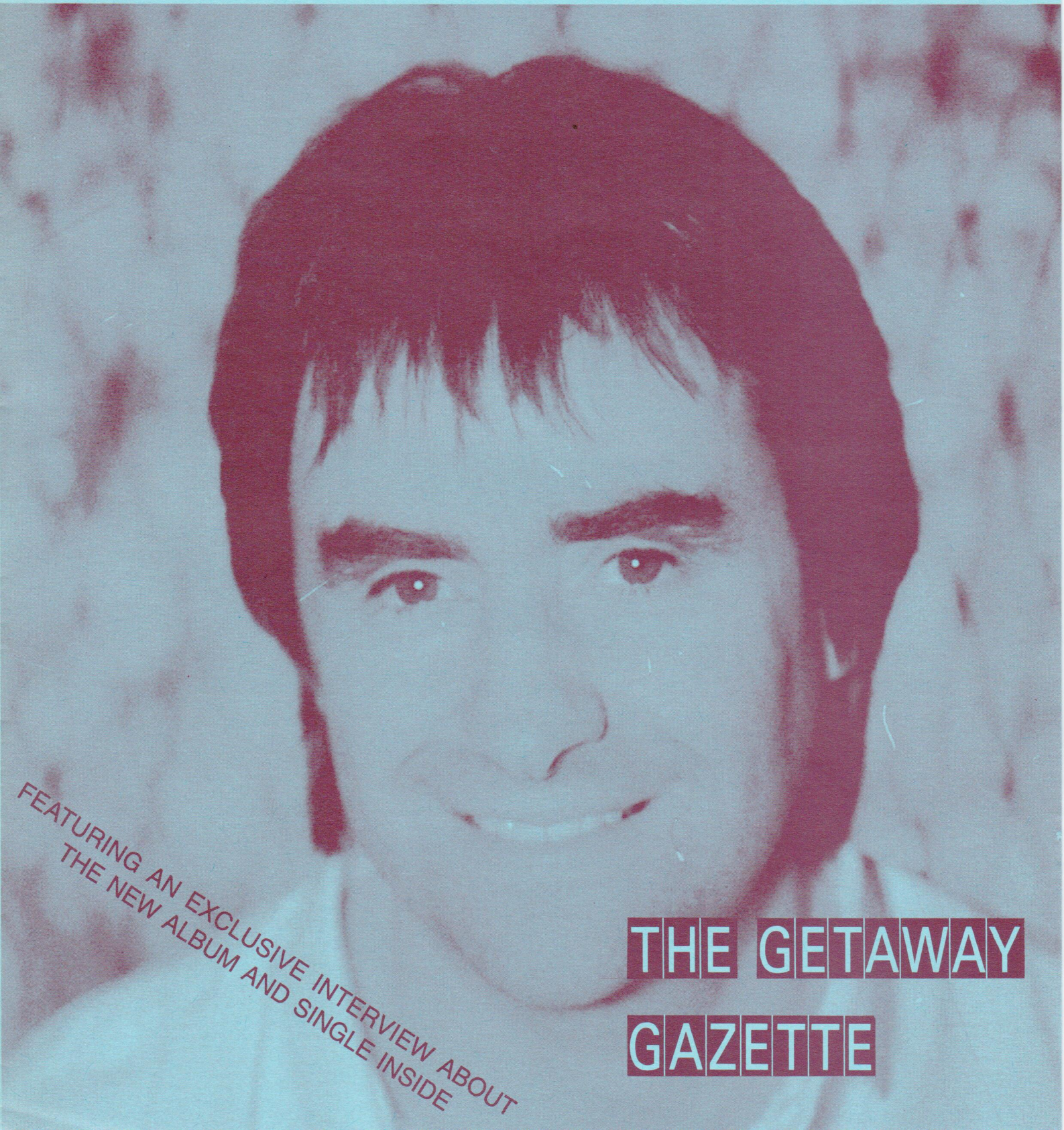


THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

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FEATURING AN EXCLUSIVE INTERVIEW ABOUT  
THE NEW ALBUM AND SINGLE INSIDE

**THE GETAWAY**  
**GAZETTE**

Greetings, and welcome to the first Gazette of 1994. There's been something of a gap between issues (you should be used to waiting by now!), but we're very proud to be able to reward your patience with the following exclusive interview by Chris about his brand new album, **THIS WAY UP**. The LP, his first since **POWER OF TEN** in 1992, will be released, world-wide, on **MAY 19. BLONDE HAIR BLUE JEANS**, the debut single from the album, will be released in Europe on **April 18** - and in the UK and Eire on **May 9**. Chris took a break from listening to final mixes of the album in London during March to record the following conversation for club members. As is the fashion for such interviews, what you are about to read is a verbatim account of what was said. We all sincerely hope you enjoy it...

**We last spoke in October, at which time you were preparing to go back in the studio to record songs for the new album. What happened next?**

"Well, just briefly to recap, after the last album was recorded and we toured with it, I decided that I wanted, firstly, to make things slightly easier for myself as far as the writing was concerned - because I spent a year working on the writing alone of Power Of Ten. This was then followed by four months in the studio. It was a real grind, to be perfectly honest. Some of it I enjoyed, and some of it I didn't. It was very, very hard work. This time, I decided that I wanted to cut down the days and hours and weeks in the writing studio - and make it more fun. So, as I mentioned before in the previous Gazette, I did some co-writing with Steve Duberry, Albert Hammond and Graham Lyle - although the song I did with Graham Lyle won't be on this record; it'll probably be on another. But I did three songs with Albert and two with Steve which will be winding up on this album. Immediately, I found the collaboration so much fun and so enjoyable that, I think, it's a route that I will definitely go again because, subsequent to having, as it were, four or five new songs in the bag - I just had a rush of writing myself. I just wrote loads of stuff, to the point where I've over-written; I've got too many tracks! We've actually recorded 14, of which we can only put 12 on the cassette - if that. It might even be ten, and 12 on the CD. As for the other songs I've written as well, they might see the light of day sometime, maybe never. It depends. So, September, October and November were very creative months and I was actually enjoying myself writing, which is a rare enough thing. Usually, as I said earlier, it's hard work. But, I was having great fun and then, in early December, I went to London because I'd been asked by George Martin, the Beatles' producer, to contribute to an album with Larry Adler, the legendary harmonica player. He was putting together a birthday album, and he wanted friends like Sting, Elton John and myself to record a Gershwin song that he would be playing on."

**How did it all turn out?**

"Fantastically. I went over to London and I worked with George Martin, a legendary producer who I was thrilled to be recording with. There was a 42-piece orchestra set up in a beautiful studio in North London, and I just turned up from the plane, walked in, did one rehearsal, one practice track - and the next one we kept. It was a George Gershwin song called *Do What You Do* - and it just sounds terrific with Larry Adler playing. I think that record comes out in early in June. But the feeling of standing in a studio with a full orchestra playing around me, not in an isolated booth, was absolutely stunning. Subsequently, it was something I did three more times on the new album. More than that, one day I'm going to choose ten favourite tracks and go in with an orchestra to record, basically, what will be an album in two days. Because I was really fast with the Gershwin song, and then the following day I went in and recorded two songs of my own. One is called *Here Is Your Paradise*, and the other is called *You Are The Reason*. It was the same thing; stood on the floor with the orchestra - at, strangely enough, the orchestra's request. The producer wanted to put me in a sound booth, but I said 'No, I want to be with these guys.' And they said 'We would prefer it if we could see you and hear you singing with us, because it raises us, as well.' It was just a fantastic experience, and both songs were recorded within 20 minutes of me starting actually getting the sound balances and the singing. It was a fantastic feeling and, as I said earlier, an experience that I'll definitely be repeating."

**Kenny Thomson at your management office told me that, at the session, you actually walked in with the lyrics, propped them up on a stand - and sang from your own hand-written guide as you went along.**

"That's right. It was pretty immediate! Of course, I had the lyrics prepared, but I had to keep on checking them because they weren't completely in my head. So I just thought I'd be ready because there was no going back; you only had the one chance to record that one beautiful take. OK, you could do the whole thing again but there was no replacing words here and there - it was all one performance. If the strings played beautifully and I sang well, then that was the performance that we wound up with. There was no adding or taking away bits and pieces here and there."

**I also heard from Kenny that there was a particular schedule in mind for the new album - which involved you working as fast as you could. In the end, you produced the goods more quickly than anyone could have hoped for.**

"Well, when we started looking at release dates, there was two possibilities; one was May, and the other was September. Working backwards, when I was looking at the situation in October, I thought 'It will mean that, basically, I would have to have all the songs written by the second week in December.' Because the band that I was working with on the record were all coming over from London to Ireland for rehearsals. We were going to do a week and a half before Christmas in the recording studio and try and record two or three tracks. So, I was looking at it and thinking 'Well, I can't write songs over the Christmas period...and then, early in January, I'll be back in the studio again with the band - so I really, effectively, have to have everything written by the second week in December.' It seemed absolutely impossible, in early October, to have an album done by then but, as I said, I wrote a lot of material. It came sort of rushing out, due to various inspirations, and by the time we started rehearsing with the band I had just about everything written. The only new song that I did later was actually written when I went on holiday with my family to Cape Town in South Africa, the day after Christmas. I wrote a song down there called *This Silent World* which is going to, probably, be the first song on the album. Funnily enough, it's the song that we're mixing here in the studio this afternoon. But that was the only late addition to the songs on the new record."

**Around this time, didn't you also come to London to do something with Richard Branson and Virgin Atlantic?**

"That's right. I was contacted by Virgin Atlantic and Branson to perform for Princess Diana - and they wanted to name the first aeroplane of a new fleet 'The Lady In Red'. All the air hostesses were wearing red outfits and they had a special cocktail on board named after the song. It was raspberry juice and champagne, or something. It sounded like a gas, so I agreed to do it. Princess Diana didn't know I was there. It was held inside an aircraft hangar, and I was placed up on a podium with a piano - which was parallel with the windows of the cockpit. The pilots could see it, and they had to bring the aircraft to it. The drapes came up as Princess Diana was on another podium, and I sang - with voice and piano - *The Lady In Red*. I suppose there must have been about 500 people there, and then we all got on the aircraft and flew for about 90 minutes. I was up at the front with Diane, Princess Diana and Richard Branson. It was terrific fun; the Princess is great company. We eventually landed at Gatwick but, because we'd taken off from Heathrow, I needed to get back there because we were flying back to Dublin. I didn't fancy spending another 90 minutes in the car, or whatever, so I arranged a helicopter. Princess Diana also wanted to get back, so she came along with us. We took the

helicopter, landed in the grounds of Kensington Palace, said our good-byes and then Diane and I went off to the airport. That was pretty good fun, and it's quite a thrill to have an aircraft, which will be flying for some years to come, named after one of my songs."

**Incidentally, how is Diane? I'm sure that members of the club will be interested to know.**

"She's great. She's made a great recovery. Still a little stiff in the neck, but I think that's pretty well permanent, to be honest. At this stage, I'd again just like to thank everyone on her behalf, and for myself, who sent in gifts, cards and messages of well wishing following the accident. The great surge of concern was a tremendous boost to us both."

**Back to the album, did the rash of writing you spoke about surprise you? Even quite recently, you might not have considered that such an approach to a record was possible.**

"Yes. I think it's to do with reaction to circumstances and situations and people. I think also that Diane's accident made me realise that you've got to live while you can; things can happen so suddenly out of the blue. It kind of gave me a kick in the behind and inspired me to write some very energetic stuff - and I think people will be pretty surprised by what they hear. There's a lot of energy in the tracks, but there's also some beautifully recorded ballads, with strings and stuff, to balance the energetic songs. Broadly speaking, I think what I've turned up with is about five or six songs which can totally replace the ones that we used to end our concerts with, because there's so much energy in them now and they're so much fun. I don't know what it was specifically that made me write this kind of stuff, but I have a few things in my mind. Playing with this band that came in, four lads from London's East End, younger lads, had a deal to do with it. They were very full of energy, and that was just a perfect response to the songs that I'd written. We did a week's rehearsal with them, with the songs, and started recording. At that point, we were aiming to do two songs, but ended up doing four backing tracks in eight days. The recording went quick, much quicker than usual, and the energy in the material is, from the writing point of view, reflected by the performance. The band picked up the plot immediately. I think people will be pretty amazed, to be perfectly honest, and my gut feeling is that we're going to open up a whole new audience out there that was aware of me as, possibly, *The Lady In Red* and that's it - forgetting that there's *Don't Pay The Ferryman* around and *High On Emotion*. But there's some really strong new songs on this album that are just going to jump out of the radio."

**Who produced the album, and which musicians played on it?**

"Pete Smith was the producer. He's worked with Sting and Squeeze and various others previously. I went with him because the material that I'd written needed a younger, fresher approach - not the traditional approach - and that suited me fine. In the band, we had Jimmy Copley on the drums, Vic Martin on keyboards, Phil Spalding on bass and Neil Taylor, guitar. Where did I find them? Pete Smith brought them in, and I was impressed by the fact that they all really wanted to do the gig. When they heard that I was making a new record with Pete, they all rang up and said they'd love to do it. However, when we come to tour, I'll have my normal live band on the road."

**How do you go about the process of having musicians you've never worked with before playing on and contributing to your new songs?**

"If the song is good, it should stand up on its own. So what I actually did was I recorded, just in my own home studio, very rough voice and piano and voice and guitar tracks on cassette - which I then gave to Pete and the band, and I left them at it to learn the songs. I'd then go into rehearsals and listen to their ideas. And if they were way off beam with where I was coming from, we sorted it out. I also had an explanation for every song, which is similar to what I'm about to give you, of what they were about, why they are important to me - and in what way they're important to me. As I say, they picked up on that immediately and understood where I was coming from, so it was a very good collaboration."

**Was there a particular reason for calling the album *This Way Up*?**

"Yes. I wanted to, again, reflect the vibrancy, the energy and the general 'up' feeling of most of the material - and the way I was feeling, writing it and recording it. When it comes to titles, I usually write down a hundred different computations and we choose one - but, this time, I actually wrote down just two titles. The first one was '*This Way Up*' and the second was 'Elevator.' Coming up with a title so easily is unheard of for me; usually it's a struggle, but I came up with the title weeks ago. You see, on this record, nothing is a struggle. It's been fun, it's been easy. I've been standing back a lot and allowing the producer and the musicians to do what they feel they should do. So, the title is just appropriate to the material and appropriate to the way I'm feeling."

**When was the last time that you felt this way about your recorded work or the whole process of recording - and when did you last make a record with this kind of vibrancy and spirit?**

"Probably 1986, with *Into The Light* and, prior to that, in 1982, with *The Getaway*. Previous to that, probably *Spanish Train & Other Stories* in 1975."

**Other than the energy which you've mentioned, is there an overall feel to the album?**

"I think this is probably the most important record I've ever made. There's tracks on this which, for me, I know I will be putting in my personal Top Five of all time. There's one track in particular which I know is going to make it into the Top Three of all time - possibly *Number One*. The track is called *Up Here In Heaven*, and I know it's very fresh on me right now, but I think when you hear it, you'll know why it's going to be one of my all-time favourites."

## THIS WAY UP - THE SONGS EXPLAINED

(The following songs will not necessarily appear on the album in the order below; this is simply how Chris chose to talk about them.)

**BLONDE HAIR BLUE JEANS:** "This track, which will be the debut single from the album, I wrote during the summer when I was driving along in my car. I think I was on the way to see Diane in hospital, and in the back seat were my two little boys - my daughter was in Italy - and, in the front seat, was the girl who was looking after the children. She had blonde and she was wearing blue jeans and, I kind of noticed out of the corner of my eye as I was driving along in the little village we live in, that a couple of other people were just like her. Same thing; blonde hair, blue jeans. And I thought 'God, that's interesting.' You know, it seemed to be a nice couple of words, and I started banging the steering wheel just going (sings) 'blonde hair...blue jeans...best thing...I've ever seen...' I was quite excited by the idea, and the moment I got home I went straight into my studio, picked up my guitar and I started playing - and the whole song came out in about four or five minutes. Obviously, I'm not talking about all of the words, because they take a lot longer, but the general feeling of the song came out really fast. And this has been the pattern for just about every song I've written on the album; once it's come out and the inspiration begins, the song itself has been disgorged, as it were, in almost the length of time that it actually takes on the

record - like five minutes. People laugh at that when they ask how long it takes to write a song and I say 'Six months and five minutes.' Which is exactly what it is!

**Just to interrupt your flow for a moment, I've heard this song and it doesn't sound like Chris de Burgh at all. I think people will be surprised when they discover that it is you.**

"Well, some people - particularly if they've never been to one of my concerts - still believe that all I am is a ballad singer. One of the difficulties with that is that I'm a bit of a chameleon; I can actually change styles, and I like to. I've always admired Paul McCartney for that reason - the guy could yell his head off singing 'I'm Down', and then he can sing a ballad like 'Yesterday'. I've always aspired to that as well; the ability to sing a ballad, as well as really yell my head off. Blonde Hair Blue Jeans is, for me - apart from possibly pretty heavy guitars on it - no different to anything that I've done before, except there's a vibrancy and an energy and urgency about it which I probably haven't before ever put on to record. Basically, what I had in my head when I wrote the song is a guy, anywhere in the world - but perhaps in America - living in a quiet neighbourhood. There's this girl keeps walking past his house every day, and she's absolutely stunning. She becomes part of his fantasy, part of his dream, and he really wants to win her. Well, the lyrics go 'Blonde hair, blue jeans, best thing I've ever seen. She looks great, she feels good, lives in my neighbourhood. When she walks past my house, she brings me to my knees. It's like a long dark shadow, falling over me.' He's haunted in his dreams by her, and she kind of comes and kisses him. It's sexy, too - overtly sexy - and that's the point, as well. I'm a little sick of the comfortable sweaters and cosy kind of Chris de Burgh vibe that I have to live with sometimes - and this is out and out rock. I think ZZ Top would have been proud of this track! So, anyway, the song is a fantasy but there is real woman in his dreams - and he's dreaming of having her. We've all done that, we've all seen a woman and thought 'Wow! I really fancy her...' And that's what it's about. It's great energy, and it's going to be an absolute stormer live."

**YOU ARE THE REASON:** "What I'll do is I'll scoot back here and talk about the two songs I recorded early in December, with orchestra. I'd actually written this particular song several years ago, I certainly had the piano melody - but I didn't have what the song was about. In fact, I finally worked it out. It's about a guy who's got serious problems in his life, like his business has just collapsed, and he's feeling pretty terrible about it. I kind of picture this somewhere near the coast, maybe in a place like Cornwall. This guy walks from his house at night and goes and sits on the beach, or on a cliff, over-looking the sea. He maybe even contemplating suicide, but he's as down as a guy can be and he's realising that his dream is over and that everything he's been working for has collapsed. And he doesn't want his girlfriend, or his wife, to see him like this, so he's gone off on his own because he's feeling so desperate and miserable. She realises that he's in trouble, and follows him. She comes up to him, on the cliff edge, and puts her arm around him and holds him. The song is about his feelings towards her, and the lyrics go 'You are the reason I stay in the fight when I can't take it any more.' He says 'I've done the best I can. The only thing I believe in is a woman and a man.' It's really a love song, from him to her, saying 'Thank you for the inspiration' and 'I will stay in the fight for as long as you support me. You're always there for me and I will always fight with the knowledge that you are near me.' They talk about the old days, and how they developed - the bad times and the sad times - but their relationship is stronger than before, than it ever was. The song continues: 'You picked me up when I was falling, you gave me back my pride, and you listen when I am calling and hear the man inside. You are the reason I stay in the fight.' I have to say, I think it's absolutely beautiful, and it was one of those emotional songs that I really got into when I was performing it. It's a ballad."

**Is it inspired by any of the events that have happened in your life in the last six or seven months?**

"I would say it probably is, yes! People are going to be looking for a song or songs about that, well, I have studiously avoided it, to be perfectly honest - I think, because it's personal. But in the second song from that session, which I'm about to talk about, there is a line in it which is very much about what you just mentioned. And that song is called..."

**HERE IS YOUR PARADISE:** "Now, I co-wrote this one with Steve Duberry in the summer, and it was clearly going to be a ballad, a love song, again and Pete and I decided to record it in the same way; with full orchestra. This is a very pretty tune. What is it about?... It's just a love song, and the first verse is 'I never knew love could be a silence in the heart, a moment when the time is still, and all I've been looking for is right here in my arms - just waiting for the chance to begin...' So you can tell it is about a guy, or a woman, acknowledging that the person they are with is totally the right person for them - and always has been. But the line that I do specifically allude to with reference to Diane is 'I never knew love could be the sunlight in your eyes on a day that you may not have seen. And all that I've been searching for, well, words could never say - my touch is more than anything.' Well, that's really about the accident. That's as close as I get, but when I played it to Diane she knew immediately and...responded. It's a very charged and emotional song, but I think it's very beautiful and people who have heard it just think it's absolutely gorgeous - a bit like Elton John's Your Song. Another line is 'Maybe you will never know how much I love you, but of this be sure; here is your paradise, here is your book of life - where you and I will be for every more.' This is a song for those people who may not be as fond of the rock stuff like Blonde Hair Blue Jeans. I think it's a move forward; I don't think it's a traditional Chris de Burgh ballad at all. For a start, it's co-written, and to be perfectly honest, the way I was inspired by working with Steve and Albert was, by being in the room and with suggesting things, my brain was just working over-time - and I came out with these things. I'm sure that Steve would accept that this song was 98% from me, but the song wouldn't have happened if he hadn't have been stimulating me. I wrote all of the lyrics, as well, for this track. The way that the collaboration with Steve and Albert worked was in the sense of them inspiring me musically. It wasn't a collaboration in the sense of us all sweating and trying to get the right lyrics together; I wrote all of the lyrics. But the collaboration with Albert was an excitement at being together, because he's a lovely, lovely man and we worked very well together. But I would say that, because I was the artist who is going to be performing these songs - not co-writing with somebody else - I immediately jumped on things and said 'Oh, that suits me - I'll work on this.' So we'd work on the melody that would suit me."

**OH MY BRAVE HEARTS:** "This was an earlier one that I wrote with Steve last summer. It was funny because the melody came out, and I was trying to imagine 'What is this trying to say to me...' What I came up with is that it felt to me like a group of people sitting around a fire, late into the night, talking. Maybe Indians in America, maybe people dispossessed in Bosnia, maybe in Africa... It doesn't really matter where, but it's about people who have to leave their land. They are being thrown out, they are being forced away. It starts 'Oh, my brave hearts, we must leave this land tomorrow, we can't live here any more. And in the quiet hours, we talk before the dawn.' And the ghosts of their ancestors are saying 'You must not leave.' But they can't fight the power of the gun; obviously, they're being dispossessed by force. And the chief, or the leader, of the group is talking to them and saying 'Well, what we have to do is acknowledge the fact that we are beaten now...' but he's also saying 'Swear it on my hand that we will return to run here like the wolf and see the hunter's moon - and watch our river flow. It's not gone forever...' So what they decide to do is that they'll go and live the Western way, they'll go down to the cities, take in city life, make money, work hard - and when the time has come, they will buy guns and they will fight back for their land, and they will come back and re-possess. It's a very atmospheric track, and one of my big favourites on this record. It's a mid-tempo song."

**LOVE'S GOT A HOLD ON ME:** "This is like an r'n'b song that Albert and I came up with. It's just great fun. It's quite fast, and it's about a guy who's just totally in love. It goes 'I'm up in the air, walking down the street, smile like a fool at everyone I meet. Wake in the night, I just can't sleep because love, love's got a hold on me. Too many heartaches, too many tears, too many women, too many years - but I've got me a girl that takes me high, all the way to heaven, day and night.' The guy is thrilled about being in love, and it's great fun, this track."

**I'M NOT CRYING OVER YOU:** "This is a track that I recorded in early February, again with full orchestra. It's Albert Hammond and myself, and it's about a guy talking to a girl that's obviously left him - and he's trying to pretend that he doesn't mind at all. The song goes: 'I don't mind this empty room. I like it when I'm alone! I don't think a lot about you - I'm not waiting by the telephone. I'm watching the late-night movie, when the lovers say good-bye. Oh, it's really getting to me and tears are in my eyes...but I'm not crying over you. I'm over you.' That's the lyric, so you listen to this stuff and you think 'The guys lying through his teeth! He misses her like hell.' It's just one of those songs that gives you a little dry smile. I'm very fond of this track. I think it's really excellent. Another verse goes: 'I might take a walk past your house, for a trip down memory lane. You may see me at your window, standing in the pouring rain, but I'm not crying. I'm not crying over you - I'm over you.' I'm sure listeners will identify with that, because I've done that - I'm sure we all have."

**THE SNOWS OF NEW YORK:** "This is another collaborative song, with Albert Hammond again, and we were talking in my little studio about writing a big ballad, and I said 'What about this?' I came up with this melody straight away, the whole thing, bang, in one gush. I said 'It really reminds me of something Celtic...' It was like a Celtic thing, but we kind of stopped right there, and we didn't discuss it any further. I couldn't come up with a lyric. But then I went back to the Celtic vibe, and what the song is actually about is two friends in Ireland - probably the West of Ireland - and one of them has decided to leave, the other has decided to stay. They've been talking all night - the verse goes 'You've always been such a good friend to me, through the thunder and the rain, and when you're feeling lost in the snows of New York, lift your heart and think of me.' So, he's just saying to his friend 'In the tough times when you're in New York, just think of me back here in Ireland because we have this bond of friendship forever.' There's another line 'In my dream we walked, you and I, to the shore, leaving footprints by the sea. And where there was just one set of prints in the sand, that was when you carried me.' No, it's not based on a friendship of mine, but it's a good track."

**THIS IS LOVE:** "I was trying to think about all of the things that, when you fall in love, are things that you think about. This is another sexy tune; this is definitely high in the sensuality stakes! I'll give you an example: 'It's the way that you move, it's the way that you smile, it's your skin on my skin, it's that look in your eye. It's the promise of you in the heat of the night, when you open your door - it's the way that you bring me inside. This is love.' And, for example: 'It's the rhythm of you with your hips on my hips, it's the things that you do with your mouth and your lips. The caress of your hair and your sensual kiss, it's the way that we share in the moment that goes on forever...' It's pretty obvious that this is about making love! It's about two people, in love, and the feeling of being in love. I wanted to remind myself of what it was like, not just for me, but for anybody who falls in love and you have a tremendous physical spark between two people. Again, this one was written last autumn and the duration of the time it took to write was the length of the song. It just came straight out; bang! Apart from all of the lyrics. But the music took me a week and then three minutes and ten seconds, or whatever."

**STRANGERS ON A TRAIN:** "It's about a guy getting on a train and, across the other side of the carriage, is this beautiful girl sitting with her back to the direction of the train. It's raining on the windows, and she's staring outside. In my mind's eye, she's blonde and she's wearing a lovely fur coat, or something similar, and she's crying. He's totally struck by her, and he leans over and says 'I don't want to interrupt - but can I be of any help?' She wipes her tear-stained face, yields her hand and says 'Yes. The man in my life...I'm leaving him. I gave up my world for him, I gave all I had, I gave up my life for him - and I'm not going back.' And, suddenly, the two people on the train fall in love, and it's as if they have always been lovers, and they've always been together - because they have instantaneous rapport. For example: 'They were lost in deep conversation, the miles went flying by, and when the train pulled into their station, they just had to travel on.' He just falls in love with her, and they go off together. They don't get off at their stations and when the train comes to the end of the line, the two of them set off together - as if they've always been lovers. It's a song about that instant rapport which you can find sometimes."

**UP HERE IN HEAVEN:** "For me, this is the most important track that I've written on this record - possibly one of the most important I've ever written. I was down at the family castle in Wexford and, as I've probably mentioned before, my grandfather has got a little study there. He's been dead now for 20 years, but he's always been a great inspiration to me, and I feel his spirit very close to me all the time. Now, in this little study he's got all his memorabilia and old photographs and stuff - and there's a piano in there which is just...terrible. It's not his, my brother put it in there, but it's a really bad old piano. And it sounds great! It's a little upright, and it's kind of tinkly. I love the sound of it, and I've written so many songs on this thing. Virtually every time I go in there, I start playing it. On the last album, Shine On, I wrote on that piano. Moonlight And Vodkas, Lonely Sky...so many of them down the years. Anyway, I was playing around on this thing and I started to get a melody coming through. I was looking at photographs of my grandfather in India, all these other soldiers were in them, too, and the idea started drifting into my mind of the point of view of all the dead soldiers looking down. So, here comes the movie!... The movie is, quite simply, the view of a dead soldier looking down on people observing Remembrance Day, for example - it could be any time. In my mind, I can see the sea of white crosses in Flanders in the cemeteries there, I can see the memorial to the Vietnam dead in America; Washington and the black marble stone. The soldier, up in heaven, is looking down at people whispering the names and reading the names, he sees all of the widows - and he's saying 'Up here in heaven, we're all together, forever. We have been fighting for different gods but, up here in heaven, there is actually only one God - the god of the world.' It's so ludicrous to fight for something that hasn't been proved. The West fights the East. People fight for religious reasons and they say 'God's with us.' The Germans say 'Gott mit uns.' The Japanese say something else again, and so on. And the soldier is saying 'Up here in heaven, things are not that way.' The movie would be of millions of soldiers, all different - blacks, orientals, European...all kinds. Then it's back again to the children. The lyric goes 'What of the children caught in the war? How can we tell them what it's for when they cry? When they cry, are voices heard any more?' The beat on this is primal, and it's one of those songs where...I don't know what to put after it. It'll have to end the record - and it'll certainly have to end the cassette. On the CD, I don't want to put it at the end because people don't really listen to the end as often as they might. Most people that buy CDs don't actually get beyond the eighth track very often, for some bizarre reason. But it's been proven that most people can listen to about 40 minutes of music, and leave it at that. So, the track will probably be about 40 minutes in on the CD. But, in a concert, people will be so stunned by this, that it's very difficult to know what to follow it with. We're thinking of putting a video together of scenes of war, illustrating the point I'm making here - and it would be very powerful. I'll give you an example. It was the last song that I brought in for the album, ironically, and I had it in my head - but we'd already recorded 13 tracks. So, I went into the studio with this track and said 'Guys, I've got this little song. I probably won't want to record it on this album. It may not be appropriate.' And they said 'Well, play it.' So I played it and they said 'Oh, we loved that!' So I left them at it. I remember it distinctly; it was about

12.30pm. I went back into the studio at about 1.10pm - and they'd already got this fantastic backing. It was recorded within about five minutes, the track we've got. And there was somebody who hadn't heard it who came into the studio a few hours later - and every single member of the band got up from the living area and said 'You've got to hear this.' Everybody who has heard it here is just open-mouthed. It's a very, very strong tune - and when you hear it, I hope you'll agree with me."

**THE SON AND THE FATHER:** "This song went through various stages; we recorded it with full band, and it just didn't sound very nice. It's a song that I've had kicking around for a couple of years, but I never really got a handle on what it was about until recently. It's about a man re-visiting the place of his childhood. He notices various landmarks, and he goes to the house where he was brought up, which is deserted and empty - well, of course, it would be if it was deserted! Anyway, he starts hearing echoes of his childhood. He stands in the corridor, and he listens out for his father's footsteps coming to a child who has fallen over and is crying; it's him, when he was younger. The lyric goes 'You must have heard me crying, you must have dried my tears but, you know, I just can't remember. I just can't remember the son and the father.' Basically, because he hasn't been getting on with his father, he can't really remember virtually anything about his father. And the second part of the song, is the same person walking with his son through their own home. They're talking and he's watching the world through his son's eyes, and seeing how the memories of his life are growing forever. As the lyric says 'And I'm looking through his eyes at all the wonders of the world, and we will talk of men and pirates and heroes in the dark. I will tell him of the hungers and the mysteries of the heart - and I will always hear you crying and I will always dry your tears. And I pray you'll always remember the son and the father.' Now, this one is actually quite short - it's two minutes, 40 seconds - and I recorded it with orchestra. I would say that this is equally as important a track to me as Up Here In Heaven, and I think it is absolutely beautiful."

**How much of the song is personal to you and your own father and to you, as a father, to your two sons?**

"I would say this is fairly personal. I won't go any further, but I would say that."

**THIS WEIGHT ON ME:** "A complete change of mood. This is one of my favourite bug bears; the media. Not with relation to me, I'm not that small-minded; I don't particularly worry about what the media say about me. - It's just about how the media can be manipulated, and they are willing participants in such gross acts - ranging from actively participating in and encouraging terrorism. The first line is 'Some are talking the revolution, they've got guns and they've got cash - but nobody knows, and nobody gives a damn. So they call in the television, who are happy to oblige, and this nothing story is on the news tonight. I don't need this information, I don't need it any more. I don't need this weight on me.' It's actually very light-hearted, and it's a terrific, energetic track - but it gets my point across. And, for example, when a guy dies - a famous guy - people start digging through his life for the dirt. With respect to that, I've got another line: 'He was good and he was famous, and a hero to us all, and his name was known and loved all over the world - but the moment he's dead and buried, they are digging up the dirt. They've got newsmen looking through his life for mud. I don't need this information. I don't need this weight on me.' So, I get a lot off my chest and it's great fun. And, again, it's a cracking tempo, very fast tempo, and a great live track. I think people will get the point of that one."

**THIS SILENT WORLD:** "This is based on a kind of Romeo and Juliet love story, where two people are in love - but they can't let anybody know about it. The lyric goes 'This silent world we're living in, nobody knows, nobody knows but me and you. In silent words we talk together, nobody hears, nobody hears a word we say - and I would give anything to be with you now.' It's probably the first track on the album and, again, it's a nice energetic song about two people wishing that they could be together but for reasons like, for example, in Romeo & Juliet, they are not allowed to be together. So they've got to have an undercover relationship as far as their families are concerned in case, like Romeo and Juliet, they get caught and are not permitted to be lovers."

**WHEN I SEE YOU TONIGHT:** "This one, again, won't be on the album or the cassette, but we're keeping it for later on, maybe as a B-side. It's about two people who have had a row, basically, and the guy is ringing her up and trying to think of every other reason to see her - but he actually wants to tell her that he loves her. It's a light song, very Beatle-ish, and he says 'When I see you tonight, we'll talk about life or go for a walk, watch TV, get a video out - I've got this one that I'd like you to see, it's called Field Of Dreams - and, oh, by the way, just want to tell you I love you.' It's a nice track, and maybe a bit like Stevie Wonder's 'I Just Called To Say I Love You', but it's unlikely, for various reasons, to be on the album. Basically, we have to cut two songs - and that's probably one of them."

And there you have it; Chris de Burgh and the spoken word version, complete with sleeve notes, of his new album!

## PERSON TO PERSON

**You wrote a song for Rosanna - but what does she think now about this song, and what opinion does she have of your music generally?** (Lilli Ng, Germany). **CHRIS:** "Well, she's quite a fan of her Daddy's music, as are the two little boys, and she often mentions the song and likes to hear it from time to time. She understands what it means, and likes it very much."

**Are you thinking of doing a live 'Unplugged' acoustic album, a very popular way of recording in the '90s?** (Susanne Hahnlein, Germany, and Mrs D Gardner, England). **CHRIS:** "Possibly, yes. I must say, I'd like to get the orchestral album out of the way first and then move on to something else. But I so much enjoyed working with an orchestra, and it's also so quick. You really raise your performance to heights you may not otherwise have achieved. So, I'd like to do that first, and then maybe an 'Unplugged', yeah."

**Why don't you sing Separate Tables live on stage?** (Morten Rose, Denmark). **CHRIS:** "Well, funnily enough, I did it a bit on the UK tour, on piano, and it just felt plunky to me. But, by the end of the 100 concerts I was actually performing it occasionally, just with an acoustic guitar in the quiet section that I do, and it sounded lovely that way."

**Recently, I listened to Billy Joel doing a special on the radio where he was on stage, just answering questions from the audience. Would you consider doing something like this?** (Lorraine Love, England). **CHRIS:** "Certainly would, yes, that would be great fun. Years ago, I did a talk about songwriting - there was about 800 people there - and it was very interesting, for me, to divulge some of the secrets of songwriting. Yes, I would be very interested in doing something like that and, in fact, I did that in South Africa several times for the black musicians' union down there. They came to rehearsals, and I answered a lot of questions from a lot of people, who were potentially coming to the concert that night. But these were just interested songwriters and people interested in the recording industry."

**What is your favourite country to go on holiday in?** (Yves de Pinte, Belgium, and Sandra Hotchkiss, England). **CHRIS:** "I love going to the West Indies, to be honest, particularly Barbados."

**Have you heard the CD of instrumental versions of your songs and, if so, what did you think of it?** (Christine Staniforth, England). **CHRIS:** "I presume we're talking about the Tring album called The Lady In Red and, in miniature writing, The Instrumental Hits Of Chris de Burgh. We brought an injunction against those people to stop doing the record and, certainly, selling it on the basis that people thought it was me. It's got absolutely nothing to do with me, I think it's a load of rubbish - and I'm sorry it was done in the first place."

**Which living person would you most like to meet?** (Daniela Klein, Germany). **CHRIS:** "I'd love to spend time with Paul McCartney because I've always admired his musical work. I've met two of the other Beatles, but not McCartney."

**Which historical person would like to have met?** (Mark Brazier, London). **CHRIS:** "That's a question! Certainly, I would like to have met poets like Browning or Yeats or Sassoon. People often say that they would like to meet world leaders from the past, but I would definitely like to meet someone who could tell me why they built the three Great Pyramids in Egypt."

**What do you think of the band Foreigner and the lead singer Lou Gramm?** (Ian Moynihan, Ireland). **CHRIS:** "They've made some excellent records, and I'm quite a fan of theirs, actually. The two big hits they had, the ballads I Want To Know What Love Is and I've Been Waiting For A Girl Like You, are both excellent songs and great productions. I also like quite a lot of their rock stuff - and Lou Gramm has got a terrific voice."

**What are the countries you are going to visit on your tour?** (Leonardo Kanoore Edul, Argentina). **CHRIS:** "Well, we start off in the UK and Eire, before moving over to Europe for shows in Germany, Holland, Belgium, France and Switzerland. I'm told we're also doing a few more unusual places, but I'm afraid I don't know exactly where yet!"

**Will you be releasing a special 20th anniversary souvenir record or package?** (Richard Falkingham, England). **CHRIS:** "I hope not. I don't want anybody to know that I've been in the business for 20 years! However, I would say that I am very excited by the fact that after so long in the business I can still come up with a record as good as the album which is about to be released."

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've just read, we put your queries to Chris each time we conduct an interview for the Gazette and, space permitting, will always print as many replies as we possibly can. The rest is up to you...

## PEN PALS

As ever here's the latest list of club members seeking correspondents from other C de B followers around the world:

Abdullah Chahrour, Latakia, P.O. Box: 1336, Syria. (Aged 18).

Marjoe Muscat, 22 Our Lady Of Lourdes Street, Nadur, Norioz, Gozo, Malta. (Aged 20).

Sabine Adriany, Gartenstr.27, 52399 Merzenich-Duren, Germany. (Aged 30).  
Steve Forrester, 3 Elm Avenue, Cleethorpes, Sth Humberside, DN35 8HW, England. (Aged 39).

Margit Muller, Homburgerstr.4, 66894 Kashofen, Germany.

Ian Moynihan, 164 Kinnap Place, Farranree, Cork, Ireland.

Regine Jeck, Balzenbacher Str. 46a, 69488 Birkenau, Germany. (Aged 15).

Justine Doorne, 26 Granville Road, Tunbridge Wells, Kent, TN1 2NX, England.

Anett Ostermann, Krusenstr.03, 08523 Plauen, Germany. (Aged 22).

Malcolm 'Malc' Wilkes, 28 Pentire Road, Torpoint, Cornwall, PL11 2QZ, England. (Aged 40).

Remember, if you would like your details included in future lists 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 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 just about brings another issue to a close. Apologies to those of you who sent in requests for Collector's Corner - the section which members use to buy, sell, swap or borrow items of C de B memorabilia - but space did not allow its inclusion this time around. However, it will be back in the next issue - in which we'll be speaking to Chris again about his forthcoming tour. For the moment, he has this to say about the prospect of going back on the road: "I'm very much looking forward to it, particularly to performing most of the new songs on stage because they are written for live performance and I think they will sound great fun and a breath of fresh air amongst the current material. I hope to see you all there and, as ever, sincere thanks for your continued loyal support." On the subject of the tour, we hope you received and understood - not to mention used - the information we sent you regarding the priority booking facility we organised for some of the UK shows. However, please note that this facility ceased on March 25, 1994 - so, please, do not write to ask now asking how to get about it! Also, for the information of members in Europe, we are unable to arrange a similar facility for shows in Europe - simply because most of the venues are not seated! So, there would be no benefit to arranging for club members to get their tickets first; there would still be an almighty scramble for the front of the stage the moment the doors opened...

So, until the next time, please remember to send any pen pal addresses, Person To Person questions or entries for Collector's Corner - along with any ideas or criticisms about the club or the newsletter - to me, Mike, at: The New Chris de Burgh Club, P.O. Box 276, London, E2 7BW.

As ever, thanks for waiting so patiently. The next edition of the Gazette should be with you before the tour starts.

**STOP PRESS: THE C de B HOTLINE.** We have recently set up a premium rate phone line service, in addition to the one indicated on the reverse of your membership card. The new service enables us to up-date information about Chris at a much faster rate than normal - but calls will be more expensive. The charges will be 39p per minute cheap rate, and 49p per minute at all other times. Unfortunately, the new line cannot receive calls from outside the UK - the telephone system hasn't quite mastered this yet - but we will be maintaining our original line, purely for members from abroad. We hope you approve of the new service, and can assure you that messages will only be put on line when relevant. Also, the date of the message 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

**URGENT ANNOUNCEMENT!** We have just been informed that the Sheffield Arena date advertised on the order form we sent you for tickets has now been switched from September 27 to **SEPTEMBER 28**. If this presents a problem for you, please write to: P.O. Box 501, Harrow, Middlesex, HA2 9DG.