

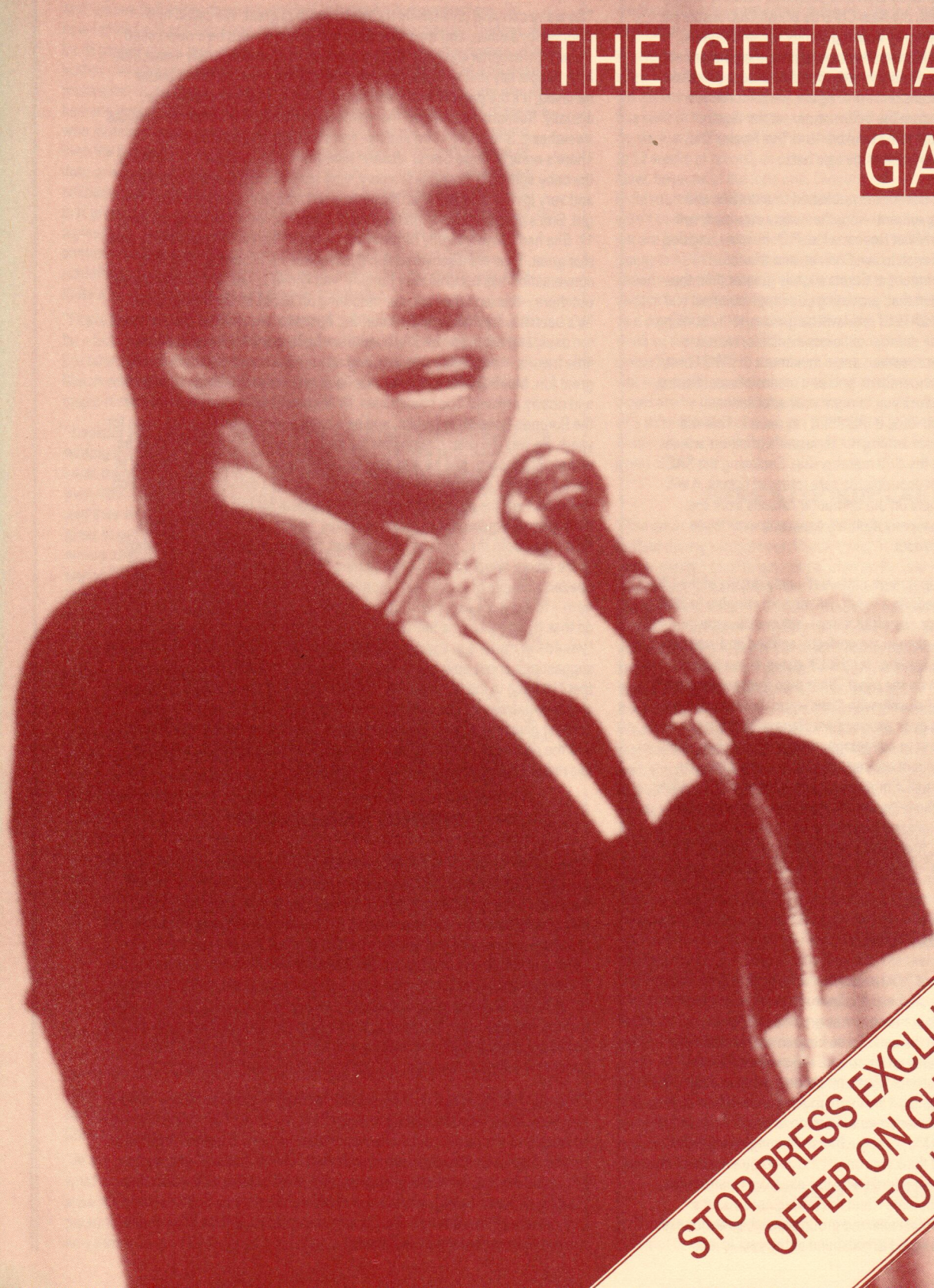
THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

JUNE 1988

THE GETAWAY

GAZETTE



STOP PRESS EXCLUSIVE MEMBERS'
OFFER ON CHRIS DE BURGH
TOUR TICKETS

"I've got this image of me standing up there and being a singer again. Not that I ever wasn't, but I like the idea of just belting my songs out; singing them straight from the heart. I think a lot of my new songs will lend themselves to that. What I have in mind is not just going to be 'jump up and down' dance songs or smoochy Lady in Red ballads – it is a variety of things, and I think that will reflect in concert. On stage, I want to satisfy my public as much as I want to satisfy my own desire to do what I'm thinking about at the moment." Chris de Burgh, June, 1988.

Welcome once again to the Gazette. Humble apologies are due to all readers for the slight delay in getting this edition to you (it was due in May, remember?), but printing was held back for an extremely good reason. The above comments from Chris provide the clue; his forthcoming tour of the UK. For the past few months, the Club has been working on an exclusive opportunity for members to be part of the tour, and this newsletter was delayed until all the information and necessary arrangements to make it possible were in hand . . . The tour begins in Scotland during November, moving on through England and Ireland in December. European dates will follow in 1989 – possibly along with concerts in Australia and America.

And now the good news. In conjunction with tour promoter Andrew Miller, Mismanagement and Chris himself, the New Chris de Burgh Club is able for the first time to offer members a priority booking facility for all UK dates. Unfortunately, we are not in a position at this stage to print the itinerary – although all concerts have now been confirmed – but the full tour schedule will be announced in the British press on July 1. Again, we can't tell you exactly which newspapers will feature the information – at the time of writing, the advertisements had still to be booked – but The Times, The Guardian and The Independent are reasonably safe bets.

Here's how to get your tickets. Watch for the published tour details, and then send your applications and payment – together with a stamped, self-addressed envelope – to Andrew Miller Concerts Ltd, P.O. Box 141, London SW6. State clearly the venue you wish to see Chris at, and the date. Andrew has kindly put aside an amount of tickets slightly greater than the Club membership – and has agreed that, providing your application is received by July 14 AT THE VERY LATEST, you will be given priority booking over the general public. Due to the number of tickets available, we must insist on only ONE application per member, and a maximum of TWO tickets per application. In fairness to club members, and as a means of establishing legitimate applications, we would ask you to mark your application envelopes beneath the stamp with 'C de B MEMBER', in red ink. This will easily identify your application from among the thousands of others which still also be arriving from outside the club membership. Enclosing the SAE serves a dual purpose; apart from ensuring the safe return of tickets, it will also enable us to check off members on our computer records from the address provided – and so eliminate any multiple applications or those from anyone other than club members.

At the time of going to press – late though that was! – only details of the UK leg of Chris' tour had been decided. As a result, we are sadly unable to offer a priority system of application for any other dates – either in Europe or beyond. Of course, readers from abroad are perfectly entitled and welcome to take advantage of the booking facilities for the UK dates. If you have a club pen pal in the UK – get them on the case! Other than that, forewarned is forearmed; only those working closely with Chris – and that includes you as a club member – are currently even aware of his plans to tour Europe or beyond. Make sure that works to your advantage – and keep checking the press for any public announcement of concerts in your country or region. Now . . . on to other matters. As usual, Chris has a lot of news and story-telling to report – not least concerning the progress of two of the most important considerations in his life at the moment; his up-coming new album, and his up-growing new son, Hubie. But, first of all, Chris took a look through his recent past via the pages of what – from now on – will forever be known to Gazette readers as . . .

DEAR DIARY . . .

"January was a pretty quiet month," Chris recalls, "and, by that time, I was already quite a way into working on the new album. But we'll come to that later. Anyway, I spent that month at home. It was great to be there, particularly with another baby on the way. To be honest, most of my time during the early part of the year was taken up with either writing for the album, or preparing for the new arrival. That's an exciting event in anybody's terms – and especially for us because it was very much a second bite of the miracle cherry. During February I went over to London to present the award for Best Female Singer to Alison Moyet at the British Phonographic Industry Awards in the Albert Hall. Hers, I think was one of the genuine awards of the night. I cannot have any respect for people who use electronic instruments, because they are so easy to manipulate – and I'm talking here about a certain duo whom I think are the least talented group around, quite honestly. For a band like that to have been voted British band of the year is just

stupid. I remember talking to Carol Decker from T'Pau and she said 'Look, it's not sour grapes, but to call a duo who don't even play live the best British band of the year is an outrage.' Anyway, it was great fun to see old pals at the event, but I think that British music is hitting an all-time low. It reminds me of the time, just before punk exploded, when a lot of people reacted to the garbage that was out at the time."

A CHILD IS HOPE . . .

"The first months of the year were like a race against time; I was really trying to get as much material as possible before the project due date for the baby, which was March 27. I can see now that I really put myself into a gruelling schedule. And then I suddenly relaxed which, oddly enough, is when you can get a lot more ideas. It's when you are suddenly on the final straight and you can coast along. Our baby was born of the 29th of March – he weighed 7lbs 9oz – and we're calling him Hubert, Hubie for short. Hubert is an old Norman name from my mother's side of the family, and it's been in her family since the 11th Century at least.

"So we're carrying on a family tradition, which is great. We called him Andrew for a while, and then we called him Michael – but he's now called Hubert Christopher Davison. And he's sweet. He's an absolutely sweet little boy. People say that with the second child, it's not the child that's better behaved, it's the parents that know more about it. That's probably true, actually. Rosanna has reacted marvellously to Hubie. She's been an absolute sweetheart. She adores him and can't stop kissing and cuddling him. There's none of these horror stories I hear from other people – of pinching the baby and stuff. Rosanna is a very, very sensitive child, she's very funny and very loving, and she's terrific company. I couldn't hope for a nicer little girl. She's gorgeous. As a matter of fact, it was her fourth birthday on April 17. She had a lovely family birthday party, but in the evening she didn't look that great. Then we discovered she'd just come out in chicken pox. This conversation has become very homely, you know! . . . Alright, all my friends out there – this isn't the rock star mouthing off about all the terrific times he's been having, this is home time! So, Rosanna had chicken pox for about ten days, and when she had recovered we had a party for her and all her little friends – and Daddy was jumping up and down with them all. It was great fun. Moving back to Hubie, yes, I was present at the birth; absolutely and utterly present! The obstetrician, Dr Michael Darling, was the head of the Rotunda Hospital in Dublin, and he's been a very good friend of mine for years. He was the man responsible for saving Diane's life when she had an ectopic pregnancy, and he was also responsible for giving her the ability to have a baby by doing micro-surgery on her. He also delivered Hubie, which was nice. I am the patron of a labour ward appeal for this hospital, and I have given it equipment to monitor babies' hearts, and I decided before Hubie was born that, whatever happened, I was going to make a donation to the labour ward. I said to Mike Darling 'What do you need?' He said he needed a couple of foetal heart monitors for when the baby is about to be born – to see if it's experiencing any distress – so I'm going to go ahead and do that. It just makes me feel terrific to be able to help in that way. Incidentally, I would like my fans to know that, although there are wild and wildly differing suggestions about how much money I've made, the first thing to realise is that I've been in the business for 14 years – the first ten of which I made no money whatsoever. The second point is that now that I'm earning well, nothing gives me greater pleasure than to help out my family, my friends and the causes in which I believe. Anyway, following the birth, everyone has now recovered, and we're all in great shape."

WINING AND DINING

"Early on in the year, my daily routine would go as follows; Rosanna would go to play school, and I would often get her dressed, take her there – and then have time to do lots of ordinary, every-day things like going out to dinner with friends – and augmenting my interesting collection of wine. I go to wine auctions now and buy rare bottles of wine. I've got two bottles of 1945, one Lafitte and one Latour; '45 was supposed to have been one of the greatest years of the century for wine. I also bought some lovely magnums of '68 Lafitte and '55 Lafitte Rothschild – which I opened a bottle of the night that my son was born. You have to keep things like this for special occasions! These are really exceptional bottles and it's very difficult to drink them, because the moment you do, suddenly you don't have them any more.

"You also have to take a chance on whether they're going to be any good or not. Now, what else did I get up to away from my music? Oh, I actually went to several of the recent rugby internationals over here in Ireland and had a terrific time – even though Ireland were thrashed by England. I'll tell you, I'm never at a loss for something to do, and at the moment I'm collecting hunting pictures. I was brought up with beautiful prints by Snaffles – and if any readers of the Gazette have got any, then please write to Mike and let me know, because I think they're terrific . . ."

WHY WORK . . . ?

"Most days I've been going to work in my studio, which is about four miles from my home, at around 2pm. I've just worked through until 7pm, simply hacking away at the piano or the guitar on my own; trying to compose. It's been a very strange time because – as I've told you all before – the hardest thing has been motivation. When you've had a major success, one half of you really yearns to have that success again and repeat it, while the other half is saying 'Well, that was just pure luck.' Nobody thought of Lady In Red as a single when it was first written – it just came out sounding terrific. Also, I'm an album artist and I think I'm respected as being one – as well as a concert attraction – and not as a sort of middle of the road ballad singer. Which is exactly the reason why I didn't play any concerts in America last year. I figured that people would be coming to see a kind of a Barry Manilow, which is miles from the truth. So, trying to co-ordinate myself again to write material that actually believed in has not been easy, although some of the stuff I've come up with recently was not difficult to write, for example, the song about Enniskillen. I've now re-written that and made it not just about what happened up there, but also about what's happening worldwide with the way that terrorists hold innocent people to ransom for their own causes. And we see that every day now, not just in Ireland – but everywhere. So now I think I will put that song on the new album in an amended fashion. A lot of people might look at me now and think 'He's made some money, why bother carrying on?', but the funny thing is that I never really had a financial motivation in my music, although it comes with success. My hunger was to become successful because I felt that I had more to offer than a lot of people who already were successful. If anyone wants to get me to do something, then the best way to achieve that is to appeal either to my better sense of duty or suggest an envious reason why I should get involved. When I hear colleagues of mine doing well, or people that I don't really like doing well, that gives me a great kick up the backside! But the question 'Why bother?' is a good one. You know, when I drive my nice comfortable car to my nice comfortable home with my lovely family, and everything is perfect . . . to actually want to go out and get your nose bashed around again does take quite a lot of motivation, as I've already suggested."

"I have found myself writing a lot of songs – this time I've got at least 11 so far – but I want to try and do two *really* good ones, to fill in the perfect pack. But when you're writing on your own, it can be desperate. I remember March was a very depressing month for me because I felt that I had no music in me and nothing more to say.

"Looking back, what was happening was that I'd really spent too much time writing the songs. I was trying to finish off before the new baby arrived, and I was trying to get everything out of the way. And then some people come over from England to talk about the album, so I played them the songs – and they were all astonished. They said the stuff was terrific, and it was great to get that kind of reaction because it made me see that nothing was wrong after all. It's very easy to lull yourself into a false sense of security by saying 'Yeah, I've got 10 or 12 great songs – bang, that's the album done. I'm going off to play golf.' On the other hand, I know my psyche so well that what I do – and this is going to sound bizarre – is I look at my material and think 'Oh my God, this is awful. I've got to keep going.' That's the only way that I can keep pushing myself. It's like when I run; I see another hill and I think 'No, I've got to stop and walk. I've run far enough.' But then the inner drive comes back, and I think this is what is behind my success story, this motivation to drive myself to run up that last hill – *because I know I can do it*. It's a very complex thing, as I say, but I wouldn't like anybody to think that I'm banging my head against the wall. In fact, as always, I want to tell the fans that I'm an extremely happy, well-balanced and fortunate person, and all the time when I write songs I'm thinking about the dedicated fans in particular – and not the new fans who may have just heard Lady In Red. It's very irritating, funnily enough, to walk down the street and people going (sings) 'Lady In Red . . .'. It's as if that's the only song I ever wrote . . . apart from the 95. When I compare the guy who wrote Lady In Red with something like Spanish Train or High On Emotion or Don't Pay The Ferryman, they just don't bear any similarity whatsoever."

TEMPTATION

As you read this, Chris is to be found hidden away at a studio in Switzerland, recording his eagerly awaited next album. In time-honoured tradition, a future edition of the Gazette – in this case, the next – will be completely dedicated to individual and exclusive explanations from Chris concerning the songs which will feature on the record. If the truth be told, he has already spoken extensively to us about several of the tracks, but we're saying nothing – yet. Instead, here is an extremely edited glimpse at what Chris has in store for followers of his music . . .

"At the moment, the working title for the album is Temptation – which is what one of the tracks is called. It's a kind of smoochy dance song, but I always feel that if you can write songs which concern things that you personally believe in, then they have that ring of truth about them. That's why I think Lady In Red worked; because it sounded like a genuine remark –

and it was. So, I have this song called Temptation, and I could make up any number of reasons why it has that title – but it's actually about . . . (Sorry. See the next newsletter). Some of the other titles include A Night On The River, I'm Not Scared Any More, Leather On My Shoes and The Last Time I Cried, which I spoke about in a previous newsletter. I also think that my last single The Simple Truth (A Child Is Born) will make me a lovely album track. Whether it makes in on to the 12-inch vinyl album or the compact disc and cassette, we're not sure yet. It should be there in some form or fashion, though.

"As regards the kind of musical direction I'm moving in, I think it's all about two words; simple and Celtic. I have learned not to ignore the simple songs – they are the hardest thing in the world to write – and when you do write one, hold it! The more complex you get, the more you begin to alienate the people you would like to enjoy your music. I've always held the belief that people do not listen to the music, really, they hear it as background. The vast majority just *hear* it, and that's why they respond to the chorus of a song or put music on while they are driving. I think I also have a lot of fans out there who rush out and buy my new records and give them a very critical look – which is a little worrying for me because it's a major responsibility. So each time I make an album I make sure that there is plenty of meat and potatoes in there!

We decided to record an album in Switzerland for various reasons. For a start, I couldn't get a studio in Ireland, and another problem is that all non-UK residents cannot record in England now because the English Revenue has seen fit to implement a tax on artists from abroad, which is just crazy. So we just had to look further afield. Generally speaking, my albums take 10 to 12 weeks to record, and that's going to be another big family pressure. Now, because of the little one, I am virtually in sole charge of Rosanna – just to let mum have a break and have as much sleep as possible. I'm sure that won't be a problem, though, and by the time we get to deciding what tracks we are going to record for the album, I just have a strong feeling that there's going to be little bullshit about this record. It's going to be a very straight-ahead record. That said, I don't expect it's going to be my greatest record; I always feel that's probably coming some time in the future. I also find that, as a songwriter, I'm getting better all the time. Besides, there's no such thing as the greatest record – not in my opinion. It's just about pleasing oneself, and the next album will be my current, up to date state of mind. It will represent me and what I'm doing at the moment. I could probably sit down on the day I actually finish recording it and write an even better song, or a different kind of tune, but that's the way things are. Songwriting and music are just on-going things – but I do think this one is going to be a very good album . . ."

HERE'S LOOKING AT YOU . . .

"The other night I saw a recording on BBC Television of a concert I did in Belfast during the last tour. I hadn't seen it before, and it was amazing for me to watch. I tend to get critical of myself – you know, saying 'You're slightly out of tune there', or 'That doesn't sound great' – but watching that Belfast show, what I really loved about it was the audience. They were incredible! In fact, if I'm going to do a live video again, it's got to be just the audience – forget about the music! I have absolutely no qualms about this; I know there are a lot of people who don't like my music, and you to except that. There's a lot of people who are into rock 'n' roll, or into jazz . . . but I think it's no small feat to have achieved so much on a worldwide scale. What I'm getting at is this; even the biggest of cynics would have to look at that Belfast concert and thank 'God, the music is dreadful – but, my word, *look at that audience go!*' And you can't train an audience to react like that; that's the way they are. And, I must admit, I've seen very few professional bands or singers getting a reaction like that. It's something else!

"It's taken a while, but I feel I'm shining brighter and brighter all the time in what appears to be deepening darkness, musically speaking. There's only a few people that I buy records of any more, and most of them have been around for a long time. For example, I didn't particularly want to enjoy Fleetwood Mac again, but Tango In The Night is a good record. I've always had tremendous respect for Peter Gabriel and people like that who continue to make music that isn't strictly aimed at the teenagers – just for sake of having a hit single. Single sales, we also have to remember, have absolutely and completely collapsed, yet they still have a crippling effect on album sales, which is a terrible thing to have to come to terms with. I'm an album artist, I love albums – putting them together and playing the concerts to set them off – but unless I've got a single on the radio, it can still be hard to get noticed. Even if an artist only sells a few thousand singles to have a hit, it still attracts attention to the fact that 'here I am and here's an album.' It's a very difficult position to be in, but it makes me feel a whole lot better when I can see what my music means to the people it does reach – as I did in that Belfast concert."

PERSON TO PERSON

In the last edition of the Gazette, we introduced this new feature in an attempt to give club members an opportunity to confront Chris with any

questions about himself, his life and his music. Judging by the response, many of you have a lot of weird and wonderful queries which demand immediate and thorough investigation – including those asked by:

Caroline Baker of East Dereham, Norfolk – Of all the songs you have written, which is your favourite?: “The next one!” says Chris. “Actually, it’s a tough question, this. It all depends on mood. I don’t actually listen to my own music very often, and when I do I listen relatively critically. I have affection, I would say, for a dozen or so songs in my career so far. I won’t name them, though, because it all depends on the time, the place and the mood.”

Inka Spenner-Elert of Oldenburg, West Germany – Can you speak Irish?: “No, and although it is nice to have a cultural language, I violently oppose children being forced to learn Irish in Ireland when they could be learning a useful language like French, German – or anything. Teaching Irish does happen in schools here, but I’m totally and utterly against it. If people want to learn an obscure language just for sake of the fact that it might be dying out, well that’s all well and good. But to be forced to do it is wrong.”

Melanie Jones of Prestwich, Greater Manchester – Do you have any phobias?: “Yes, I don’t like snakes very much. Me and Fergie have that in common! Having said that, I was brought up in Africa where there were snakes all the time . . . and they just gave me the willies; I was the only one in my family who was not bitten by a snake, and that probably upset me as well.”

Jörg Landsiedel of Münster, West Germany – Are there any songs you wrote before your first album which have never made it on to record?: “Yup. One was called Star Spangled Tangerine See-Through Topless Trousers. The thing to realise is that I had to write 30 or 40 dreadful songs before I even got close to one good one.

“Quite often, people send me what they call songs, but they’re lyrics of poems – they’re not songs – and I mention that merely to point out that songwriting is a craft, like anything else. The snag about it is that the more you learn, the more you learn to manipulate as well. That’s where, certainly at the moment, I find that you’ve got to strip away all the unwanted stuff and come into the heart of the song, because that’s what people like. While we’re on the subject, and possibly pre-empting another question, I never record anybody else’s material – at least I haven’t released anything, yet.”

Chris Sheppard of Halton, Leeds – What food do you enjoy most, and is there anything you detest?: “I very much enjoy lightly cooked vegetables; just clean, healthy food. I don’t eat a lot of meat, and when I do I make sure I don’t eat too much of it. I like Japanese food, and I particularly like Chinese Sazchuan food, which is hot and spicy. There’s one restaurant in Toronto, a sort of dirty, dingy place upstairs, which I dream about! Whenever I’m in Toronto, I go straight from the airport – jetlagged or whatever – and I go there, because the food is incredible. It’s called the Chung-King, this restaurant, and the waiters are surely, the food is thrown at you but, I tell you, that food is amazing. The only food I don’t like is fish, which I’m sort of allergic to. It’s a problem that goes right back to my early childhood, but I just can’t eat and enjoy anything that come from under the water. That includes lobsters and any kind of shellfish. I just find it difficult to eat. So, if anyone is going to invite me to their home, please don’t give me fish!”

Melanie Grove of West Germany – Does Diane like your music?: “You know, funnily enough she does – most of it. Having two children has made it almost impossible to keep up with what I do, however. She hasn’t heard some of the songs on the new album, for example. But I always know when she really likes something. I remember when I did a demo of Transmission Ends and I played it to her; she had tears in her eyes at the end. I knew I obviously had a good tune then. She’s not a harsh critic of mine or anything, even better, she’s just an ordinary housewife kind of critic. Not to the point of ‘Oh, that’s nice’, or ‘I don’t like that’, it’s just that she doesn’t give music a demanding listen but a superficial one. I feel that’s the best way to listen to music; to have it in the background. As I said, when most people have music on they are either driving in their car, doing the ironing, feeding a child . . . all of the things which go on normally. Diane doesn’t like really aggressive music – rock ‘n’ roll – and, like me, she finds it really hard to turn on the radio these days because there’s so much drivel out there. I keep telling myself I’m getting old, but I know a lot of youngsters who can’t stand it either. It’s not just me. Anyway, the answer is ‘Yes, Diane likes my music but in a fairly background kind of way.’ Mind you, she has my tapes in her car and she’ll sometimes listen. And, no, Mike – I didn’t put them there . . .”

Maria Sales of County Tipperary, Ireland – While listening to Good Night From Far Beyond These Castle Walls I found reference to seven other songs from the LP. Was this deliberate?: “The answer is yes, and, actually, all the songs are in there – maybe not the titles of them, but something which happened in each song.”

Hopefully that little lot has helped to solve a few niggling mysteries – and if anyone else out there has a question to put to Chris – Person to Person – then send it in to the club (marked Person To Person) together with your name and address. A selection will be printed in each future edition of the Gazette.

PEN PALS

C de B followers can be found all over the world, and here is a selection of the latest willing correspondents:

Geraldine Ruth Hubball, 95 Follyhouse Lane, Highpats, Walsall, West Midlands, NE1 3EL, England.

Corinna Isendieck, Obstalled 13, 1000 Berlin 20, West Germany. (Aged 15).

Lisa Sheridan, 1 Oldtown Avenue, Santry, Dublin 9, Republic of Ireland. (Aged 14).

Paul Lunt, 12 Christmas Street, Kirkdale, Liverpool, Herseyside, L20 2JA, England. (Aged 15).

Marta Wirska, 1 Maja 76, 58-540 Karpacz, Poland. (Aged 17).

Andrea Wirska, Kletterrosenweg 17, 8000 Munich 45, West Germany.

Anna Stamm, Lundsgade 8, 3th, 2100 Copenhagen, Denmark. (Aged 19).

Kate Scott, Stonehouse, Hibchester, Nr. Preston, Lancs, PR3 3ZP, England.

Patty Koven, 18 Regent Road, Cherry Hill, N.J., 08003, USA. (Aged 20).

Cathy Garski, 202-3 Donald Street, Winnipeg, Manitcha, Canada, R3L 2P6. (Aged 21)

Owen Brown, 111 Montague Street, Portadown, County Armagh, Northern Ireland, BT62 3JR. (Aged 20).

Cyril Tour, 12 Rue Sayard, 78150 Le Chesney, France. (Aged 18).

Angela Slinger, 25 Duke Street, Clayton-Le Moors, Accrington, Lancashire, BB5 5NQ, England. (Aged 21).

Hyriam Benyakhlef, C/ABTAO 25, 5-E, Madrid 28007, Espana. (Aged 15).

Meike Haeussler, Lange Str. 67, 3055 Hagenburg, West Germany.

Kevin Wog, 270 Fairview, Regina Sask., SYr 5Q5, Canada.

So, there you have it; an international list of addresses if ever there was one. If you would like your details to be included in future lists, then please write your name and address clearly in BLOCK LETTERS – specifying your age if you wish – and send it to the Club address printed at the end of the Gazette.

WAX LYRICAL

As Chris revealed earlier on, he has so far written in excess of 95 recorded songs, and Wax Lyrical is the place to find out whay any of them were inspired by or written about – from the author himself. For example:

NEW MOON: “Oooh, I’m just trying to remember . . . It’s about a guy going out with a girl. The relationship is not going anywhere, and he’s saying ‘Right. New moon, new day – another love has come my way.’ It’s a humorous look at a relationship falling apart. I think I was going out with a particular girl at the time I wrote it – a girl who turned out to be very odd. I just thought to myself one day ‘This is not working. It’s time to be moving on.’ It’s a situation which most of us will have found ourselves in at one time or another – whether it’s from the point of view of leaving a relationship, or being left.”

A FAIRY NIGHT IN PARIS: “I’m asked if I could translate the French lines in this. What *are* they?! I’ll have to sing it through to my head first. Ah, I think it’s literally ‘We’ll be together again when there are flowers on the Champs Elysees.’ I think this is something which people could work out for themselves, actually. Out with that French dictionary: It’s not complicated.”

TAKING IT TO THE TOP: “Again, a light-hearted statement. There’s a line ‘Men in suits go flying by’, and that’s about this image I had of people jumping out of the corporate windows. It’s just a series of musical ideas about achievement.”

UNTIL THE NEXT TIME . . .

If you have read this far and not yet sent off your application for tickets to see Chris in concert – then don’t blame us! We really must stress that we would have brought you details of the dates earlier had such information been available, but club members have got a head start as the rest of the world – so use it. This edition of the Gazette has been written, printed and despatched with the intention of giving club members sufficient advance warning of the tour’s public announcement. Here endeth the lesson.

So . . . in the next newsletter expect a full and frank appraisal from Chris on the songs and music on his next album, together with any additional information about his touring schedule. In the meantime, please remember to send any pen pal addresses, Person to Person questions for Chris of Wax Lyrical – along with any ideas or criticisms about the newsletter of the club – to me, Mike, at the New Chris de Burgh Club, P.O. Box 770, London, E2 7BW.

Finally, the time has come to resurrect a former feature of the Gazette; artwork from club members. With that in mind, please send in any drawings or paintings you have of either Chris or his songs for use on the COVER of future editions. For purposes of reproduction, black and white artwork is the best.

Well, that’s it – so, until the next time, keep up the support. See you on tour . . .