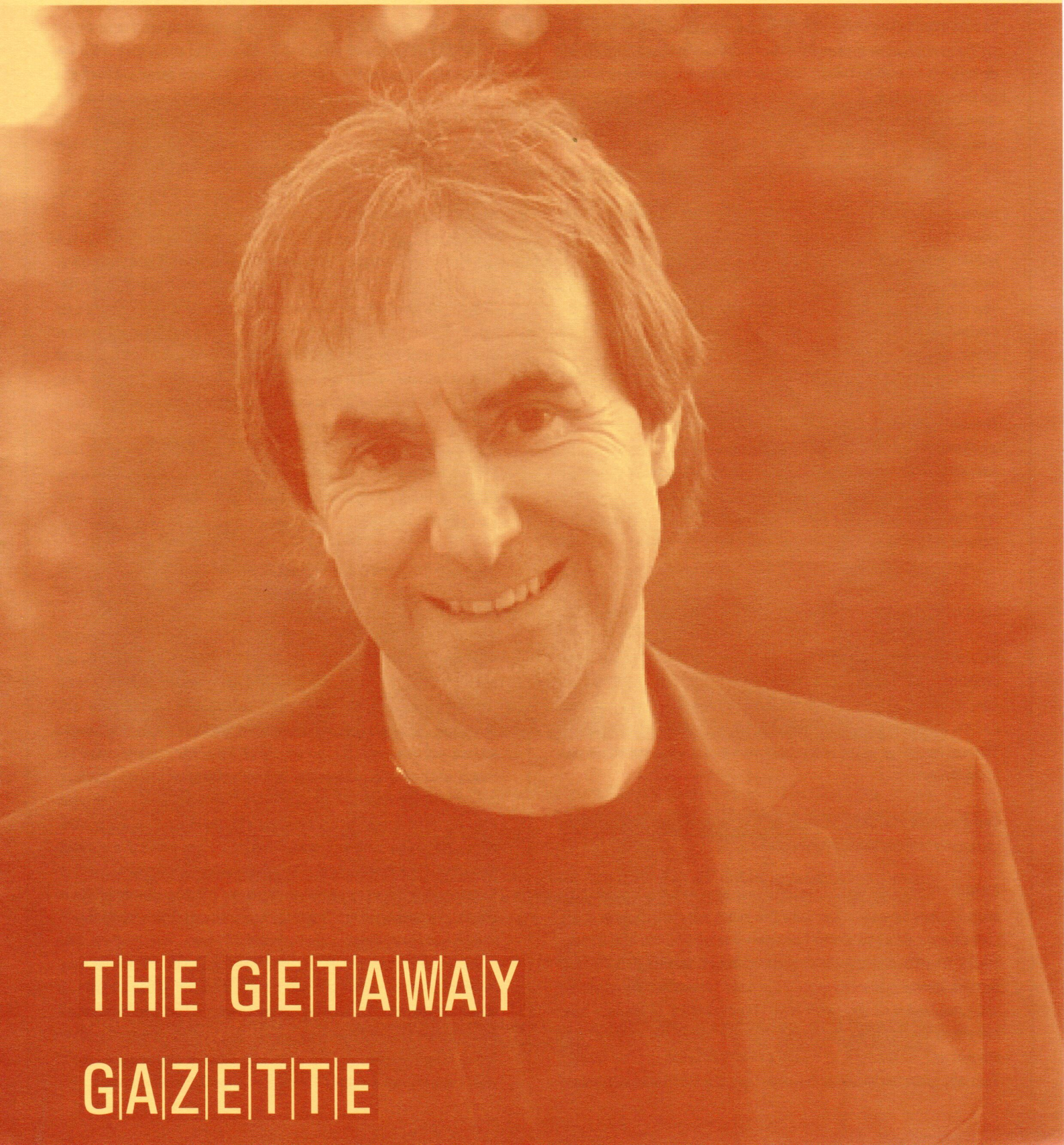


THE NEW *Chris de Burgh* CLUB

P.O. BOX 102, STANMORE, MIDDLESEX, HA7 2PY

FEBRUARY 2004



THE GETAWAY
GAZETTE

Hello and welcome to the latest edition of The Getaway Gazette, our first since September, 2002!

That's right, your eyes are not deceiving you; it really has been that long between newsletters.

Of course, long-term members of this fan club will already be familiar with the irregularity of the arrival of the Gazette but, no doubt, it has come as something of a shock to our newer friends.

To you all, we must express a heart-felt, sincere apology for the delay in bringing this edition to you, and we do hope that the enclosed *'Timing Is Everything'* Tour Programme, sent with our compliments, will go some small way towards compensating you for the enormous wait you have endured.

To cut a thousand long stories short, we had intended to conduct the interviews for this new magazine on several previous occasions (at the end of 2002 and during Chris's Canadian Tour of 2003, for example) but, at each turn, it just did not prove possible. It might seem ridiculous to imagine that, when you are spending ten days on the road with Chris – lodging and travelling with him – it would not prove possible to find the time to sit down and chat but, trust me, this is what happened out in Canada.

However, at last we have something for you to read – and at a very important stage in Chris's career. As you are no doubt very aware by now, commencing in 2004, Chris will in future be recording and releasing new material on his own, Ferryman Productions, label. The first 'product' to emerge will be the new single, *'The Words "I Love You"'*, which will be available for sale **exclusively** via two outlets only, worldwide; via the Internet at www.cdeb.net, or via Chris de Burgh Mail Order, at P.O. Box 153, Stanmore, Middlesex, HA7 2HF, England.

The single is taken from Chris's brand new album, *'The Road To Freedom'*, which will be released in Europe on **March 8**, and in the UK on **March 15**. Full details of the availability of the album – and the European and UK tour dates in support of it – are included in the separate communication enclosed with this newsletter. Note that, although *'The Words "I Love You"'* is included on the album, *'Kiss Me From A Distance'* – another new song included in the CD single – is **not!!!**

Equally, full, in-depth information about the new album is not included in this newsletter – because we are going to be sending you *another* one (that was not a printing error!) in a matter of weeks. In keeping with fan club tradition, established way back when Chris was about to release his *'Man On the Line'* album during the early '80s, we are giving over an entire issue of the Gazette to hearing what Chris has to say about *'The Road To Freedom'*. This next newsletter will be with you between the European and UK releases of the album.

Until then, here's Mr de Burgh, eager to fill in the details which occupied the regrettably long gap between newsletters...

CHRIS: "I have my diary from last year here and a few other bits, because I may have forgotten some things but, hopefully, not too much. Last time we did a newsletter I was pretty crazy because of the house move. We moved into our new home on Friday, August 2, 2002, and then we started rehearsals in the UK in early September. We rehearsed in London, and it all went very well. The first show of the tour was, coincidentally, on Friday, September 13 in my hometown – where I was brought up – of Wexford. It was in a small hall called the Dun Mhuire. That was great fun because...how can I say this? Performing in Ireland

has always been such a thrill for me because, obviously, it's my home country. Certainly during the 80s, when I performed to 250,000 people at one particular indoor venue – the RDS, The Royal Dublin Society – where I was even given a plaque commemorating the occasion, because I don't think anyone had ever played to such an audience there before, and probably hasn't done since. Then, from about the mid-90s – about 1996, I think – I took a view, subsequently, that because I live in Ireland and my family are growing up here – and because of the nature of the media in this country, which is very...hostile towards famous people, generally speaking – that perhaps I should not perform in Ireland. It's not just me; anybody who has the nerve to be successful or famous just gets a real battering. In the early years, with a young family, it didn't really bother me – but it did begin to bother me having family growing up and reading stuff about me in the papers and so on. So I just took a view that I wasn't ever going to perform here in Ireland again. I'm sure a lot of people will have been breathing a sigh of relief about that. I did one thing here, a charity function for a young lad who broke his neck in a rugby accident. That would have been about four years ago. It was the night before a big international game and there was 1200 people at a big function at one of the hotels here in Dublin. They begged me to come and sing, so I kind of broke my silence, as it were, and went down. To be honest, I haven't seen so many drunken people in one place in my life. They should have been ashamed of themselves. I like a drink, but half of these people were falling over drunk and disrespectful. It was just a *hard* grind and I thought 'Right, that definitely is that; I'm never going to perform here again. And I'm going to stick to that, by the way, for exactly the same reasons as indicated – which have developed all over again now that my daughter has become Miss Ireland (**Editor's note: Rosanna had not yet been crowned Miss World at the time of this interview**), which is a story in itself that I will talk about. Just because Rosanna dared to become Miss Ireland, the media is having a pop at me again. It's any excuse with the newspapers. So I thought 'I can't be bothered with this, I *really* don't need this. I'd rather they thought that I was dead or retired.' And I'm going to stick to it and carry on doing the 110 or so shows that I did around the world, very successfully, last year."

I've heard about these people in Ireland who resent fame and success. They have been referred to me as the 'begrudgers'. Is that a phrase you are familiar with?

CHRIS: "Completely. Begrudgery is a common language here. I see people like Ronan Keating here, for example – who works hard, successfully – and he is just diminished all the time in Ireland. It's a national problem when it comes to little people in big, big positions – who can hide behind the obscurity of a newspaper. Their envy and their jealousy is so skin deep and right on the surface, and they can't seem to control it. It's a well-known phenomenon in Ireland, and it might be in England as well but probably not as bad as it is here. Ireland is a very small country with lots of big fish in a very small pond. Anyway, this brings me back to the show in Wexford! I really wanted to kick off my World Tour with something different. It was a kind of a warm-up show, but I think we got about 800 in this little hall – and it was fantastic. It was great that it was local people. It wasn't in Dublin – it was outside of the city – and we went to a favourite Italian restaurant. It's run by friends of mine and one of the greatest Italian cooks I know, Roberto Pons, who cooked us all a fabulous meal. My mum was there and lots of friends came down from Dublin, so we had just a great start to the tour. I just met somebody the other day who was at the concert, a lady who cuts my hair down there in Wexford from time to time. She said 'Oh, it was a fantastic show! I really loved it.' In fact, when I say I'll never play in Ireland again, what I actually mean is that I'll never play in the Dublin area again. I *might*

just go out to the provinces, where people have got a far wider vision in terms of how hard it is to become successful – and they're much more giving, anyway. So, that's maybe what might happen, but I have no plans to play in Ireland in the future whatsoever.

"From Wexford we went up to the North of Ireland, to the beautiful Waterfront hall in Belfast. This was followed by just over a week without any shows, during which time we rehearsed and played a concert in Vienna – which is a beautiful city. We then kicked off the German part of the tour, ironically in the biggest indoor venue in the country; the Dortmund Westfalenhalle. When I think about Germany now, I do so with such...affection. The German people have been supporting me now for more than 20 years. My first Number One album there was *'The Getaway'* in 1982 and, since then, it's been just an absolute, non-stop love affair. Even more impressive is the amount of young people now coming to my shows. I'm not talking about children – although there are lots of them – I'm talking about young people in their teens and early 20s who really dig this kind of music. And it's not because they're hearing it on the radio or seeing it on the TV, necessarily. It's just to do with the fact that they like it because it's different to what, perhaps, they're hearing elsewhere at the moment. One of the problems with recording techniques nowadays is that everything is ultra-smooth now, it's like whipped cream. There doesn't seem to be any drama about that way of recording any more. Which brings me to my new record which, ironically, I actually start recording this very morning. One of the reasons why I'm recording at home is because I want to bring that drama, that slight *edginess* which suggests things just might be slightly different. They're not metronomic, they're not smooth – and that has been the remit for this new album.

"Returning to Germany, however, the people there have just been so fantastically supportive – and I couldn't say it more strongly. So, we did a bunch of shows in Germany, as well as concerts in Austria, Switzerland, France and Holland, and that took us right through lots of my favourite places. Places like Regensburg, Nuremberg, Stuttgart and out of the way cities like Bamberg, Erfurt and Wurzburg. During this time I managed to get home on occasion, because that's always part of my plan. Nowadays, I only work when I want to, where I want to. It's kind of important to stress that. So, if I haven't been to your home country or city, it doesn't necessarily mean that I don't want to go there! It's just because there hasn't been an appropriate situation for us to put it together. I won't say there are places that I don't want to go but, generally speaking, in the early days I really had to schlep around the place and really work hard and...go everywhere. It was like farming; you had to go to every field on your estate, look at the field and take the stones out and put the work in. I don't think too many people understand how hard work it is – *you* certainly do – but, at the successful end of the stick, it's fine. You still have to put the work in, but you are reaping the rewards and seeing the results of your work. At the beginning end of the stick, well, that's a different story and I have nothing but sympathy for people who are starting out in the music industry, particularly in today's climate where it's completely different.

"So, what next? OK, I see Munich here. That's right; we had three big shows in a row, real monsters. Munich, Frankfurt, Hamburg. It always seems to be that way, that you're not given much of a chance to do the big ones, one by one, where you have a few days between shows like that. These three were three days in a row. Anyway, it all went very successfully. I see there's a show here in Rotterdam, on the 27th of October. Now this was the night of one of the biggest storms in Europe for a long, long time – decades. Trains were disrupted, all flights were cancelled in many places. We were flying from Cologne to Rotterdam, and that flight was cancelled. I think we faced a five or six-hour drive instead, on the show day, trying to get

through to the gig. Lots of motorways were blocked – and closed, in fact. Trees were down; the weather wreaked all kinds of damage. We had a sold-out show in The Ahoy in Rotterdam. The venue held 8,000, of which 2,000 were unable to make it. Immediately after the concert, the promoter came up to me and said 'Look, we've got 2,000 people who could not get here because of the storms – can you do another show for them?' I said 'When?' And he said 'Well, it will have to be next year, and the date we suggest is February 14 because there's an availability in The Hague.' I said 'Well, of course I'll do that.' So, those people came to the show in The Hague, and I was very pleased to be able to perform there for them. It was a terrific show, and people were so grateful that I had come back to do it. I enjoyed doing it as well.

"Ironically, I'll give you an indication of what the Irish media do; the show in The Hague was also the night of a Valentines Day Ball that Diane went to, with a lot of friends – and the papers printed a picture of her – alone – under a headline that ran something like 'Lonely Lady At The Ball'. The story was along the lines of 'Husband not there, on the most romantic night of the year...' They didn't explain where I was – or why – which was honouring a commitment to 2,000 people who couldn't make it to a show. I didn't have to do that; we could have just sent them their money back. But I felt an obligation to them. However, that's the kind of thing you have to put up with in this country. As you say, it's begrudgery on a massive scale.

"Paris I enjoyed. We played the Olympia Theatre there, and there was this *huge* billboard outside the venue – virtually the whole side of the building, with my name up in lights – and I just stood across the road, looking at it and grinning to myself. I've played the Olympia quite a few times in the past, and it was such a thrill to be coming back there. Sustaining your career is one thing – and that's probably the harder part of it – and building your career, making a name for yourself, is quite another. So I was pretty delighted to see my name up there in Paris, after all these years.

"After Paris, I went home for four days, and it was a classic example of me not paying attention to what has happened to me in the past, because I relaxed – after this stint of several weeks out in Europe – and I got ill. I can't tell you how many times these things happen! I thought I was mature enough to know how my body reacts... But I was straight back into the home life, doing the school runs every morning and, quite often, in the afternoons as well, as I do. The upshot was that I arrived for the first show of the UK tour on November 2, just feeling...bad. I got a throat infection, which is a rare thing for me. But I soldiered on. The high notes were very difficult to access. It was like being a footballer with really sore ankles; you know you can play in your head, but your feet just don't do it for you. Similarly, with my throat, it just wouldn't work. I talked about it to everybody (the audience) every night, and they were very understanding – but a lot of people didn't even notice, to be perfectly honest. I always want to give 100% commitment when I'm on stage, which was difficult for me in the circumstances. Nevertheless, even at the height of my illness, having played Newcastle, I flew to Liverpool the next day to do a private show for a radio station there, as I wasn't performing in the city on the tour. I did a little concert there, piano and guitar, in a small bar. Lots of friends from the football field and from Liverpool were there, and it was good fun to do. Again, however, I was slightly embarrassed because I couldn't be that 100% person that I usually like to be.

"Next we had concerts in Manchester, Birmingham and two in London, at the Royal Albert Hall – which I always love to perform at. I had a particular thrill there this time, too, what with the first concert falling on November 11, being the day after Remembrance Sunday. The 11th of November is the

day when the guns fell silent in 1918, at the end of the Great War. All of this is synonymous with the Albert Hall, where the war veterans often go and there are lots of choirs singing. People also go there to say prayers, and it's a very moving ceremony. To be performing in the Albert Hall on that day was really quite something for me. Following the second London show, that brought me to Bournemouth – and Bournemouth was wild! Another sold-out show, and I remember this one in particular. I was just introducing the band to the audience, after about the third or fourth song, and there was this tiny silence, suddenly. In the midst of it, there was kind of a scuffle at the back of the hall and a woman turned to a man and shouted, loudly 'Right! That's it, you wanker! I'm going home!' You wouldn't know what had happened. I said 'Hold on a second! Don't go anywhere, come and sit backstage with us.' I kind of picked up on the situation, and everyone was laughing. Then, when a couple of people came in late, I said 'Hey, you haven't missed anything. There was just a short domestic going on at the back...'

"Next was Cardiff, and then Plymouth, on November 17th, which was the last show of the UK tour. Then, effectively, I was off until Christmas but, as you know, there's no such thing as 'off' with me. So, I did some TV shows, and I went to Poland, for example, where I was for two days. It was *really* cold there, bitterly cold, but such genuinely warm people there. I absolutely love going to Poland and, this time, I was singing in a private show for charity, for the President of Poland and his wife, to raise funds. I went to a hospital with the President's wife, a very charismatic woman, and we went around the wards to, hopefully, bring some cheer to the sick children there, just before Christmas. I also did a television show in Ireland in a big cathedral, singing '*One More Mile To Go*' for a Christmas special. I also did another song with an orchestra there. So, that takes me until after Christmas – when we did our customary trip to Mauritius, which was fantastic. I absolutely love it there.

"Right; January 2003. Well, one of my favourite TV chat show hosts is Gerry Kelly, up in the North of Ireland, and I went to talk to him on his programme. What else? I was doing various galas, in Hamburg, for example, and then I played again – for the third time actually – at the Liverpool Football Club players' party. It's an event just for the players, their wives and the club officials. About 140 people. I did a solo show for them, and I brought my daughter and her boyfriend along. It wound up on the dance floor, with just me and Rosanna, her boyfriend, James – a very nice lad – Michael Owen, Jamie Carragher, Dietmar Hamman and two or three other people. That's how the party ended, and it was very funny, actually, one of the funniest nights I can ever remember. Michael Owen was absolutely hilarious; in flying form. He's a nice guy, and we were all dancing like crazy fools. Very good fun. I enjoyed that a lot.

"Which brings me to the concert in The Hague, which I previously mentioned. That show was really the beginning of my solo concerts this year – and I can't tell you how comfortably I am doing the solo shows. I don't know if you've read any of the remarks about them on the Message Board of my website, but I make a point of doing so often, to read the comments and what people have got to say and are interested in. I see everything, I read everything. I go into the Chat Room on Yahoo's site and see what people are saying – even if it's critical. I don't mind. It's very, very interesting for me, and we've never really had anything like this before. We've had, in the past, fan letters but this chat stuff is great. You'll see remarks there, for example, from a couple who met through my music; he was in Australia, she was in Calgary, Canada, and they met through the Internet, have just got married and had their first child together. There are really unbelievable things happening in the real world out there, and I'm not living in an ivory tower here. I am really so connected – and like to feel so connected – with

the fans out there because they give me lifeblood of creative juices. They *really* help me. When I'm feeling low or I've lost that creative spark, I think about all of these people out there, living ordinary lives – just like I am, I have to tell you – and they give me so much inspiration and affection. You read stuff like, from a particular woman, 'My children adore your music. I play it every morning on the way to school and they love it.' You know, the impact you're having on people, basically, I refer that to what other people's music does for me. I know what it does, because it happens for me, too. I think that one of the strongest things that I have going for me is the ability to be a mirror, to understand how other people feel, to put myself into somebody else's shoes and see things through their eyes. Ironically, this is the greatest tolerance that you can have when it comes to these religious wars, for example; if you could put yourself in the shoes of somebody in Palestine and look at what they're seeing in Israel – and, similarly, put yourself in the position of an Israeli looking at Palestine. You've got to see the other person's point of view. I think that's absolutely vital..."

While we're talking of such matters – and I haven't told you about this previously – but during the Canadian tour, I had at least half a dozen people come up to me asking me to convey to you how much your music, and particular songs, had informed, enriched and *changed* their lives. These were all genuine, mature folk, and they wanted me to let you know about the impact your music has had on them.

CHRIS: "That's quite something, isn't it? And thank you very much for that. It's interesting you telling me this because I get that, not just in letters but also on the Internet now; genuine people with genuine emotions and genuine love for life and for one another, they tell me about the importance my music has had to them in the past – and yet I have to live with this begrudgery, which you mentioned earlier, of being treated with contempt or derision, just because you are famous or successful. You have to have a broad back to take that kind of thing. That's why, as I said right at the start, I'm not going to perform in Ireland ever again, because I just don't need that kind of hassle. But what I'm hearing from you just now, I know exactly what you're saying. I've seen it and I've heard it. Of course, the cynics will say 'Oh, little people with little lives...' They're not. They're just as important as anyone else. They're not weirdoes. They're ordinary, standard family people who have been affected. Just yesterday, I was at this amazing lunch in really one of the most gorgeous houses that I've ever been in. It was literally right next door to where I live, and the man there – Ken Rohan – he has taken a vision to this home, built in the early 1700s, and made it into an absolute temple of taste and recreated that era. He's a wealthy man but, my goodness, his vision is just outstanding. Anyway, during the lunch I sat next to this woman whose daughter knows my daughter – they went on holiday with her when she was 15 – and after a while, after talking to her for about an hour, she said 'Oh, by the way, I have to tell you that I've got all of your records and you really have made such an impact on my life, and in the lives of my family.' She kind of kept those thoughts at bay from me for a while, you know? And you just listen to this and...it really touches you. It makes you think, it inspires you – otherwise you're writing in a vacuum. However, once you put faces to that particular vision, it's so much easier. You can actually see real people saying 'Oh, I like that' or 'Hmmm, not particularly mad about that one.' That's really important, that you're not just writing into outer space.

"So, we'll go to Russia now, and the shows I did there which started at the end of March, beginning of April. Our first stop was Murmansk, which was *extremely* cold. We're talking snow and ice everywhere for my trip to Russia. I remember, dramatically, coming back to Ireland afterwards; Spring had begun and for the first time in two weeks, I actually saw green grass.

Absolutely staggering. I really enjoyed the trip to Russia. The people there live a very unusual life, compared to what we are used to in the West, but they are charming, genuine, emotional people. For most of the shows that I did there, when I was talking to the audience, I had a translator – but they seemed to love the music and we had sell-out shows just about everywhere. After Murmansk, we played in St. Petersburg and then Moscow. We also played in Belarus and Ukraine.

“I then had a few days off over Easter, before flying out to Canada for a tour, commencing with a show at the Olympia Theatre in Canada on May 15. Now, what can I say about Canada? You heard what I said about Germany and the fans there, well it’s a similar thing with Canada – even possibly stronger, because I’ve been going to Canada since the mid-’70s. I went back there this time to such an absolute...*glow* of love around me. It was just the strongest feeling. And I sit here talking to you knowing that, somewhere in the world – far, far away – there are those people who feel that way about me and what I’ve done for them in their lives. It was such a genuine and powerful emotion that we generated between performer and audience – everywhere in Canada. In Montreal, in Quebec City, in Sherbrooke – in all of the places where I spoke French – the response was just staggering. Well, you were there, too, Mike; you saw it. I absolutely loved it. I love the people, I loved going to restaurants, walking around. The whole thing. The whole tour was just fantastic.

“Also, and as I said earlier, the solo shows – which the Canadian dates were – are just so much fun to do. They’re difficult, because I was on stage every night for at least two-and-half hours, without a break, and you’re putting in a lot of work and energy. The thing about being on stage solo is that there’s no time at all where you can step out of the spotlight. You’re just on all the time. But to be able to sing – and to be able to talk, particularly in English, where possible – out in Canada was just amazing. Toronto, The Hummingbird Theatre, 3,000 people, sold out. I remember this show in particular, because I wrote a song called ‘*Little Angel*’ for the two little girls who were murdered in Soham during 2002. While in Toronto, I heard that another little girl had been murdered there and was found just...cut in pieces in Lake Ontario the day after she had gone missing. This was just an ordinary little girl walking down the street of an evening, in a good neighbourhood, who was snatched off the street and killed. Polly Jones was her name and she was buried on the day of my concert in Toronto, or the day before, and the whole of Ontario – and indeed the whole of Canada – was in shock about this. So I sang ‘*Little Angel*’ in Toronto for Polly and, my God, everybody was weeping. And I was weeping. People often say ‘Well, why do you write songs like that?’ It’s because to *allow* people to cry...helps. It’s an irony, but it’s true; it’s a way of releasing your emotional, pent-up feelings. You touch a nerve. I think that’s what good songs do or good pieces of poetry or, indeed, good paintings. They touch a nerve and they allow you to be more in touch with your own humanity. That’s very important because in this wild, stressful life we all live it’s very important to get back to your human terms, your own humanity. So the Canadian trip, all in all was absolutely fantastic. I loved it, every day of it. Three weeks away is always hard for me, especially out in Canada because I just know I can’t get home – it’s too far. Whereas if I’m in Europe, I can. Three weeks is the maximum I ever want to be away.

“On my return from Canada, I went to Greece for a week with my family for a short break, which was delightful. We went to a little island called Patmos. One of the interesting things about Patmos is that there’s a cave there where St. John The Divine had the apocalyptic vision that is the last chapter of the Bible. It’s called the Revelations of John The Divine. We went into the cave and it was really astounding to be at one of the most important Christian sites. A very holy place. Very interesting. Then, we came home, and the

next thing I should talk about now is the series of shows I did in Germany during the summer. There weren’t very many of them; just eight in total. As I recall, all but one of the shows was outdoors and they were mostly solo, although I also did do some shows with my band. It was a mixture of both, and the band stuff was great. The outstanding one for me was in Berlin, with an orchestra, in a place called the Gendarmen Markt. It was right in the centre of Berlin as part of a big opera festival, which I think went on for a week – and I was the final item. So, I performed with an orchestra, and did the first half - about an hour – solo. There was about 5,000 people in there, it was just jammed, on a beautiful summer’s evening. It was one of the most beautiful outdoor venues in Europe, with about three cathedrals sited around the square, and all of the restaurants nearby absolutely packed with people who were dining and listening to the music. It was just one of those nights when everything just went fantastically well. For the second part of the show, with the orchestra and band, we had everybody hopping up and down and singing along, as the night grew darker and the stars came out. It was just extraordinary. There were also lots of people about in the apartments overlooking the square having parties and waving and dancing along. It was an outstanding memory of my summer, actually.

“After that, I did a short guest appearance in Bonn with the Philharmonic Orchestra, and then on to Kunzelsau – which is a beautiful old castle in the southern part of Germany. That was great, I enjoyed that a lot. And then, at the end of August, we did three more shows with the band. It was such fun playing with those guys – I really enjoy the band – and we were all misty-eyed saying goodbye, as usual. That then brought me into September and, as always, I was stunned and amazed by the fantastic response of the German audiences – along with that of the many other people who came along to those shows from England and all sorts of other places around Europe. I think there were even people there who had travelled across from Canada and the States. One of the other things I noticed about those shows – once again - was the number of young people present. I remember at one of the concerts, in Karlsruhe, that there were so many little children – literally dozens of them – and they all came up and sat on the stage. At the end of the concert, I got them all singing and dancing and waving and clapping on the stage. It’s just a fine thing to behold and really a fun thing to be doing.

“That just really set up for the beginning of the next phase of my career – which was the recording of my next studio album, ‘*The Road To Freedom*’, during November and December, 2003. We’re in November now, as I speak, and in a couple of days I’ll be leaving for China, to see my daughter compete in the Miss World competition.

Finally, we must talk some more about Rosanna...

CHRIS: “Well, we will know the answer – whether she’s Miss World or not – on the 6th of December. But, to be honest, the chances of that are slim, because there are 109 girls involved and they are all gorgeous. As you know, the only reason Rosanna went in for it was by complete accident; she was at an ATM machine in Dublin and was approached by a complete stranger and asked if she would consider entering a beauty competition in Ireland. However, Rosanna is going to pursue the competition as hard as she can – because she would love to win it. My feeling is that she won’t – and it’s not because she isn’t gorgeous. She is gorgeous before the contest, she will be gorgeous the next day afterwards. It’s irrelevant, really. She’s been

travelling all over China. She's been to Beijing, Siam, she's seen the Terracotta Army, the Great Wall. They've had a fantastic time, but it's been gruelling work. Rosanna is extremely photogenic. She just comes out and shines on camera, whether it be as a moving image or as a photographic still. My personal prediction is that she will be in the top 5. The trouble is, should she become Number One person – Miss World – it then takes her life in a totally different place. Whether she wants to go there or not, it's really up to her. She's my girl, she's gorgeous and she's really looking forward to taking part."

Editor's Note: As everyone will be aware by now, Rosanna did go on to win the Miss World title and, possibly even more impressively, she also plays a key part in Chris's new album – and in more ways than one. More will be revealed in the next edition of the Getaway Gazette!

PEN PALS

Once again, it has been a long time between issues of the Gazette and, consequently, requests from members to have their Pen Pal details published in the newsletter have not exactly been flooding in. In fact, we have just the two names to bring you right now:

Aprille Fella, 1 The Causeway, Needham Mkt, Ipswich, Suffolk, IP6 8BD, England. (Aged 26).

Mr Kelly Onaiwu Erhabor, Via Raffeale De Ferrari, 110, 00133 Rome, Italy.

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

PERSON TO PERSON

For the benefit of any newer club members, we should explain that 'Person To Person' is *your* chance to interview Chris by sending your questions for him in to the fan club. Unfortunately, having established that, space prevents us from printing any answers from Chris in this particular issue. However, if you have a question for Chris – whether concerning his music, career or personal life, and regardless of how trivial the enquiry – then send it along to the fan club P.O. Box address, marking your letter 'PERSON TO PERSON'. Remember that the purpose of this feature is for you, as a fan club member, to ask Chris for answers to *your* questions, no matter how weird, wonderful or just plain nosy they might be – so USE IT! Assuming

enough of you send questions in, we'll print a selection of answers in the next magazine.

UNTIL THE NEXT TIME...

Once again, that brings to a close another issue of the Gazette. The next edition, as already mentioned, will be with you in record-breaking time; in the first couple of weeks of March. That's March, 2004, by the way! If possible, we would also really like to publish some more 'Person To Person' answers – so, please, do send some questions for us to ask Chris!

Meanwhile, don't forget to call The C de B Hotline to keep in touch with what Chris is up to between newsletters – especially at this very busy period in his career, leading up to the release of '*The Road To Freedom*'. Remember that the telephone number to call was *changed* some time ago to:

090 63 63 33 40

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

Also note that the system we use for the Hotline allows us to update the phonline remotely, via an automated 'prompt' system whereas, previously, messages could only be changed if a human being (remember them?) was available to actually record a message using a reel to reel tape recorder (remember *them?*). In all other respects, The C de B Hotline remains exactly as before and, as such, is only up-dated when required – with each message always announcing the date of recording in the first few seconds of the call, to allow you to hang up immediately if you have already heard it. Listen out for any messages from Chris.

So, until the next time, don't forget to send any comments, criticisms, Pen Pal addresses or Person To Person questions to me, Mike, at the fan club address:

**THE NEW CHRIS DE BURGH CLUB
P.O. BOX 102, STANMORE
MIDDLESEX, HA7 2PY
ENGLAND**

As always, *many thanks for your continued support and legendary patience.*

PS: If you are on-line, or have access to the Internet via any means, do check out Chris's OFFICIAL website at: www.cdeb.com and, also, make sure you visit Chris's newest OFFICIAL site at: www.cdeb.net – this latter site being an extremely important one for both Chris and his supporters. Opened during November, 2003, [cdeb.net](http://www.cdeb.net) is the home of Chris's only on-line store, and is the place to go to buy merchandise and records...