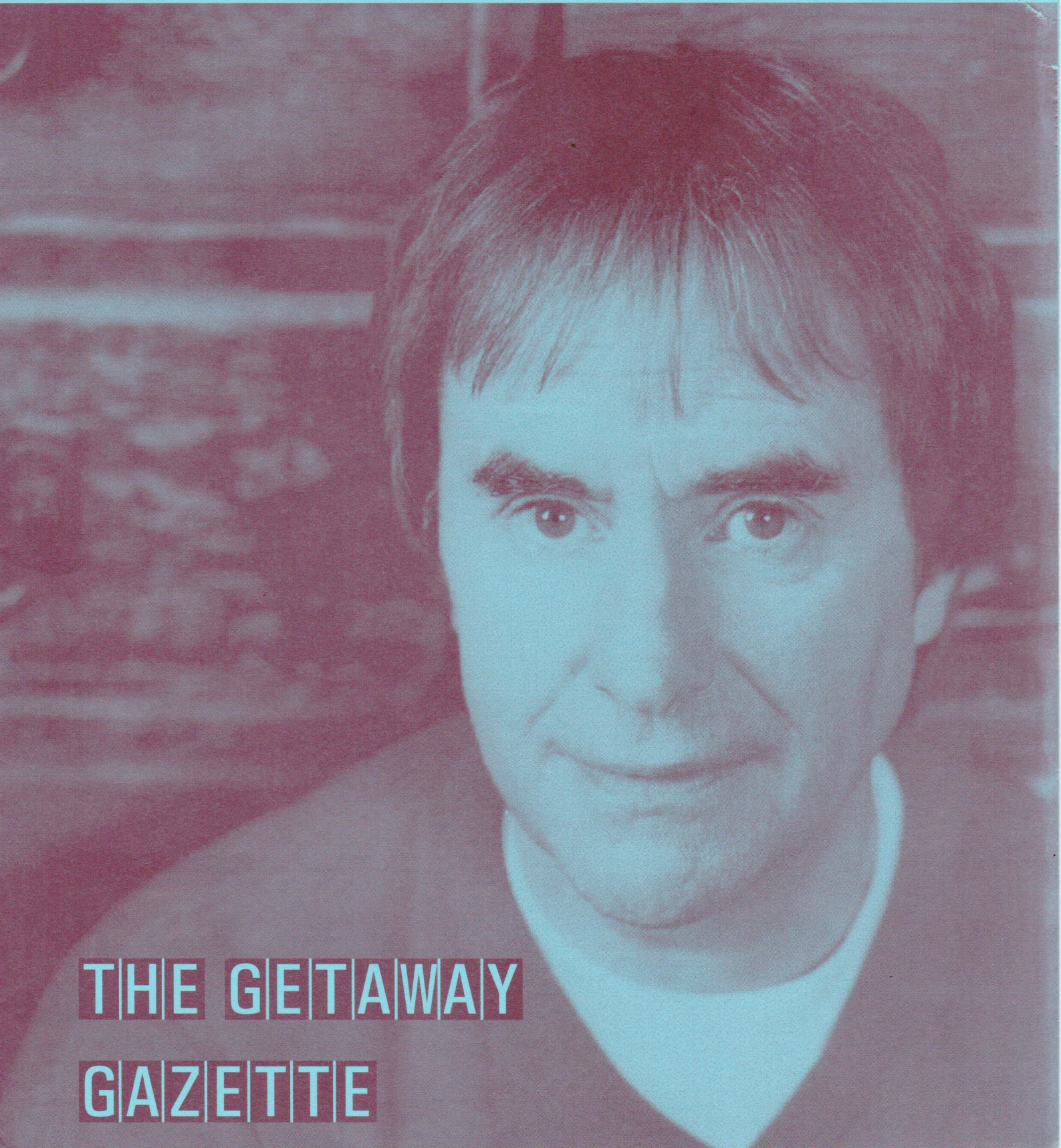


THE NEW *Chris de Burgh* CLUB

P. O. BOX 276 LONDON E2 7BW

FEBRUARY 2000



THE GETAWAY

GAZETTE

Happy New Year and hello again! Remember your fan club magazine? It's been an unspeakably, inexcusably l-o-n-g time between issues (make that one whole YEAR) but, the fact is, there are a number of very, very valid reasons for this enormous chunk of time elapsing without word from the fan club...

Most specifically, Chris has now switched record companies and, as a result, opened up a new phase in his career. This fresh start, forced by the closure of A&M Records (Chris's record label for more than two decades) has, in turn, brought about something of a career re-think on the part of Mr de Burgh. In particular, Chris has decided to dispense with the need to fully verbalise and explain in minute detail the inspiration behind the songs on his latest album, *Quiet Revolution*. Now, this position is not in any way directed at fan club members. Chris simply took the position that he was not prepared to provide journalists with ready-made synopses of the songs on the new album. Instead, he decided that, after all this time, it was about time that members of the Press took time to figure things out for themselves and actually *listen* to his songs before interviewing him. Of course, an unfortunate by-product of this – since your fan club correspondent is always asked to interview Chris and write any Press biographies accompanying a new album for his record company – is that his 'information shut-out' sadly also extended to the fan club.

So, for the first time in 17 years, a new Chris de Burgh album has not been precluded by a special 'track by track' album exclusive fan club interview... Now, the last Gazette – although it embarrasses us mightily to point this out – was actually in *February, 1999*, but our original plan (until we learned otherwise) *had* been to bring you a new edition of The Gazette featuring that 'blow by blow' interview. Indeed, we were holding back the publication of this magazine until such a conversation with Chris had been secured, prior to the release of the new album. This accounts for the most sizeable chunk of time elapsing between editions.

Next, and you will read more about this in a moment, was the continuing and time-demanding project that is the building of Chris's new home. In between recording and promotional obligations, virtually all of Chris's 'free' time has been devoted to over-seeing this mammoth task and, again, it had the impact of removing Chris from circulation, so far as a fan club interview was concerned.

And then, when he finally did hook up with the fan club (on October 14, 1999), there were a number of varied other commitments at *our* end which conspired to prevent this newsletter being written until the beginning of December, 1999. With Christmas and Millennium celebrations combining to give the UK its longest-ever public holiday, even when the magazine was actually written, there was not enough time to have it printed and posted to you in the run-up to Christmas – never mind immediately after it. So we find ourselves bringing this new edition to you in January, with a February dateline on the cover!

However, and as mentioned at the very beginning of this editorial, not one single word you have just read in our woeful catalogue of explanation outlining the unforgivable delay in the arrival of this newsletter should be taken as an attempt to excuse that delay. What we have done is merely given you the facts – and all that needs to be added to them are our sincerest, most humble apologies.

We must also apologise to you for the lack of advance notification relating to Chris's three UK shows during December. As many of you have quite rightly pointed out to us already, one of the most important incentives we offer to members of the fan club is the opportunity to purchase tickets to Chris's UK performances *before anyone else*. Indeed, we are perfectly aware that, for many of our members, this promise is often *the only reason why they join the club*. So we are as disappointed as you that, again, for the first time since we began operating this fan club, way back in 1983, we were not able to provide you with a priority booking facility for tickets to Chris's shows in Birmingham, Bournemouth or London. The reason why is simple; the fan club was not actually informed that these three shows had even been scheduled until...late in the afternoon of the day before tickets went on sale to the general public. In the circumstances, the best (and only thing) we were able to do was to post a message on the C de B Hotline informing callers of the information that we were given, and advise them to call relevant box offices the following morning.

Again, there were a number of very valid reasons for this information not reaching us (or you) in time to set up our priority booking arrangements in your favour but, without any argument, the unfortunate impact and implication was that we failed you, once again.

However, it's a New Year – a new Century – and you have our assurance that we will do everything we can to prevent there ever again being such a gap between issues of the Gazette and, perhaps more importantly, a situation where UK shows by Chris are ever announced publicly before you have had your opportunity to acquire best seats.

On an equally positive note, Chris's new album has been impressively successful for him – particularly in Germany, where his tour last November was wildly received. As ever, the man has plans for another record (possibly this year), and his new record company, Mercury, appears to have embraced the special and unique qualities that Chris has an artist with all of the respect and priority that these deserve. Indeed, when A&M Records was closed, while many artists were simply 'dropped' and left without record deals, several others – the likes of Sting, Bryan Adams and, of course, Chris – were given the opportunity to choose which label beneath the enormous Polygram (as was; it's now called Universal) umbrella they would wish their music to be released on in future. Hardly surprisingly, Chris and his manager opted for Mercury – a record company with a certain Howard Berman as its Managing Director. Howard, you may or may not know, was actually Managing Director at A&M Records for many years (a position he left to become Mercury MD), and is widely, and justifiably, credited with being of pivotal importance in helping to 'break' Chris as an international star, particularly around the releases of 'Lady In Red' and its accompanying album, 'Into The Light', in 1986. Hopefully, then, Chris's career has exciting prospects and, certainly, he is re-united with a music executive who

understands his position as an artist in a music business now hugely transformed by the advent of mega-corporations, CD-selling supermarket chains and the Internet.

On which note, and with repeated profuse apologies, we are delighted to present you with the man himself, and what he had to say...

To remind you of where we left off with the last Gazette; at that time, you were seriously considering material for the new album, and already had a couple of songs ready for it...

CHRIS: "OK. Basically what happened was that I started writing, and had two or three ideas in my head towards the end of last year (1998), so I took myself away to my little farmhouse in the south-east of Ireland, on three separate occasions for four or five days at a time, just on my own. That was absolutely fantastic; I had nothing else to think about except writing. And I just hit a very hot streak. I remember in one three-day period writing three songs, all of which wound up on the album; 'When I Think Of You', 'A Woman's Heart' and 'I Want It (And I Want It Now!)'. Which, for a solo songwriter after 150 songs, is really going it. I was just totally focused and really felt incredibly confident and on a real roll. There was a tremendous amount of energy coming off the music and coming off me. Every time I touched a guitar or I started a lyric, a new song came out, virtually. On another occasion, in a three-day period, I started or started and finished the lyrics of eight songs. That may not mean too much to anybody who ain't a songwriter, but that's *very* fast. That was very satisfying and very deep; a lot of deep thought went on. So I did that through February and March (1999) on a couple of occasions, and started recording the album at the end of April. I got together with my band and a new keyboard player, called Peter Gordeno, who was just really in for the album project..."

Is that *the* Peter Gordeno?...

CHRIS: "No; his *father* was the famous dancer. Peter was used because Peter Oxendale was unable to do the whole album, unfortunately, although he was involved on a couple of the tracks. Anyway, we rented a little house in a beautiful location – about a mile from where I'm building, or renovating, this old house in County Wicklow – with gorgeous views down a valley to the mountains, and then across to the sea. Everybody was very happy there. It was a wonderful feeling. My band came in, and a lot of them either stayed at the house or in a local hotel. When you're working like that, in that kind of a situation with your friends – and it's not in a studio with a studio feel, where you know you're paying £1400 a day and you've got to use up every minute – then it's a much better environment to work in. The set-up we had with this new album was far more relaxed. Listening to the record now, the confidence, the relaxed atmosphere, me working with Chris Porter as a co-production team (with his engineer, Jason Clift) which was an absolute dream...the whole thing was real fun. That said, it was very hard work because what we actually did was recorded and fully completed 15 songs in 49 days of recording. I remember talking to Jason and him saying 'Usually, this kind of project takes six months – not seven weeks.' So that's how hard we worked, although we were definitely on a roll..."

Obviously, you were very much prepared with this album, prior to recording it. I know that this hasn't always been the case in the past – indeed, I can recall at least one previous album which involved you writing material while you were actually in the studio to record...

CHRIS: "Yeah, that's always difficult to do. On this occasion, however, all 15 songs were finished. All the lyrics were finished and I had them demoed, in my own particular way, too. I do very, very basic demos; voice and guitar, voice and piano, with two or three harmonies. I don't put anything more on, because that allows the song to live on its own and to breathe on its own. I did one demo session where, I think, I put down 13 songs in one afternoon – plus a whole pile of vocal harmonies. Even the engineer that day was amazed. He said 'That just doesn't happen...' So you are prepared to go in, and you have everything ready. You don't have to start thinking 'Now, where can this song go?' You already have an idea of where it's going to go. Amongst things like that, I found time to go and watch Liverpool play football. I took Rosanna on her birthday, on April 17, to watch a home game against Aston Villa – which I believe we won, if I remember correctly..."

And how old is Rosanna now?

CHRIS: "She was 15. The match announcer played a special dedication to her, in Anfield, just before the match started – which was great for her. She loved that. This was just before we began the album. Another thing we did was that I went into London a week-and-a-half before we started recording and I did a photo session – which provided all of those pictures that wound up on the album. The session took ten hours and the guy took something in the order of 800 photographs. Although it was tiring, again I just have this feeling that if you enjoy something, it becomes a lot easier to do it. It becomes effortless then. And I remember at about 10.30pm on that day, smiling yet again for the thousandth time, that this was actually quite fun and that I was enjoying myself. It was a great photographer, Paul Cox, and we did the session in one of the oldest surviving houses in London, over in the East End – which they use for Dickensian sets. Nothing really had changed there in about 100 years. It was lovely inside, actually. So that got that out of the way. And, as I've said, having all the songs finished meant that I had virtually all of the lyrics done, too, so a lot of the pressure that comes on me when I'm actually in the middle of recording just wasn't there. Usually, you're halfway through a project, or even two-thirds through, and you haven't got a title and you have no idea about photographs. So you have to take your mind away to do it. But that was all done! I decided that the title track should be *Quiet Revolution* because it very much described the feeling behind the record – which is something

that was going to sneak up on you, unannounced, with the listener very much unaware of the power of this record. I put the title track of the album at number 15 in the running order of the record to say, basically, 'I have such confidence in this record, and that it isn't four good songs and a bunch of fillers, that I have put the title track as the last track – so please listen all the way through.' That was the intention. So the recording took seven weeks. It was very intensive, but it was great fun. For example, sometimes I took the kids to school in the mornings – and then went straight to the studio, or else turned up at around 10am or 11am and we'd start. We'd finish at around 8pm or 9pm and I'd just go home in the evening, which was wonderful. I have to say that the downside to all of that – being at home – was that I'd be woken up every morning, early, and as the project continued, I was getting more and more exhausted from these 12-hour days. It does get a little tough, sometimes, to be woken early. Whereas, if you were recording away from home, you've got the ache of not being at home – but you get lots more sleep! After recording in Ireland, we then transferred to London for further recording. Now, I don't know if you've noticed this but I didn't actually play any instrument whatsoever on this record – because I take the view that, if somebody is better than me, they do it. I don't have a problem with that. I don't have a big ego saying 'Oh, I've got to play the guitar or piano...' So, we continued then, in the West End of London. The vocals for the album were actually done outside of England, in a secret location, but that's the way I wanted to do it. We finished mixing in Chris Porter's home studio at the end of July. So, end of April to the end of July, it was a long process. In fact, we finished all of the recording around the 18th of June, and then there was a break of nearly two weeks before we resumed. We started mixing on the 1st of July, and there was about four weeks' of mixing in all. I was getting home a lot during that time thanks to this new system called ISDN – I'm sure you're aware of it – which meant that Chris Porter would then mix about five tracks in his home studio, and then send them to me, in Ireland, by ISDN. I would then listen to the tracks on exactly the same system that he had, make a note of everything that I wanted changed, and then I would go over and make all the little changes that I wanted to make. It meant that I didn't have to be there in the studio all the time. I went there, I think, on just three separate occasions: three days' time. It meant that I was at home a lot more, to be basically on top of the album. In all, it was a wonderful experience – and as I said on the album sleeve notes to Chris Porter, I can't wait to do it again. It was a lot of fun."

'Enjoyment' is a word you've used already several times in the context of this album. It makes a difference, doesn't it?

CHRIS: "Oh! Well, as you know, I have always distrusted recording studios. Well, not distrusted them... just found them not places that I am particularly fond of. I just find the whole recording process uncomfortable. It's very, very difficult. You put yourself away from the real world, you alienate yourself from your family and your friends. You kind of disappear for three months – and there's a lot of pressure to finish. Doing it this way, the way we did it, was just easy; very low-key, no pressure. And, certainly, judging by the response, which I've got e-mails to the office about – along with messages about my birthday, it being yesterday – every single comment is positive. I actually sent away, to friends and family, about 150 copies of the album and so many people have come back and said it's the best record I've ever done. Complete strangers are writing to me saying 'Congratulations'. So, all in all, although it's my 17th album and you have to start questioning whether anyone is particularly interested at this stage in hearing another album from me – particularly in the atmosphere of today's music business where it's more and more difficult to get on radio and television – I just felt, right from the start, that if I had fun doing this then it didn't really matter whether it was a hit or not."

I think the point is, as well, that for your many, many thousands and thousands of fans, this is very much a Chris de Burgh album. It progresses and it brings forward what is you, anyway, but if a person has never heard a Chris de Burgh album before, and 'Quiet Revolution' is the first LP of yours they ever hear – then it's a damn good one to be starting off with, isn't it?

CHRIS: "Absolutely. Absolutely. There are a few little things I did with this record; every single song of the 15 finishes. There are no fades at all. It just adds a lot of punch to the record. No fade endings, they're all finishes. That indicates that this was all performed live – which it was – with a band, the same band that I will be performing with, and have been performing with for the past year-and-a-half, apart from the keyboard player. Secondly, as you know, I am a great admirer of The Beatles, and I was just glancing through their catalogue last year and I noticed how many great songs come straight in, without any preamble whatsoever. 'Hey Jude', 'Eleanor Rigby', 'Nowhere Man', 'Paperback Writer', 'Penny Lane', 'Hello Goodbye', 'Girl', 'I'm Only Sleeping' – there's loads of them – and it's such an urgent feeling when a song comes straight in. So eight of the songs on the new album are like that."

You mentioned that this is the first of your albums that you have not played an instrument on. That's another indication of how relaxed you must have been making this record.

CHRIS: "Yeah, I was very relaxed about it – and that's what we're bringing to the concerts, you see; this confidence and relaxation. Obviously, in the concerts we are going to be performing a lot of the old favourites which people come to hear. Which is only right. You know, people do come to hear the songs that are favourites with them, and I wouldn't dream of not playing them. Stuff like 'Missing You', 'Lady In Red', 'High On Emotion', 'Don't Pay The Ferryman', loads of the favourites but, also, I'm really confident that a lot of the new songs will be instantly accessible – even for people that haven't heard them before. I'm happy that they will be just terrific in concert."

A case in point would be the concert you did in London's Kensington Gardens during August. For example, 'Natasha Dance' immediately had your signature all

over the song – and worked instantly...

CHRIS: "Yes, instant response. I noticed that. And the same thing with 'When I Think Of You'. Talking to my friend Jeff Phillips, my former drummer, in Canada last night, he said his 12-year-old niece just absolutely adores that song. It's an instant record – and it's not even released yet in North America."

'Quiet Revolution' is your first release under the banner of Mercury Records. Did that make a difference? Obviously, you know Howard Berman of old, but did having a new record company feel like a new beginning for you?

CHRIS: "Well, I did have an option on which record company to go with after A&M Records was closed and, obviously, because of the personnel there, Mercury Records was clearly the place to go. And I'm absolutely delighted with Mercury because, I have to say, having been with the same label for so many years, it was getting a little stale. Quite often, I didn't think that A&M was pulling the weight it should have done. It was almost a case sometimes of 'Oh, here comes another Chris de Burgh record – we'll just slap it out and see what happens...' These people (at Mercury) had something to prove, so the timing was spectacular in that respect, and I think they've done a terrific job. The album hasn't, and nobody ever believed it would, set the British charts alight but, nevertheless, Mercury is committed to staying behind this album for a year because it is so full of good songs. The record company has said that it is quite happy to put out four or five singles off this record and pursue it for as long as possible to really rack up the sales. In Germany, it had a fantastic first week, going into the album charts at Number 6 – way ahead of Bowie and Sting and, you know, top artists. So Germany is still very strong for me. Switzerland, Holland... just about everywhere, the album has had a very, very good reaction."

Moving on now to the subject of concerts. You don't have a string quartet or an orchestra any more – you are back, in business, with a band, aren't you?

CHRIS: "Yup. Exactly. For the last four years, I have started off concerts in a gentle way – just me with a guitar and a piano – but we're going to come in with a punch this time. I think I'm going to try and shorten the show somewhat, because it's a very rough schedule for me and doing three hours a night is going to be a little difficult. Every time I say that to Kenny (Thomson, Chris's manager) he laughs with a hollow tone in his voice, saying 'Oh, I'll believe that when I see it.' I do have to start cutting back the performance time a bit, but there'll be a lot of punch to it this time. It will start reminding people, hopefully, of earlier tours when the shows were very punchy and full of energy, but with a band that I believe is absolutely fantastic, very committed and totally behind the fact that they've got the new songs – which they performed themselves on the album. So they'll know them intimately."

Just out of interest, are you going to be doing 'Hotel California' by The Eagles at any of your concerts?

CHRIS: "I don't know – but I know that that went down well when I did it at Kensington. It's the kind of a slot where I say 'This is a song which I wish I had written', which I do. It's a clever song and, when I listen to it, I have to say I do wonder 'Had that guy, the writer of 'Hotel California', ever heard 'Spanish Train'? Because the two songs are not dissimilar in style, and 'Hotel California' is quite dissimilar to just about anything else The Eagles wrote – and I know that 'Spanish Train' was a very popular song down the West Coast of America and, indeed, Canada. So, who knows? I might have had a little bit of influence there!"

Let's move on now to some of the shows you did during the summer of '99...

CHRIS: "OK. The first ones I did after some rehearsals. I should make the point now that it was a very odd summer for me in the respect that we finished the album on July 31st, but before we finished the album I was already performing in Manchester. I did two shows in Manchester for the Freshfields charity, which is where three girls walk from the West of Ireland with donkeys raising funds for Freshfields in England – a charity that raises money to look after handicapped children and distressed animals, distressed donkeys. The two groups get on very well; the handicapped children love the donkeys and, similarly, the donkeys love their children. It's a great idea, so we did these two shows in Manchester – both sold out – and they were fantastic. Memorable for the fact that something in the order of 50 to 60 children came on towards the end of the show, to sing along with me, which I loved. There was a great sort of family vibe about it. Also memorable for the fact that Ian Moor, the guy that won *Stars In Their Eyes* (a popular UK TV programme in which members of the public dress up and imitate famous singers) came along. When he won it (Mr Moor, as Mr de Burgh, was actually voted the winner of the Grand Final of a recent *Stars In Their Eyes* series) I rang him immediately – you've probably heard the story – from a restaurant I was in when I heard that he'd won, and invited him down to spend the day with me in a recording studio, later that week. He came along and even got to sing on one of the tracks. He had a lovely time. He was a very nice lad. We took him out to dinner, filled him up with beer and sent him off to Belfast the following day to do *The Gerry Kelly Show*. So, Ian Moor was at Manchester – and also another guy called Alan James, who's a Chris de Burgh impersonator. That's what he does for a living, and he's very good, too. Ian and Alan both came on stage, stage left and stage right, during 'Lady In Red' – completely confusing the audience – while I walked up the middle, out of the audience. The audience was looking at three different people, coming from three different places, and listening to three different voices thinking 'Now, which is the real one?' It was really funny. So that was Manchester, and then I was back in the studio again, finishing the album. I went to the German Grand Prix at the Hockenheim Ring and the British Grand Prix – can't miss my Grand Prix! Both the first and second placed cars in the German Grand Prix were Ferraris and, in fact, I was actually in the Ferrari pit at the time. It was

a stunning result, and great fun. Then, when we finished the album, I went off to France for about five days, to St Tropez. A friend of mine has a hotel down there, called The Biblos, and he wanted to know would I do a little show? So I did a show with a band that came up from Mauritius. There were about 500 people there, outside and around the swimming pool. They were, basically, the top people from Paris who holiday down in the South of France. And they went wild for the show! They were waving their napkins and dancing on the tables. It was a great, great success and, basically, a bit of fun for me to do on holiday. This was then followed by an example of why, I believe, I have been successful for 25 years; never sitting still and always, continually, looking for new territories. We performed in Lithuania, Latvia and Estonia – for the first time – and had just a terrific reception in all three places. The third show was in the centre of Estonia, beside a lake, and there were 7000 people outdoors by this lakeside as the sun went down and it stopped raining. It was beautiful, a really memorable night. I enjoyed that a lot, and then we did what is basically the last orchestra show that I'll be doing, in Fulda, in Germany. It's an absolutely gorgeous town, and I performed outside of a cathedral, again around 7000 people. A beautiful night, with a full moon up in the sky and the cathedral lit. Fantastic – really enjoyed that a lot. Since then...the single, *'When I Think Of You'*, came out almost immediately – in the third week of August – so I had virtually no time to wind down from the album before I was off touring and doing promotion. And I've done a lot of promotion. Basically, my promotion started at the beginning of September, and I've been all over the place; Switzerland, Germany, Austria, Holland, England, Ireland... And, parallel with all of this, of course, has been this building project that I'm involved with. It's just been relentless. It's such a huge project that it means either myself or Diane going down there every day. Even today, I was down there – it was the weekend, and nobody was working – and I noticed a couple of things. I have to take a little tape recorder with me now, just so I can remember all of the things that I need to get the architect to look at, or the builder."

I can't remember, from when we last spoke, when you were planning or moving into the new house. What's your anticipated arrival date there, and has building taken longer than expected?

CHRIS: "Yes, the project is delayed by about six to nine months – and we now think we're going to be in for about Spring (2000). Whatever, I do not want to be in there when there is any building work going on at all. I want all of the Portakabins gone, all of the big machinery gone; I don't want anything going on in the premises except...me!"

On the way through your account of recent event, you missed speaking about the Kensington Gardens concert in any real detail. As an aside, when Status Quo play open-air shows they refer to 'The Cloud' – which follows them everywhere, and always rains on them. As far as I can recall, you have the exact opposite problem in that it never seems to rain at your open-air concerts – apart from that one night in Kensington...

CHRIS: "Well, it was Friday The 13th – and it was the first time it's rained on me in the open-air. It rained about 40 minutes in, I think for about 25 minutes – and it really did rain - and then it stopped. But nobody could be bothered, you know? As you saw, it was a fantastic night, I really enjoyed the show, and that was one of my three-hour epics."

Looking forward to other live performances, as you have already indicated, you will be backed in these by your new band. For many, many of your fans, the last time they will have seen you live with a band will have been with your extremely accomplished band of old, i.e Phillips, Kojima, Morrow and so on. Is appearing with a new band something of a watershed for you?

CHRIS: "Well, I think people will be seriously impressed – these guys are very, very gifted musicians. They have a lot of studio work behind them and a lot of professional players. One guy played in Tears For Fears for a while, another player was in Frankie Goes To Hollywood a lot. The bass player used to play with Rory Gallagher. They have done their work, you know, they have played in a lot of top bands. They know the circuit and they're very fresh and they're very keen. They have great fun. I'm just sorry that the other band fell apart – which it did for various reasons, mainly because Glenn (Morrow) died. The death of Glenn had a big impact on everybody, and the other guys wanted to go off and do their own thing. I went off to do the *'Beautiful Dreams'* thing and, after four or five years and having acquired a new band, it seemed that that was the correct way to go. It's given me an impetus, as well. All I can tell you is that, on stage – as you have seen yourself – we are having a great time. Everybody is really happy to be performing. It's a very good buzz."

And with that, Chris had to disappear off to have a quick shower, before going out for the evening. We had hoped to resume our conversation a day or so later (most importantly to go through your 'Person To Person' questions) but, sadly, this did not prove possible. Needless to say, we shall make a point of putting your queries to Chris the next time we speak. So, in the meantime, if you have any burning queries about Chris or his career which you would like answered, then send these in to the fan club P.O. Box address – marking your letter 'PERSON TO PERSON'. Remember that 'Person To Person' is a regular feature of this newsletter, and your chance to put your questions to Chris.

PEN PALS

Sylvia Glauser-Iten, Spitaladlerstr. 51, CH-3013 Berne, Switzerland.
Tanya Khromova, 11/1 – 31, Apsheronkaya, 354066 Sochi, Russia. (17).
Miss Anne-Marie Spencer, 20 Cameron Street, Wavertree, Liverpool, L7 0EW, England. (29).
Michelle Hardwick, 38 Sycamore Close, Podsmead, Gloucester, GL1 5TY, England. (17).
Jeri Neufeld, 9926 Mission Vega Road #4, Santee, CA 92071, USA.
Carrie Anderson, 8 Maitland Street, Dundee, Scotland, DD4 6RR. (17).

NB: Where there are numbers in brackets after an address above, these refer to the age of the Pen Pal.

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

UNTIL THE NEXT TIME...

Once again, another issue of the Gazette draws to a close and, once again, we really must apologise for taking so very long to bring it to you. We must also say sorry to those among you who responded to a message left on the C de B Hotline last year asking if anyone was interested in travelling to Germany to see Chris in concert. Several times previously, the club has organised package trips abroad to such events and, in the middle of last year, we were thinking about arranging a journey to see a live show during Chris's most recent German tour, in November – the idea being that, if enough members were interested, we would send out details along with a new edition of the Gazette, prior to the tour. Of course, in the event, that planned newsletter never actually happened (it turned into this one), so we regret any inconvenience or disappointment caused to the two dozen of you who took time to write to us expressing a desire to go on the excursion. Never mind; there will be other times and other trips...

In the *next* edition of the Gazette – which will *most definitely be with you around April/May* – we will pick up on all the latest news and activity from Mr de Burgh, both in terms of his career and his anticipated move to what sounds like a most fabulous new home. We will also bring you answers to any **'Person To Person'** queries so, as indicated earlier, please send in any such questions as soon as you can.

Until the next time, don't forget to call **The C de B Hotline** to keep in touch with what Chris is up to during those frequently lengthy (!) gaps between newsletters – but **also note that the telephone number to call has now CHANGED to:**

090 63 63 33 340

NB: Calls cost 60p a minute at all times. Please ask permission of the person paying the phone bill before making a call. This service can only be accessed if you are living in the UK.

The reason for switching to this new number is purely because it allows us to up-date the phoneline remotely, via an automated 'prompt' system, whereas the previous number could only be changed if a human being (remember them?) was available to actually record a message using a reel to reel tape recorder (remember *them?*). In all other respects, **The C de B Hotline** remains exactly as before and, as such, is only up-dated when required – with each message always announcing the date of recording in the first few seconds of the call, to allow you to hang up immediately if you have already heard it.

So, until the next time, don't forget to send any comments, criticisms, Pen Pal addresses or Person To Person questions to me, Mike, at: **The New Chris de Burgh Club, P.O. Box 276, London, E2 7BW, England.**

Finally, and as ever, *many thanks for your continued support and legendary patience.* HAPPY NEW YEAR!

If you are on-line, or have access to the Internet via any means, do check out Chris's **OFFICIAL** website at: www.cdeb.com