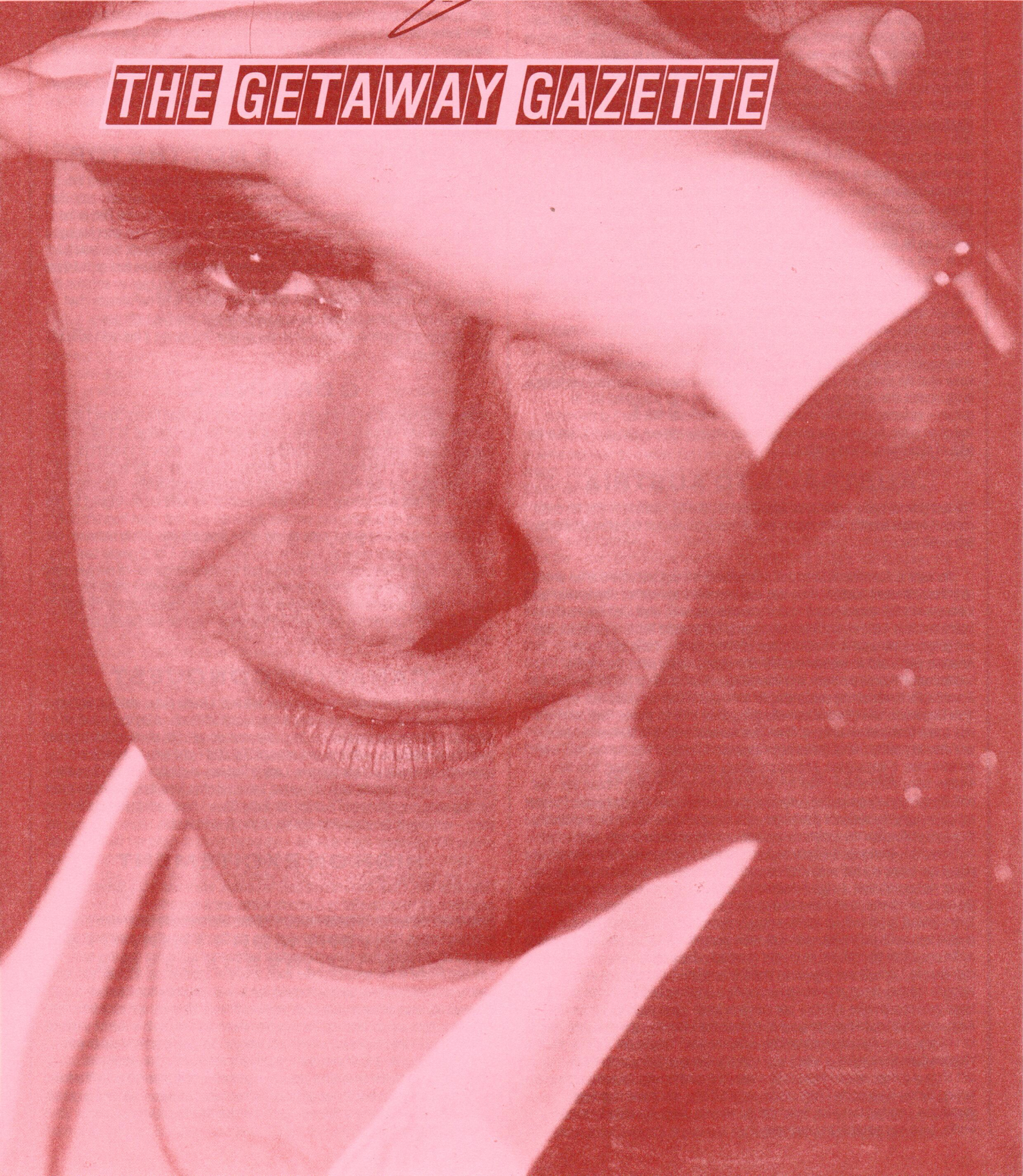


THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

SEPTEMBER 1987

**THE GETAWAY GAZETTE**



"The Vienna concert is the last of 120 shows which have taken us through 17 countries and three continents in nine months—that is, about 25 working weeks. During this time we have performed to an official capacity of more than one million people. There has been something like 78 flights—and we have stayed in 120 hotels..."

So reads the foot-note in the itinerary for Chris' massive Into The Light Tour, which finally reached its conclusion in Austria on June 29. The statistics speak for themselves, but we talked to Chris in Dublin to get his personal perspective on the most successful era of his career so far. Having just returned from a late-afternoon stroll with his family in the fields near his home, he was relaxed and ready to start remembering...

## TRANSMISSION ENDS

"When the tour ended, people were saying to me 'Are you going on holiday?' And I was saying 'I'm not going anywhere!' I didn't want to, I'd had enough of travelling. You see, to the above number of flights, you can add on at least another 50 to that for me personally; I did a lot of flying before and during the tour on my own. Funnily enough, on the very last flight—my suitcase broke. I took it as an omen! I just threw the case away because, by that point, it had seen plenty of action. Now that the tour is over, my impressions are of a hugely successful year, of a lot more people having come to know who I am—and of, hopefully, strengthening the territories which had already supported me and my music. Into The Light, the album, has sold well over the 3 million mark worldwide, and we've had number ones with Lady In Red in something like 16 or 17 different countries. That includes the biggies like England, Canada, Ireland and—in terms of sales, at any rate—America, together with places like Malta, Israel, New Zealand, the Philippines... on and on and on! It's just stunning. The tour was my biggest so far, but actually I got home feeling better than I have in years. I don't quite know what's happening, but the older I get—the more stamina I seem to have and the more able I am. I think, also, part of it is having someone exceptional like Will Palin, my tour manager, to look after me. I have nothing but the highest praise for him. Then, as the heat goes on me, there are other people to deflect it away; people like my management—and the band, of course. They've been terrific. The other important factor is having a terrific crew. It got down to the point where I wasn't even doing soundchecks any more, mainly because I'd played in all of the venues before and I knew what the sound was likely to be like. But it also meant that I had total confidence in my monitor man and in the guitar roadie, who looked after something like 18 guitars—including mine. So I could just stroll on whenever I felt like it at the venue, and go on stage. Knowing that every show was virtually sold out also gave it that extra edge of excitement. It was brilliant."

## AUSTRALIA TO AUSTRIA

The last time we spoke to Chris, he was all set to leave for Australia to play his debut concerts in that country. What follows are his recollections from that point up until the end of the tour...

"We went to Australia via Singapore, just to break the trip, and after that we wound up in Perth, Western Australia. Now that was a complete eye-opener. Having never been there before, I had always judged Australia and its people on what I had seen and heard from a distance. Well, we just found the place to be fantastic! Perth, in particular, was just gorgeous. We went to a hotel that had stunning views—it was built for the Americas Cup—and we were on the 24th floor in an amazing suite. It's a highly sophisticated lifestyle out there; very interesting indeed. Of all the places we visited in Australia, Perth was simply outstanding for me—and to such an extent that, although it's a long way to travel, I would consider going down there for a three-week holiday. It was amazing, absolutely amazing. From there we went through to Melbourne, which was also very pretty. One of the strange things about Australia was the fact that, when we were there, it was autumn. The autumn leaves were falling and, apart from the weather being much milder, it was very much like an English autumn. I found that most odd! We got severely suntanned—not sunburned, I should add, but suntanned. Perhaps not surprisingly, the audience didn't know what to expect from me. I think, traditionally, they don't really allow the audiences to stand up in the auditoriums over there—they certainly didn't encourage it. Of course, I was amazed by this and in Perth—where we played two nights in a hall which held around 7,000 people—I decided to change that. So, on the second night, I urged everybody to stand up—to the point where I leapt off the stage, which was about a six-foot drop down to the audience. Unfortunately, I found it very difficult to get back up again! I nearly broke my leg in the process. But that was great, it was worth the trouble; everybody really went for it. All in all, I did find Australian audiences a little bit confused as to what to expect—but they certainly let rip in the end. You see, I thought that they would probably be a little bit more out-going and instantly reactive. In fact, they worked rather like a Southern England audience, which tends to be conservative initially—and then they let go. I was slightly surprised that the Australians didn't quite have the gung-ho attitude that I vaguely expected. Then again, a lot of things about Australia surprised me—like the wine! They've got so many different varieties down there, many of which were very interesting and very good. We did our last show in Sydney, which I found to be a very cosmopolitan city. We had a room overlooking Sydney Harbour, the Opera House and the bridge, which was completely memorable. I enjoyed that a lot. Unfortunately, we were only in Australia for three weeks, but it was certainly an experience."

## HOT STUFF AND AMERICA

"From Australia, we then had to go right across the Pacific, which is a hell of a big ocean; 15 hours straight flying time—non-stop! So we decided to break the journey in Tahiti. Now that was something, this little island in the middle of nowhere. Rosanna, Diane and myself, we had a fantastic time there with the boys in the band, Will Palin and Kenny Thomson."

"We were there for five days and it was paradise, absolutely beautiful; beaches, sea and very, very hot. I mean, it was so hot that when you walked out at 10 o'clock in the morning to lay down—you were sweating within seconds. It was extremely humid. We did a helicopter trip of the island, and Rosanna spent most of her time in the swimming pool. When I say that, I'm talking about 8 hours a day in the pool, which was fabulous for her. She had a great time—and she travelled better than us! She just got on the plane, ate something, and then fell asleep, often with one of those airline eye-patches on. That was hilarious. There was plenty of room for her to stretch out, and the jet-lag didn't bother her. You see, she loved the swimming so much that she got exhausted anyway, so her body times never really confused her. I think that, when you're aware of jet-lag, you tend to pay more attention to it; you wait for it to hit you. So, going around the world, we picked up 24 hours of jet-lag, which was very tiring. After Tahiti, we flew to Los Angeles... oh, that's the other thing; Lady In Red was a big hit in America—it got to number three."

## WHEN THE TOP IS NOT THE TOP...

"That was a strange thing, which takes some explaining. In America, they have the Billboard chart, and that operates on a combination of record sales and radio play. Now, Lady In Red had started getting radio plays in January—and it hit the Top Five in the middle of May. By that time, it was number one in the sales chart—but, after having been played for so many months, the radio plays had started to drop off. So, overall, I didn't quite get as far as number one. The system is inequitable, to be honest, but there you go! I do recall saying once, three or four years ago, that it had been an ambition of mine to get an American number one—which is considered to be the ultimate chart success. Well, I feel that I've had one now. Added to that, Into The Light has subsequently gone gold in America. That was another first for me; it has sold 500,000 copies there so far."

## C D E B I N L A.

"Anyway, when we got to Los Angeles, we appeared on the Joan Rivers Show. I did two numbers live with the band—we played Lady In Red and Say Goodbye To It All—and that went down extremely well. Say Goodbye To It All, as you know, is a kind of an anti-war song—and there was a bunch of Vietnam war veterans in the audience, so it was a real charge to play it for them. It was an organisation called MIA—Missing In Action—and they were looking for their lost comrades. We were in Los Angeles for two days, and it's not my favourite city, so I was glad to get out! That, apart from one other appearance I made in New York, was all I did in the States. It was simply because I felt that there was no point doing an American tour with a ballad. A lot of people said 'Why aren't you touring?' And I said 'I feel strongly that the show we put on—a two hours and 15 minutes performance—bears no resemblance to a guy who sings Lady In Red as a ballad.' You have to know me a bit better at first, I think! So, I passed on the US tour this time. Also, I was getting pretty tired by that stage—and we had Canada and various shows in Europe still to come..."

## CANADIAN CONQUEST

"We started our Canadian tour in Vancouver, which is a lovely place, and then worked our way right across the country. It was a very successful tour—a big tour—and we played to a lot more people than we did on the previous one. The album by that time had gone double-platinum—which means sales of 200,000—and even as I speak it's apparently on its way to triple platinum. Lady In Red was at number one for 12 weeks over there, too. On the way back to England, I stopped off in New York, and I did a major morning news programme on TV called the Today Show. I sang Lady In Red at the piano—with one of the presenters looking all googly-eyed at me!"

## HIGH ON EXCITEMENT

"After New York, I took the Concorde back to London, which was just a fantastic experience. I'd never travelled by Concorde before, and it was brilliant. The worst thing about it was the number of businessmen on board, who obviously hadn't even paid for their own tickets. From the point they went into the Concorde lounge to the point where they got off the plane, they showed complete indifference to the fact that they were travelling on one of the wonders of the world. It kind of appalled me, actually; you don't have to jump up and down like a school kid, but it is nice to show some sort of appreciation. I was sitting next to a lady who had flown it 15 times, and each time, she said, it had been just as exciting. Then, on the other hand, you could watch all these fat businessmen lolling off to sleep... and I just thought 'So many people would love to have this experience.' It feels very fast—especially at take-off—but, no, it's not frightening. It's a bit like being on a Lear jet, or a small aircraft, take-off wise. You feel that you're going really fast. When we broke the two sound barriers—we went up as far as Mach 2—it didn't feel any different, you didn't hear anything. It was just an astonishing thing."

## A ROYAL SUMMONS

"Then, when I got to London, I had a meeting with Prince Edward. With me fresh off the plane, he came out to meet me in the Holiday Inn Hotel. It was a strange feeling; there I was, sitting in a room in London—having just come off Concorde—spending an hour talking to Prince Edward! He wanted me to take part in the Royal It's A Knock-out tournament he was organising, and he was explaining it all to me. I'd been invited to participate when I was in Canada.

I think that the Duke and Duchess of York—having come to one of my concerts in Wembley and, apparently, enjoyed what they saw—had asked specifically for me to be on their team. Which was nice—an honour! I'm not one of those people who looks to hang around royalty for royalty's sake, however. They are ordinary people with a really tough job, and you have to have a famous face—like I have—to know how awful it can be to have your private life continually interrupted. So, I've respect for what they do, in the same way that there are other royal families around the world who have an equally tough job. I certainly do admire what the royal family does in England, though. As for the actual tournament, I accepted doing it not only because it was a charitable event—we raised a million pounds that day—but also because of the fact that I had the chance to meet some of the most extraordinary people that I've ever met in my life. I mean, people like John Cleese and Michael Palin, who I had a long talk with. It wasn't just shaking hands with these guys, it was spending two days with them.

"The jockey Steve Cauthen was there, and so was racing drive, Nigel Mansell—who I then watched with great interest when he won the British Grand Prix. The list of people there was endless, the celebrities involved was just amazing! Jane Seymour the actress was on my team, there was Meatloaf... and there were many memorable moments—like the dinner. I felt honoured there; the Duchess of York had asked me to be on her left, and we spent a lot of the time chatting over our meal. There was a very interesting selection of people at the table, too. Music-wise, there was Cliff Richard, there were film actors, a downhill skiing champion—everybody was a champion. It was astonishing. I kept on thinking 'What am I doing here?'

## CHRIS CONFESSES

Finding himself surrounded by countless celebrities, the obvious question was 'Did he feel in any way like a fan when he saw any of the famous faces?' Chris had an instant response to the query: "Oh, God—YES! I get the old palpitations when I see somebody that I have admired for years, of course I do. I think 'Wow, look at that—it's Michael Palin', or whoever it might be. Actually, I sat beside him on a bus trip during the tournament, and he was just hilarious. I couldn't stop laughing; everything he said just floored me. But the most extraordinary thing for me was that a lot of those famous faces came up to ME and said 'Do you know, we just adore your song, we went on holiday to your song—and I think we're going to get married to your song.' Stuff like that made me feel as though I wasn't the odd man out or anything. But, yes, you're right; there are people who make me flutter!" There you have it; C de B is a fan like the rest of us...

## BRAVO BERLIN!

"So, let's get back to the tour! Let's see... I was at home ten days before we picked up again with some more dates in Europe—the last six shows. They were great, I really enjoyed them—particularly the two outdoor shows; Berlin and Munich. Berlin was 20,000 people in a big arena which had been built in the Hitler years, actually. It was just one night where absolutely everything went right. I found it stunning, and my good friend Joe Cocker opened the show. The concert was one of the musical highlights of my career, it was fantastic and I enjoyed myself enormously. In Munich we had a huge audience—something like 95,000—and there were some problems there which I only heard about afterwards. I learned then that there had been insufficient power—and a lot of people didn't hear the show. Thousands of people. It was to do with the stage being put in the wrong place by the promoters and organisers. It had nothing to do with us, unfortunately—otherwise I think we would have spotted the problem coming. We just turned up to do the show—it wasn't even our equipment—and then discovered that a lot of people also couldn't see. I was given a figure of 30,000 people who couldn't see or hear the show. I was just horrified at that. In fact, I immediately rang up the concert promoter and said 'Look, I think you should issue an apology on my behalf. He said 'I wouldn't do that if I were you—because it will sound like YOU were to blame.' Nonetheless, I'm sorry if anyone had their evening spoiled because of these problems. That concert was the pen-ultimate of the tour—and two days later we finished it in Vienna."

## STRAIGHT FROM THE HEART— A MESSAGE FROM CHRIS

"During the tour, I suffered again from these pangs—especially in Germany—and this is something I'd like to emphasise... We wound up playing something like 52 shows in Germany, I think, and I know that people are going to say again that I'm drifting away from my real fans—but that's not the case. It's just that, unfortunately, I can't possibly go into somewhere like Dusseldorf, or Stuttgart—wherever—and play in smaller venues. The statistics of modern touring mean that you just can't do that; you might be playing in one city for three weeks—instead of three days. It's just impossible, and I really want people to understand that, even if it looks and seems like I'm becoming too much of a 'star', that is not the case at all. It's just that events overtake you. Ironically,

it's the fans themselves who are making me less approachable, because the pressure is much, much more. That also applies to before concerts, after concerts and stuff. There were a lot of people I would have liked to have said hello to—especially some of the familiar faces—but it really can't be done. However, I would like people to realise that I do take a lot of time trying to spot the people that I recognise from tour after tour. For example, there were two girls in a yellow Renault who, I think, drove thousands of miles around Europe. I believe they went to something like 47 shows—which is absolutely stunning! And there was another girl who went to at least 30. Apart from those people, there are of course others who I'd like to say hello to—but I know that if I go out after a show into a crowd of people just to speak to two or three of them that I recognise—then I just get totally swamped. Also, it's always the same old story; after a show I'm knackered anyway! What I'm talking about here are the logistics of success; you want more people to hear your music, but when they do—this is what happens. Hopefully, people will understand this. I think they do. Some people do write to me and say that perhaps I've got lost in the clouds. You know the sort of thing 'He's obviously doing well, and he's less interested in the fans that have made him what he is today...' Well, that's all bullshit, really—if you'll pardon the phrase! I'm more acutely aware, more painfully aware all the time that the bigger I become world-wide—the more important it is not to lose sight of the ground. Take the situation here in Ireland; I've just been for a walk with my family, and lots of people saw me and recognised me—but nobody bothers me. Now, if I hid myself away, I think I would lose touch."

## THE FAME GAME

As his popularity has increased over the past year, has the extent of his appeal frightened Chris at all and—with his above comments in mind—does he feel that the situation is in danger of getting out of control? "Well, funnily enough, I thought that that was beginning to happen in England. It always amazes me, going to England now, that everyone knows who I am. It's really strange. But, you see, I don't put myself around into what I would call the real middle-of-the-road area of music. Now, an example of someone who does that is Cliff Richard—who is someone I admire enormously, so don't anyone get me wrong! But he does the kind of show that, since Lady In Red, I've been offered many times. You know, to be the celebrity on a cookery programme, or to do a variety seaside special. Well I just feel in my heart that that's the wrong thing to do. I'm not saying that I'm deliberately not accepting the pay or the chance for more notoriety—I just think there is a line you must draw in your own mind as to celebrity status just for the sake of itself. That's not a valuable thing to have."

## THE NEXT MOVE?

"OK, where to from here? Well, initially I'm not going to go anywhere! I'm going to stay at home and relax for a while. But I am starting to think about the next album and, oddly enough, what I've come up with so far is even further into simplicity. It's an obvious lesson, but one thing I learned from Lady In Red is that the man or woman in the street—the people in Malta, Ireland, Germany, who cares where—they do not respond to complexity. They love simplicity. They can hum a tune, and if they can hum a tune that for you is satisfying... It's like The Beatles; I was listening to a record of theirs the other day—and I can't believe how fresh that music still sounds. The melodies, the vibrancy—the fun! O-Bla-Di, O-Bla-Da, stuff like that, you just don't hear it any more. People have taken themselves awfully seriously out there. Alright, I know some people listen to me and they think 'This is serious stuff', but I don't necessarily believe that I should continually do that on every song. So I'm looking for simplicity. I shall probably start working on the album proper—writing for an album—in about October. We don't expect to have a new one out until September, 1988, because—unfortunately—you have to meet one of two different time slots in terms of releasing an album. You either have to put a record out in the May, to catch the summer, or else you have to go for September. There's really no other choice. Also, the fact that Into The Light is still very much alive in some territories—specifically in America—means that I don't feel there's a big push on me to put another album out in a hurry, to be perfectly honest."

## SWEET INSPIRATION

Veteran readers of the Getaway Gezette will already have some idea of the trials and tribulations which Chris has to endure in his song-writing. Rarely do good ideas pop out of thin air; they have to be worked on and carefully seen through—which is precisely how Chris does it. His approach to the art of lyric-writing and composition is both disciplined and creative: "It's hard for me to do it in any other fashion than a regimented way. I can't sort of say 'Well, it's Tuesday—I'll work a couple of hours today, and then do nothing else until Saturday.' There has to be more order in the process. With the next album, I think I'll start writing three days a week, and then begin gearing up to five. It's all about discipline; there's no other way of doing it. Inspiration will only come, I think, when you put yourself in the position of being ready for it. It's like you never get a suntan unless you take off your clothes and wait for the sun to shine! You've got to be ready for it. In fact, I've already got two or three songs in the back of my head—I spoke about one in the last newsletter. There's another one which, in fact, I wrote for the last album. Tentatively, it's called The Simple Truth. A lot of people in Germany heard a bit of it when I did a TV special—and a lot of people have written in to me about that song. Well, I think that will probably be on the next album, too. Apart from those ideas, I've got little buzzes of others here and there—just floating around. As I've said, though, I think the general thrust of the next record is going to be simplicity." It ought to go without saying that Chris will be revealing the latest on those little buzzes, and more information about the state of play with his next album, as his writing progresses...

## KEEPING THE BALL ROLLING

His success throughout the world recently now means that a lot of people will be expecting a repeat performance with Chris' next album. Is he feeling under any pressure to live up to such demands? "Well, I think you have to come to terms with this. I remember, after *Lady In Red* got to number one in the UK, somebody said to me: 'Well, here's hoping for another one.' And I said 'You've got to be joking!' I mean, a number one is a once in a lifetime ambition for most people in my business—and most people don't get it. The number of people who actually succeed in this business is about one per cent. So, I will obviously be disappointed if I don't get big success—but you just can't keep repeating it. There's no way, you can't do it—especially if you're the single guy at the helm of this operation. But I know one thing for certain; unless I do have one or two major hit singles off the next album, then my concert attendance in future will be less than it was in the last year—and the album sales will also be less. Now, if I'm prepared to come to terms with that, then that's OK. I've always been a positive pessimist, or a realist. I would clearly love to repeat the success and grow on it, but you do reach a point where you have to say 'Well, that's as big as it's going to be', and leave it at that. What has recently happened in my career has been a peak, but I wouldn't dream that it's THE peak. I think that people seem to like what I do as a songwriter—and I believe they're ready for more. I also think that there's a chance—a good chance—that I will come up with an album that's full of hit singles. People mustn't be alarmed if that's the case, they mustn't think I'm going for hit singles to the exclusion of everything else. It's just a way, I feel, of bringing my music—and not just the current album, but all the other stuff—into the public eye. You've just got to wave the flag and say 'Here we are!' The only way you can do that is, regrettably, with a hit single. However, I'm very fortunate in that I've got this enormous grass roots support which I can build on. Also, I'm sure a lot of people who bought a Chris de Burgh album for the first time won't have been disappointed—and will be very interested indeed in the next LP."

## PARTY TIME

In the last edition of the Gazette, there was mention of a party Chris had been planning in Australia to celebrate the 100th concert of the *Into The Light* Tour. So, what happened? "Ah—we didn't have one. A few things happened which got in the way of those plans—so we held the party until Vancouver. We had a big Press celebration there—to launch the Canadian tour and to present me with my double-platinum album—so we decided to have it then. It was great fun. Was it a wild affair? It was... People think I'm a goodie-goodie, but, I'll have you know, I have the odd real wild affair! You need them; you have to relax. And I'll tell you where we had another good party—in New Brunswick. We were in this absolutely extraordinary hotel, so say it was a hotel is to do it an injustice. They were constructing the foyer and most of the hotel when we arrived! It was like a motel in the middle of nowhere. We saw it and thought 'Oh, no—what is THIS?' I hadn't stayed in such a seedy joint for years. But the people were terrific and we discovered that, in the evening, the bar—which doubled up as a restaurant as well—became a singles bar. And all these sort of divorced women and lonely guys showed up. It was hilarious because they had a regular hotel band—and the boys in my band took over. We had a fantastic night, with everybody singing and yelling for the hell of it. Could there be a song in there somewhere? God, you're not kidding!..."

## NEWS UP-DATE

First and foremost—the C de B book. As previously reported it will be called *From A Spark To A Flame*, and will now be published in November. Pre-publication copies of the time will be available exclusively to members through the club. For details of how to order one, refer to the form which you should have found enclosed with this newsletter. Several eagle-eyed spectators present at Chris' last Munich show spotted a film crew pointing cameras in his direction. What, they ask, could this mean? Over to Chris: "Yes, it was do with me—but it was not for a video, as has been suggested. The footage will be part of a TV programme. I don't know too many details about it, unfortunately, but it was done by a crew from ZDF in Germany. All I can really say is—look out for it. Regarding a video, I didn't actually do one this time. Funnily enough, I find that when I see myself on video, it looks dated almost immediately. I suppose I just like the feeling that each concert is a fresh approach, and the moment you've done one—that's it, that's yesterday's news. So, nobody had a really big urge to do a concert video this time." On the subject of videos, how has Chris been getting on with his own attempts at filming? "Well, I've been fooling around again with my cameras—and I've got hours and hours of stuff. I'm one of these people who doesn't tend to take pictures of scenery—I'm much more interested in incidents, especially funny incidents. I've got lots of footage of my daughter in places like Australia and Tahiti—mainly for her to look at when she's older—and lots of funny stuff with the band, for them to look at. I enjoyed filming a lot, and in fact, two of the guys in the band were so impressed with the first films I was doing that they both rushed off and bought video cameras too! I've now had the chance to have a look at most of the footage I shot on the tour. It's great; we all look so fresh and fit at the beginning of it. I can't believe it. How do we look at the end? Old and haggard!..."

## PEN PALS

And so to the latest list of eager correspondents... Catherine Day, 29 Abbots Way, Westlands, Newcastle, Staffs., ST5 2EX, England.  
Jasmine Forster, Gartenstrasse 7a, D-7919, Bellenberg, Germany. (Aged 15).  
Jennifer Thompson, 30 Glenmeen Close, Hannahstown, Belfast, BT17 OPA, Northern Ireland.  
Suzanne Belanger, 50 Daigle Street, Edmundston, New Brunswick, Canada, E3V 1L9. (Aged 24).  
Martin, 41 Glencregagh Drive, Belfast, BT6 ONJ, Northern Ireland. (Aged 20).  
Kate Moore, 25 St. Helena Pde., Eastlakes 2018, Sydney, Australia. (Aged 15).  
Christiane Neumann, Immenredder 25, 2000 Hamburg 63, West Germany.  
Gerard Buijze, Dorpsstraat 38, 6666 AH HETEREN, Holland.  
Sallyanne Rose, 6 Yarrow Road, Walderslade, Chatham, Kent, ME5 0SJ, England. (Aged 17)  
Angela Casement, 34 Grove Park, Killyleagh, Co. Down, Northern Ireland, BT30 9RR. (Aged 19).  
Ludger Wirooks, Jolicherstr. 43, 5100 Aachen, West Germany, (Aged 21).  
Eileen Ray, 6 Morgan Close, Hillview Estate, Banbury, Oxon, OX16 7DX, England.  
Lisa Lambert, P.O. Box 1493, Sophia, W. Va, 25921, U.S.A.  
Patricia Boyd, 75 Centenary Court, Lven, Fife, Scotland, KY8 4AJ. (Aged 29).  
Dawn Hushes, 41 St. Pauls Close, Rock Ferry, Wirral, Merseyside, L42 3XL, England. (Aged 19).  
...please write your name and address clearly in BLOCK LETTERS, specifying your age if you wish, if you would like to be included in any future lists of Pen Pals. A selection is printed in each newsletter. (By the way, Martin—have you got a surname?!)

## WAX LYRICAL

In which, as usual, Chris strolls through his back catalogue of songs—and wrestles with his memory—to explain the meaning and method behind some of the lyrics. Keep the enquiries coming, and here are some of his latest answers...  
*TOURIST ATTRACTION*: "Well, I remember once watching a TV programme about a remote jungle tribe. They were perfectly happy without civilisation, but civilisation came in and totally wrecked their particular way of life. And then they started flying tourists in—I think it was in Borneo. They created this airstrip, the tourists began to arrive—and the next thing you knew, the natives found themselves scratching for money, drinking Coca Cola and posing for photographs. Their traditions, their centuries-old culture, was just destroyed by this endless stream of tourists—because tourists can destroy culture. That's what the original idea for the song was."  
*SAILOR*: "I just had this vision of a guy in the time of the Armada, maybe. It was of him being a prisoner in Spain—somewhere like Cadiz—and of him being held captive in a huge castle overlooking a bay. One night, he looks out and sees his friends leaving on a boat. But he's still in prison. He watches them and says 'Look—take me with you!' He's thinking of his home in Scotland... 'To feel the wind, to see the sky'. It's about a prisoner pleading to be taken away, back to his home."  
*THE RECORD COMPANY BASH*: "I remember going to a party once and being fairly horrified by how a record company—not A&M, but all of them—could be so free-handed with their money on such occasions. It was right in the middle of the punk rock explosion, when you had record companies saying 'Oh, no—we can't afford to do this, we can't afford to send you there' or 'We can only give you this much to make an album.' Yet the record company executives used to turn up in limousines, they used to fly everywhere, have HUGE budgets, endless lunches and massive parties. I just found it very bizarre to be at record company parties, where so much money was spent, and yet at the same time they were carping about cutting costs here and there. It's something I saw a lot of during the '70s. So, having been to some of those parties, I thought I'd finally write a song about them. It wasn't vindictive at all; just observation."  
*OLD FASHIONED PEOPLE*: "This is just a tender look at old folk. I suppose that when we're old, we'll be complaining that the world moves to fast and things aren't like they were in the old days. I wanted to make people think; next time you walk in the park, just look at the old guy sitting on the bench throwing crumbs to the pigeons... There's a lot of sadness in that... all his friends have gone, and all he wants is to be taken back to the memories of his youth. It's a melancholy tune, but maybe sad-happy, too."

## UNTIL THE NEXT TIME...

Space has not allowed the promised feature on what Chris' band get up to when they're not playing for him—but details *will* be revealed in the next Gazette. In the same newsletter we'll pull the lid off the time when Chris almost got thrown out of a hotel—and talk to him in-depth about the long-term future of his career. When will it end, how long can he see himself continuing to tour and make records? There will also be more news of his song-writing exploits for the next album—and much more. In the meantime, please remember to send any pen pal addresses, questions for Chris or Wax Lyrical queries—together with any ideas or criticisms about the newsletter or the club—to me, Mike, at The New Chris de Burgh Club, P.O. Box 276, London, E2 7BW.  
And finally... may Chris and ourselves be the first to wish you all a very happy Christmas and a peaceful New Year. The next newsletter is due in January, 1988, remember! So, until the next time, thanks once again for your interest in Chris and the club (from us), and thanks for your continued friendliness and support (from Chris).  
Goodbye and good luck!