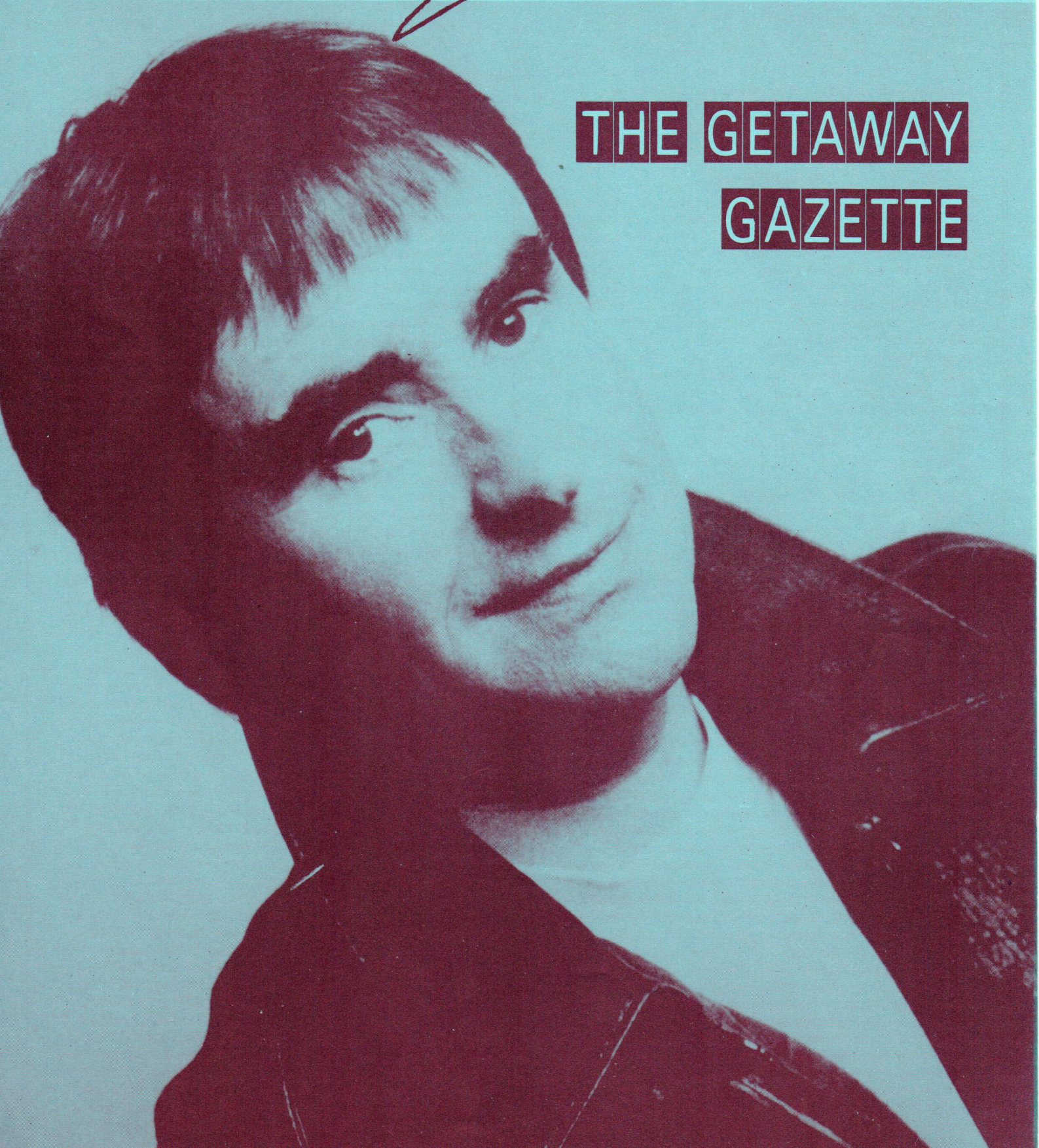


THE NEW *Chris de Burgh* CLUB

P.O. BOX 276 LONDON E2 7BW

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**THE GETAWAY
GAZETTE**

Hello, and welcome to a very special edition of The Gazette. Without too much exaggeration or trumpet blowing, it's true to say that this newsletter is indeed a world exclusive . . . For that reason, all regular features have been suspended for this issue – in order to make way for the very first interview published anywhere with Chris about his new album.

Due out on October 3, FLYING COLOURS features 12 new and original compositions, which Chris has talked about extensively here solely for the benefit of club members. The purpose of this newsletter is to provide members with an advance preview of the material prior to the release of the LP, and Chris is meanwhile preparing for another world tour during which he will perform the songs. Members will already be aware of his schedule for the UK but, unfortunately, all dates abroad have yet to be confirmed. At this stage, all we can say is that the proposed schedule currently anticipates him playing in Australia from mid-February to the first week in March, 1989, followed by European shows from the end of April to the beginning of July.

A brief word about the priority ticket arrangements for the UK tour as published in the last Gazette. We hope most club members will have realised, any difficulties encountered by some in obtaining tickets as per our instructions were NOT the fault of any oversight or mismanagement by the club. Our only intention was to help provide a valuable service to followers of Chris and his music. Sorry if, in some cases, our best efforts were in vain despite that intention.

On a more positive note, Chris is greatly looking forward to the tour, which kicks off in England during November . . .

FUN FOR ALL

"I'll be using the same band," Chris explains, "because I particularly enjoy working with those guys. But, basically, my premise for this is not going to be along the lines of 'This could be the last tour' – although that *is* possible. You see, having a young family now has made it very difficult to incorporate it into the tour – and I would never jeopardise one for the other. I believe in family first and foremost, and I am in a fortunate position to be able to say that, as well. But, having said that, I feel that not to tour with a new album, not to play the songs live, is awful. That would be horrible, and one of the reasons why we're doing the tour at all is particularly to perform live. As in the past, I know that a lot of people are going to be put out by the fact that the venues are all going to be large arenas such as Wembley or the NEC in Birmingham, but that is now unavoidable for two reasons. One is because the demand is extraordinary, and the second important thing is that I haven't got the time in my life to spend two weeks playing in Hammersmith Odeon or in smaller venues somewhere. It's not that I want to get in and get out quick. Also, people have to understand that, physically, touring is exhausting. And the moment the fun goes out of touring for me, I'll stop doing it. So, my approach to this tour is fun; from the stage to the people – and hopefully back again. And fun backstage, as well; being with the people I love to be with."

FLYING COLOURS – THE FACTS

As previously reported, the album was recorded and mixed in Switzerland during the summer, and we spoke to Chris on several occasions to get the following details about the album. Three of our conversations took place while he was actually working flat out to complete the record – a time when, for obvious reasons, he would have normally resisted any interviews . . .

"As I mentioned before, I began seriously writing for this album in October of last year – which really brings it close to a year's project – but it wasn't until January that a number of important things came together. One of them was the desire to say 'To hell with convention, to hell with what people expect of me – and to hell with this sort of desperate search to carry on having hit records. You'll never get that unless you absolutely relax and do what you want.' So that's what I said to myself; it's time to make my own album. I think the result is probably more me, although not introspectively so, than has been the case with quite a few of my previous albums. For example, Into The Light had a few tracks which were supposed to be performed on a concert stage – in large arenas – and be a lot of fun. Stuff like The Spirit Of Man and Ballroom Of Romance. And, while there are fun tunes on this record, they're more about things which I think about. I think integrity is the word which carries right through this whole project. The preparation and actual recording of the album was something which I didn't really deviate from – to the point where I began to ask myself whether I was likely to ever want to do this again . . . I mean, it was very, very hard work. However, the studio we used – Power Play in Zurich – was a beautiful place; way out in the country and overlooking a lake. It was gorgeous and the people there were fantastic. It was a very relaxing environment, although sometimes you don't want to get *too* relaxed, but in this case that was a good thing. It was good for the head and it also made me feel very much that it was my own project – and the last thing that I wanted to do was to tune into Top of The Pops (a British music programme on TV) or listen to the radio. You see, I know that I'm not an amateur at this game, and I know that you've got to be aware of what other people are doing musically, but I think that the knowledge that what we were doing was very much a personal

project made it feel like it was far away from the slipstream of current pop. I think the record will do very well, but I particularly believe that the fans – both the older ones who've been with me for a while and, indeed, the new fans, the Into The Light fans – will really enjoy this one."

PICK AND MIX

Chris went into the studio with more than the 12 songs which have actually made it onto the album – a fortunate and well-planned situation to be in – but he was not without his fair share of problems, even so . . .

"One of the real problems concerned what you can actually fit on to a vinyl record. Current vinyl cutting techniques limit the amount of music to about 23 to 24 minutes maximum on each side – although most people like about 22 minutes because, at that point, you start to get a quality deterioration. "That's why you might find a kind of a K-Tel record or something which has got 30 minutes on each side – but it sounds dreadful; all crackle and hiss. So, to get a quality reproduction, you've really got to limit yourself. Now, I was aware of that and also aware that on compact disc and cassette you can put on as much as you want, within reason. But we started to feel that it was a bit unfair on the people who just have the vinyl format to limit that, so I started pushing to the very maximum in terms of what we could get on the vinyl album. As I speak to you, I haven't actually heard the final cut (he has by now!) but we're going to put about 25½ minutes per side. That's 12 songs – and they're not short songs. There's nothing under three minutes, actually, and most of the tracks are between 4½ and 5 minutes. We just decided to go for it this time with the vinyl, and the compact disc will have the Simple Truth single on it as an extra track.

In all, I reckon I had about 14 or 15 songs to choose from when I went in to the studio and, to be honest, I'd have to think really hard about the three or four that never made the album! They weren't really bad or anything, it's just that they didn't fit into this particular set-up of tracks. For example, the particular song Temptation – which I mentioned in the last newsletter and which, at one point was also going to be the name of the album – fell by the wayside. It happened because, as we started assembling the other tracks, it became kind of a least favourite. We were under pressure to decide on 12 songs . . . and that one got the elbow. Sorry about that! Why choose Flying Colours as a title? Well, with Flying Colours I was trying to re-create a mood. The mood of the album sleeve is a feeling that you get when you're in an aeroplane when you've climbed through the clouds, broken through that cloud layer, and you're up in the blue. The original working title was The Deep Blue Sky and, for various reasons, that went also. Although I was very fond of that title for a long time, there are too many connotations around the word 'blue' – one of them being melancholy. So, much as I liked that title, it wasn't a winner with me. On the other hand, Flying Colours is very much a feeling of achievement, a feeling of success. Of possible personal success, too; to come through with flying colours. It's your personal achievement. And that's what I felt; it applied to the album cover, and it also applied to my own sense of individual achievement – irrespective of what other people are up to. That's what it means to me."

RUNNING RIOT

The major headache faced by Chris during the making of the album revolved around a factor which most people probably never think twice about; which order to arrange the songs on the record.

"The running order is *really* critical," Chris explains. "To put it into some sort of perspective, it's a bit like going into a restaurant, being served with dessert, then the main course followed by soup with a little ice cream at the end. In other words, you've *got* to get the sequence right – and when you get it right, it feels fantastic. The sequence works. However, like driving along a bumpy road, you know that by switching things around, you can make it feel better. It's immensely complex . . . I mean, I can go through it a bit – just to extract the sympathy vote from the readers of the Gazette!

"To begin with, to put together the running order for Flying Colours we were faced with a variation on 12 songs – and I don't know the precise number of variations you can do, but it must be hundreds. So what you have to do is pin down your opening song, Side One, your ending song, Side One – and the same for Side Two. On this record, I had the Side One opening and the Side Two ending, but I was having trouble with the other two. I must have spent something like three days, working eight hours a day with a twin cassette, trying to get running orders. The alternative to the method I was using was cutting the tape up and sticking it together, but that takes forever. Anyway, finally, I thought I had the running order sorted out by the evening of the day I actually came home after mixing the album, but I listened to it again the following day – and got opinions from a couple of other people – and none of us were happy with it. At that point, I went and had another look, and it all hinged around a song called Carry Me Like A Fire In Your Heart. Originally, I was actually going to leave that off the vinyl album altogether because the whole track was looking too long, but the song hinged and then went into one of the most important places in an album running order – which is number two track, Side One. You have to get the very first song over . . . it's like Last Night and then Fire On The

Water on the last album. Now I wouldn't say that either was the most important track on the album, but both together gave a very good flavour of what the album is about to serve up. The same thing applied to Carry Me. Also, you get songs that work very well together, but when you separate them they're unhappy. There might be two or three of these songs, and you have to move them around en bloc – and that becomes difficult. Also, you've got to consider the key! For example, if you have a song in a key of B flat followed by a song in the key of A – which is a semi-tone down – it immediately has a depressing effect because it's a downward movement. Similarly, if you have something in the key of G followed by a song in the key of B flat, it's got a lovely relationship and immediately it's got a brighter feel. You also have the timing to take into account, because you can't have 23 minutes on one side and 28 minutes on the other. That's impossible. So I'll tell you, it was an absolute nightmare! I actually came through – with flying colours! – to get 25 minutes on one side and 25½ on the other, which is an absolute miracle. So we got it, but not without incident. In fact, another one of those little incidents involved the secretary who works at my management's office in London having to suddenly fly over to my house in Dublin one morning to bring me a tape so I could listen to a new compilation and running order for the album. I also had to listen to the gaps between songs, odd though that might sound, because they're critically important as well. If you've had a lovely mellow song and then the gap slams into another song, it annoys you. Whereas if the gap is too long, it's like waiting for a lift too long; you start to get impatient and irritated. Even a two second difference in that gap is a lot. To illustrate the point, next time people listen to an album they should try and imagine what it would be like if the gap between songs was longer or shorter. As I warned you, the whole thing is very complex – and I actually believe that the running order is almost as important as a song on the album, or some of the songs. 'Which brings me round very nicely to the running order of songs I finally settled on, and what those songs are about. This is Flying Colours . . .'

SIDE ONE

SAILING AWAY: "Vaguely, what this is about is a youngish boy – me – wandering around the docklands of Dublin, looking at the boats and watching them disappear into the distance. They've got exotic names like 'Hamburg', 'Copenhagen' and 'Calcutta' written on their sterns . . . this didn't happen, I'm just imagining it happening. So, this guy kind of wishes he was drifting off with the boats, too; learning a bit about the world. It's a very dreamy groove track, and it works lovely. The second part of the song has the boy wandering off down forbidden back streets – he wanders into the Red Light district of the town. He's just a young teenager and he sees the girls and he knows that waiting for love and learning about love is another dream. He looks at the girls and he wishes he was sailing away in their arms as well – learning about *that* other world. It's a very good starter for the album, and the saxophone player featured on it – he's Chris White, who recently played with Dire Straits – has got a lovely feel."

CARRY ME LIKE A FIRE IN YOUR HEART: "This was written for a friend of mine, Mark Cavanagh, who was the guy that gave me the job in the hamburger restaurant in Dublin during 1972; way back at the beginning. I've known Mark and his wife, Lynda, for years – they're lovely people. Mark is kind of a leading businessman here in Dublin, and he and Lynda moved house recently, to a beautiful place in the country, because Lynda loved riding horses. They've got a young family – an eight-year-old boy and two girls of four and 15 – and they all moved to the south. About three months later, Lynda went out riding with a companion, a 22-year-old girl, and they were both thrown off their horses into a river. And they were drowned. Lynda's body was found about four days later, and the other girl has never been found. It deeply upset a lot of people, and I went out to see Mark after they had just found Lynda. We walked round the garden, just he and I, and he was being a complete Colossus; he wasn't allowing the grief to break through. I went home and I wrote this song for Mark and Lynda in an afternoon. After the funeral, it was just extraordinary . . . there were about 300 people at their house, all friends, and the love in the place was just palpable. And Mark was amazing, he said 'God, Lynda would have loved this.' She was a real party-goer, and it was a terrific atmosphere. At the end of the night, there were about 20 close friends left, and I went to the piano and played the song. As you can imagine, the place was in tears.

The theme of the song is 'You must grieve for her, you must cry, you *must* let your grief come out – but you must also remember there are many here who want to help you. And when the day comes that you need help, carry me like a fire in your heart in the lonely night – call me. You know, the moment all the fuss and the bother is over, and you're still left with all your loneliness – call me.' It's a song to a friend. It's also an immediate thing; something I was moved to do because of something that happened around me. The last song I did like that was for the Enniskillen disaster – which is another song I was thinking about putting on the album. However, I swore at the time that I wasn't going to, although it's a terrific song. But I'd said 'No, I don't want to release it; it's a personal reaction.' I might play it at a concert once in a while, but I didn't put it on the album."

TENDER HANDS: "This is about that feeling when you're with a companion – your lover, your wife or whoever – and you're exhausted. You've been travelling and you want to come home, but you don't want the histrionics of 'Look, I'm tired as well . . .', or any of that stuff. What you want is to be with someone who understands when you say 'Listen, all I want is tender hands tonight.' You know: 'Rub my shoulders, rub my back, hold me tight . . . make love to me. It's about saying 'Tonight I'm feeling weak; I can't always be strong. I'm just exhausted, and just this one night I need you really badly . . .'"

A NIGHT ON THE RIVER: "This has to feature one of the most original opening lines of any song currently. It's 'Naked and frozen by the side of a lake.' I actually prefix it by saying 'This is what every woman wants to do to every man – just once.' It's about a couple who have gone off, maybe they've been to a restaurant and had a few drinks, and they've gone off to a lake. Obviously, the weather has got to be warm because they strip off – and he jumps into the lake for a swim. Now, they have had a row, see, but he's in there swimming away, and she says 'Right, that's *it*.' She gets his clothes, jumps in the car and drives away. So there he is, sitting beneath the moon and the stars – stark naked! And he's feeling very sorry for himself indeed. However, things get better. At the end of the song, he sees the lights of the car in the distance and he thinks 'Oh, maybe we're up for a bit of you know what . . . under the moon and stars!' As I say, it's actually a fairly humorous song, but fun – and, no, Mike, it's *not* based on personal experience – although I did do the same thing to somebody years ago at the seaside. I was out there with a bunch of people, and they all ran into the sea and left their clothes on top of the Land Rover. So we drove off while they were still all in the water, without realising that their clothes were on the roof. The result was that, of course, all the clothes blew off. It was an accident, but it took *hours* to find those clothes again – and it was quite a sight, I can tell you!"

LEATHER ON MY SHOES: "This song is about emigration. It's a very Celtic feel and it's done on the drone, you know, mainly around one key – one drone. It's about a guy, maybe in the West of Ireland, who realises the time has come for him to leave. Emigration is a serious problem here in Ireland, and my attitude towards it is quite simply that, morally, it's very sad to have your young people leaving. On the other hand, I emigrated. I went abroad, I learned about the world and I came back with my skills – and I live here now. It's a terrific thing to go out into the world and learn about the world, so it's kind of a sad and positive thing. The guy in the song, he says 'I've got leather on my shoes and I've got a dream to live. There's nothing to lose so I'm going. Suitcase in my hand, I've got a hungry heart – and I'm going to join the millions there before me on the freedom road.' I left out a couple of things there in the lyric, but that's the general vibe of it. So, all of his friends have gone, the place is deserted and there's no work any more, and he thinks 'Though I know I hate to leave from this land that I love, there's a new tomorrow waiting. Yes, it's shining on the freedom road.' I'll expand that with the idea that, yes, he knows it's going to be lonely, and he'll be sad – but whatever he has to go through, he's going to achieve the promised land. He's going to get there.

"Then, the lyric says 'Nothing ventured, nothing gained or won without a hard fight', and basically what I'm saying is that we would never have left the planet earth if there weren't people prepared to take the knocks. It's about a man's achievement. You know, if you stayed at home, nothing would ever get done. So it's sad, and emigration is a problem – but you should be positive about it and it's an exciting new future. That's a good song, that one – especially when the bagpipes come in at the end . . ."

SUDDENLY LOVE: "I suppose this one concerns a theme that I've touched on before, of a guy who isn't aware – or even prepared – for being smacked in the eyes with love for somebody, just out of the blue. So this guy just falls in love, love suddenly comes in, but actually it's a very tender love song. Maybe the guy is a bit lonesome, maybe he's had a broken love affair in the past – but one thing's for sure; he's not prepared for what happens. It's like a thunderbolt, literally, that hits him. Now, how do the words go? . . . 'And all of the light that shines in your eyes, shining here tonight, has woken the man in me and the woman in you'. These two people are obviously, as it were, destined for one another, and this tremendous energy force picks them up. 'It shows me a world I've never seen, and I just want to be alone in your mystery,' – that's another line. It sounds like vintage de Burgh? It *is* vintage de Burgh!"

SIDE TWO

MISSING YOU: "This is a vintage de Burgh as well. This is a pretty light-hearted track, and it's probably going to be the first single. It's not exactly the same as Lady In Red in terms of 'We've been together and I haven't noticed you very much', instead it's really about two people who have perhaps drifted apart. Perhaps they've had a fight, maybe he's moved out – or she has – or maybe they haven't been ringing each other up, if they're not living together. Anyway it's the classic situation, where the guy – and women love to see this today! – is on his knees saying 'Look, I'm sorry. It was my fault.' So the scene is this: He's in a restaurant, he's bought roses, he's got special wine – champagne, maybe – and it's their *favourite*

restaurant. This is where they used to come a lot, but they haven't been there for a while. So he's called her up and said 'Meet me at this place.' She comes, arrives at the door and is amazed; she doesn't realise what this is all about, all this sense of occasion. And he says 'Listen, I just have to say . . . I'm missing you – more than words can say. And the time we had just dancing nice and slow when I said "Now I've found you, I'm never letting go . . ." He just apologises, really. Another line is 'There is no reason for the things that we do, you can break a heart with just a word or two – and take a lifetime to apologise when the one you love is in front of your eyes.' There's also a bit in there about something which I think is arrogant for a man to assume – that his woman is never going to go off with someone else. I've always felt that, and the line is 'You see, if I think you're beautiful, someone else is going to feel it, too. So there's only one thing to do; tell you that I've been missing you – more than words can say.' I think it's going to be a very strong song, that one, and it concerns a feeling that is very common in relationships."

I'M NOT SCARED ANY MORE: "Again, this is very Celtic; only really two chords involved in this one, and a sort of drone going through it. It's about a man reflecting. 'When I'm lying in the arms of the woman I love, I'm completely at peace with the world', that's the opening line. This man is considering his relationship, he can't sleep and he's wondering and worrying about life and where everything is going. But with his woman beside him, he knows that he's not scared any more. All the worries just disappear when he realises the strength of the love that he has. And the things that he personally believes in – which are really the things that I believe . . . this might sound daft to you, but one of the lines is 'When I think about the ways of the other world (I mean the spiritual world), I believe that they can hear every word that we speak – and I'm not scared any more' You know, it's about the knowledge that there is another dimension, and that we are being helped and watched over. And then the man looks at his children and he knows that if anything happens to them, then he will defend them with the power of his love to the very last drop of his blood. He's just finding strength within him, in reflection. It's a terrific song, and it's a very big ending. It's nice, I particularly like that one."

DON'T LOOK BACK: "Another kind of fun, 'up' song. I guess it's a bit along the lines of Don't Pay The Ferryman or Waiting For The Hurricane. It's about driving along a road on the outskirts of town in the middle of night, and there's this kind of seedy place, a seedy bar-cum-brothel which the driver notices on his travels. Inside, there are two women like the two Sirens who used to sing to the seamen in Greek mythology and make them crash on to the rocks. Well, this is the same kind of thing; these women are trying to tempt you inside. I refer to a friend of mine who goes down there too many times and . . . disappears! It's a bit of fun, and one of the lines is 'Don't look back, women in the red and black. Don't look back – they're going to take your heart away.' I also sing 'I should've known better . . .' Obviously the singer goes down there as well – but only in the course of investigation, oh, absolutely! I made my excuses and left. Now, the next song; what is the next song? Hang on a minute, I'll have to check the running order . . ."

JUST A WORD AWAY: "Now, I had to write a song for my little boy – and this is it. I'm holding my baby boy in my arms. I know it's time to put him to sleep and turn out the lights, but I'm sort of thinking about watching him being born and just saying . . . Before I go any further, I should point out that I didn't want to get too deeply into this, as I did with the For Rosanna song, because I've said a lot of it already in there. So, I'm saying 'Well, it's just you and me, and I wish you a wonderful life – and, remember, I'm only just a word away. And when the day comes that you're all grown up and you think you're out there all on your own, you're not alone. Remember I will be here; I'm just a word away.' I also mention 'Your sister Rosanna is fast asleep, so it's time for me to whisper . . . I love you – good night.' It's a very tender little song, actually, and a lovely gift to Hubie, I hope. But this song probably gave me more hardship on the album than any other because I wanted to get it right. I must have performed it about 70 times, recorded it 70 times – and for a voice and guitar song that's really something! It's just that it wasn't touching me until one day I walked in and did it first take – bang! – and I knew that was the one. "Mind you, there were all sorts of problems attached to this song. There was drilling going on nearby the studio, and every time I sat down to do this very quiet song I could hear the drills going. So it was 'Ahhh, damn!', I kept on losing it. It was a real challenge."

THE RISEN LORD: "More vintage de Burgh here. A traveller has returned from a long journey, and he's saying to the first man he meets 'Brother, can you spare me food and give me a drink of wine. I've been travelling on this road for such a long, long time.' And the song isn't set in the days of 2,000 years ago – it could be now, because I deliberately use the word 'amazing'. The context of that is 'I have seen wonders, but most amazing of them all – I believe I've seen the face of the risen Lord.' So he explains that he was walking along a road one night and this man came towards him and fell. So the singer, the narrator, explains that what he did was help this man to his feet and he carried the load. And, a bit like St. Christopher, if you know that story, the further that this man walked, the heavier the load became – until it was a real test of strength. And he believes that the weight which he felt

came from another world. It's a very enigmatic song – and that's the end of it. There's no more. It just goes directly into the last song on Side Two. But it's not supposed to be the first part of that final song, a song which I've talked to you about before . . ."

THE LAST TIME I CRIED: "This has turned out to be an absolute monster. I've described what it's about before, I know, but this is how it has developed. It's about a man, in our times, looking at a video of atrocities. Now, it isn't just the Holocaust; it could have been what happened in Russia when 20 million people were killed. Just imagine that amateur newsreel footage which we've all seen of the corpses being thrown in the ditches – anywhere in the world . . . The premise of this song is that the people who did those things were not sub-human; they were ordinary people. They were babies, they were loved by their mothers and fathers, they had children. The people who perpetrated these atrocities were as normal as you and me. For me, I find this extraordinary . . . *how did it happen?* Anyway, this guy is watching the video, he's not on his own but he sits in a darkened room watching the flickering images – horrified. And he sees the soldiers push a whole bunch of people on to a train – you know, women and children. He looks at the hands on the bars, and the tears on the faces. And the refrain of the song is based on Christ's last words on the cross 'Eli, Eli Lama Sabachthani' and that is the lament of these people; 'why have you forsaken me?' These are people who believe God died, but I'm not saying that. It's just that these people have been forsaken. Then, as the pictures continue on the screen, this man spots a face which he thinks he recognises. So he does a freeze-frame on the face of a child, and to his horror, he realises that child is his own child – lying there in his arms 50 years later; asleep that night he watches the television. A little bit further on he looks at one of the soldiers and again, with mounting horror, he realises that the soldier pointing a gun at the child is . . . himself. Which brings me back to the premise that we are all capable of this. This is the horror which is lurking within the soul. Now, there's a voice-over featured on the record – and only the people reading this Gazette will find out what it is. So I'll tell you: the voice-over is the eulogy that is spoken on Remembrance Sunday for the dead of the two World Wars.

"And it goes: 'They shall not grow old as we that are left grow old. Age will not weary them, nor the years condemn. At the going down of the sun and in the morning, we will remember them.' That eulogy is kind of spoken in the background, and even if you didn't know what it's about, I think you'd still feel the passion. The people who have heard it are just . . . stunned. And that's the end of Side Two."

THE MAN ON THE LINE

Anyone who knows his music will immediately see from his comments that, with Flying Colours, Chris has remained true to all chief ingredients of his song writing abilities – filmic vision, morality, humour, message, love, historical references and epic story-telling – and he would be the first to admit that there were strong temptations to do otherwise. To follow up the worldwide success of Into The Light and The Lady In Red will not be an easy feat – so Chris has settled for laying his reputation on the line, and making 'his own' album.

"It's true, Flying Colours is very much what I'm about and, particularly, it's to do with the fact that, despite the success of the last album, I'm not committing any folly by pandering specifically to the singles market and saying 'Well, I want more success.' I'm happy that I'm thoroughly on the same road which I set off on all those years ago. And, as you know, I admire people like Peter Gabriel for doing the same thing. This is our spirituality, this is *our* freedom road. This is the way I want to go; I want to be remembered for having made good records. And, yes, it was a relief to realise that I still had that same vision. I was very much aware of what having a hit record did for me. But, in fact, I'm thrilled to have turned out this record and, who knows, I might have a couple of hits on it as well. But if it fails, incidentally, then I don't mind because it's going to go down – again – with flying colours. It will have failed on my own terms. You know I've tried with this album the very hardest I could possibly have tried. I worked harder on this record than on any other. I mean it was 14 hours a day, virtually non-stop. I'm mentally and physically exhausted at the end of it – but I know that I did my best.

UNTIL THE NEXT TIME

We'll have more details of the tour in the next newsletter, in which 'normal service, will be resumed. In the meantime, if you have any questions for Wax Lyrical, Person to Person or general comments about the Gazette, then please send them – along with any artwork for the cover or details for inclusion in the pen pal section – to me, Mike, at The New Chris de Burgh Fan Club, PO Box 276, London, E2 7BW.

And, remember, the next edition of the Getaway Gazette is due in *January, 1989*. So, until the next time, may Chris, myself and all of us at the club be the first to wish you all a very happy Christmas – and a peaceful New Year.

(Cover photo taken by Paul Cox, from the session which produced the picture of Chris featured on the back cover of FLYING COLOURS).