

THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

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THE GETAWAY
GAZETTE

Welcome to the latest edition of the Gazette. As ever, we'll waste no time or space with smalltalk and simply inform you straight away of the news that Chris will be releasing a new single in the UK on September 14. It's a re-mixed version of the track Shine On, so it won't be anything you've heard before, and it's backed by Heart of Darkness and a live version of I'm Not Scared Anymore from Flying Colours. Moving on to Chris' forthcoming live shows in Europe, I'm pleased to report that - for once - the club priority ticket offer went off without any hitches (unless you count cheques which bounced or people ignoring the deadline date and still wanting tickets) and I trust everyone who placed an order is happy with what they got. The seats allocated really were from the front row backwards at all venues, so say hello to the people around you; they should all be club members. As promised in the previous Gazette, Chris has much to say about the World Tour in this edition but, as ever, we'll set things rolling by him catching up on the news between newsletters

TALKING ALL OVER THE WORLD

"Right, where were we? Well, following the completion of the new album, I didn't have the usual, or traditional, six to eight weeks of complete freedom and breathing space which I've always enjoyed enormously. Working on an album for a year-and-a-half is incredibly intense, it's very tough indeed. You're working in a studio for 12 to 14 hours every day - and this album took me five months. It also took me the bulk of a year to write it and put the songs together. So, I was looking forward to a break but, unfortunately, they decided to put out a single quite early off the album at the end of March. With that in mind, I took my family off to the West Indies for two weeks in early March. We went to my favourite island, Barbados, had a fabulous holiday and came back immediately to an enormous promotional schedule. Indeed, we came back via Germany where I did a TV show in a place called Hof, which is on the eastern side of what used to be West Germany. I can tell you, it was a bit of a shock leaving Barbados and arriving in Frankfurt where there was snow on the ground! As you know, Separate Tables was that first single, and it did pretty well, actually, in quite a few places. As I said previously, it wasn't my first choice for a single - because I wanted to reflect the energy of the album - but people were virtually unanimous all over the place in saying 'We want this to be your first single.' So I had to accept that opinion. It entered the UK charts at Number 31, drifted up a few places and then, shortly after that, the album came out and the single, as traditionally happens, just disappeared. However, the subsequent couple of months saw me visiting something like 15 different countries - in fact, I can probably tell you which ones they were. I did England, Northern Ireland, I was in Jersey, Germany, Sweden, Denmark - probably! - Belgium I was in Munich, Kiel and Hamburg in Germany, and on the way back I went to the FA Cup Final and I saw my pals at Liverpool Football Club win at Wembley. I'd never been to an FA Cup Final before and they really looked after me; I wound up on the team bus afterwards. It was great fun. The following week I did something for Danish television, and then I went to Canada. I went on a Monday - and I flew back on a Thursday! I was in two cities, and I did 38 interviews; it was absolutely ferocious, and at least half of them were television interviews. Incidentally, it was while I was in Canada that somebody said on air, live, 'Oh, by the way, your album has just made Number One in Germany.' That really cheered me up! It made Number Three in the UK but I think without a really big hit single behind it, it didn't actually flow through to the expected Number One spot. But, you know, it's all just numbers anyway. I'll admit, I was surprised at how little the single did, but I think the British record market is completely . . . weird now. Everybody I've talked to in the business is pulling their hair out; they don't understand it. Record sales are dramatically down - hugely down. I mean 50 per cent at least - right across the board. Record stores are going out of business all over the place. It's not just the recession hitting the industry, there are other problems as well. You know, you can have a major hit record with 15,000 singles now - which is what they used to sell in a day for a Number One hit record. It's crazy

MEDITERRANEAN MADNESS

"Anyway, continuing. . . I went to Portugal and Spain. I went to Vienna, followed by England again - twice! - and then Holland. I also did a tremendous number of phone calls to Australia and to places like Taiwan, Singapore, Hong Kong, South America, the States, Canada - those kind of places. In fact, I met some people from the East at a record company dinner in Berlin and they said 'Oh, you must come out - we'd love to see you out there.' And I said 'Why?' They told me that I was tremendously well known in that part of the world. So, that's really exciting for me because - and I'll get round to this more when I cover my little tour of the Eastern Mediterranean - playing a concert somewhere you've never been before is great fun for everyone. In those kind of places, the audiences are just so open, and they're really happy to see you - mainly because not a lot of major acts ever go through - so it's very positive and it's very giving and it's great fun. As I say, I'll get to giving more explanation about that in a while. Anyway, I also went to Switzerland and, then, I went to Athens on July 9 to do a few days rehearsal. In fact, our first show of the 1992/93 World Tour was actually in Athens - in an amazing arena, open-air, right beside and just beneath the Acropolis. It was at night, under the stars, and it was just sensational. It was in a place called the Lycabettus Theatre and it was absolutely memorable - the whole trip to the Eastern Med was. And the audience in Athens was fantastic, really. I mean, they knew all the songs, they were heaving and jumping up and down and singing and dancing we couldn't have kicked off a tour in a more exciting and happy fashion. The show just worked; it clicked straight away - in spite of the fact that we didn't have any of our own equipment or the fact that the lighting guy had not used the lights until that evening and didn't know what to expect! But it all worked, and there was even thunder and lightning going on about three miles behind the stage, adding to the excitement, in the distance. Regardless of any of that, I absolutely love Greece anyway. I absolutely adore Greece. I've been on holidays there before and, although I knew I was well-known there, I've never had a chance to play concerts there before. Certainly, judging by the reviews we received after playing all of these places, a big impact was made and we can't really wait to go back again. The next date of the short tour was in Izmir, in Turkey, but the actual concert was held in a place called Ephesus in an open-air amphitheatre built in about the second Century BC - and it was

exactly as it was all those thousands of years ago. People sat on the same stones that others did back then and the place is even mentioned in the Bible; Saint Paul preached to the Ephesians in the same arena. There's an incredible village around it and ruins . . . it was just stunning. In the backstage area, you stood beside pillars that had been there all that time, and pillars still lying where they had fallen. It was quite extraordinary. The capacity of the place was about 15,000 and it was packed to the rafters, it was actually over-packed; there was about 16,500 people there. We performed on a marble floor and, looking up, you could see people I don't know how many feet up in the sky, all around you. It was incredibly exciting to be playing in a place of such enormous history as that. Added to that, the crowd just went wild! They were doing Mexican waves before we even got out there. The first miracle of Ephesus was the fact that the place was ever built, but the second miracle of Ephesus was that we were playing there at all! Our equipment got held up in customs all over the place, and instead of turning up in the morning to be put up for an evening show - it didn't actually get there until 6.45pm, when the audience was already into the theatre. So it was just chaos!

WHERE THE TRAVELLER GOES . . .

"Added to that, there were two major power cuts from the local town just before the concert started - nothing to do with us - and I was told that if it happened again during the concert, everybody would be rushing to computers to make sure that they didn't crash and that we would have to stop the show and consider doing it acoustically! So, all the while we were performing, I was thinking about this prospect. But the thing is, everything which possibly can go wrong has gone wrong with me on stage at some point in one of the thousands of concerts I've given - in saying this, probably something else will go wrong! So, I was ready for what might happen in Turkey, but uncomfortable about the fact that it might happen. However, as it turned out, we got through without any difficulty. Obviously, I was relieved about that but also almost disappointed; I was kind of vaguely relishing the challenge, to be honest, of just myself and an acoustic guitar in front of all these people. But it didn't come to that, thank God. So . . . then we moved up to Istanbul. The weather there was not great but, again, we were playing outdoors. This time for four nights in another amphitheatre. It wasn't as ancient as the one in Ephesus but, nevertheless, it was pretty old and it held, I think, about 8,000 people. It was absolutely packed for each of the four shows, and that was tremendously exciting as well. Many of these shows were filmed live for the relevant TV stations in the countries where we were playing, which also added an extra air of excitement. The shows aside, I have to say that in all these places, I was a terrific tourist. I went all over Athens - up to the Acropolis, to the Parthenon - and all around the little backstreets. Fortunately, I had a very good guide who knew the place and we went to all the out of the way places that tourists rarely see. Again, I did the same in Istanbul - I went to see all the sights - and that was helped by the fact that a journalist and a photographer from the Sunday Mirror colour magazine came over. So we spent two days looking around the sights and having pictures taken; we went into the covered bazaar and all that kind of stuff. It was fascinating and a totally different culture over there. As you might know, in Istanbul the city is half European and half Asian. We went over to the Asian side a couple of times and I was stunned by the completely different culture over there. I was also stunned by the knowledge of the fans; they knew everything. I suppose some people may have thought that something of a joke - you know; big in Turkey - but I don't think it's a joke at all. I think the Turkish people are a terrific audience. And there are serious record sales to be had out there; you could sell 100,000 albums there without blinking! I don't think that's a joke at all. I think it's great. So, we weren't just playing concerts there for this year, but for next year as well. Next year, hopefully, we'll do football stadiums. There's a tremendous enthusiasm out there. Turkey is an incredible country, and we only just touched the surface of it this time. Anyway, we left Turkey via Athens - obviously there are still problems between Turkey and Greece, so we couldn't go direct to Cyprus because of the Cypriot problem. But Cyprus was, again, unexpected. There's a very strong English influence there and, I suppose, of all the places we visited on the tour, it was the most tourist-orientated. There were lots of hotels in Limassol, either under construction or newly built, but the folk are really nice. We did two concerts out there, one in Nicosia and one in Limassol, and each was well attended by great crowds. And I must just say one thing about those Cyprus shows; if any of the fans who would normally make that kind of trip out to see me were there, I didn't see you! But there were a lot of English, German and Swiss tourists who came to see me in Cyprus. Indeed, there were quite a few out in Ephesus as well.

MAKING THE PERFECT SHOW

"To sum up the whole eastern Med tour, it couldn't have been more fun. It was the best thing that I have done starting a world tour ever - and I will definitely do it again. There's no pressure about the media expecting such a show or the people who have seen you before expecting a really hot show; if things go wrong, nobody gives a damn because they are so thrilled to see you. And, as it happened, very few things went wrong anyway. The show, from kick off, was just steaming. With a few adjustments, by the time we hit the third concert we haven't seen the need to change anything. It's really happening and we're all thrilled with the running order and the way it's working. We're very confident. It's going to be a strong show, very much covering all the old favourites, but it's going to have people up and dancing; it's a powerful show. So, coming into the British and other European shows starting in September, we're feeling very fresh. You see, what we did was have some rehearsals in Athens, following on rehearsals in Dublin which we did right after the album was finished, so we're all very geared up for these forthcoming shows. We actually learned all of the songs from the new album in case I wanted to put them all in but, as it happened, I didn't want to do that. I don't think it's right; I think you should always give an audience the chance to hear the stuff that they particularly want to - as well as enjoying the new material. So I think that by the time we finished up we had a set which featured about seven or eight songs from the new album alongside a lot of the old faves. It's a very well balanced set. But, you know, rehearsals are fine but you never really know whether you've got a show right in terms of the set or the dynamics until you've got an audience in front of you. So, on the first night in Athens there was a

couple of places where I wanted to switch things around. I knew immediately that there was a hitch, but the audience didn't. I'm so sensitive to running order, I suppose from experience and the necessity to get it right - not just for me but for the crew and the technicians. They need to have it settle in as quickly as possible. But by the time we start the UK tour, I would say we're about 96% solid on the whole thing. We will be doing further production rehearsals in London because now we will have the full show and the stage and all of the lights and all that stuff - which, I'm told, is incredibly dramatic and involves mirrors and lights all over the place. I'm keenly aware that I'm regarded as one of the top live acts around, and I've got to respond to that - certainly in terms of production. On the eastern med tour, we only took minimal stuff with us compared to what we will be using on the UK and other European dates. In places like Turkey and Cyprus, we had to hire equipment and some of it was not up to scratch, it wasn't powerful enough. But that didn't bother us at all. Everyone was totally relaxed about it. Are there plans to video any of the forthcoming shows? Well, it's a bit early to say. Obviously, I'd like to put something together as a good memory of the tour but . . . we'll see. Actually, talking of videos - have you seen the video for Making The Perfect Man? It's stunning. It's the best video that I've ever made! A lot of people who have seen it say that it's one of the best videos they've ever seen. It's just terrific. Sadly, for reasons I won't go into here, the single - although it got a lot of airplay on BBC Radio One and Capital - didn't transfer into the charts high enough to sustain the airplay, for reasons totally beyond my control. So, the only time the video will get shown, I imagine, will be on MTV or Sky Television and stuff like that. The thing is, it's just such a damn good video it can't be lost. Who knows, perhaps we'll be able to slot it on the end of any live video I might do. But I'll give you an example of how people reacted to that video. In Istanbul, a whole pile of people from the French record company came over, saw the video and said, immediately, 'we must have this song out right away as a single to support this incredible video.' So it's great to have made a great video for a change! Do I like making videos? Well, you know, I do them. I talk to the director, we kick some ideas around, and then go ahead; I do my part and he does his part. I know what videos do, they're important tools, it's just that I was particularly happy with this one. So that kind of brings us up to date but, between now and when the UK shows start, I still have a lot to do. I'll be taking some time off to spend with the family towards the end of August, and then it's going to be heads down, boys. It's going to be a long tour; I think it's 64 dates before Christmas, from the kick off in Bournemouth, but I'm feeling very good about this show. I think it's going to be the best yet. It's very energetic and very wide in its appeal, and I think people are really going to enjoy it. It's a bit too early for me to say much about when or whether we'll be doing shows in places like Canada or Australia, but if we are going to it will be early in 1993. Equally, it's hard to say whether or not we might extend the current European tour - for example, Hungary is one of the places on our list of countries we may be playing before Christmas - but what I can say is that, even in the depths of the recession, I'm one of the few people who's selling concert tickets. I'm absolutely thrilled about that, particularly in places like England and Germany - where people are cancelling shows left, right and centre - I'm doing very solid business. That's very encouraging because, you know, I want to go out there and give people a great show."

THIS IS YOUR LIFE

Many people have written in about seeing Chris on the British TV programme This Is Your Life. Equally, many more have told us that they did not see it - and why did we not inform them that it was to be broadcast. Well, even though we had known for many months that the programme was being planned, the very essence of it is secrecy and surprise; which rather rules out informing the fan club! However, here is Chris' account of the show - which, for non-UK members, involves sneaking up on an unsuspecting person, leading them shell-shocked into a studio and confronting them with the story of their life. The show features appearances and contributions from key people in the subject's life - many of whom he or she will not have seen for many years - and this explains why Chris was so stunned by the whole experience . . . "Obviously, This Is Your Life was an amazing night and an amazing accolade - and I knew nothing about it! It was tear-jerking, it was thrilling and . . . it was my night. I just felt fantastic about it. Then, afterwards, all the stories came pouring out about how my wife had to go and do trips into the town to meet up with people to discuss it. The whole thing was kept from me. The whole thing of my parents doing a video for the show from South America and all the people that I haven't seen in years all turning up, prove what an immense logistical problem it must have been trying to get all these people into one place and do a show without letting the subject of it know. And I didn't know! Also, they managed to get everybody into the show that I would have hoped to have seen. I've watched the show and often wondered what happens after it, well, now I know; they have this beautiful party and a buffet. About 200 people came to it, and I said hello to everybody. The children stayed up until 2am but, because we were still on Barbados time which, by then, was five hours time difference, the kids were flying! They had no problem; it wasn't even their bedtime yet, anyway. They had a terrific time and I had a terrific time. I didn't actually go to bed until 5.30am because I figured that it was my night and I wanted to say goodbye to everybody. There was a sing-song around the piano in the bar and all that stuff - and I was the last to leave the party! As people who have seen the programme will know, the life story of each subject is read from the famous Red Book. Well, now I can reveal what's inside the Red Book; pictures. I've got a copy right here on my piano. They did a lovely job on it and, in fact, the people from Thames TV really were stunning and great to work with. I know that the programme I was on was the last in the series, and they really put the boat out. But, as I say, not for a second did I have a clue that anything like this was going on. I rode it all like I was the best surfer in the world on the best wave of all time! It was phenomenal. Will I ever be able to trust certain people again? Ha-ha! Well, the first thing I said to Michael Aspel, the show's presenter, was 'if my wife has been hiding this from me, what else has she been hiding from me? . . .'

A QUESTION OF STYLE

Having given countless interviews over the years and, in particular, in the past few months, does Chris ever get tired of talking about himself or repeating his story?

"Well, this is a very interesting point - and I'm sure readers would be interested to know more about this. I would say that, in the last two months, I have done hundreds of interviews and been asked thousands of questions and, occasionally - I would say one interview in four or five - the journalist takes the trouble to try and ask you unusual questions that make you think. And it seems to me - although I've never had therapy and have never had to go onto the psychiatrist's couch - that talking about yourself deeply and thinking is very much like therapy. It's very interesting, and I find it interesting the way I feel after a very good interview. I feel . . . great. You know, I think 'God, that's a good question - now why is it that, for example, I am so affectionate and tactile with my children when I was brought up in a family who were not tactile and affectionate? And I spent a lot of time away from my parents' So that kind of thing really gets you thinking 'Why is it?' It leaves you afterwards asking yourself a lot of questions, which is fascinating. But I am aware of why journalists need to ask questions and it's very much the manner in which they are asked which determines whether they get an interesting reply or a stock reply. You know, with this round of interviews I was frequently asked 'What were you doing for the past three-and-a-half years?' As if I had been standing in a field twiddling my thumbs! I get a lot of questions about Lady In Red; do I find it a problem, is it an albatross? And I say, no, of course not - I just wish that Don't Pay The Ferryman or High On Emotion had been the first big, megahit, then people wouldn't brand me as just this sort of soft rocker and balladeer. And people who come to my concerts expecting to see 'the soft balladeer' leave a little bit stunned - and perhaps disappointed - because I'm not that. I love to cover all sorts of stuff. So it very much depends on the tone of the interview, and sometimes I'm completely surprised. But, I'll tell you another thing; when you do an interview, every good interviewer always has a core question, a key to the entire interview, and sometimes you've got to be pretty cautious about what they're after. So, for example, when there's a tabloid angle, it will come streaking out at me. You know, that kind of journalist will dance around for a while and then they'll say 'How come you've got this reputation as being Mr Nice Guy and Mr Family Man - surely you must have had a few affairs.' So I'll say 'Listen, even if I had - I wouldn't be telling you!' But I don't actually give a damn if people think that this is the image I have; I know who I am. I am discreet and I'm loyal, and this is the way it goes. As far as my general approach towards interviews goes, I am guarded but available to give information if approached in the right way. I talk a lot but, quite often, I don't answer the question. I would make a good politician! If I feel that there's a second reason for asking the question, then I will definitely skate around it"

PERSON TO PERSON

For any new member, 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 selection of enquiries. . . **Are your children musical?** (Kristin Drossler, Germany). "Funnilly enough, my daughter Rosanna, the eldest child, isn't that musical. She's just crazy about horses, and the music doesn't seem to flow as easily. But Hubie and baby Michael, the two boys, seem to be extremely musical. When they sing, even little songs to themselves, I can pick out the individual notes and they are tuneful. So, I don't know . . . I don't want to push them at all; if they want to be musical, that's up to them. But I think if you can appreciate and enjoy music, that's really the important thing. If one day they say to me 'Dad, I want to play music like you', I'd say 'If you want to go for it - go for it.' I really wouldn't resist anything; if a child thinks that they're really good at something when they grow up and they want to have a go, then they should have a go. The worst thing would be to say 'I could have been . . .' And if they come back bloodied, bruised and battered, well, at least they had a go. That's exactly the way that I went into it; I went into the ring, came out bruised and battered, and thought 'Hmmm . . . do I want to go back again?' And then I thought 'Well, yes, I think I do!'"

Do you have any animals? (Tracey Jones, England). "No, we don't - although we all adore animals. It's just that my lifestyle has been very tricky in terms of having animals. But I think maybe this autumn, now that my family will not be able to join me as often on tour, unfortunately - due to school commitments, and so on - I think the time has come to get some cats. And maybe a dog, I don't know."

Why does Chris write so many songs about God and War - especially war? (David Kelly, Ireland). "Well, I think war provides the scenario for some of the most dramatic stories. I think if people look at the way I write about war, I tend to zero in on what, for me, seems to me the most tragic part of war - the individual. Now if we look at what's happening in Yugoslavia, you hear numbers - you hear '3,400 civilians killed' and so on and so forth - well, what my keen interest is in is one family or one person involved in war. You see, that's the horror and tragedy of war; it's not just about huge numbers, it's about individual tragedies being caught up in it. And it's always the innocent who are the victims - it's very rarely the people who have planned or started the war. Soldiers are trained for it, but to have innocent civilians caught up in it is just terrible. And I think that's why creative people - it's not just me, it's film makers, people who write books - often zero in on war. Love and war are two very dramatic bedfellows, and always attract my attention. As for writing about God and religion, well, I think people have misunderstood my attitude. I'm not interested in religion per se, i.e. the book of common prayer or the church hymnbook and the way religion is supposed to be run or the ethics, morality and mechanics of religion. I'm much more interested in the spirituality of religion, i.e. the belief in something that nobody can prove exists and how completely different cultures do not believe in the same God but believe in the same thing about the same God. And the spirituality and the superstition and the fact that I firmly believe there is a fifth dimension out there . . . these things fascinate me."

I wonder if Chris would be prepared to put into print the story he related on the second night in Lisbon about Danny McBride's swimming trunks. He got part of the way through the story and then the band burst out laughing! (Paul Cant, England). "Well, I tend to pick on poor old Danny, you see, during the shows to create a few jokes and, the fact is, all sorts of silly stuff goes on on a tour and backstage and in hotels. I'm sure I've seen Danny McBride running down corridors

without clothes on more than once. In fact, I'm sure I've seen just about all of us do that at some stage!"

Have you ever been to Finland, what do you know about it and have you ever thought of coming here? (Hanna Laine, Finland). "I would love to go to Finland, I know very little about it and I haven't been there - yet. It's certainly been high on our list of Scandinavian countries to visit but, for one reason or another - I imagine distance and expense - it's always been a problem. But I would love to go there and do some shows. Mind you, if I do, I'll soon be running out of new places to play! . . . You know, I'm still working on playing in Russia."

Why do you never lose your voice after singing every evening for weeks? (Hilde Johansen, Norway). "Because I sing from the right place. There are a lot of my colleagues, and I won't bother to name them, who don't. There are quite a number of top singers who can do two or three shows in a week and lose their voice. But I sing from my stomach and from my diaphragm and my sides. I think about every note that I'm hitting as I go along; the concentration that I put in when I'm on stage is really enormous. Particularly when the high notes come, I'm totally prepared. If you watch a singer who is singing effortlessly, and breathing correctly, their shoulders never move, they never go up, and the throat never bulges. I can sing for four or five concerts, for two hours or more, in a week - as long as I don't get sick and there are no bugs around. I just have a very positive attitude towards the larynx, which is a muscle like any other, and if you treat it correctly - it won't let you down. I've never had training about this, to be honest, I just stumbled upon it a few years ago. If you listen to my voice on the early albums compared to now, you'll just hear the difference; I'm now singing from the correct place and my voice is deeper and mellower - although I can still sing the same high notes. It just sounds a lot better."

I know Chris was born in Argentina to British parents and lives in Ireland - but what nationality does he regard himself as and what is on his passport? (Moira Hirst, England). "The law says that you're the nationality of your father unless you deliberately choose to change it. My father is British. Now, he calls himself British as opposed to English because his father was British and they were originally from England. My father was born on the Channel Islands, in Jersey, and then they became settlers in Australia and then Argentina. They regarded themselves as British and I travel on a British passport. I am in that passport as a British citizen. However, because my mother is Irish, the law says that I can also take an Irish passport and I can travel on that. It's a very murky area, to be honest; in most people minds being a citizen is about where you live but, in fact, it's about where you are domiciled. But your domicile doesn't necessarily have to be your residence! So it gets even murkier. I've become a bit of an expert in all this. But I'm regarded very much by Irish people as Irish and, the fact is, legally speaking that is not the case - although I am obviously proud when I go to Japan, for example, to be entertained by the Irish ambassador and to say 'I represent Ireland.' I'm flying the flag for Ireland, because of my association with the country and the fact that I live here, but the point is, in a court of law I can't say that I'm Irish."

What is your favourite perfume and aftershave? (Christine Sheppard). "On a woman, one of my favourite perfumes is Caleche. It has very strong memories for me, that one. Personally, I generally use Tabac."

What's the story behind the song Love Is My Decision, and are you likely to do any more film work? (Carolyn Harvey, Wales). "Love Is My Decision is obviously based on the Arthur 2 (On The Rocks) movie it was featured in. It's about how, even if you're down and out, your choice is for love rather than anything else. And, yes, I'm very excited about the idea of hopefully doing more film work."

You once mentioned in an interview, in 1986, that you planned to make an album featuring only ballads. Do you still intend to do this? (Nicole Buhr, Germany). "It could be a plan for the future, yes. What people have to remember is that when you spend six months writing for an album, you really want to go out and enjoy performing it in a way that you planned ahead, i.e. with a big band and all the rest of it. But I started looking with interest at the idea of doing a series of shows just with an orchestra and, of course, that would mean just doing ballads. I don't know, though; you see, I'm a person who doesn't live and breathe music. It's just what I do. I enjoy doing it, but I'm not so obsessed with it that I have to make an album every year and so on. But one day it might be nice getting together, say a dozen of my favourite songs - particularly the ballads - and doing a quick album. By that I mean having someone else to the score and do the thing in a more kind of spontaneous way - rather than spend months and months at it."

PEN PALS

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

Claudia Schulz, Untervaldenstr. 36, 0-1297 Zepernick, Germany. (Aged 17).

Michelle Thomas, Carstone Cottage, Westbourne Drive, Menston, W.Yorkshire, LS29 6E1, England. (Aged 17).

Konni Risse, Vorm Felde 2a, D-4630 Bochum-Stiepel, Germany. (Aged 34).

Liz Harrold, 17 Grange Crescent, Halesowen, West Midlands, B63 3ED, England. (Aged 32)

Mrs May Parkinson, 67 Cutler Lane, Stacksteads, Bacup, Lancashire, OL13 OHW, England. (Aged 35).

Judy-Lynne Mondok, 4002 Redfern Rd, Parma, Ohio 44134-3360, USA. (Aged 40).

Mrs Yvonne Roberts, 84 Rectory Road, Headless Cross, Redditch, Worcestershire, B97 4LL, England.

Bianka Graming, Clara-Zetkin-Str.1, 0-1720 Ludwigsfelde, Germany. (Aged 16).

Jason Horne, 194 Childwall Heights, Liverpool, Merseyside, L25 1QL, England. (Aged 22)

Sally Steel, 8 Lynden Ave, Torrisholme, Morecambe, Lancs, LA4 6TF, England.

Garry Reynolds, c/o Maghaberry Prison (Hosp Wing), Old Road, Upper Ballinderry, Lisburn, Co.Antrim, N.Ireland. (Aged 22).

Valerie Metz, 20 Rue Mathias Grunewald, 67200 Strasbourg, France. (Aged 19).

Holly Oaks, 10700 E.Dartmouth DD210, Aurora, Colorado 80014, USA. (Aged 30).

Mrs Andrea Will, Ostwaldstr. 1, W-3508 Melsungen-Rohrenfurth, Germany. (Aged 28).

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. If we can't understand your writing, we can't pass the information on . . .

UNTIL THE NEXT TIME . . .

Once again, that about wraps things up for this issue and, as usual, we'll leave the final words to Chris - who has this to say about his current state of mind . . .

"I feel that the time that I took off in 1990 was extremely valuable, because it helped me define where I wanted to go. I can be absolutely honest about it, I'm confused about the state of the music industry - especially in the UK. I'm disappointed that my album hasn't done as well as it could have done, and I put this down to the first thing I just said about the industry plus the fact that there is a very strong worldwide recession. After all the hard work that I put in, you could sell 100 million albums or you could sell one, it doesn't make any difference. I'm concerned and a little bit disappointed that times are hard for everyone - however, I know that the concerts are going to go fantastically. That's cheering me up enormously, and I've got 150% commitment to the shows and I know it's going to be very exciting and a terrific tour. I look forward to seeing you all there. Thanks for your continued support, and I only hope this newsletter comes across as cheerful and as upbeat as I'm feeling."

So, there you have it. In the next newsletter (which will be with you either at the end of 1992 or the very beginning of 1993), we'll have more news from Chris about how the tour is going. While we're on the subject of newsletters, we'd like to point out to everyone that, although these sometimes take longer to arrive than might be hoped for, they always do arrive! Just bear with us on that score; trying to conduct interviews around a certain person's busy schedule is not always as simple as it might sound. Added to that, for everyone's sake, we have to make sure that those interviews are done at times when Chris has facts to report! Finally, a word about renewal forms; if you have not received one with either this Gazette or a previous one when felt you were due to renew . . . it's because, according to our records, you're not due to renew yet. Simple. So, don't knock a good thing - and have faith in the computer!

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 . . .

STOP PRESS . . . STOP PRESS . . . STOP PRESS . . . STOP PRESS . . . STOP PRESS . . .

A pretty much definitive look at Chris' career, and certainly not something to miss, is 'High On Emotion - The Chris de Burgh story'. It's a three-part series of one-hour long programmes which will be broadcast on BBC Radio Two (the frequency is somewhere between 88 and 90.2 FM depending on where you live) on the following dates: Part One - September 5, Part Two - September 12, Part 3 - September 19. Each programme will run from noon until 1pm. The series will then be repeated on September 8, 15 and 22 respectively from 8pm and 9pm, and again on dates in December to be announced. The series has been devised and written by Nigel Cutteridge who carried out an impressively mammoth job of research and interviewed Chris together with just about everyone involved in his career from the very beginning through to today. Chris has this to say about the series: "I feel a bit strange about it, to be honest! But the guy has talked to a lot of people about me and it's going to be fascinating to listen to this thing. It's like a This Is Your Life without actually being there, so I'm really looking forward to hearing it. It's hugely in-depth, and I'm certain I'm going to learn stuff about me that I didn't know!" The series will intersperse with music from all of Chris' albums - and do pay special attention to Part Three; it features an interview with a certain person not a million miles away from the fingertips of the guy who wrote this newsletter . . .

(SPECIAL NOTE: One of many to miss the This Is Your Life programme was member Jason Horne. He has made an appeal for anyone who might have a copy on tape to get in touch with him. If you can help, please do. His address is listed in the Pen Pal section.)

Also, would all members please note that, due to an oversight long neglected, the Hotline telephone number as currently listed on your membership card is now . . . wrong! Most UK members will be aware that the London dialling code changed some time ago, but for anyone else - and particularly our members abroad, where you once dialled 01 739 3911 - please now dial 071 739 3911, pre-fixed by whichever code is relevant from your country of calling.

SEE CHRIS PERFORM IN PARIS!

Just before going to Press, we were approached by the concert tour operator In The Limelight offering members places, at £99 each, on a coach convoy travelling to Paris for a four-day trip starting on Saturday, October 31. The price includes return luxury coach travel, return ferry crossings, accommodation for one night in a good class hotel (with continental breakfast), plenty of time to shop and see the sights - plus a ticket to see Chris perform at the Zenith concert arena on Monday, November 2.

Having previously worked in conjunction with In The Limelight, we have no reason to do anything other than recommend its services - but we must make it clear that any club member who decides to go (we are!) does so at their own risk. The club will take no part in the trip other than to inform members.

If you would like to go, you can book direct by telephone if you call 0225 448226 or 0225 448188 and ask to speak to Carolyn Lambert. She will be pleased to give you further details.

PLEASE NOTE: It is essential that, when booking, you make it perfectly clear that you are a fan club member, and that you heard about the trip through the fan club. If you go. . . bon voyage!