

An Evening with Rick Wakeman



Rick actually performed live for the first time aged 6. It was neither a riveting performance, nor was it recorded for posterity. The year was 1955, and the venue was the room above the fish and chip shop in Sudbury Hill, which for those of you who have never ventured south of Watford, was in the old county of Middlesex and now is part of West London.

house, where all future "pupil concerts" were held right up until her death in the mid eighties).

Returning to 1955 and the concert above the fish and chip shop, Rick was one of the first of her pupils to play as he was one of the youngest and newest pupils. The piece he performed was "See The Monkey On A Stick" from the Diller Quayle beginner's piano book "Here We Go".

THE CHANGING FACE OF TOURING

The actual event was a performance by all of the piano pupils of a Mrs Dorothy Symes, who at the time did not have a grand piano in her house, but for some strange reason, the room above the fish and chip shop did.

(For those of you who like to tidy up loose ends, the fish and chip shop is amazingly still there, albeit under new management, and the piano was eventually purchased by Mrs Symes around 1960 and moved into the lounge at her

Whilst it can be accurately reported that he performed "See The Monkey On A Stick" absolutely note perfect, it should also be carefully noted that this riveting piece of music contained only fourteen notes from beginning to end, and lasted just eight seconds.

His debut performance was met with polite applause by sixteen of the eighteen parents present on this momentous occasion. The remaining two, (Rick's mum and dad), gave him a four minute standing ovation which was approximately thirty times longer than the actual performance itself.

Rick had however now "caught the bug". He had had his first experience of an audience and even more importantly, his first taste of applause.

He loved it.

He desperately wanted more !

He sat in the back of his father's 1938 Morris 8 in a daze as he was driven home.

The silence was broken by his father.

"Who's the fat girl who played the Bach Prelude and Fugue, Richard"?

"Don't know, but she broke the piano stool".

"Don't be unkind Richard", said his mother, "she can't help being fat, it's probably glandular".



Just three and a half years to go before Rick ditches the bear in favour of "See the monkey on a stick"

"She had four portions of fish and chips before she came upstairs to play which probably didn't help", replied six year old Richard.

"You might be fat one day", said his mother.

Rick never forgot that last remark, and as his own metabolism gradually changed over the years and the weight went on, he often thought of the "fat girl" at the concert way back in 1955 and dearly hoped that as the years had gone by, she had grown so fat that she had eventually exploded, and that the twenty six ton of fish and chips that had resulted from the explosion, had brought Sudbury Hill to a standstill.

The concert had had a seriously major effect on him though, and as already stated, it was the audience and the applause that had done the "damage". He had discovered a feeling in his stomach that he had never felt before, (not even with school dinners). He had felt terrified, but not in a frightening way and although what may have been thought of at the time as an adrenalin rush but did in fact turn out to be a bladder weakness, nothing could dampen this little boy's enthusiasm.

From that moment on, Rick virtually refused even to practise the piano unless there was somebody in the room with him ready to applaud at the end of a scale or "See The Monkey On A Stick". (This piece of music was now loathed by all who were continually subjected to hearing it and it was now also played at such a breakneck speed that it only lasted about three seconds).

Rick had discovered that he liked to play things fast.

He still does.

As the annual "pupil concerts" continued over the years, and young Richard Wakeman got older, he moved up the billing and his pieces got progressively harder. By 1964 the fat girl had grown up and moved on, (probably to more suitable employment, such as changing lorry tyres by hand or kick starting jumbo jets), and the piano stool had been replaced.

Rick's parents were both musical. His father was a fine pianist and his mother was a reasonable singer. They had both performed regularly in a musical set-up called The Wakeans,

which also included performances of differing kinds by various aunts and uncles, and they would relive their glorious days of performing in church halls by holding musical soirees on a Sunday evening in the tiny front room of Rick's parent's house in Northolt.

Rick longed to be part of these evenings and eventually on one Sunday in the December of 1956, he was allowed his first "solo" spot before going to bed.

He played "See The Monkey On A Stick".

The performance lasted just under two seconds.

In 1959 Rick was given a Dansette Major record player for his birthday. On the same day, using all of the money given to him by his godparents and various aunts and uncles, he purchased three singles for fourteen shillings and ninepence. (Just under 74p).

He still has the three singles and they are :-

"Still Love You All" by Kenny Ball.

"Have A Drink On Me" by Lonnie Donegan, and

"Snow Coach" by Russ Conway.

(If it's of any consolation to you, we took a huge intake of breath as well).

In 1960 he was taken to see Lonnie Donegan's skiffle group by his father and that sowed another seed.

People didn't just clap when Lonnie Donegan finished playing a piece, they clapped when he came on stage. In fact they went bananas. They cheered. They whistled. They shouted.

At Mrs' Syme's pupil's concerts, the mums and dads only politely applauded.

This was simply not good enough !

Now admittedly Lonnie Donegan had already had about five or six smash hits to his credit with such notable tracks as "Rock Island Line", "Does Your Chewing Gum Lose It's Flavour On The Bedpost Overnight" and the classic "My Old Man's A Dustman", all of which undoubtedly played a major role as regards the reception he received on stage.

Rick had only "See The Monkey On A

Strick" as his major success, and that was above the fish and chip shop, but that didn't matter to the young lad just out of short trousers. Popular music was where true appreciation came from, and Rick wanted in.

Traditional jazz was also becoming really popular now with the likes of Kenny Ball and Acker Bilk topping the charts, and in 1960, at the tender age of 11, Rick formed his first band. In keeping with current trends at the time, it was a trad jazz band and he called it "Brother Wakeman and the Clergymen".

In spite of the fact that the band was reasonably dreadful, they did make one or two appearances at school concerts in the early sixties at Drayton Manor County Grammar School where Rick now attended.

Rick still really dreamed of being in a rock and roll band though and eventually joined a local outfit called the Atlantic Blues. (As hilarious stories about this period can be read in Rick's autobiography "Say Yes" and that you will now undoubtedly be rushing to the merchandise table in order to purchase a copy, we won't bother to go into any more details here about this period in Rick's history).

After a couple of years, Rick realised that The Atlantic Blues weren't going to go anywhere. (If the truth really be known, the furthest that they actually went during that two years was Neasden), and so he joined various other bands in the area and, fed up with using broken down pianos in halls where the bands played, purchased a reed organ from Woolworths for about £10.

In retrospect, the organ was probably overpriced., (By about £9.99), but it was his first piece of equipment and he was justifiably very proud of it.

Until he realised that he couldn't be heard.

Until he realised that all guitarists played very loud.

Until he realised that guitarists never listen to anyone else but themselves.

Until he realised that guitarists "pulled" all the girls.

Drastic action was called for.

He bought a Hohner Clavinet for £35.

This purchase brought with it other drawbacks as he still needed to plug into the guitarist's amplifier as he didn't own one of his own. There were four inputs in the guitarist's "Vortexian" amplifier.

One very loud.

One loud.

One quite quiet, and one that didn't work.

The guitarist plugged into the very loud one.

The vocalist, (who also happened to be the guitarist), plugged the microphone into the loud input.

The bass player plugged into the quiet socket.

Rick plugged into the one that didn't work.

More drastic action was called for and Rick called a band meeting and demanded a rotation system for the inputs or else he would leave.

The rest of the band agreed that something had to be done, and so Rick left.

Numerous other hilarious early band adventures happened over the next few years, (all in the book), and eventually Rick found himself a member of the Strawbs.

The Strawbs were at that time, (1970), a folk band in transition, and when Rick joined, they brought with them a record deal, a good folk club following, a full complement of bookings and the compulsory "dodgy" management.

Rick brought his Hammond L100 organ.

(How he'd like to own that again. If you know of one going "cheapish", let him know ! Whilst on the subject of keyboards, he's also after a Prophet 10, another mini-moog and a nice Leslie cabinet).

Strawbs gigs were like parties. The audience loved the band and the music and they were just like an extension of the musicians on stage and really played a crucial part as to how the band performed.

The down side was that Strawbs couldn't afford a roadie in the early days and so that meant that each musician had to "hump" his own equipment.



Rick's footballing prowess never drew big crowds.

The band's equipment at that time was two acoustic guitars, a bass, a bit of percussion, (no drums), and an extremely heavy Hammond L100 organ.

In 1971 Rick joined YES.

YES had a road crew.

Rick bought a Hammond C3.

Hammond C3's are very heavy.

Rick couldn't care less.

Gigs got bigger and became "concerts". YES moved from clubs to the University circuit, then to theatres and then to auditoriums in America. These were real eye-openers.

The first tour Rick did in America with YES was in 1971. YES were playing fourth on the bill to headline acts like Ten Years After and they were tough initiations into the hard real world of big time touring.

Fourth on the bill meant exactly that. You opened the show whilst the people were coming in. You were allowed a couple of inputs on the mixing desk, that was all. (The guitarist usually

grabbed one all to himself and the rest of the band ended up sharing the other. Funny how some things never change!)

The out front engineer would be under strict orders from the headline band that the second on the bill band were not to sound too good, the third on the bill were to sound pretty dreadful and the fourth on the bill were to sound as diabolical as humanly possible and ideally not be heard above the noise of the 20,000 people trying to find their seats.

In spite of all this, Rick had seen enough to know that YES had all the necessary ingredients to "break" America and sure enough, over the next couple of years, they quickly moved up the "billing" until they were at the stage where they themselves could make the fourth on the bill's life a misery and Rick could at last have his own inputs on the mixing desk.

Happy days.

Touring also meant misbehaving. Lots of partying and alcohol were the main ingredients for Rick on the road. No drugs though, as Rick has always been extremely anti-drugs and would happily have shopped his granny if she had been selling them. As it happens though, she never did, has long since passed away and would in fact be 117 if she were still alive).

Many hilarious stories from this period ensued over the following years, (ALL IN THE BOOK 1), and although there are no exact numbers known, it is conservatively estimated that Rick has performed over three thousand concerts, either as a solo artist or with YES, Strawbs or other related bands.

So why does he still do them ?

The simple answer is that he still has the same exciting feeling about walking onto a stage to perform a show as he did all those years ago above the fish and chip shop in Sudbury Hill. The only main differences are that he no longer wets himself during a performance, (although there was that one unfortunate incident in Seattle during the 1977 tour), and he has also sadly contracted the fat girl's weight problem.

Let's just hope that the piano stool holds out tonight.

Where would Rick be without his crew? (sorry, technical personnel).

The answer is simple.

Considerably better off and lying on a beach in Tenerife.

So what are these special qualities that technical personnel need these days in order to control the destiny of such an artiste as Rick?

As mentioned earlier, Ian is a rather large chap and so his explanation was immediately accepted without further question and he has been with Rick ever since.

The keyboard area is very interesting on this tour. Stuart Sawney, (better known as "Doom"), will be doing part of the tour as keyboard technician, before leaving to work with Alan Parsons on his current tour.

THE CREW

Let's look at each of the technical personnel individually.

Out front doing the sound is Ian Barfoot. If you don't like the sound tonight then it is Ian's fault and not that of anybody else.

As Ian is however, a rather large, muscular chap, we think you'll quite like the sound.



Ian Barfoot

Ian has had a great deal of previous experience, unfortunately none of it as a sound engineer. When he first auditioned for the position as front of house engineer, Rick asked him if he had had any previous sound jobs, to which Ian replied in the affirmative. It later transpired that Ian's former employment was that of a vet's assistant, specialising in the neutering of stray cats. When Rick questioned him on the subject, Ian replied that he considered that a pretty sound job and that's what he thought was meant by the original question regarding previous experience.

This is purely a loyalty decision as far as "Doom" is concerned. He has a loyalty to whoever is paying him the most and Alan Parsons has just pipped Rick to the post here with a last minute increased offer. "Doom" did however give Rick the opportunity to outbid "The Parsnip", but Rick just felt he couldn't pay "Doom" the phenomenal sum of £30 a week when the rest of the crew were only getting that between them.

Rick really hopes that "Doom" enjoys himself on the Alan Parsley tour and that the hotels are really nice, the food is excellent and that he doesn't have to work too hard.

In your dreams "Doom".

"Doom" has however looked after Rick's gear for almost eleven years now and is probably better known for his many credits as the studio engineer at Bajonor Studios.



Stuart Sawney

He is however, even better known for his drinking exploits in the White House pub in Peel

on the Isle of Man.

Midway through the tour, whilst Stuart is off "Parsnip Picking", his place will be taken by a compatriot of Ian Barfoot's who goes under the ridiculous name of Stephanie Gray Thomson.

Why "Gray", nobody seems to know, and to be honest, we've yet to find anyone who cares either.

She has a nickname, which is WIB. This is reputed to stand for "Woman In Black".

The rest of the crew have already come up with a considerable amount of alternatives, none of which are printable in this programme.



Malcolm "Doo Dah" Welch

She has worked extensively with Ian Barfoot over the last few years, who has told us in confidence that her great love in life is getting to grips with lighting technicians, so if you have a torch with you tonight, then beware as you could be attacked by a WIB.

Looking after the merchandise is Malcolm Welch.

Inside of Malcolm is a thin man yearning to get out.

Actually, if the truth be known, there are probably at least two thin men trying to get out.

Malcolm is very experienced in selling. Over the years he has had experience of selling stuff off of the backs of lorries as well as selling stuff that has fallen off of the backs of lorries. Malcolm himself is also reputed to have fallen off of the back of a lorry on the M6.

On numerous occasions, Malcolm has been

known to become extremely violent when people have passed by his merchandise table without purchasing anything from him, so you have been warned.

The tour manager is Mike Holden.

Mike lives on the Isle of Wight.

After this tour Mike will wish he'd stayed on the Isle of Wight.

Mike's job is really important. (He told us this). In theory he should be the first one up in the morning and the last one to bed.

In reality this is half true. He is the first one up in the morning, but then, as nobody else is up, he usually goes back to bed again.

Mike's job is to keep Rick happy.

Mike says his job is impossible.

It is his responsibility to keep everything running as smoothly as possible. This means he has to solve all the little day to day problems that crop up, such as the truck breaking down, "Doom" going on strike, the equipment getting smashed and Malcolm breaking down in tears after only managing to eat four vindaloo curries during one lunchtime.



Mike Holden

So there you have it. An experienced and well balanced crew looking after an ageing musician who spends most of his time watching various parts of his body drop off as the years race by.

And that's the real reason Rick takes the crew with him...

.....to pick up the bits that drop off.



Hope Records



'The New Gospels'

A Modern Oratorio by Rick Wakeman

HRHCD 001 (Double CD) / HRMC 001 (Double Cassette)

Featuring Roman Remedios (tenor), Garfield Morgan (narrator), Rick and Adam Wakeman (keyboards) with The New Gospels Choir conducted by Steve Edwards.

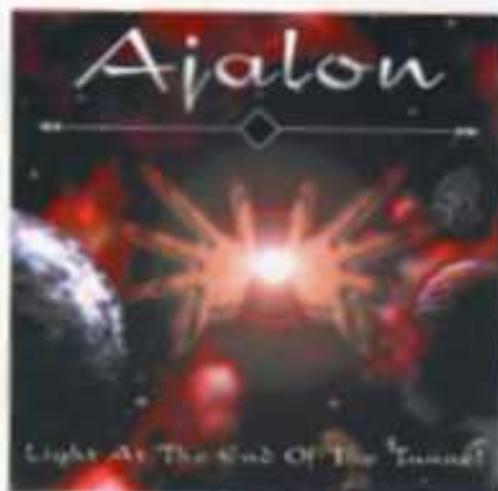


'Welcome a Star'

From 'The New Gospels'

HRHS 001 / HRHSC 001

A 3 track single taken from 'The New Gospels' featuring Rick Wakeman, Roman Remedios and The New Gospels Choir.



'Light At The End Of The Tunnel'

Ajalon
HRHCD 004

'Can You Hear Me?'

Rick Wakeman

HRHCD 005 / HRMC 005



'The Word And Music'

Rick Wakeman
HRHCD 003 / HRMC 003

Narrated by Nina Wakeman

'Orisons'

Rick Wakeman

HRHCD 003 / HRMC 003

Narrated by Nina Wakeman, the Bishop of Sodor & Man and Mary Hobdell





Music Fusion

'Fields of Green' Rick Wakeman

MFCD001

With - vocals: Chrissie Hammond,
guitar: Fraser Thorneycroft-Smith,
bass: Phil Laughlin

Also signed limited single edition available from Music Fusion,
Bajonor House, 2 Bridge Street Peel, Isle of Man IM5 1NB



'Official Live Bootleg'

Rick Wakeman

MFCD003

A Double CD of the sell-out concert
from the Wakeman With Wakeman Tour in Argentina.

'White Rock II' Rick Wakeman

MFCD004

The long awaited sequel to the multi-million selling
White Rock. The very varied music taken from films
of the Winter Olympic Games.



'Natural World Trilogy'

Rick Wakeman

MFACD001

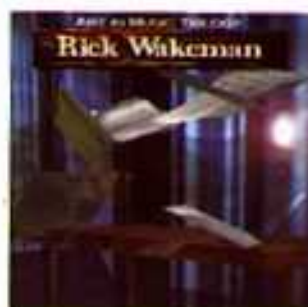
A 3 CD set in the tradition of the highly successful
"Aspirant" series, perfect for relaxing and meditation.

'Art in Music'

Rick Wakeman

MFACD002

A 3 CD set in the tradition of the highly successful
"Aspirant" series, perfect for relaxing and meditation.

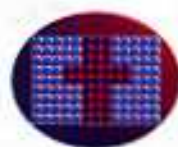


'Almost Live in Europe'

Rick Wakeman

MFACD002

Almost Live in Europe is a pre-packaged release of
the last known live recording of the English Rock
Ensemble. Recorded in Italy with additional studio
work creating a quite unique and collectable CD.



Hope Vision



'Simply Acoustic'

Rick Wakeman

HRV 002 : 60 mins

The only known film of
Rick Wakeman
performing a complete
concert on grand
piano. The concert was
filmed during an
American tour for the
Assist Ministries.

'The Piano Tour Live'

Rick Wakeman

HRV 003 : 100 mins

Recorded live at King's
Church, Newport,
Gwent in 1996.



'The New Gospels'

A Modern

Oratorio by
Rick Wakeman

HRV 001

The complete 110
min. programme of
'The New Gospels'

One man shows are fraught with difficulties. For a start, if that "one man" is ill, then there's no-one to take his place. If that one man goes wrong during a piece of music or loses his place, then he has no-one else to blame but himself. If that one man has eaten a vindaloo curry the night before, then he is unable to leave the stage however badly he wants to, (although in this situation the audience may well decide to depart earlier than previously planned).

whilst still playing" !

"Yeah, and he managed to plug it into the wrong hole which created a complete midi-lock and there was just this hilarious tuneless cacophony of sound".

"I haven't laughed so much for years".

"Nor have the audience".

"Look out guys, here he comes now".

THE ONE MAN SHOW

Road crews, or technical personnel, as they now like to be called, delight in seeing the "artiste" dig a hole for himself on stage and gradually disappear into it. As it's not their fault, it provides a great source of merriment at the bar after the equipment has been loaded away.

A typical after show conversation at the bar between the crew, sorry, technical personnel, would go something like this :-

"Did you hear Catherine Howard tonight" ?

" Absolutely hilarious".

"He started in the wrong key, then lost his place and started playing something from King Arthur in the middle of it, and to top that, had the wrong settings for the sound as well" !

"Did you see him get his foot caught in the pedal lead when he went to play the wrong keyboard ? He pulled the left hand side of the stereo right out and then tried to plug it back in

"Evening crew. How was it for you guys" ?

"Great Rick", (all round murmurs of approval and nodding of heads). "Loved the new arrangement of Catherine Howard by the way. Fabulous new sounds".

"Loved the little hints of King Arthur that you threw in".

"Was the cacophony of sound toward the end a new idea depicting her sad demise at the end of her life" ?

"Actually chaps, between you and me, I had a few problems during that particular piece".

"No" !

"You didn't" !

"Surely not" !

"Well you certainly fooled us".

"Brilliantly covered up".

"Thanks guys, that's very reassuring. I wasn't sure whether or not I'd got away with it. Can I get you all a drink" ?



There will be a familiar look to the stage for those of you who have seen Rick perform before, even though Rick has not toured theatres in the UK for over two years, and then he was accompanied by his son Adam, (also on keyboards), and Fraser Thorneycroft-Smith on guitars.

coupled with the extremely vast repertoire that Rick has, a balance has always to be found between the "expected" and the "unexpected". For his own sake, Rick hopes very much that the "unexpected" does not appear midway through the "expected" !

TONIGHT'S PERFORMANCE

Surprisingly, this will be the first time that Rick has actually toured with the stage completely to himself. There will of course be the usual familiar array of keyboards surrounding him and the evening will of course be liberally sprinkled with anecdotes both old and new, but there will also be a few new elements to the evening which Rick hopes you will enjoy and that will add that little extra to the performance.

It's always very difficult choosing what to play when performing as a solo artist, and

What you can guarantee though is that you will undoubtedly get "your money's worth". Hopefully, this will be in the form of an evening made up of good music and musicianship plus plenty of laughter and a few surprises thrown in for good measure.

If, for some reason, you find that you haven't enjoyed the evening, then please blame Ian Barfoot the sound engineer. He is the very big guy out by the mixing desk. We're sure he would be delighted to hear your comments !



One of them must work!

There is a genuine possibility that some of you here tonight are seeing Rick for the first time and know little or nothing about him, but would like to know more. (We understand that the Metropolitan Police fall into this category).

had extensive training on the church organ and clarinet. Whilst at the Royal College he also studied modern music and composition.

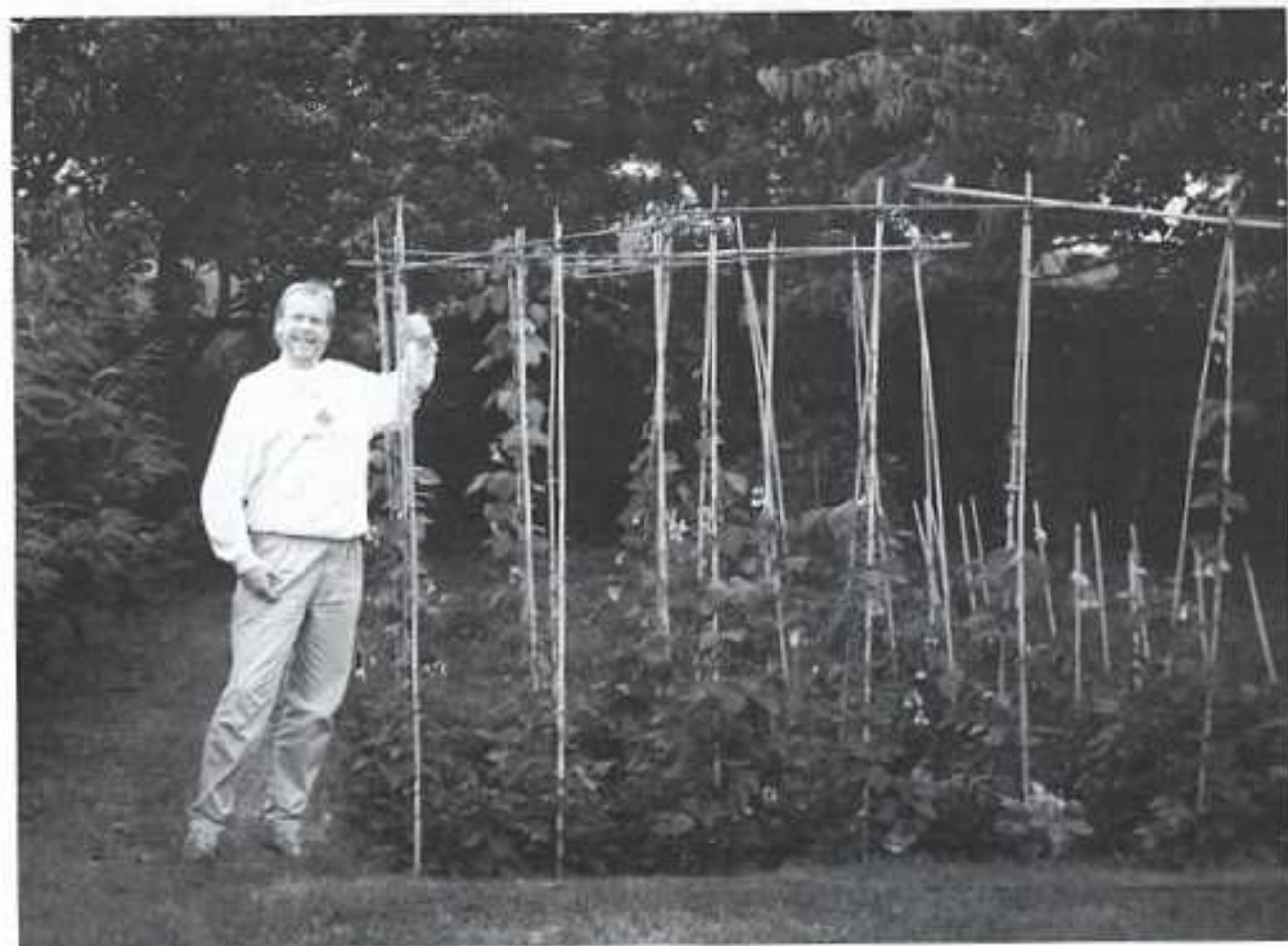
Between 1968 and 1972 Rick performed as a session musician on over 2,000

RICK WAKEMAN

Rick started playing the piano at the age of five and continued with a full classical training which culminated in him being accepted at The Royal College Of Music in London in 1967.

As well as studying the piano, Rick also

recordings, many of which were world-wide successes. Some of the most notable involve his work with David Bowie, (Hunky Dory and Space Oddity), Cat Stevens, (Morning Has Broken), Black Sabbath, Ozzy Osbourne, Al Stewart, Elton John, Lou Reed and John Williams. Other interesting



It's pathetic really, but yes, Rick does grow his own vegetables (and then usually employs them as his band!)



Aged 21 and obviously too heavily influenced by Marriane Faithfull!

performers that Rick worked with on record include Cilla Black, Des O'Connor, Mary Hopkin, Clive Dunn, Jack Wild, Viv Stanshall (of Bonzo Dog fame), Bill Oddie and Dana.

In 1971, Rick held the dubious honour of having performed on ten of the top thirty singles during one week. (For the record, the fee for a session back then was £12).

The two major bands he has worked with are The Strawbs and of course YES. Including compilations, he has appeared on twenty or so CDs with these two bands.

As regards his solo career, he has produced, (including compilations), approximately one hundred CDs. To be very honest, nobody really knows how many CDs of Rick's are out actually out there as so many countries have released their own



Rick and Nina on their wedding day in 1984 this is a unique photograph as Nina can no longer get her hands around Rick's waist.

versions and compilations of Rick's music over the past thirty years.

A conservative estimate puts Rick's world-wide sales of solo records and CDs at around 50,000,000 units.

During the 1990's, Rick's television career also began to blossom and he now makes an average of fifty appearances on national television every year and has become a regular on such programmes as Countdown, The Generation Game and Never Mind The Buzzcocks. He has also hosted over seventy programmes of the hit comedy series Live At Jongleurs. This year will see more appearances on all of the above programmes, plus to date he is already booked to appear on Through The Keyhole, Pulling Power and Masterchef in January alone.

The year 2000 appears to be almost over before it starts as far as Rick is concerned. January was filled with television recording plus preparations for the tour and the release of the long awaited piano album, "Prelude To A Century" on President Records.

along with them as well as a full rock band and vocalists. It is very probable that the tour will end up in Europe at some time later in the year.

Rick and Keith plan to release an album that will initially just be available on the Internet and

YEAR 2000

February, March and early April is basically filled with concert performances culminating with a mid April performance on the Isle of Man of another new album release on President Records entitled "Chronicles of Mann". This performance will take place in Rushen Abbey in the south of the Island, a most beautiful setting.

After the first of his personal charity golf tournaments, (April 28th at Stockley Park Golf Club near Heathrow), Rick leaves immediately afterwards for the USA where he begins a lengthy tour with Keith Emerson playing right through until July 7th.

This is a huge production tour and the pair of them will be taking a twenty piece orchestra

at the concerts, before becoming available in the shops and a live album from the tour, plus video and DVD should be available by Christmas.

In August Rick has to go away and write and finish off more solo projects as well as deliver a commissioned novel to the book publishers, Harper Collins.

September looks like Rick will be taking his six piece band for a tour of South America and possibly then going directly in to Japan. November could well see the Emerson / Wakeman project appear in other countries.....

.....and then it's Christmas again !

VERY IMPORTANT CREDITS

Johnny Mans.....	promoter / agent
Stuart Sawney	keyboard technician
Ian Barfoot.....	sound engineer
Mike Holden	tour manager
Malcolm Welch	merchandise
Stephanie Gray Thomson.....	keyboard technician
Candy Atcheson	personal assistant to Rick
Nina Wakeman.....	"the boss"
Manchester City	"the best"

It's nearly fifteen years now since the Rick Wakeman Communication Centre was formed and membership has grown steadily during that period as more and more sad cases join this desperate association.

You can buy merchandise, such as CDs and tee-shirts at reduced prices, either by telephone or post with mail order or directly through the website.

So how much does all this cost ?

RICK WAKEMAN COMMUNICATION CENTRE

It was always the intention that the RWCC would be a non-profit making organisation, but this has sadly not been the case. This is mainly due to Rick's appalling arithmetic and the RWCC has managed to run at a loss for, er, well nearly fifteen years.

So what do you get for your membership fee?

Four news magazines each year giving you a complete update on what's happening as regards concerts, recordings, tours and other related material.

There is also an award winning website <http://www.rwcc.com/>

There is also Candy Atcheson who, under extreme duress and stress, runs it all.

Well we reckon it should be about £4,500 per month, but because Rick's arithmetic is not getting any better, it costs £10 per year if you live in the UK, £13.50 if you're somewhere in Europe and £16 if you live anywhere else.

The address of this wonderful set-up is :-
Bajonor House, 2 Bridge Street, Peel, Isle of Man. IM5 1NB

If you would like to join this merry band of people, then just fill in the form below and send it off to Candy with the appropriate annual fee, although if you feel that you can easily afford the £4,500 each month that the RWCC really merits, then please feel free to enclose four years in advance. (Visa and Mastercard cannot be taken for subscriptions). Photocopy the page or send a letter if you don't like cutting up programmes.

I....., having discovered that my life will not be complete unless I join the RWCC, hereby enclose my annual fee of.....and feel very embarrassed doing so, realising what a fantastic bargain I'm getting.

My full address is.....

.....

.....

.....

..... My telephone number is.....

