

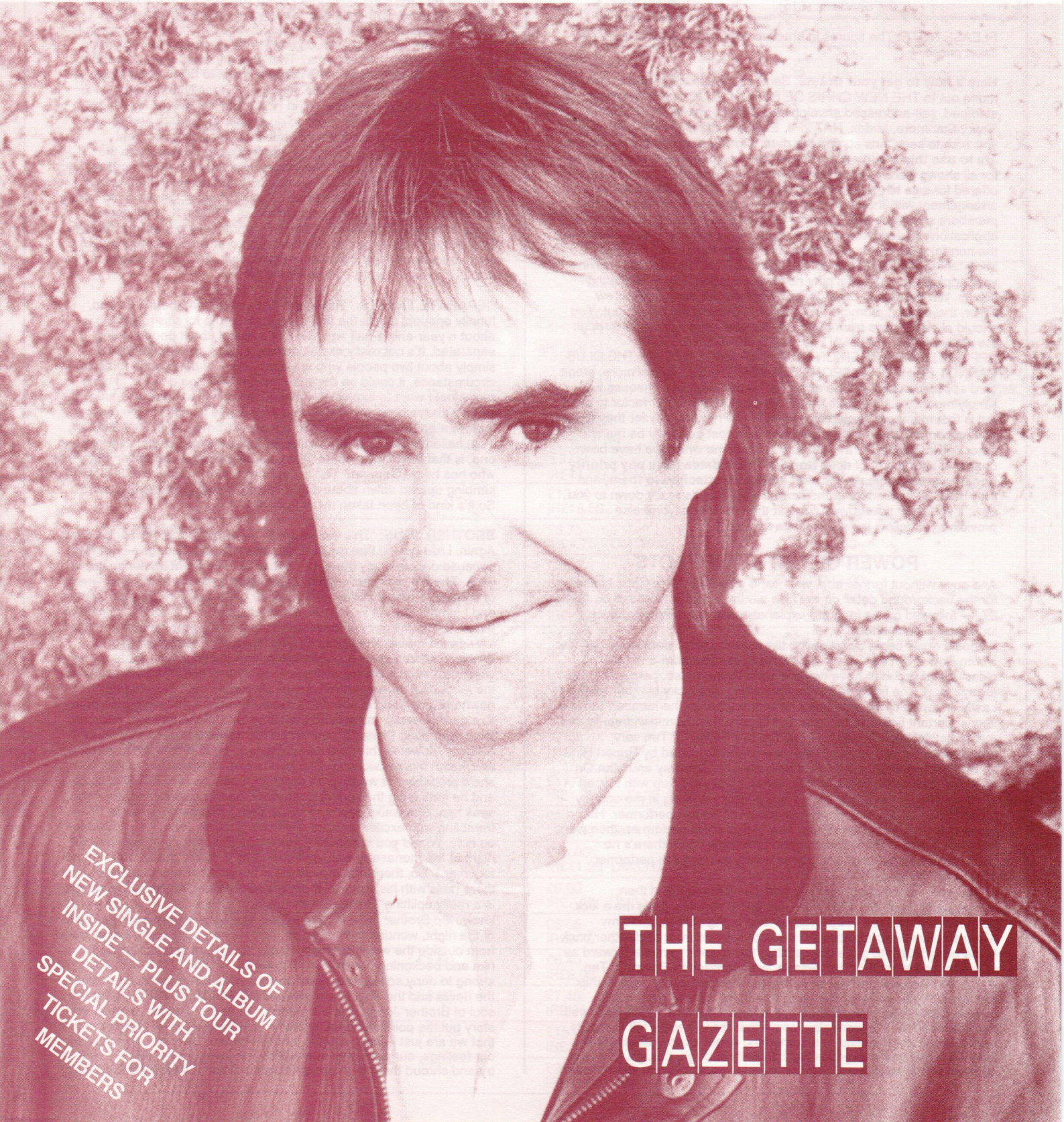
THE NEW

*Chris de Pury*

CLUB

P.O. BOX 276 LONDON E2 7BW

MARCH 1992



EXCLUSIVE DETAILS OF  
NEW SINGLE AND ALBUM  
INSIDE — PLUS TOUR  
DETAILS WITH  
SPECIAL PRIORITY  
TICKETS FOR  
MEMBERS

THE GETAWAY  
GAZETTE

Welcome to the latest and, indeed, greatest edition of the Gazette; never before in the history of the club has there been so much good news to report in one issue. For the first time since the club started, we are pleased to be able to announce-simultaneously — world exclusive details of Chris' new album, POWER OF TEN, and many of the dates on his forthcoming world tour. More than that, the club is also proud to have made arrangements for members to take advantage of a priority booking facility for tickets to the tour — before the dates are announced, let alone offered for sale, to the general public. Sadly, this only applies to the UK shows, simply because shows in Europe and the rest of the world are far from confirmed yet and the logistics involved in trying to organise a priority arrangement abroad are fraught with complications. Indeed, at this very early stage even the UK shows may change but as the itinerary currently stands, they are as follows:

SEPTEMBER 15: Exeter. (£15).  
18: Birmingham. (£18.50)  
19: Birmingham. (£18.50).  
22: Brighton. (£18.50).  
25: Earls Court, London. (£18.50)  
26: Earls Court, London. (£18.50).  
29: Sheffield. (£15).

PLEASE NOTE: The figures in brackets after each show refer to the ticket prices.

**Here's how to get your tickets.** Send your application and payment, made out to THE NEW CHRIS DE BURGH CLUB, together with a stamped, self-addressed envelope to: C de B Tickets, 13 Abercorn Road, Stanmore, Middx, HA7 2PJ, England. State clearly the venue you wish to see Chris at, and the date. **Timing is crucial if members are to use this facility properly;** at the time of going to press, tickets for all shows were due to be announced and, therefore, immediately offered for sale to the general public, on **MARCH 30**. However, by arrangement with the concert promoter, it has been agreed that club members should be able to apply for their tickets prior to this date. Any application received from members after the deadline will be treated in the normal way; that is, with those of the general public. It is also important for you all to realise that, although the club will be receiving your application — we will play no part in despatching or allocating tickets. We will simply pass on your applications direct to Andrew Miller, the concert promoter, who will in turn send the tickets out. You should allow 21 days from March 30 for your tickets to arrive through the post. **ON NO ACCOUNT SHOULD MEMBERS SEND APPLICATIONS EITHER ON OR AFTER MARCH 30, AS THE CLUB CANNOT BE HELD RESPONSIBLE FOR THESE.** Furthermore, credit card applications will not be accepted — and bounced cheques will simply mean . . . no tickets. At this stage, the only other factor to point out is that members should also watch the Press closely for the official announcement of the tour — as there will most definitely be many other dates included in the itinerary at that time which we have been unable to inform you of now. **None of these dates have any priority booking arrangements for club members attached to them,** and they must be applied for in the normal way. So, it's really down to you now; if you want tickets, you can get them before anyone else providing you follow the instructions above. . .

## POWER OF TEN — THE FACTS

And now, without further ado, we'll hand straight over to Chris himself for the background detail on the new album, which is released on April 27, — followed by his in-depth explanations concerning what each individual song is about. . .

"I should really begin by revealing the reasons why I decided to call the album Power of Ten. Firstly, it's my tenth studio album and I felt pleased and proud to have got to double figures. Also, personally, I've always found the figure ten to be something of a lucky number for me. Lastly, in terms of the world and its appreciation of the number, ten is a very important figure to humans; ten fingers, Ten Commandments, the mathematical implications. . . I find the title Power Of Ten very appropriate. As you all know, the album was produced by Rupert Hine — who had previously produced both my *The Getaway* and *Man On The Line* albums in the early '80s. When I first joined up with Rupert in 1982 for *The Getaway* album, he had seen something in me and my music which others hadn't the excitement of the live performer. He came to a concert in Stockholm, saw me as a live performer, then went back and listened to my records and said 'How come there's no indication whatsoever of this guy as a very exciting live performer coming off the record?'

That's what he set out to capture with *The Getaway* and then, subsequently, with *Man On The Line*, and it certainly gave me a kick up in terms of being a live performer and being able to relate my albums to live performance. So, we both learned from each other back in the early '80s and gave one another the chance to move forward as producer and artist. For that reason, we approached *Power Of Ten* with a tremendous confidence in the knowledge that the partnership had worked well in the past — and that there was no reason why, given what we had both learned in the meantime, it wouldn't work well this time around. We were also aware that many people felt that ours was a strong combination and something to get excited about. I think they were quite right to get excited. Funnily enough, though, had I not bumped into Rupert in a studio last year — it was the first time I'd seen

him in years — I admit I'd never have thought of him as a producer this time. The fact that we worked together again at all is, I suppose, karma. . .

## THE FEEL

"When I made *The Getaway* album with Rupert, I felt that I'd made a very strong step forward musically; *Don't Pay The Ferryman* was a very powerful track — and the whole album was a huge jump up from what I'd done prior to it. It was a jump sonically and in terms of the songs because Rupert is a songwriter, too, and we went through the songs deciding whether they were of sufficient quality. I think that happened with *Power Of Ten*, too. Compared to the previous records that I have made in the last five years, I think this one will show itself to be a pretty . . . manly kind of a record — although that's possibly not the best word to use. But it's not a soft record. Nevertheless, there are some lovely ballads on it, some very soft ballads, to give it the texture that I always like in an album-but the tough stuff is something else again! You see, every song on this record was written for live performance. I've tried to do that in the past, and sometimes not really got away with it but, this time, the only songs that I decided to carry on working with were the ones that I knew would work in the Festhalle in Frankfurt or the Olympia Halle in Munich or in the Toronto Maple Leaf Gardens; you know — the big places. Every time I got into a song, I thought 'Now, how would we do this? Will it be strong enough to be supported by live performance? That was my criteria, right from the start. So I'm looking forward to bringing them to the concert stage. As for any album 'concept', for the most part it's really to do with imagination and awareness of the world. But the overall feel of this record is exactly what I wanted to do at least two years ago when I started considering making a new album — and that is of real freshness, of energy, no lethargy and 'I want to get back into the business.' I've had time off, I've regenerated my creative impulses and inputs, and I think this record sounds as good as anything I've ever made. I'm absolutely delighted with it. Now, before I move on to talking about the songs, one thing I should stress is that not every song is going to have a long, descriptive commentary piece from me about it. Only a few of the songs do have a deep core. Some of them are just short love songs, and that's as complex as it gets. But the story songs are. . . I-o-n-g! Anyway, this is *Power Of Ten*. . .

**SEPARATE TABLES:** "This is the first single from the album and, funnily enough, it was the first song that I wrote for this recording — about a year-and-a-half ago. It's just a ballad about people being separated. It's not really explained why they're separated, it's just simply about two people who are apart. It could be through force of circumstance, it could be because maybe they had a row. . . I don't really feel I want to explain that because it gets too specific. In fact, it wouldn't have been my first choice as a single for the simple reason that it's a ballad, and I wanted to get away from *Lady In Red*, *Missing You*, ballad, ballad. But the argument these days, and it's a very strong one, is that you should come with your best song — and everybody who has heard *Separate Tables*, in Europe and in England, is just jumping up and down about it and saying 'it sounds like a hit record'. So it's kind of been taken away from me.

**BROTHER JOHN:** "This is a return to the filmic mode of *Spanish Train*. Again, I always felt that my strength was with story songs — not least because people enjoy them, but because I find them immense fun to write. They're very challenging, particularly because of the excitement of creating a movie in the mind. *Brother John* is set in the 15th Century, and I almost feel it's in Italy. A reference point — it's not the inspiration point, i.e. I didn't get the idea for the song from what I'm about to refer to — is the movie *The Name Of The Rose*, with Sean Connery. Whenever I was stuck for descriptive area, I'd think about that movie — which I've seen a couple of times — to try and give it a bit of colour in the lyrics. But the inspiration, as usual, comes out of absolutely nowhere. The song is about this monk, *Brother John*, who goes down to a garden every day around the same time of the day and watches this girl working there. Of course, he has taken a vow of chastity and celibacy, however, his particular thing is to go and hide in the shadows and watch this girl working. She bends over amongst the carrots — and she's probably not wearing an awful lot, because it's such a hot place — and he gets a big thrill out of it. Anyway, on this particular day — she sees him. She walks over and starts flirting with him. He starts trembling with excitement and she says 'Brother John, it's so hard to be holy. Would you like to be a man?' So she offers to meet him that night at the monastery wall, and she says 'If you're there, we'll find out together.' So, therefore, the choice is his whether he goes or not, and there he is with his vows of chastity and celibacy. Anyway, the chorus is a really uplifting 'Hallelujah! Temptation is here.' It's finally come, you know. So *Brother John* is lying in bed, tossing and turning in the heat of the night, wondering what to do. And he hears his name being called from outside the window. He looks out, and there she is, waiting for him and beckoning him to her. Of course, the sins of the flesh are too strong to deny so he goes down to her and is lost forever. Meanwhile, the devils and the angels are alternatively laughing and crying for the soul of *Brother John*. That's it! Which makes it sound like a pretty silly story but the point behind it, actually, is quite serious. And that is; I feel that we are just human animals and we cannot deny our own sexuality, our feelings, our passions, our beliefs, our loves, our dislikes. . . and to try and shroud them in a human-created cloak of chastity and celibacy

I find just ridiculous. You can't. It creates more problems than it solves, and as we very well know the church today is having a very serious problem with priests leaving. Why doesn't the church just acknowledge the fact that priests cannot be expected to be perfect — nobody can. This is another thing that astounds me about presidential elections in America; they expect to have the perfect candidate who, from the day he is born, knows he is going to be the President and, therefore, acts according to the wishes of the public. Of course, by the time he has lived his pure, sanctimonious life he'll probably get to the White House — or nearly there — to discover that the American people want a real rip-roaring, rabble-rousing, bar-hopping Mr President. So, anyway, that's the story behind Brother John. I'm not having a go at the church or anything — I'm just trying to say that we are always just an inch away from being the animals that we are. Civilisation is a thin veneer, and to try and impose mental strictures of celibacy and so on on what is a purely physical need and desire that **everybody** has is not right. Okay, You don't have to be promiscuous but you do have to acknowledge that need and desire — and that's why I think that the monk in this story who is caught in this particular dilemma of seduction and temptation really shouldn't have been put through that at all. It's a difficulty he could have well done without. Story aside, musically the song is very strong. Something like Brother John could come out as one of the biggest, stomping crowd songs that I've ever come up with. It's going to be a . . . smash. It'll be a 'close the concert' kind of a tune. In fact, I've got two or three like that, so I'll have to do two or three concerts to close down!

**BY MY SIDE:** "I originally started writing this song as a way of saying to my audience down the years, 'thank you for your support.' I just wanted to say to my friends and to my fans 'thanks for your support so far, it's been terribly important to me — and will continue to be terribly important to me.' Because I've been away for so long, the first line is a kind of wry, tongue in cheek 'It's alright, I'm not lost.' So I've taken it from the point of view of a pilot up in the sky, but I'm in the aeroplane — and although I've been away for a while, it's OK; I know where I am. There's also a line 'I've got a reading on the Southern Cross' and 'I've been listening to the radio for signs of new life.' And what that's supposed to mean is, maybe I'm getting to the point where I'm getting just hyper-critical about new music and what I hear on the radio, but I think it's incredibly rare to find anything of real, long-term international talent. There's an awful lot of dross out there — and even the music business is agreeing with this point of view now. So, that's just a little thing in the song, but there are two or three ways of looking at the lyric. You can either take it as a suggestive, straight message from me to my fans — of 'thanks for always being by my side. I've come back stronger than ever, I'm feeling fantastic. . . let's go! You know, 'Let's take on the world.' Also, it could be construed as being from me to one other person; 'thank you for supporting me during my dark moments. when everything is gone you're always here by my side, lifting me up.' And I think some people might even view the song from a religious aspect. It could be suggested that this could be about Christ always being by my side, supporting me through. Although that's not necessarily what I mean, I'm sure it will be taken that way. Tempo-wise, it's really crisp — 116 beats per minute! That's the engineer's favourite song, incidentally. Yup, it's a good one."

**HEART OF DARKNESS:** "Now, this is one of my faves. It's another movie — I'd love somebody to do a movie to this one. It's about a boy in his teens, probably in a Cornish village around, say, the 18th Century. There's little cobbled streets and moonlight, and he's looking out of his small window at the top of the house on to the bay below. The water is peaceful and calm — and there's this light in the bay, twinkling and winking. The boy looks out at it, and local rumour and village hearsay has it that the light is not smugglers at all; it's a light that has come back to haunt the people of the village because one night, years ago, there was a terrible storm and a ship foundered on the rocks, just below the village — and the villagers decided not to go and help because they wanted the plunder the next day. They wanted all the salvage and the booty and the stuff that had been left over. So all night long they heard sailors drowning and calling for help -- but none of them went down. This is the village that this young boy is growing up in, and as he looks from the window he sees the light, and he knows about the story, but he decides to go and see for himself. And that's why it's called Heart Of Darkness; the boy decides to confront his own fear and his own mortality. It's a very complex tale. . . my word! Anyway, he puts on his clothes and he climbs down an old track, rocks and stones, that he knew from when he was a younger boy. Of course, he's scared because of this story in the village, but he carries on anyway — and that's the point, just before he sets off on the journey towards the light, when he realises that he's confronting himself and that he's looking in his own heart of darkness. It's going to be a voyage into his own sub-conscious. The song is in two halves, and the first bit is quite slow, it's a ballady kind of thing, and the second half suddenly goes 'whoosh!' into a completely new area. And what the boy does then is he goes on this extraordinary journey once he's gone toward the light. The light then leads him off into. . . somewhere, into his sub-conscious or somewhere physical and other worldly. That's the key for the musical change; the journey. He sees, as he goes flying over the waves, that suddenly his life is opening up before him. All the days, right up to the moment that he stood on the shore waiting to leave, he suddenly sees his whole life flashing before him. And then, as he soars upwards, he starts to recognise faces of people that he

knew who have died — and they're all beckoning to him saying 'There's nothing to fear. Come with me.' They're reaching out their hands to him, and he realised that he's actually at the point of death itself, but these people on the other side are saying 'It's OK. There's nothing to be frightened of.' And then he kind of whooshes back again, which is signalled in the song by a repeat of the first line; 'Last night I saw it there, shining in the dark again, the light that all men, seem to fear' but this time the difference is that he knows there's nothing to fear. Now what I'm trying to suggest here in this song, and it's something which has always interested me — incidentally, this is going to be a bloody long paragraph! — is the way that your mind can save you from a trauma. I'm quite certain that, when we have a car accident or something, your mind does save you from the trauma by blanking it out completely. It's like the brain is pre-programmed to look after itself. So I'm wondering along those lines in this song. It's like the out of body experiences that people have at the moment of death, they almost all describe the same thing; hovering above the bed and then going through a tunnel towards the light, and then seeing green fields and people that they know reaching for them. Of course, it's not going to be green fields for a man living in the desert — that's not his idea of paradise, it'll be his own idyll. I'm sure that out of body experiences around the world are all different but, nevertheless, they are all the same thing; going through the tunnel to light and then seeing people that you know. And I have a feeling that this could easily be about a thing in our brains which is pre-programmed to release this memory cell at the moment of death to prevent the trauma of . . . nothingness. It's just a thought, a theory of mine."

**A CELEBRATION:** "This is just a nice little love song about a fellow who's been admiring a girl for a long time and, to his absolute amazement, she's agreed to go out with him. He can't even believe that, at the end of the evening, here she is in his arms and they're about to, possibly, spend the night together. It's like in that great movie Tom Jones when, every so often, the actor turns directly to camera and says 'I don't believe this is happening to me!' So that's what the song is about; this guy saying 'I can't believe this is true. Look at her, the most beautiful girl in the street. . . and she's going out with me?' It's a nice little song and, hopefully, it's a feeling which all men and women who have ever fallen in love have felt at one point about their partner. It's a good sign when they can't believe it's true. It's a simple little love song."

**SHE MEANS EVERYTHING TO ME:** "This is a very short song, but it was a very complex lyric to write because I was trying to get the story across — and it's lot of little words that are hints about what the action is and where it's going on. But, basically, there's this man in Venice. It's dawn and he's awake and thinking about a girl who will be joining him later that night. Because it's Venice, of course it's gondoliers — so there's a word clue there! Anyway, it emerges that he and this woman have been lovers for a number of months, possibly years, except that she's been with another man — who does not treat her well, does not love her and she's found it very hard to escape from him. However, she's finally escaped and she's going to come down to be with this man. The line 'She means everything to me' is very important because, apparently, she means very little to this other man. So they've planned this meeting; he's gone down there to wait for her, she's joining him there — and then they're going to go off and ride into the sunset. So it's a very atmospheric song. The funny thing about this tune is that, usually, what happens is that the song writes itself — which is very frustrating! — but She Means Everything To Me actually came about because I've always loved the word 'gondoliers' in a song. I got this line 'On and on I hear gondoliers, passing in the dark.' And I thought 'Wait a minute. . . why? Why?' So I set my imagination to work from that. I thought 'OK, it's dark, it's gondoliers — what's going on here? It was kind of like being shown 30 seconds of a movie and having to work out what the whole film is about just from that brief clip. And, of course, if you show 30 seconds of a movie to anyone they're all going to come up with different movies at the end. That's art for art's sake, I guess, and that's what happened with this song; I just filled in gaps in an idea. It wasn't inspired by a real life situation, not that I know of, anyway, at all."

**THE CONNEMARA COAST:** "It's pretty obvious what this song is about! Indeed, I know I've made reference to the song in a previous newsletter, so this one won't really come as much of a surprise to most of you. However, I wanted to get a Celtic vibe, as well as an international feel, to this song so we asked The Chieftains and Paddy Moloney to perform on it — which they did — and Paddy wrote a little arrangement for it with The Chieftains. It's a very simple tune about Connemara, and anyone who's ever been to the West Coast of Ireland will know that it's a spectacular place. It's got such an aching loveliness about it. . . it's almost hard to describe. There's just something about the West Coast of Ireland . . . knowing that, almost, the next step is eternity — because it's across the ocean to America. And the history and the echoes that resound around the place are special, too. It's an astonishingly beautiful part of the world and I love it very much. So I just got this idea of writing a song about it; 'nothing can compare to the Connemara Coast, gazing out in silence with the one you love the most.' The two people in the song are outside and inside, and he's looking at her thinking about when it will all have to end. Again, it's a reflective song, and he's saying to her 'Well, I just want you to know that you're more than my lover — you're my friend.' And when it comes to that moment when they will have to cross the line to eternity, it'll be hand in hand. It's a, you know (sniffs), it's a sob story. It's a terribly simple tune, but everybody who's heard it has said 'It's a single.' And I think 'Give me a break! It's not a single. . .' But The Chieftains music is lovely attached to it. It's a pretty song."

**TALK TO ME:** "It took me a while to figure out what this one was about, but it's a very lively song. This is a real, up and up dance song — not dissimilar to something like High On Emotion. The basic plot is that this guy goes to a party, meets a stunning lady, they have a little whiff of romance in the air — and she says 'Here's my phone number. Call me.' And he knows that they're perfect for each other, so he's really excited about it. But when he rings her, all he gets is the bloody answering machine; 'Please speak after the tone. . . ' Originally, the whole song was about answering machines, but then I rewrote the lyric and the whole thrust of it has moved away from that. It's just about a fellow who has met somebody that he knows there's a tremendous spark there for, and he just wants her to get back to him and rekindle the mutual fire that they had. And it's just frustrating that he can't get through to her to do that. It's a real stomper; a very strong and sensual song."

**SHINE ON:** "Again, this is one of the first songs I had for the album. Originally, it was called We Shine On — as some of you might remember. I would say that this is another personal favourite because in the four verses, there are four different ideas explored. The first verse is about a man looking at a photograph taken, say, 100 years before. It's a Victorian photograph of a family group; children playing in the garden, dogs, old men sitting there in their hats, people playing tennis. As he looks at the picture, he realises that he's standing in exactly the same place as the photographer stood 100 years before. Of course, all the people in the picture have passed on, and he's thinking about his own family and himself — there's threads going through this song, see? — and realising that it's not his house that he's standing looking at, he's simply the current occupier. The point being, we must be caretakers for our own property; when you take on a property, you must do your best to preserve it for future generations. That's the basic idea of the first two verses, and the fourth verse ties in with that. The chorus is really about the human race recreating itself and surviving. The idea of the song is a very simple one, but it does actually go from a little photograph in the first verse, literally to outside of the planet by the last verse — certainly in my mind, anyway. So. . . the third verse is about fathers and sons and how, frequently, they can just never communicate — and about how sad it is that, quite often, the things that sons are meant to say to their fathers are said too late. Perhaps after they've gone. So we must say all the words that should be spoken now. The fourth verse refers to the garden again, except that this time it's seen from outside of the world. It's another photograph that the man is looking at — probably of that astronaut hanging in space. You know that incredible picture? Where the spaceman hangs in there, and behind him is the blue of the world. Anyway, he's looking at this photograph thinking 'This is our garden for the human race. We must preserve it for our own children, and leave here a garden for them.' For me, it's a very emotional song — and it's done in a very inspirational way. It's a medium tempo strong ballad."

**IN YOUR EYES:** "Ah, yes. . . A lot of these tunes have got a bit of wry humour in them — because of the way I've been feeling during the making of this album; very confident and happy and . . . sure of myself. I'm sure this is going to be a successful record and — shit, if nobody likes it, I couldn't give a damn! It's just because I'm happy to make a record I want to make. But the first line of the song goes 'Some people fall in love in rooms that are so dark. They can't see where they're going and lose their hearts.' It's really just about people in night clubs who, you know, see a girl across the floor. It's so dim, but they fall madly in love and, of course, they get into terrible trouble. So, this guy in the song is in a night club, he sees a lady and, even in the mug and the gloom, he realises there's something extremely special about her. He looks in her eyes and, immediately, he suddenly sees all these things going on. This would make a great video; in her eyes he sees the two of them doing things. It's like a movie starts in her eyes, and he sees them driving down to the river, them reading papers in bed. . . And then the second verse goes 'Some people say that time changes everything' and, clearly, what's happened is his first impressions were correct and now they're together. Indeed, they've been together for quite a while but, even so, he still sees the same excitement and love and romance in her eyes that he'd seen the first time he saw her. It's a romantic song, and a big favourite of mine."

**MAKING THE PERFECT MAN:** "This is another one in the same style as Brother John. The atmosphere starts on a very windy night, somewhere in Transylvania, and there's a peal of thunder — crash! It's way after midnight, the village is all asleep, and suddenly the church bell starts — bong, bong, bong! — at which everybody rushes out of their homes. It's a traditional thing; they hear the bell and all rush out to find out what's going on. As they do, they come across the village idiot, sort of pointing up at the castle on the hill. There's lights blazing and he says 'There's something going on. I don't know what it is — we'll have to go up there.' Of course, it's Dr Frankenstein's castle. So they all light the torches and go up towards the castle — you know, the old scene, I'm drawing on people's movie memory here; they run out of their homes, light torches, bang on doors and then, in an absolute mob, they rush up the hill to the castle. Someone goes ahead, climbs over the castle wall, to find out what's going on. He comes back to tell them what he's seen, and he says 'It's horrible: There's this monster on a bed and there's this magician raising up the living from the dead. Keep away! They're making the perfect man.' So they burst into the castle. The monster is still tied down and they call for the local village doctor, who has a good look at it and says 'He's got pistol on his fingers, he's got love on the brain.' So they're actually making the perfect man; he's got guns built into his hands, and he's sex mad. And the doctor continues 'He's got a tongue good for lying, and the legs fast enough to run away at a hell of a speed; he will fool all of the people all of the time — someday.' Obviously, this is the perfect man. And the

crowd say 'What will he be? And the response is 'He'll be a leader of the country, he'll be a member of the Press or he'll be a banker, selling moonbeams — you can watch your money going West.' So there's a little dig in there, you see? Anyway, then the monster wakes up and he says 'You'd probably like to spend a night with me, and I'll show you what I really can do. . . ' It's going to be a wild one this song and, you see, I wrote it live; it was all written for live performance. OK, so the crowd come in again, it's all very theatrical, and they go 'What will he be?' Probably a politician. He has all the qualities to make a great politician or a great journalist or a great banker, thieving all your money. It's a lot of fun, and I think I've spotted the three areas, certainly in recent times, of professions people are dubious about. After all, who can trust politicians these days? Secondly, there's a certain element in the Press — the gutter Press and the intelligent Press, too — who think it's their moral right to expose other people's weaknesses. But that's a bit like Murphy's dog — you know the story about Murphy's dog? Well, this was a dog that used to live in Cork, and Murphy used to take it around. The dog used to leap on everything that moved, and the good citizens or Cork would hear these squeals and shouts — and it would be Murphy's dog at it again. They'd say 'Ah, there's Murphy's dog. . . ' Anyway, one Sunday afternoon the good folk are all walking around and they suddenly hear the most dreadful, awful screams from a dog. So they look over to where the commotion is coming from — and it's Murphy's dog being ridden by a bigger dog. Murphy's dog is getting the wind knocked right out of it. And one of the locals looks over and says 'Ah, that's Murphy's dog; he can give it — but he can't take it.' This is my opinion of journalists. . . If you try and criticise a journalist in public, ooh, they hate that — but they don't mind dishing it out. They just hate being told exactly what you think of them. The same thing applies to politicians. As for bankers, well, with BCCI you can watch your money going West — a lot of people will be only too sadly aware of that."

**WHERE WE WILL BE GOING:** "This is the most lyrically complex of all of the songs. To give you an idea, the first line is 'I've got every reason to be high, I have a place in the heaven beyond. I've got dreams to live and love to give; I know it in my heart and soul where we will be going.' It's an extraordinarily positive song — very euphoric by the end of it. And it refers to 'I lay me down to the northern sky, I wake up with the light of the sun'. . . it's got lyrics in it which I think are going to have the fans going mad! Here's another one 'And the savage beast will surely die in the Bethlehem far below where we will be going.' I'm not going to tell you what that's about! I'll let people try to discover for themselves. And then we have 'Dallas darkened days' A reference to JFK? who knows! Another line is 'Childhood's end; New York city on a December night.' John Lennon? You decide for yourself. I'm not going to explain any of it, but it's a philosophical look at history and where my place in my own particular recent memories of history is concerned. It concludes on the very positive note that I personally have no fears — and that I think I know where I'll be going. You wait until you hear it! It sounds a bit trivial talking about it like this, but it's very complicated — and I'm very pleased with it. There, that's the album' hope you enjoy it. . ."

## UNTIL THE NEXT TIME. . .

And that neatly brings to a close this very special edition of the Gazette. Having already heard the album, I have to report that it is undoubtedly Chris' hardest-hitting collection of songs to date, and every bit as exciting as it sounds from his song descriptions, but you'll soon be able to make up your own minds. In the meantime, due to the usual problem of lack of space, we have had to temporarily ditch the regular Pen Pals and Person To Person sections of the newsletter, but they will return in the next Gazette. The plan is for this to be published around July/August — when we will be speaking to Chris about his preparation for the world tour, and about how the album has been received worldwide.

So, until the next time, please remember to send any Pen Pal addresses or Person To Person queries — along with any ideas or criticisms about the club or newsletter — to me, Mike, at: The New Chris de Burgh Club, P.O.Box 276, London, E2 7BW. As ever, thanks for your patience and support — enjoy Power Of Ten!

**STOP PRESS:** As already mentioned by Chris, SEPARATE TABLES is the debut single from the album and will be released in the UK on March 27. Go and order your copy now. . .

## SPECIAL MERCHANDISE OFFER

To celebrate the release of Power of Ten, we are pleased to be able to offer members the chance to buy a totally exclusive, limited edition Power of Ten T-shirt. Featuring the special C de B logo from the album in white on a black T-shirt, this item should prove entirely collectible to members; we have limited the run to 500 — and once these are sold out, it will never again be available. As it is, the T-shirt cannot be purchased anywhere else and was only made following special permission from Chris' management — who are otherwise keeping the Power of Ten merchandise under wraps until the tour. But, please note, the exclusive club T-shirt will not be available on the tour. Prices for the shirt, available in sizes LARGE and EXTRA LARGE only, are: UK: £10. EUROPE (Including Eire): £11, DM36 or IRL£12. OUTSIDE EUROPE: £12 OR US\$24.

If you wish to order a T-shirt, simply return your instructions with payment made out to THE NEW CHRIS DE BURGH CLUB. Don't forget to state your size, your name and address — and, remember, this offer is only available while stocks last.