

TEN YEARS ON

A&M's

WORST KEPT SECRET....



**....DISCOVERED
BY TEN MILLION PEOPLE**

**WARMEST CONGRATULATIONS TO CHRIS DE BURGH
ON TEN SUCCESSFUL AND VERY HAPPY YEARS
FROM EVERYONE AT A&M RECORDS AND TAPES**



....TENS MORE TO COME

CONGRATULATIONS CHRIS...



**10 YEARS
ON A&M
RECORDS**

**FROM DAVE MARGERESON,
KENNY THOMSON
AND ALL AT MISMANAGEMENT**

CHRIS DE BURGH

By JIM EVANS

Ten years ago, you signed to A&M, do you recall the circumstances?

I'd gone to London after I'd left university — Trinity College, Dublin — to try the fame and fortune thing, then I went back to Ireland.

At the beginning of 1974, my publishers, Doug Flett and Guy Fletcher approached Dave Margerison, A&M's head of A&R and played him some tapes... in February or March that year I signed to A&M.

That was the time of the first major worldwide oil scare, and the record industry itself was in a slump. So I was feeling pretty clumped that I'd got myself signed to a major label.

Had you decided you wanted to make a career out of music when you left university, or had you another career in mind?

Not really, I was qualified for virtually nothing.

My family upbringing was unique in as much as I was brought up in countries all over the world and then moved to this 12th century castle in Ireland. In the summer this was a private hotel and I would do a lot of entertaining.

So before I made a move towards any kind of professional field, I'd already played hundreds and hundreds of concerts — albeit in living rooms. I realised I had some sort of gift for entertaining.

When I left university, I wasn't pressured by my parents to follow a particular career. I'd been able to look after myself from an early age. I'd go off on trips to the US or France and my parents were, I suppose, confident that I would find whatever it was I was looking for. I didn't know what that was... the lure of the vinyl perhaps!

I think it was hearing about other people making records and being successful. I became insanely jealous... I was longing to make a record, but I didn't see it as a career, it just developed that way. I thought the end of the road was getting a recording contract. But clearly, that's the second leg. You can't run unless you've got a recording contract.

On the strength of which songs did you get the contract with A&M?

One of them was a ballad called *Satin Green Shutters* which ended up on the *Castle Walls* album. I suppose on that tape I must have had about six or seven tunes, of which about four were recorded.

I think what David Margerison heard was a selection that showed promise as a writer and as a performer. It was a mixture of approaches which might have indicated that the writer was fairly confused, but I've always been interested in different expressions of music.

What was your first record for A&M?

It was *Far Beyond These Castle Walls*. I called it that because I'd written a lot of songs in Ireland. It was the source of inspiration, but at the same time I was moving further afield. That was released in 1975. I recorded it with Robin Cable producing at Air and Rampart Studios in London in the summer of '74.

At this stage, you'd already started touring extensively? The first tour I went out on featured Supertramp, Gallagher and Lyle and me — all for a quid. I'd start the show off, followed by Benny and Graham and then Supertramp.

It was really like being thrown in at the deep end, but for me it was a learning process. I was, I suppose, pretty green, I hadn't spent years of my life touring... we went all over Europe and North America. I learnt a lot of stagecraft — being a single guy out there on stage with just an acoustic guitar with the audience yelling for the main acts.

I was never actually booed off the stage. In fact, the first time we played in Montreal, a lot of the audience enjoyed it, but there was also a lot of booing and I had the balls to go back and do an encore. Subsequently, Montreal has become one of the hottest places for me.

How successful was the first album?

Critically, it was well received. And it had a bizarre spin-off. A track from it, *Turning Round* (later to be re-titled *Flying*), was released as a single in South America and became a massive hit in Brazil, selling nearly half a million records and was number one for something like 32 weeks. It was also a hit in Argentina, where I was born, in Mexico, all over the place.

The album was also quite well received in Canada, which did some groundwork for me there, and it did relatively well in France and Germany. For a first album, I think A&M were well pleased.

At the time, I was distressed that they weren't putting the full weight of the record label behind it to make it number one all over the world. But that was their style. They had realised a career was developing and decided to build it.

The next album, *Spanish Train And Other Stories*, was a most significant release for you.

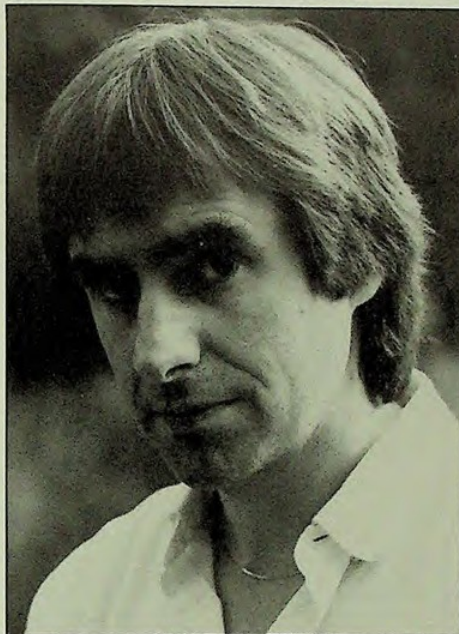
For a lot of people, this became something of a classic collection — I'm very fortunate that as a catalogue artist everything keeps going, albums have a long life. The first place where *Spanish Train* took off was in Quebec.

I couldn't believe it, especially since last time I'd been there they'd given me a hard time, but it took off,

spread right across the country and now it's at least two and a half times platinum. It did very well in South Africa too and, again, in a whole bunch of bizarre places.

It's one of those records that has a lot of legs. I think it's because it was recorded as a book of short stories — which is my approach to every album. Not only does it have to have impact today, but it also has to be long-term. It's something you can come back to and enjoy without it sounding too dated.

As well as the title track, it had *Patricia The Stripper* — to me not a great song, but a very popular one — and *A Space-man Came Travelling*, which has become one of those Christmas classics, re-released every year.



CHRIS DE BURGH

All in all, it was a very successful album. Robin Cable was the producer again and we recorded it at Scorpio and Air in July/August 1975.

Your next album, *At The End Of A Perfect Day*, showed changes in direction?

At *The End Of A Perfect Day* was recorded in 1977 with Paul Samuel Smith producing. This record reflected my lack of interest in commercial music.

I still had this strong feeling that I wanted to make records that were books. And I think that of all the albums I've done, this one has probably done the least business. But I'd say it's my favourite because it's almost really a group of love songs.

I remember Paul Simon's *Still Crazy After All These Years*, and I thought I'd love to make a record where you can listen to side one and side two without having any dramatic or abrupt changes.

Following *Spanish Train*, which was a dramatic record full of fire and drama, this one obviously disappointed a lot of people because they thought they were going to get more of the same. But I deliberately didn't want more of the same. It may have been a dumb move commercially, but that's the way I am, so to me it wasn't a dumb move. Anyway, it started ticking in places like Germany and I carried on touring extensively.

Do you get a greater satisfaction from audience reaction than you do from

record — it just stunned me.

Touring is fatiguing, but I love it. It's painful being away from home so much, but I love it and I think the audiences love it too. I've got a reputation for presenting an intimate but vibrant live show — I love the audiences and their reciprocity. Live concerts are very immediate.

Your next album, *Crusader*, helped you to break more markets?

Crusader was recorded with Andrew Powell in London towards the end of '78. Each record was really a step up the ladder, getting flashes of success around the world in different places.

A lot of people were beginning to appreciate my style. I had become a storyteller and realised that that was what I was good at — painting a picture, seeing movies in my mind and communicating them. What baffled me was that a lot of my success was coming from countries where they didn't even speak English. I found it all very confusing.

The actual title track of *Crusader* was a nine-minute epic, which was lovely because I really wanted to close my eyes and watch the film go by. Subsequently, that's become a very important part of my writing. To actually see the movie helps to explain what the song's all about.

Crusader wasn't exactly the giant leap forward we were hoping for. By this time I was consistently going gold in Canada, and that was pleasing, but it didn't exactly keep the coffers full. Other places were happening though — like Ireland — and I was touring England and selling out every hall.

You recorded the next album, *Eastern Wind*, in Toronto, didn't you?

We recorded *Eastern Wind* there for a number of reasons. One of these was that we'd made a conscious move to pay more attention to the American market. It's the only time I've ever done this and I'll never do it again... When you are an international artist, I don't think you can say I'm going to aim this record at such and such a place. It always annoys me to read somebody has done a mix for Europe and a special American mix. It's ridiculous. I understand what the principle is, but why not do just one mix for everywhere?

Eastern Wind was produced by David Anderle, an A&M house producer who'd had success with Rita Coolidge and other acts. Generally, it worked very well. I used my own band which was something different for me — I've always believed in trying different approaches.

The album was released in spring 1980 and again, started picking up in various countries — France, Germany, Canada. All the old places responded with another 30 per cent up.

Then we had the most bizarre one of all which was Norway, a place I'd never been to. With 4m inhabitants, I assumed it would be like Ireland with 25,000 sales to get a gold record. But *Eastern Wind* sold 125,000 in Norway, becoming the biggest-selling record ever after *Abbey Road*.

It was in the charts there for a year and a half non-stop. It was album of the year and I was voted artist of the year — it wasn't as if I had a base there — the previous album had done just 12,000 sales.

That brings us to 1980, five albums into your career, how did you feel things were going?

I didn't exactly know what to do next. To tell the truth, I felt a bit written out. I didn't quite know why it hadn't exploded on a worldwide basis, but it hadn't.

At that point, the Canadian company rang to say they wanted something out for Christmas 1981 and suggested a compilation — *Best Moves*. I recorded a couple of new numbers for it and, ironically, it became the biggest record so far. It did extremely well in Canada and really well in Europe. It reached number 4 in Germany, and suddenly I realised something was bubbling. It was very exciting.

One gets discouraged at times, there's no doubt about it, especially when there are so many people fighting for you. It's as much for them as for me that I wanted to get ahead. All the people who have been behind me — the record company, Derek Green in particular, they've all been enormous in their support.

I was hungry for success. It wasn't that I particularly wanted to see my record top of the US charts, I just wanted to get the feedback on the level that I felt it deserved.

At the same time, I was touring constantly, playing around 80/100 concerts a year and the size of venues was getting bigger all the time.

The door was slowly creeping open on a worldwide basis. I wasn't convinced I was going to conquer the world, but it just looked possible and I was determined to give it a shot.

From a career point of view, I'd never expected to be an overnight success. That's dangerous because you can easily become an overnight failure. Again, I go back to the theory of being an author and a writer.

For the next album, *The Getaway*, you teamed up with Rupert Hine?

When I came off the *Best Moves* tour, I felt really high and started writing for *The Getaway*, knowing that there were a lot of people out there

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"Chris de Burgh is the kind of artist you instinctively root for over the years, he's proven to be a hard-working professional and a consummate artist who, through all the trends and fads, has maintained his devotion to his own unique music. That's what makes his success around the world, with sales nearing 5m albums, so special and rewarding.

*"On the eve of the release of his eighth album, *Man On The Line*, I am convinced that the US will be the seventh major record market — following Norway, Germany, Canada, Australia, the UK and South Africa — to break this superlative artist."* — GIL FRIESEN, president A&M Records Inc.

CHRIS DE BURGH

MAN ON THE LINE



THE NEW ALBUM & CASSETTE
RELEASED ON 7th MAY



CHRIS DE BURGH

FROM PAGE THREE

waiting for my next piece of work.

Rupert had been to see one of my live shows in Stockholm — he's the first producer I've worked with who has seen one of my concerts before making a record with me. We decided we wanted to make a live sounding record without aiming at any particular market, and it happened. The Getaway went right through the ceiling, it was number one in quite a few countries and really opened the door for me in the US.

In Britain I was disappointed and I know A&M was too. I know what the problem is in this country. It doesn't keep me awake at night, though it used to bother me five years ago. It's a very difficult place to have a hit along traditional lines.

If you're prepared to go along the new route you can... For example, Howard Jones is a very fine artist, but he gave himself the hairstyle etc. I will never go as far as that.

I consistently sell out concerts throughout England, but I've always been more interested in looking at the whole thing as a global interest.

England is frustrating. Although I do terrific record sales, they are spread over a long time. If all my fans could go and buy one of my records in the same week... but I have a very strong feeling that with this new album all the problems will be over.

Do you think the state of UK radio has hindered your development here?

Here, there are not outlets on an album basis as there are in the US where you have the two different radio styles. I know they shift around from year to year, come together and drift apart again, but over here they don't seem to want to change.

In Ireland, it's a different story. I'm probably the biggest record seller there, though Abba may have outstripped me and the only people who have sold more concert tickets are The Rolling Stones. And the radio is much better.

I can't understand why the UK business is run for kids and yet the radio isn't. There's something very weird going on.

Why doesn't everybody get together and have a massive conference and say 'let's take the stranglehold away from Top Of The Pops and Radio One'?

You're now working on your second album with Rupert Hine (due for release around the time this article makes it into print) aren't you?

When I first worked with Rupert, he hadn't had the enormous success that was to come, and we were both more or less in the same frame of mind — wanting to take on the world. Now we both feel a lot stronger, and I suppose it makes us both a lot more opinionated. The pressure, the heat is on. When you've had a hit record, the next one can assume the proportions of a nightmare.

Rupert has had his success with Howard Jones, now he's keen to repeat it with people like The Fixx and myself. I'm sure he will.

Our working relationship is extremely good. It took me a while to admit it, but I've

figured out my strengths and weaknesses in the studio. I'm not very good at the building materials of arrangement. I've tried it and I prefer not to have anything to do with it.

It's like building a house where I'm good at visualising the whole thing and designing the house, but I need to get a contractor in to do the actual building, which is down to Rupert and his team. He is brilliant at inter-rhythms and the whole concept of song structure. Then I like to come back towards the end with the decorating — the little brush strokes that actually make the thing come alive.

Having admitted I've got my strengths and weaknesses, it makes working with someone like Rupert a lot easier. I think he's the best producer I've worked with. He's a genuinely talented man who has now deservedly leapt to the forefront as a producer.

The new album's entitled Man On The Line and is due for release in early May. And this is the first time I've felt comfortable about playing a new record to strangers. You can feel very protective towards your new album — you don't really want it to go out. But we're confident with this one. And to follow something like the Getaway as a piece of writing was a challenge.

You seem to work under a lot of pressure, constantly touring and recording, how do you relax?

When I go home to Ireland, my wife and my friends are nothing to do with the music business — except for one guy, John, Buckley who works for A&M in Ireland. He's great to have around and a big help to me. But apart from him, I don't really mix with anybody in the business.

At times, when you're trying to create your next piece, it can be like being on a boat drifting in the Atlantic. It's kind of lonely at times. But I think my upbringing prepared me for that. I had a lot of time on my hands to let my imagination run free.

One becomes a product of one's environment and education. It's very interesting for me to look at where I am today, who I am, and what people think I am. I can follow the lead all the way back to the bits that actually made me what I am.

Looking to the future, do you see yourself continuing at the same pace — you don't have to work so hard?

I've got a curious mental make-up — I suppose I can be described as a positive pessimist. Bad news I expect, but good news is icing on the cake. If someone tells me my single is record of the week on 10 radio stations, but that they won't play it on Radio One, I don't think about the record of the week business, but about the failure to get on Radio One. I'm a fighter — I don't think I'll ever stop.

Touring is very tough — physically and mentally. Over five years of marriage my wife and I have managed with comparative ease to survive the enormous lengths of time apart. Ten weeks apart can be a long time. Very straining, I'd like less of that.

But it seems churlish now that the ball is clearly in my court, not to hit as hard as I possibly can — and see what happens.

The other side of it is that it's now become a big money



1984: Taking a break from filming his latest promo video, Chris de Burgh joins Derek Green to cut the cake celebrating his 10 years' association with the label.

generation business and all the people who've been supportive this far really deserve their slice of the cake.

There is a balance between

doing a four week tour and a 10-week tour. The problem is, the bigger the thing gets, the more expensive it becomes and the harder you have to work.

Just the costs of being on the road are huge.

I know it sounds corny, but I really am concerned about the people who are interested in

me and my music. They got me to where I am today. I'm not going to get out there and say 'hey, I really love you', or anything like that, but I mean it.

Which of your many live appearances has meant the most to you?

Three concerts. The first time I played the Forum in Montreal which is 14,000 capacity. I was so overwhelmed that it nearly made me cry. When the house lights went down in this enormous place, the noise was beyond belief. At this stage, I was more used to playing 2,000-seater halls. As I walked up the steps at the back of the stage, my legs nearly gave away. It was awesome, the entire band went white at the noise of the reception. Then it was like being a juggler — keeping all the balls in the air. It worked, and it worked a treat. To actually pull that off...

The second place was in Dublin. They're an amazing audience, especially when you're not feeling that good. Last year I had a bad attack of dizziness, but the audience supported me right through the show.

And the Albert Hall... That was a dangerous one to do because it was only the fourth show of the tour. It was very early on and a lot could go wrong. Forty people were flown in from Europe for the show, and it was definitely like being on the world's stage. But I was ready for it, and it worked. Looking out at all those people was simply... unbelievable.

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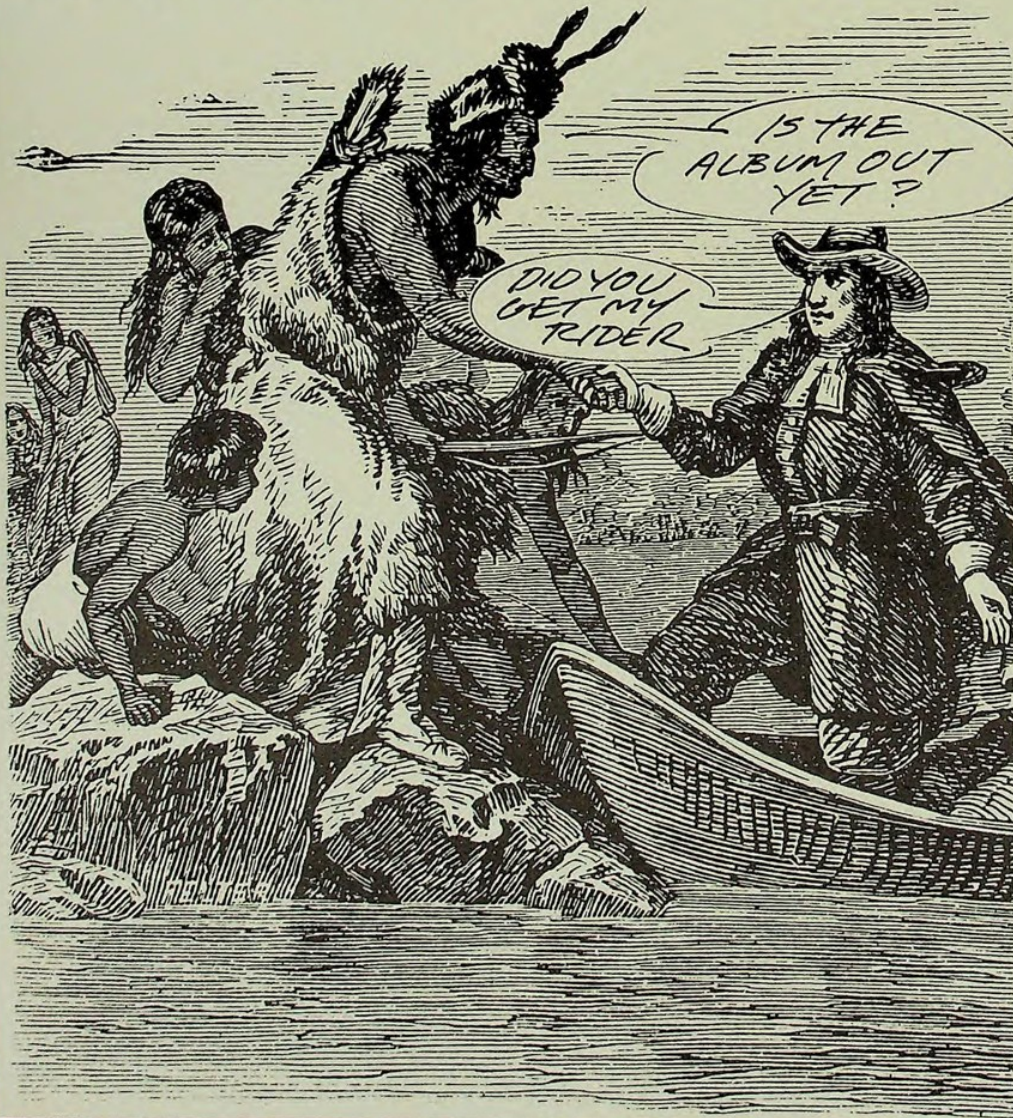
... IN THE BEGINNING THERE WERE TWO BELIEVERS
... AND THEN THERE WERE TWO MORE
... AND THE WORD SPREAD AND NOW THERE MUST BE LITERALLY DOZENS
... MAY YOUR TRIBE INCREASE!

CHRIS, OUR CONGRATULATIONS ON THE FIRST TWELVE YEARS
AND OUR THANKS TO
DEREK, DAVE, KENNY, DIANE AND A&M RECORDS.

DOUG FLETT & GUY FLETCHER

GREAT MOMENTS IN HISTORY

APRIL 1975 — CANADA DISCOVERS CHRIS DE BURGH ON HIS FIRST NORTH AMERICAN TOUR... AND WE WERE THERE!



And we are
still here
in 1984.



Thanks
Chris, Dave
and Kenny

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CHRIS DE BURGH

FROM PAGE FIVE

You can fill the Albert Hall, and next time round it will probably be Wembley, yet the UK situation, is not all it might be for your kind of music?

The most serious problem with the music industry in England is that there is this vast amount of people who enjoy music, but are being ignored. There's a silent majority out there who are not being catered for. It's people's brothers and sisters, maybe over their twenties, who enjoy records, but don't suddenly want to become classical buffs. I believe there is a serious communication problem in the industry with that silent majority.

Do you have any ambitions left?

Plenty. I enjoy life. I've regarded what I do as the result

of a gift. That looks terrible in print, but my ability as a musician and communicator has developed from an initial gift, and I'm very happy to have it, and I enjoy myself enormously.

It's a good life . . . One of the key reasons that I've been able to survive so far in this state of mind is the fact that I've been surrounded by people who have believed in me. I would strongly advise anyone starting out in this business to get people around you who believe in your ability as strongly as you do.

In this respect, A&M UK has been superb and really supported me. In particular Derek Green, Dave Margereson and Kenny Thompson, people like that. They kind of form a ring round you — and when you falter, they keep you going. It's the key factor to one's success — specially if you are a solo artist.

Discovering Chris

SONGWRITERS Guy Fletcher and Doug Flett have been involved with the career and development of Chris de Burgh from the early days. In fact, it was Fletcher and Flett who "discovered" the unsigned Chris Davison — as he was then — and signed him to A&M.

Doug Flett recalls: "I first met Chris in October 1972. It was my birthday and a friend had thrown a dinner party. During the course of the evening I was introduced to this amusing and interesting young man from Dublin.

"It was a great evening, and at some stage in the proceedings, he told me that he had been writing songs and doing a bit of singing. I thought . . . 'Oh no, I've heard it all before . . .'. Anyway, we left the table, took our cognacs into the sitting room where he picked up a guitar and sang four of his songs.

"They absolutely knocked me out. I was thrilled, I knew he was a star, he had immense potential.

"A couple of days later he came into the office, played his songs and had exactly the same effect on Guy. We were, if you like, the first two converts to the cause.

"We were operating out of the Rondor offices at the time, Derek Green had just taken over as head of Rondor. Guy and I signed Chris to a publishing and recording deal in October '72, the same month we'd first met him.

"Listening to his collection of songs, we believed he had a marvellous voice, presence and delivery. But his songs, while full of great ideas, lacked construction. He hadn't yet learnt the art of constructing a song. They would consist of two good verses, a bridge, a chorus, another verse and another bridge. They were disjointed, if you like, rather like having two-and-a-half songs in one.

"He knew he was good and we knew he was good, but it wasn't quite right — yet.

"Chris went back to Ireland for a while, a shade frustrated because he wanted some action. Without telling him, we took some material that he'd recorded to three record companies (none of which was A&M). They were all very interested, but said it was not quite there. We didn't tell Chris.

"Then one day we got a phone call from Chris in Ireland saying everything had fallen into place . . . He came over and played for us four songs which absolutely wiped us out. That's it, we thought, now we've got the ammunition.

"We thought this boy deserves only the best so we decided to take him to the best independent record company in the world — A&M. They were the best people for the job.



PICTURED WITH their Ampex Golden Reel Awards for The Getaway album are (l to r) Graham Hutcheon (Farmyard Studios), Stephen Tayler, Chris de Burgh, Rupert Hine and Andrew Scarth.

"We played the four songs to Dave Margereson, then A&M's A&R director. He loved them and said he had to meet Chris.

"It was arranged for Dave to come round to our office one evening. We told Chris that this man was very important so he'd have to do something a bit special.

"He did. He waited with his guitar inside the large cupboard we had in the office and after Dave had come in and sat down, burst out and started playing. He performed for an hour. We all laughed a lot and at one stage were close to tears. After the performance, Dave said he'd got to sign Chris. Later, Derek Green was just as enthusiastic and the deal with A&M was signed.

"We could have taken Chris to any of five other companies who would probably all have dropped him on the third album.

"But at A&M — and with Derek in particular — they have belief and commitment and take the long-term view with the artists they sign."



CHRIS DE BURGH discusses the finer points of his contract with A&M founder Jerry Moss.

CONGRATULATIONS CHRIS DE BURGH

ANOTHER INTERNATIONAL ENTERTAINER
WHO HAS MADE IT DOWN UNDER

"The Getaway" album achieved gold status
in Australia and fans are eagerly awaiting
the arrival of "Man On The Line"

BEST WISHES FOR ANOTHER SUCCESSFUL 10 YEARS WITH A&M
FROM YOUR FRIENDS AT FESTIVAL RECORDS, AUSTRALIA AND NEW ZEALAND

CHRIS DE BURGH

The start of something big

DEREK GREEN, A&M Records managing director of the UK operation, and Dave Margerison, of Mismanagement Inc, Chris' management, discuss the singer/songwriter's career and development over the past 10 years. As A&M A&R director, Dave was responsible for signing Chris to the label. Jim Evans throws in the odd question or three.

JE: When did you first become involved with Chris?

DM: As A&R director of A&M Records, in 1974. Publishers Doug Flett and Guy Fletcher played me a tape which I liked a lot. I went down to their offices to meet Chris and was led into an empty room with nobody in it — the cupboard burst open and there was the little lad himself with guitar and in full voice.

DG: Chris was signed to us at the time we were making changes in the way the record company ran. He was the first new artist to work with the new sales and distribution set-up.

The strength of his voice and his guitar playing just took my head off. It was quite a search after that, trying to get that on

record... He was just a very different artist, there was intelligence in his lyrics as well.

To put it all in some sort of perspective, when I took over the record company, the first thing I had to do was build an organisation, appoint staff and so on. Dave was the first time we had had a UK A&R director. A lot of the old roster needed clearing out, and Dave's role was to create a new roster of artists, of which Chris, I guess, was the very first signing.

It was Chris' beginning, A&M's beginning, the beginning for Dave and the beginning for me.

JE: What was your first move with Chris?

DG: The first thing was getting him to agree terms... or rather getting Doug Flett and Guy Fletcher to agree!

DM: Once the business side had been dealt with, I could dive in with the production side. We got Robin Cable to produce — he was very much in the forefront at that time and Trident was really happening. Really, they just went in and did it.

JE: What was the reaction to the first product released?

DM: Saleswise, it wasn't huge, but he was already very good live and, over the years, this has been the key to turning people on to him and buying his records. If you get people



1974: Chris de Burgh signs to A&M. Pictured after the signing are (l to r): Derek Green, Chris de Burgh, Robin Cable (producer), Guy Fletcher, Dave Margerison and Doug Flett.

into a hall and they enjoy what they see, they'll want to go and buy the music.

I was running Supertramp at that time for the company, and we put together a few package tours — Supertramp, Gallagher & Lyle and Chris — all for £1.

DG: I recall complaining that the programme price was too cheap!

JE: In this country, Chris is more of a live attraction that a big record seller... or am I wrong?

DG: You're wrong, actually... Relatively speaking, his record sales are slightly behind his live appeal. But it's damn close. Any of his releases in the UK is probably going to sell more than the average Top 20 album.

DM: He doesn't sell quickly. The charts are designed for records that happen excitingly and quickly. Chris' audience

buy at a slower rate. It's a steady market.

Early on, one of the key things was that we didn't have a hit single, although we had tracks such as A Spaceman Came Travelling which have gone on to become evergreens. But his following was building the whole time, both live and on record.

DG: It's never been our style to give up because what the artist is doing doesn't fit a pattern of what the media says a record should be or an artist should be performing. So we look for other ways to find an audience. In Chris' case, this took financing — which was my role, and creativity, which was Dave's role.

DM: We did have an early tinkle from a far-flung corner of the world when Flying/Turning Round went to number one in Brazil. And he's gone on to

crack bigger markets...

JE: Did it take much hard work and manoeuvring to establish him in so many territories?

DM: The main thrust was live, because radio didn't jump all over it. The record market was building, but it was slow at that stage, and he was — and is — so good as a live performer.

This is the tool that turns people on. Over the 10 years there hasn't been a year when he hasn't done at least four months' touring — often more than that. Taking it to the streets like that doesn't make a record happen, but it helps provide the base, so that when you get the record right, it can go through the roof.

JE: Singles haven't really come into the scheme of things, have they?

DG: Not until the last album, really, when Ferryman did do the business and opened up the elusive American market for us. We certainly got more than just a foot in the door.

As far as America was concerned, that was his first album... You're always struggling with any artist in the absence of a hit single. You make plans for a single to happen. When it doesn't happen, it takes a little longer. But with Chris, we're glad we waited.

JF: He's currently completing his eighth album — have they all been

progressively more successful?

DM: The second album, Spanish Train And Other Stories, was extremely successful. It made him something of a legend in Canada and that became a real sales base for us. Europe was doing OK with the early albums, but that didn't really start going until an album called Eastern Wind. That took off in Norway of all places, and went to number one. That helped us get a footing in Germany.

JE: Has his success surprised you, or were you confident from the start that he would prove such a lasting artist?

DM: I always thought he was good enough to have a long-term career. Obviously, at times it has been frustrating, and I must admit there were occasions when I possibly wavered and wondered — is this going to crack?

JE: When did you switch from A&R to A&M to management?

DM: In 1976, I left to manage Supertramp and in a way became Chris' mentor, putting him on Supertramp shows in Canada and the US, but I didn't start actually managing him until 1977.

DG: I admit I got insecure at times. Probably the most critical time was when he took the chance and switched from being essentially a folk artist to taking on a band. The costs involved were high. If I had my doubtful moments, they were from a commercial point of view, his talent was never really in question... But everytime I felt insecure, something like Norway would happen and restore confidence. Plus the solid base that was growing in Canada...

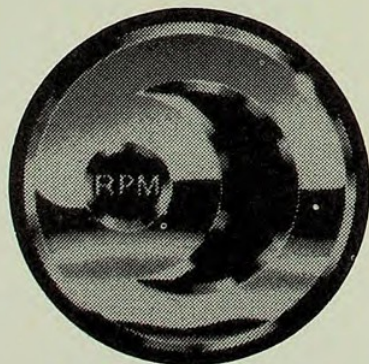
DM: One often thinks that Canada, being so close, is part of the American market. But in its own right it can provide a group with a playing base and a reason to be. It allows a band to keep going...

DG: Timing in this business is so important. With the Perfect Day album, I really

TO PAGE 12

"THERE'S A SPANISH TRAIN THAT RUNS BETWEEN JOHANNESBURG AND OLD CAPE TOWN — AND IT'S NEVER BEEN SO FULL."

THANKS CHRIS FOR GIVING US 10 GOLDEN YEARS TOGETHER — WE'RE LOOKING FORWARD TO THE NEXT EXCITING DECADE.



FROM ALL YOUR FRIENDS AT RPM RECORDS SOUTHERN AFRICA.



DAVE MARGERISON: Chris has done everything we've asked of him — and more.

"Chris de Burgh obtained his first gold and platinum LP awards ever in Canada — for the now-classic Spanish Train And Other Stories. The rest of the world is now catching up with Canada where Chris boasts a catalogue that includes three gold, two platinum and one double platinum records.

Chris has long cultivated the Canadian market, from the days when he performed solo in coffee houses and opened shows for the likes of Supertramp to the present where he sells out thousands of seats right across the country.

A&M Records in Canada join in warmly congratulating Chris on his 10th anniversary with the label" — Gerry Lacoursiere, president, A&M Canada Ltd.

CHRIS DE BURGH

FROM PAGE 10

thought we had cracked it. I don't blame the record for it not happening. Our timing was out... but you take your chance... Traditionally at the end of the year, Music Week rings round the record company MDs and asks who they think is going to make it the following year. Every year for years I tipped Chris de Burgh. In the end they stopped ringing me... It's a shame they didn't get on to me this year because they'd never have been more right!

JE: What are the current plans for Chris?

DM: The new album is due for release in the first week of May — it'll be almost a double release in that his wife is expecting a baby then. There'll be rehearsals in June, followed

"I always felt that Chris de Burgh was a unique performer. And I still feel the same way. No one writes like him or sings like him. We were convinced from the start, we just had to convince the rest of the world." — GUY FLETCHER.

by a Canadian tour in July/August. By that time, the album should be doing the business in the US and we'll do 15 showcase gigs, rather than going on a support tour across the country. It's important for him to earn his fans.

JE: How near are you to cracking the US with Chris?

DG: His last album was very successful over there and did around 170,000 — and he's a video star there with MTV.

DM: From the US he'll come back to Europe and do a short French tour, a market that's beginning to happen. When France takes to an artist, it takes a long time, but they become very loyal. Then we'll allow him a few days off to see how big his son or daughter's grown, before an Irish tour and some UK dates, probably London, Birmingham and Liverpool. For London, we'll probably be looking at Wembley Pool... Then it's back to Europe.

JE: As an artist, is Chris easy to work with?

DM: All solo artists tend to be very defensive. They feel it's them against the world. Chris



ENJOYING A laugh (above): Andrew Miller, Chris de Burgh, Noel D'Abo, Jerry Moss, Derek Green and Kenny Thompson of Mismanagement. Derek Green is also pictured (below, right).

has always been very malleable, if that's the word. He's gone wherever he's been sent, and done whatever he's been asked to do. He's a very intelligent man with a good sense of humour which makes him easy to get along with. He's done everything that we've asked of him — and more.

DG: Unlike a lot of artists who think that disagreement is fundamental to a record contract, he's most reasonable. In one sense, it's similar to a marriage, you need to know that you can differ. As far as career guidance is concerned, he has simply developed naturally.

DM: He's got his talent, writes his songs and makes his records. You try to zero in on a direction and he's usually in line with that direction as well. It's more a case of counselling rather than big-stick management. I've got a very good partner here in Kenny Thompson who has worked hard with Chris as co-manager, sound man — a Jock of all trades if you like.

JE: Who makes the decisions on an album project re studios, producers etc?

DG: It's varied each time, but generally it has to be a consensus view.

DM: There's a choice of people that you work with Chris. You can go this way or that way. Chris working with Rupert Hine has been very important. Not so much that Rupert's made great records with him, but that there was a very definite step out of the old and into the new.

DG: Some artists allow you to advise and want you to advise producer-wise, others don't. Chris falls into the category of those that do. We don't interfere fundamentally with his talent but help to dress it up a bit. He's always made clear the limits to which he'll allow us to go to. There's a certain line we don't cross. Our

aim is simply to make the music acceptable to market conditions at that time.

DM: Obviously, he's guided by us about where he tours, when he tours and how he tours.

JE: How do you see the future for Chris de Burgh, over the next 10 years say?

DG: Ten years in the record industry is like 100 years in any other business. I can say with conviction that Chris is about to make a quantum leap with both size of audience and record sales. It feels like it's a whole new beginning at another level. We are more than confident for the next ten years. Chris is an artist we've got to know so well... I can't imagine life at A&M without Chris. He's really our senior roster member now — head boy.

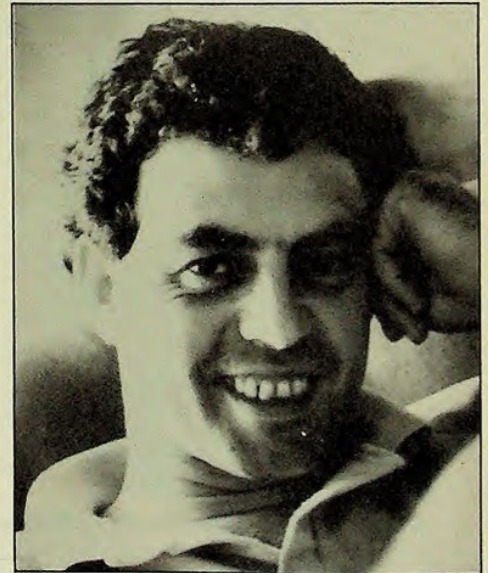
"The sheer quality of his songs and singing has won through. No one in the UK writes more impressive narrative dramas" — Derek Jewell, Sunday Times.

DM: The future for Chris is interesting. He's now Ireland's number one artist, a massive seller in Europe and America's happening for him. But that's not as dear to him as cracking England... we'll see what happens with the new album... I don't see him going the Vegas route. I think he'll continue to build on his rock forum. But he's quite capable of switching to something quite different, perhaps like Joe Jackson... maybe a different treatment of his songs. There's a very classical side to him, but at present our focus is on rock.

DG: What's really fascinating for me is that the audiences at his concerts are so young. Every year, it's a new batch of kids. It tells you that England isn't only full of 16-18 year old kids into punk. There's an audience out there and it could be fortunate for all of us that we will be able to plug into this silent majority.

JE: What, for both of you, have been the high points of your working with Chris?

DG: For Me, I had one great moment with him as a human being... the most difficult career moment I had was our four-day saga with the Sex Pistols. Chris was the artist who wrote me a private letter which said there was life after the Sex Pistols... It was a charming letter... I am just beholden to him that he had the sensitivity and understanding... We're all flesh and blood.



DM: I'm a bit of a live animal, so my big moments have been on stage. The Albert Hall was very gratifying, and selling out the Montreal Forum — that was electric — and seeing him in Dublin, his home town.

But I still come back to the first time I met him when he literally jumped out of the cupboard and started playing. Listening to him with just his voice and guitar still does me in... the surprising thing is that it's ten years in, but it feels like it's all to come.

DG: Ten years is certainly something worth celebrating — especially in an industry that seems to consider this kind of dialogue that we're enjoying to be almost antique. If there were flies on the wall from some of the people in the business today, they'd just say put them away in an old bookshop or something. It's wrong of them to think that way.

Musically, youth is a state of mind. Chris has a talent that cuts through fashion. He has something very valid to offer.

Chris de Burgh — The Albums

Far Beyond These Castle Walls (AMID/CMID 119)
 Spanish Train & Other Stories (AMHLH/CAM 68343)
 At The End Of A Perfect Day (AMHLH/CAM 64647)
 Crusader (AMHLH/CAM 64746)
 Eastern Wind (AMHLH/CAM 64815)
 Best Moves (AMHLH/CAM 68532)
 The Getaway (AMHLH/CAM 68549)

(His latest album, produced by Rupert Hine, is due for release shortly).

A&M'S FAVORITE CHRIS DE BURGH — STORY: —



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