

THE NEW *Chris de Burgh* CLUB

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

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THE GETAWAY
GAZETTE

Hello and welcome once again to another edition of The Getaway Gazette, our first since the March, 2004, issue.

Publication of the previous magazine was timed to reach you in the month of release of *'The Road To Freedom'*, the latest studio album from Chris.

Ever since, Chris has been busily promoting the record, aided by the release of three singles taken from the album and extensive touring throughout Europe and the UK. The purpose of this magazine, as always, is to provide you with the 'inside' information behind the latest developments in Chris's career.

So, and without further preamble, here's the news from the man himself...

CHRIS: "Following the release of *'The Road To Freedom'*, I did around 75 concerts. It was a dream come true for me to go out on a solo tour on the scale that touring involved. It's not that I don't like to have a band... In fact, quite recently I was watching some video tapes featuring the band and myself and listening to the tracks that we used to do together - particularly from *'Quiet Revolution'* and *'Timing Is Everything'* - and they were, and still are, a very, very good band. I'm very fond of the guys in the band and, indeed, you may recall the guitar player, Neil Taylor? Well, he was very sad to leave our band but he had been given a great offer from Robbie Williams. However, he still hankers to be with the guys - and he turns up regularly on my tour just to have...laughing sessions. There was one only recently in London and we were all aching for days afterwards; our stomachs hurt from all the laughing. So, anyway, the solo tour kicked off and it was, in my opinion, one of the most fun tours I've ever done. There are times, if you are a solo performer, when it can be lonely. During travel days, for example. Although I was constantly with my manager, Kenny (Thomson) and with Chris Andrews (Chris's PA), nevertheless, in your own private time it can be lonesome. You're spending a long time in hotel rooms, going for walks, missing your family, missing your friends. I think this is the side of touring which is the least appetising for me, particularly after all these years, because now I am in a position to choose what I want to do. People have often said in the past 'You don't have to go out and tour - why do you do it? You could afford to stay at home...' Well, making and playing music, that's why I'm here. I love singing, I love writing and I love performing. As I say, the downside to that is the endless travel. It's not a lot of fun. When it comes to the performances themselves, I am always energised by the audience. I think virtually every concert I have recently given was sold out. There may have been a few exceptions to that, but just about every show was filled to capacity - and there were some absolutely amazing places that I performed in. One of them was called Benediktbeuren, where the concert was held inside an old monastery. I believe it was the first concert ever put on there and something like 5,000 people attended. Another stunning location was in Zurich, in the interior courtyard of a castle. I'm very fortunate to be travelling to these places and to be performing in them. On my recent tour of Germany, during July, I was invited along to have dinner with the owners of some of the

extraordinary castles and sites that I was playing outdoors at during the course of that tour. It's my way of adding to my knowledge of culture and architecture and history. It's another reason why I continue to tour; if I wasn't learning something or seeing something new as I went along, I wouldn't really be bothered about doing these tours. It's important to me that I enjoy myself, otherwise there is no point."

"The European Tour we did last summer (2004) was wonderful. I really enjoyed that lot. It was a total of 34 shows, mainly in Germany, but also in Belgium, Holland and Switzerland, and the whole thing was just terrific. Of course, that tour was in support of the release of *'The Road To Freedom'*. As for the success of that record, well, I'm never likely to grace the charts much these days - not being a current artist. That doesn't bother me at all, incidentally. I just want to make sure that I don't spend a year in a recording studio and a million pounds making a record when I am unlikely to sell anywhere near enough records to justify spending either that amount of time or money on an album. Nevertheless, when I made the new album, a lot of it was recorded at my home studio, you may recall - and it gave the whole thing a certain...freshness that I really loved. It's actually created a huge problem for me; how to follow it up! More of that another time..."

"Moving on to the British tour, again, I was very surprised at the success of it and how much people absolutely loved it. Some people were saying 'Oh, it's a pity you're not with the band' and I agree with them. It's nice to go out with the band and have a really good stomp, but I think a lot of people also liked the 'up close and personal' feel of *'The Road To Freedom'* concerts."

Moving back to *'The Road To Freedom'* album, I have to say that you're possibly...under-valuing its actual success. The music industry is in a state of flux, declining physical singles sales on the one hand, new technologies and new formats on the other, but, also, hit records mean less today - because they sell less today. For example, a single from the band formed by ex-Busted singer Charlie recently debuted in the UK charts at No.9. Wow! A Top Ten hit. It sold just 9,723 copies...

CHRIS: "What?! You'd sell that many in the first two hours of the morning during a successful time in the past..."

UB40 recently reached No. 20 on the UK album chart with a record that has universally been acclaimed as a 'complete return to form'. To achieve that chart position, the band sold 18,111 copies...

CHRIS: "For goodness sake!..."

The point I'm making is that this is the climate of the music business currently and, in that context, *'The Road To Freedom'* did very well indeed.

CHRIS: "The album went gold in Germany - meaning sales of more than 100,000 - which I am absolutely delighted about and it debuted in the charts there at No. 5. This caused enormous celebration, being as it was my first

release on Ferryman Productions. So, yes, people's tastes have changed, people's music-buying has changed - as you say, there's a lot of pirating, a lot of downloading, legal and illegal. Times have changed. Music was one of the three or four most important things in people's lives in the past, certainly when I was first starting in the business. Now, it has dissolved into many, many different areas. I think - and this is a broad viewpoint, not just by me but one which a lot of other commentators would also suggest - that the quality of song writing has drastically reduced. That said, I have to straddle the years by giving my professional song writing opinion on things - as well as remembering that I am 56-years-old and that I come from an absolutely different generation. The thing that thrills me, possibly the most of all, concerns something that I was just reflecting on earlier today. I did an interview this morning for BBC Radio 2 and I was given an introduction along the lines of 'Live 8 is going to be happening soon and one of the superstars playing is Chris de Burgh...' I felt pleasantly chuffed at being referred to in that way! It just made me think that getting to a certain point in the tree is one thing - but staying up there is a completely different game of cards. As we know, to sustain a career you have to have a tremendous amount of luck, of backbone and...ability, but you also have to have a huge amount of popular support. I am so thrilled to have it. Ironically, I just read a piece from The Scotsman newspaper that I was told about, which referred to Iran. I always knew that I was popular there but, the point is, the newspaper article was in the words of two 22-year-old Iranian girls - one of whom favoured a return to the old values, while the other was in favour of Western values. The first girl was saying 'Out of every internet café and restaurant in Iran you hear blasts of music from Chris de Burgh - who is this man?' It made me smile because...there's something I'm doing right and it's obviously on a long-term basis.

"Moving along, getting together the set list for my German tour in July, although it was still **'The Road To Freedom'** tour, I wanted to do things a little bit differently. So, with that in mind, I had the opportunity to listen to a lot of my old records. I sat and listened to **'Far Beyond These Castle Walls'** and **'Spanish Train & Other Stories'** in one go, after breakfast one day recently, and I was absolutely amazed. I wasn't making any judgement on the quality of what I heard, but what really amazed me was the originality - and the taking of chances. Which you do not hear today, very often. I had this conversation with a young person and they said 'Well, what's happening nowadays is that musicians all want to conform, they all want to sound the same, apart from a few musicians who are trying to sound different.' But those two records of mine really struck me as very, very before their time, in a way. However, it never seemed to me to be that way at the time. I'm a songwriter and a storyteller - and I didn't think I was doing anything different from anybody else. Maybe I wasn't. But what I have done and continue to do - that kind of music and material - has sustained me through a 30-year career, and I am delighted with that."

Have you heard of James Blunt?

CHRIS: "Funnily enough, I have a note to buy his album

right here. He's a former army captain and he's become a songwriter. I believe he's pretty good..."

I believe he's very good and, the thing is, in these days of...less musical substance, he is bucking the trend in that, as we speak, his single is going up the charts (following this interview it would eventually reach No. 1 in the UK and remain there for five weeks). I watched him perform that song on Top Of The Pops and I turned to someone else in the room and said 'That is Chris de Burgh, 25 years ago.' He's doing what you were doing all that time ago...

CHRIS: "Well, I'm delighted to hear it. I wish him a long and happy career, but it is difficult and you realise that you're taking a big chance. The fact that I was so naïve about the music business, back in the early '70s, really helped me to forge my own track. It was like standing at the edge of a forest and someone handing me a machete saying 'Off you go!' Instead of just following the well-trodden track, I started that way and then I went off on my own, hacking my way through and eventually getting to a clearing which I have reached all by myself. That's still a big thrill.

"As an example of how difficult the music business can be, I came across a pair of songwriters here in Ireland not so long ago. They're two lads from just down the road and they call themselves Hipple Street. They've written their own songs, recorded them, mixed them and paid for it all. They're not signed to any label but they sounded as good as anything I've ever heard from Steely Dan. Absolutely amazing. I was totally stunned by what I heard, so I rang them, told them I was a big fan - and then gave their CD to somebody from a major record label in Europe. He said 'How old are they?' I said '25 and 26'. Do you know what his response was? 'Too old.' I was absolutely disgusted. Anyway, Hipple Street will make their way but that reaction was a block in the road that they did not need to have."

"Meanwhile, moving back to my diary... As well as the touring, I have also been performing at various galas. I see I have Leipzig and Warsaw written down here. I sang with the Jose Carreras gala in Leipzig on December 16 and, immediately afterwards, flew to Warsaw and did a late-night TV show there. My daughter spent three weeks in China in the run-up to the final of the Miss World 2004 competition. Through it all she carried on doing her college work but because she had missed so much, she was trying to rely on notes from other people. It was a very difficult time for her. She had a big exam coming up just before Christmas and, what with being away most of the time, missing the lectures, missing the seminars, it was extremely hard for her. However, she passed her Christmas exams. Since then, she has done a lot of modelling work, mainly in Europe, but - once again - she missed a lot of college work. The final exam results came out just a couple of days ago here, and Rosanna got a 2.1 degree, in both sociology and history of art. That's absolutely fantastic for her and there was lots of hugging and tears when she achieved that result. Rosanne realised that she had missed 75% of her course and, in those circumstances, it's very, very hard to catch up on the work.

So we were all thrilled about that.”

How was the Miss World experience for her?

CHRIS: “When she finally put the crown on the new Miss World from Peru - who I predicted would be from a far away country and would not speak English, and I was right! - we collectively, as a family, heaved an enormous sigh of relief. I think the people who she worked with while she was Miss World bring a new meaning to the word 'disorganised'. I've never come across anything like it. I won't go into detail much more than to just say that. Rosanna had to endure an extremely difficult year with people who couldn't make their minds up from one day to the next about what was happening. You couldn't plan ahead. Right in the middle of all of this was somebody who put a lot of nonsense into the local media. The result was that I took five legal actions against five newspapers over here - and won every single one of them, plus damages. I'm not going to put up with that kind of nonsense any more. It's funny because, when people wrote shitty things about me in the past, I didn't pay much attention - but when people write things about your child and you know it's a lie, boy, do you ever get steamed up. And I did! Anyway, when Rosanna finished being Miss World - and thank goodness it was over - we could then plan our family lives together. Initially, I think Rosanna thought 'Oh, no, I'm no longer going to be Miss World...' but it took all of 24 hours for it to sink in with her that she wasn't going to be at the beck and call of these people any more.”

Did you go on holiday after Christmas?

CHRIS: “Yes. We had a lovely break in Mauritius over the Christmas/New Year period. When I got back I went to number of Liverpool matches, of course - more of that in a moment! I did a number of TV and radio things, too. For example, there was a TV programme about the greatest love songs and my song (*'The Lady In Red'*) was voted third, behind *'Unchained Melody'* and a song recorded by Elvis Presley. Mine was the highest-placed song written by a European artist, so I was delighted about that. *'The Lady In Red'* leads me to make TV appearances on a regular basis. Sometimes it's because it's on an all-time best list - other times it's being voted for as one of the worst songs ever. It's funny; it makes me laugh. Again, I think I must have done something right with that song.

“What else?... Oh, I went to an interesting lunch at my old university, Trinity College, Dublin, with 20 of Ireland's so-called 'movers and shakers'. I was curious to know why I had been invited. Essentially, the lunch was a think tank concerning the future of the university. I made some very interesting contacts there and met some nice people. Then, towards the end of last year, I was approached by a certain individual - who I really can't talk about, until it's confirmed - to write a stage musical. It's been a long time getting the stage rights for this particular book but we're now currently in negotiation to finalise the contract between the various parties. So I started going to see musicals and, in Ireland, I went to see *'Blood Brothers'* - which was excellent. Then I went to see a spoof about Roy Keane (captain of the Manchester United and Republic of

Ireland football teams) walking out of the Ireland squad just before the last World Cup. It's called *'I, Keane'*, based on a Roman theme, and was very funny. It was fairly basic stuff, but it was good fun. I also went to Germany and saw a play called *'Elizabeth'*, which was first staged in 1991. The Germans have a great tradition of musicals and this particular production has so far played to seven million people. That's the kind of idea I have in mind for my musical production; it's not just going to be something which has a run of three weeks and is then over. We're looking for a long-term thing.”

It sounds like you made good use of some valuable time off...

CHRIS: “This whole thing of being at home...the period I've just been talking about was one of the longest periods I've ever spent at home without really travelling much. To be honest, because I hadn't got a 'project' - it was the first time in...years that I didn't really have anything work-related to focus on, because this musical idea was up in the air. Kenny and I hadn't really discussed what was coming next in my own career, either. So, I have to say, it was nice to be home but, creatively, it was one of the dullest times I can recall. However, that's changed and I'm now seriously focussed on a project for the end of next year, another musical thing, that is just for me. I'm excited about that, I'm writing songs for it...”

What is it?

CHRIS: “I can't really tell you, at the moment.”

OK. What about the film project you have previously spoken about?

CHRIS: “It's called *'Through These Eyes'* and, as with all film projects, raising the funds is the key issue. We're trying to raise something like seven or eight million pounds. We're promised money and then, for some reason, the people who promise it turn out to be unable to produce the funds. You know; this and that. But I am absolutely determined that it will go through - I think it will go through, eventually - and I've got about five or six original songs for that film, which I'm very pleased with, which are very much part of that film project and work very well with it and the idea. Basically, and I think I've spoken about this before, the film is based on the idea of having respect for old people and that every old person you look at has a story to tell and a life that has been lived. What else have I been doing? Well, a lot of time at home, as I've said; taking the kids to school every day and picking them up, often. Various birthdays, which is always great. We went to London for Hubie's birthday, at the end of March, and we saw another musical *'Mary Poppins'*, which was sensational. We all loved it. I felt a bit dubious about taking everyone to see what is essentially a children's musical but, as it turns out, it's actually not; it's very much a production for both adults and children. I then went to Berlin and saw a musical called *'The Three Musketeers'* and then another one, the following day, called *'Dance Of The Vampires'*. Now, those three musicals I've spoken about seeing in Germany were all, obviously, in German -

but that didn't actually make any difference, particularly, to me because I knew the stories involved in two of them. *'The Dance Of The Vampires'* and *'Elizabeth'* I thought were absolutely staggering. Even for somebody who doesn't speak the language, the stage sets looked fantastic and a lot of the music was excellent. The only thing is...I always want to walk out of a musical singing some of the songs, and that's where I believe my expertise will come into play. This is a bit like Elton John doing *'Billy Elliott'*; although I haven't heard wonderful things about the music, nevertheless you have a songwriter who knows how to interact with an audience writing the songs for a stage musical. I think it's so, so different doing that than having a 'backroom boy' - albeit maybe a skilled composer - writing the music. It's about knowing what the audience will react to and, for me, that's why I'm excited about this musical project."

I have to mention the Champions League final...

CHRIS: "I'm getting there, I'm getting there! It was a very disappointing season for Liverpool in the Premiership. The number of times they lost matches and we were all gutted afterwards... We're all strong supporters but, after a while, you think 'How many more times?!' They lost 14 matches, I think, in the Premiership - and still wound up in 5th place, just by the skin of their teeth. However, there's hope for better things this season. Liverpool beat Chelsea in the Champions League semi-finals. Everybody expected Chelsea to win and didn't give much hope to Liverpool, especially since we had been beaten twice in the league already by Chelsea. This is a team which, of course, has had more money thrown at them than any other team in football history over such a short period of time, I believe. So, for Liverpool to win, well, that was quite astounding, I think, and I immediately went on the Internet - that was on May 3 - and got the telephone numbers of several hotels in Istanbul, and they were all completely booked out, even then. I don't know who booked them, but they were not available. I think they must have been block-booked by travel agents, waiting to see who would win the game. I also couldn't get any flights; no flights available. I thought I could probably get tickets for the final, because of my association with Liverpool Football Club, but my problem was getting to the game and finding somewhere to stay. So I decided not to go, to be honest - until about five days before the final. Then I thought 'Come on - we've got to give this a try. This is unique.' So I contacted Fyrat, my promoter in Istanbul, and he was so helpful. We owe him so much. He went through the whole hotel thing and couldn't get a room either, although there were some available - at a price. One hotel, for example, where rooms are normally €220 a night was offering the same rooms for €1600. I think that is so disgusting and so bad for the image of a country to fleece tourists as badly as that. I said, point blank, 'No - I am not taking rooms at that rate.' Anyway, Fyrat then came up with this amazing idea; he had a friend with a boat on the Bosphorus in Istanbul. It was a 21-metre, two-year-old cruiser with four cabins, all with bathrooms, with a five-man crew. The boat is moored right in the middle of Istanbul. I said 'What a fantastic idea!' So, what can I say...with there being no flights available, I decided to charter an aeroplane. Basically, I took my own and we flew to Rimini, because we couldn't do the whole

trip in one go, stopped off there and had a really lovely lunch, overlooking the harbour there. We had a few glasses of champagne and toasted the hopefully victory of Liverpool. However, Milan had such a strong side that we didn't really hold out much hope at all. Got to Istanbul the evening before the match and enjoyed dinner on a star-lit cruise up the Bosphorus. The next day we did the tourist thing and went round all of the sights, like the Blue Mosque and Topkapi Palace. It was great to be back in Istanbul; I've been there three or four times before and I have a good fan base in Turkey. On the day of the match, we were told we would need about 45 minutes to get to the stadium. The journey eventually took as two-and-a-half hours. It's a marvellous stadium, but I don't know who decided to site it where it is; it's like visiting the middle of the moon. The access roads to it were just...jammed. People starting walking the last mile-and-a-half, across very bad terrain, to get to the stadium on time. Anyway, we got there, finally, about 25 minutes before the kick-off and found our seats - which were superb; nine rows back and overlooking the centre line. The rest, really, is history. Liverpool were three goals down at half-time, with everybody absolutely gutted and humiliated. I remember thinking 'We can't go home like this!' I also remember hearing somebody starting to sing *'You'll Never Walk Alone'* (a song adopted by Liverpool fans as their anthem) to the team in the dressing room - and everybody picked it up. I would say that three-quarters of the fans in the football stadium were Liverpool supporters and the roar of *'You'll Never Walk Alone'* - which the players, clearly, heard in the dressing room - was stunning. When they came out for the second half, we were all urging them on and, ultimately, Liverpool drew level by scoring three goals in six minutes, after which there was the incredible penalty shoot-out. Didier Hamman is a friend of mine - he was recently at my Stuttgart show and I've seen quite a lot of him at Liverpool - and, a few days after the final, I called him. I asked him 'How did you feel, walking up to take that first penalty for Liverpool' He'd walked up nonchalantly, flicked the ball in the air with his foot and whacked it into the goal. He said 'When I'd seen the previous penalty taker, for Milan, knocking the ball right over the bar, I thought I had a good chance.' Then, of course, the next Milan penalty was also saved and, basically, when Shevchenko walked up to take his shot - and I watched it again in the replay some days later - his face was the colour of a sheet of paper. Poor guy. Young man, very talented but he was so nervous. He *knew* that he had to score that penalty for Milan. And he didn't. The *explosion* that followed... I don't think there's very many sports - or any thing in human life - that relies so much on being on the brink as an occasion like that. The explosion of sheer, utter euphoric joy was incredible. It also went on for hours - and hours! We got back to our boat at 3.30 in the morning and immediately had a little supper laid out for us. Then Rosanna and her boyfriend went to Budapest for a few days and the rest of us flew home. It was an absolutely extraordinary three days."

Have you been playing any golf?

CHRIS: "A little bit. I've picked it up again, although I haven't been doing that much. I'm still relatively good at it, so I've been on a few outings and played in some charity things. I'm seeing a note in my diary which says

'Recording'. I'm wondering what it refers to, but can't recall... What's this? Oh, yes; Rosanna was chosen as the next 'face' of *'Holiday On Ice'* in Europe. It's a massive, travelling show, *'Holiday On Ice'*. It started in the '60s and they've had 300 million visitors since then. It's a huge success and Rosanna has been on television a lot promoting it. She's going to be on giant billboards and posters, and so on, and doing a lot more work and travelling for the show. She's delighted about that, we all are, because there's not a lot of work on that scale - in fact, there's no work available on that scale - in Ireland. We always felt it was important for Rosanna to get into Europe, and she has. She's doing very well there and they love her over there. They treat her with respect and courtesy and she is not required to work ridiculously long hours. For her, it's completely refreshing after what she had to go through the year before. Anyway, that brings my news up to date."

Thank you. Looking to the future, then, the most substantial forthcoming engagement is your Canadian tour in November...

CHRIS: "I'm really thrilled about that. I'm delighted to be going back to Canada again. Canada and I have been having a long love affair. I love French Canada, I love Ontario - and I love the mid-West and the West. However, one of the difficulties about playing anywhere further over in Canada - going into Calgary, Saskatoon, Regina or Vancouver, for example - is the distances involved. Not for flying, but for travelling overland. Getting the equipment trucks that kind of distance, it takes a day-and-a-half. In the context of a Canadian tour, doing that would add another week-and-a-half to a fairly short trip. I have so many commitments elsewhere that, I'm afraid, I simply did not have the availability to go out any further west on this Canadian tour than the East Coast. I'd like to stress that - and also to make an apology for that. Nevertheless, I can't wait to get back over to Canada. It's one of my very favourite places to tour - and always has been."

PEN PALS

Liz Murray, 17 Cotswold Drive, Grassmoor, Chesterfield, Derbyshire, S42 5HF, England.

Liz is alone in looking for Pen Pals this magazine, but if you would like to be included in a future list, then please write your name and address **CLEARLY** and in **BLOCK CAPITAL LETTERS** - specifying your age only if you wish - and send the details 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 nosey they might be - so USE IT! Assuming enough of you send questions in, we'll print a selection of answers in the next magazine.

MAN ON THE LINE

For those of you with Internet access, there are a couple of official websites for Chris:

www.cdeb.com - originally started as a fan site, Chris now regularly contributes to it himself. Has everything you ever wanted to know about Chris and a lot more.

www.cdeb.net - home of the official Chris de Burgh Store, offering merchandise, CD and DVD releases for sale.

UNTIL THE NEXT TIME...

That wraps up another edition of the Gazette, which we very much hope you enjoyed. The next newsletter will be with you following Chris's Canadian tour - which, realistically, means in the early months of 2006. If possible, we would like to publish some more 'Person To Person' answers in it - 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. Remember that the telephone number to call is:

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 up-date the phonenumber remotely, via an automated 'prompt' system. The C de B Hotline 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.

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
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As always, and until the next time, *many thanks for your continued support and legendary patience.*