1996. It was recorded that night and on radio later. I'll gladly pay or swap. I have material from the last 15 years to offer, including TV appearances from all over the world, as well as live recordings, photos, etc - whatever you like!"

Esme Bolton, of 17 Hill Rise, Great Rollright, Oxon, OX7 5SW, says: "I have a 'Separate Tables' boxed Limited Edition single as new and a 'Crusader' album for sale. Send SAE for details."

Val Burns, of 5 Blackfriars, Yarm, North Yorkshire, TS15 9HQ, says: "I would like to collect copies of the Radio 2 series 'High On Emotion' and TV appearances - including any interviews with Chris on TV-am, footage of his performance on the QE2, 'This Is Your Life' and the recent Dunblane concert interview."

Carol Foyer, of 70B Mill Road, Hamilton, Lanarkshire, ML3 8HX, asks: "Can anyone help me out with a copy of the 'This Is Your Life' programme, and also any video taped interviews, etc? I am willing to buy, and pay for postage and blank tapes."

Claudia Graf, of Klosterstr. 13, 53123 Bonn, Germany, says: "I am selling my complete C de B collection, including T-shirts, sweatshirt, photos, video and audio tapes - preferably to fans in Germany (otherwise you have to pay for postage). Please write for a detailed list."

If you are desperately seeking something C de B, or are able to help someone who is, then send your details into the club address - and we'll do the rest.

THE C de B HOTLINE

As most of you will know by now, this is the Premium Rate phonenumber service set up by the club in addition to the Hotline indicated on the reverse of your membership card. The service enables us to up-date information about Chris at a much faster rate than normal - but calls are more expensive. The charges are **39p** per minute Cheap Rate, and **49p** per minute at all other times. Please ask permission from the person paying the phone bill before making the call! Unfortunately, the service still cannot be accessed unless you are living in the UK. Be aware that messages will only be put on either service when relevant, and the date the message was recorded will always be mentioned first to enable callers who have already heard it to hang up immediately, should they choose. The number to call is;

0891 334 225

PEN PALS

Milena Kullack-Marlow, 32 Stockhill Circus, Basford, Nottingham, NG6 0LS. (16).
Andrew Ham, 9 Barley Croft, Westbury On Trym, Bristol, BS9 3TG. (25).
Ian Moor, 108 The parkway, Willerby, Hull, East Yorkshire, HU10 6BE. (22).
Edith Kirchberger, Faerbergasse 17, 83512 Wasserburg, Germany.
Evelyne Frei, Alpstrasse 7, CH-9443 Widnau, Switzerland. (39).
Elizabeth Hesketh, 138 New Street, Sutton, St.Helens, Merseyside, WA9 3XF. (21).

NB: The numbers in brackets after an address refer to the age of the Pen Pal.

If you would like your details included in a future list of Pen Pals, then please write your name and address **CLEARLY** and in **BLOCK CAPITAL LETTERS** - specifying your age only if you wish - and send them in to the fan club P.O.Box. However, if we can't understand your writing, we obviously won't be able to pass your information on. Finally, just a brief note to point out that Pen Pals is an **international** service. We'd like to put as many people from as many different countries in touch with one another - and don't forget that you already have one major shared interest; a love of Chris de Burgh and his music. So get writing...!

UNTIL THE NEXT TIME...

Yet again, that brings to a close this latest issue of the Gazette. In the next edition, which will be with you in the early part of next year, we will publish the aforementioned 'On The Road With C de B' report from Canada. To give you an idea of what to expect, your correspondent spent the best part of a week trailing C de B on his travels, writing down everything he saw and heard in a tiny little notepad. The emphasis was on watching (spying, really) rather than talking to Chris - and it should make for some interesting reading!

So, until the next time, remember to send any comments, criticisms, Pen Pal addresses, question for Person To Person or items for Collector's Corner to me, Mike, at: The New Chris de Burgh Fan Club, P.O. Box 276, London, E2 7BW.

As ever, thanks for your support, and may all of us at the club be the first to wish all of you a Merry Christmas and a Happy New Year!

PS: Chris de Burgh, The Authorised Biography by Tony Clayton-Lea was published by Sidgwick & Jackson, priced £14.99, on June 7. Any decent bookshop will either have copies in stock, or be able to order one for you. Incidentally, it's a very good read - go get it!

PPS: Enclosed with this issue of the Gazette, you should have received an order form for the limited edition 'Beautiful Dreams' print. We showed Chris proofs of the print in Canada, and his reaction was thus: "Oh, great. That's gorgeous, nice and grainy. It'll be a day's work to sign all of those, won't it?!"