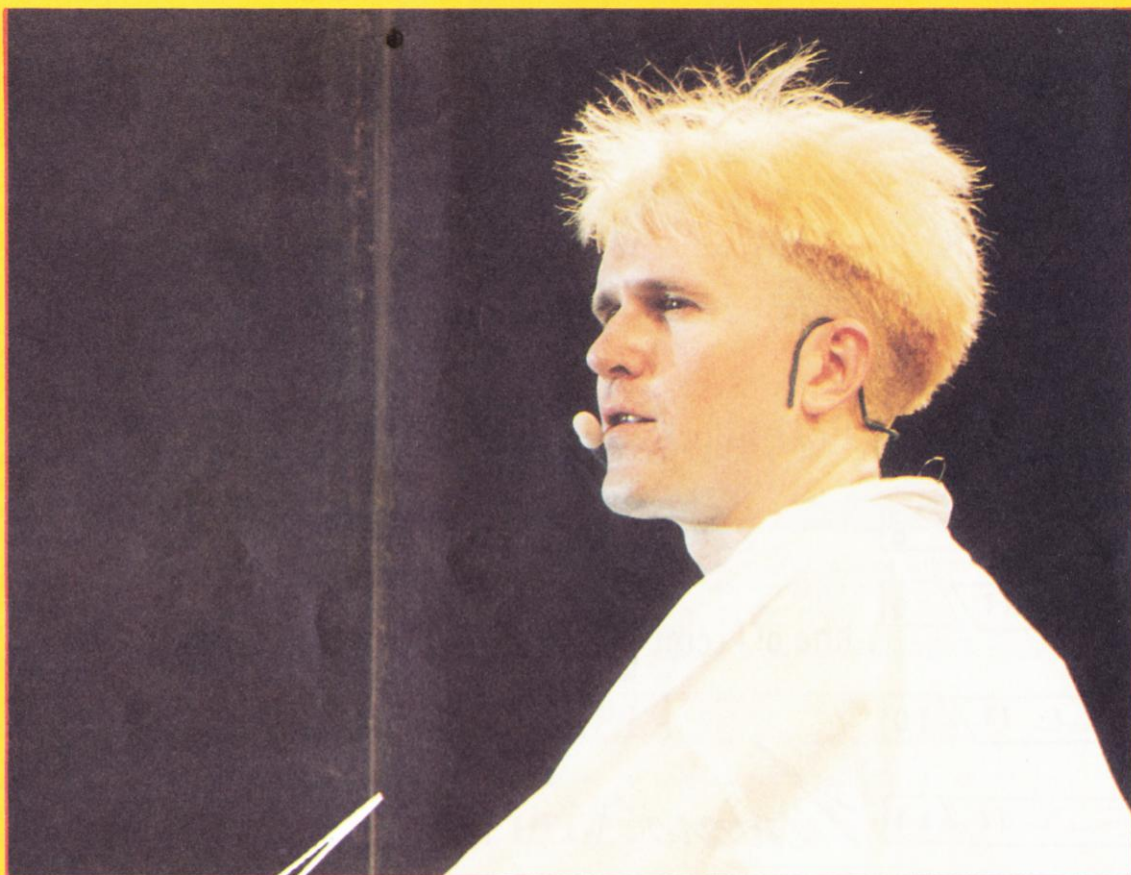


THE
FIRST
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Howard Jones

AT WORK ON THE ALBUM -

the very first news about it - for you *the very first sounds from it - for you*

writes 1987/88

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Howard

WITH MORE ON THE ALBUM !

PLUS !

AT WORK ON THE ALBUM -
the very first sounds from it

Riskdisc two

COMPETITION TIME ALREADY !

IS THERE A DIFFERENCE IS THERE REALLY A DIFFERENCE ?

Between front and back cover that is. Well, yes is the answer to that part, but what you have to do is tell us how many and what they are. Prizes of the cover picture with real autograph for you if you're both correct and lucky!

Circumstances make it a suddenly foreshortened edition of RISK this time, though still a record one nevertheless (geddit??).

My thanks are due to the following for their respective contributions:

Jed for his great pictures throughout, Trevor for his one of Howard (centrespread right), and Ronna and Lisa for the use of theirs on "their page"

Peter LEE who provided the cover concept, page number logos, and the RISK calendar lettering & layout

My namesake and others at Pensord Press who made getting the printing done a pleasure for us again

And Andy Thompson of Friars Management who stepped admirably into the shoes of artwork, layout and lots-more-besides person this time

The two Thelma's were still there providing the backing as always: and it was great, with the tour over for the time being, to have Howard and Jan so close at hand throughout. (Osheen made a contribution at most of the meetings too)

Thanks, each. Clifford

PLEASE READ
ON AND ENJOY
Risk
11

Risk 11 / 2

Our one to one tour - Ronna & Lisa

Since 1985 we've been waiting for Howard to do another tour. We found out he wouldn't be coming to Seattle or anywhere near us. With this in mind we entered an MTV contest where Howard comes to your house and throws a party. We entered 1100 times between us but still didn't win. Without giving up hope though, we were determined to see him some other way. We got his tour dates from the fan club, and started saving money. Here is a brief summary of how things went.

12 May

0300 woke up and drove to airport (Seattle Washington)
0630 plane took off
1300 arrived in Tuscon Arizona & took taxi to Music Hall
1345 at back entrance, and asked for Gary Trew whom we d met in 1985. He said he'd try to get us passes for us to go talk to Jan. We went to the hotel - and bumped into Jan, Jed and Osheen in the elevator, and Jan told us to meet her in the lobby.
1600 Went back to the music hall, talked to Trevor for a while - and then Howard, Jan, Osheen and the rest of the band all came out at once. We didn't know who to look at!! Then before we knew it, Howard came to us and said he remembered us from when we flew to LA to see him in 85!!
2030 Howard began his show with a spectacular entrance: two men in costumes came out fighting with swords. DON T WANT TO FIGHT ANYMORE started, and they quit fighting. One of the men was Jed and the other man took off his costume - Howard was inside!! The rest of the show was great!!
2400 walked to the motel.

13 May

0500 woke up got ready walked the mile to the bus station for the bus to Phoenix Az
.....
2000 Howard started another great performance
2400 walked two miles to find the nearest hotel

We had to miss the next two shows because they were quite a way away and we were beginning to run out of money.

16 May

0345 woke up and left for airport
0600 took plane to San Jose, since flying was the cheapest way of transportation
0740 took bus to Great America Park in Santa Clara CA. Met a security guard who snuck us into park for free.
1500 hitched ride to nearest hotel in our budget: a scary experience

17 May

0730 woke up and took city bus to park. Got off at wrong stop and walked 4 miles to find entrance where the tour buses were
1100 walked over to tour bus and asked the caterers Marian, Judy and Boomy if we could help. They said yes: we even got catering passes. During the day we helped set up and prepare food, wash dishes and run errands

121 IN THE U.S.

Risk 77 / 3

Ronna Jed & Lisa



1600 with Emer (Osheen's nanny), playing with Osheen in the park. Osheen stood for the first time!
1700 prepared food for supper
1800 got our seats
1900 concert began: no support tonight because of the early curfew
2130 went backstage and had the supper which Judy had saved for us
2230 Howard thanked us for helping and said goodnight
18 May
0100 left for Sacramento with some girls we met at the concert
0400 arrived in Sacramento: spent the rest of the night at their house
19 May
0630 woke up
0745 caught city buses and finally arrived at the amphitheatre, and eventually found the only open gate
0900 everyone surprised to see we'd made it. Marian arrived with the groceries, we got the day's passes and helped with the cooking. There was a pool outside backstage which ended up a huge water fight!
1500 band arrived from the hotel; Jan put out the playpen for Osheen
1630 helped Jan put drinks in the dressing rooms & buses
2030 Howard came on and gave another great show. It's amazing how each show seems to be better than the last!
2200 backstage again; had everyone sign our tourbooks, then played football with Jed and ping-pong with Jingles, while waiting to say our last goodbyes. Everyone seemed sad to find out we had to leave, and gave us hugs goodbye. The saddest yet the happiest moment in our lives. We told Howard goodbye and he thanked us again for helping.

20 May

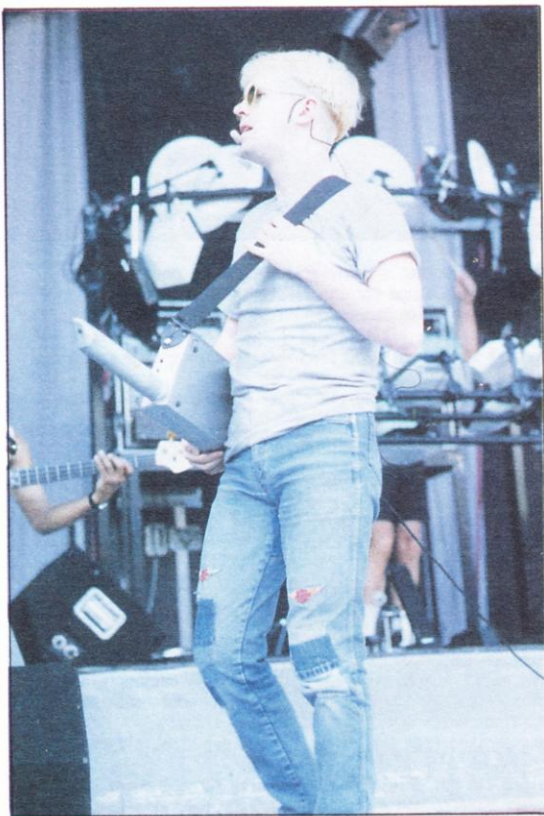
1800 walked to train station

2330 train departed for Olympia WA, a long and uncomfortable 17 1/2 hour journey which seemed never to end

21 May

1700 arrived in Olympia: we'd had a lot of frustrating times throughout this trip but it was worth every second of it.

Thanks to everyone who made it possible to have this Lifetime's experience!



FRIDAY 12th JUNE 1987, MADISON SQUARE GARDEN, DAVID SCHLECK WAS THERE.

LIFE IN ONE DAY - this acapella version made the audience freak out totally. Vocals excellent; Howard's voice did not crack once during the whole night

WHAT IS LOVE? - a song everyone can relate to. We all raised our hands up in the air and sang along with Howard. I saw some people crying, and a few girls screaming "I love you Howard"

ASSAULT AND BATTERY - a song that makes all us meat-eaters rather guilty and sad. The lighting of this song was morosely simple, along with a beautiful silhouette dramatisation by Jed Hoile. The crowd loved this strange man

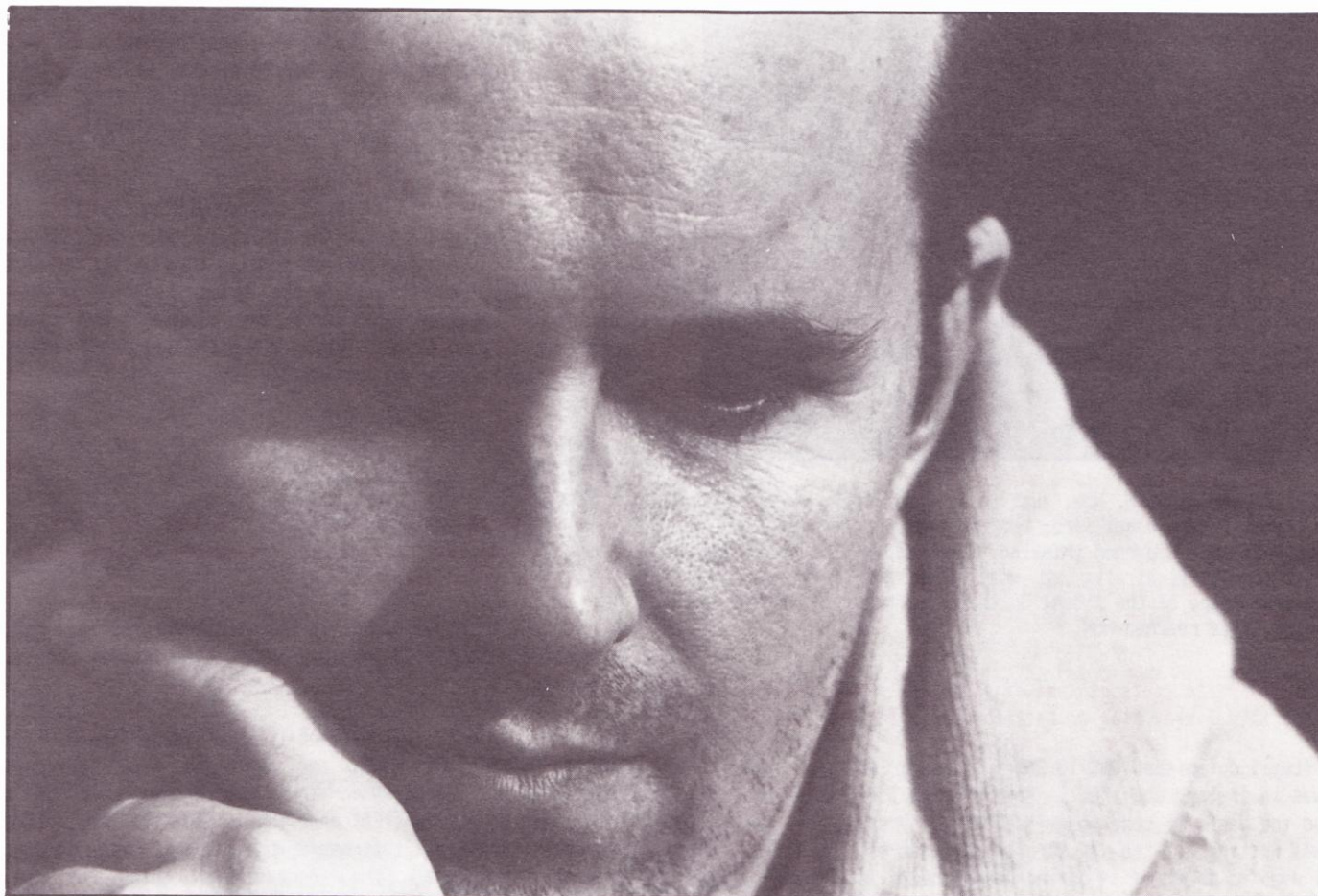
NO ONE IS TO BLAME - Many people's favourite, and my own too. It brought many lighters to the dark arena. Howard told us what the song was about. It was surprising to hear such intense feelings from a married man, but marriage has obviously not affected Howard's great sensitivity. We all knew it represented his philosophy perfectly

YOU KNOW I LOVE YOU... -

- Howard's brother did the intro with a plastic flute. We knew the concert was nearing the end, so the crowd got really excited, everyone dancing wildly - even the people in the press boxes! Howard told us we'd been a great audience, and that he'd see us in the future. However the crowd was not going to let him go so easily. We started singing the ever-famous chorus to **THINGS CAN ONLY GET BETTER** - "woh woh wo.o.oh ..". The encore cheering went on for five minutes non-stop until Howard returned.

THINGS... - no Hojo concert is complete without this song. The audience reached a peak in excitement. People were dancing in their seats and twirling their stripped shirts in the air. No-one sat still - hell, no-one was sitting! Finally Howard sang "woh woh wo.o.oh" and the audience repeated several times until his voice could not be heard. The lights came on and the concert was over.

I had waited two years for this concert. Even with all my expectations it was better than I thought it would be. It wasn't one in which a group of people is entertained by a musician; we had all made a personal connection with Howard. Although we never shook Howard's hand, we felt as if he was our best friend.



Howard Jones

Clifford

I'm very excited at the opportunity of hearing from you about how it's going: what stage are you at now?

**AT WORK ON THE ALBUM -
the very first news about it - for you**

Howard

Well, what I planned to do was to just go ahead and record a collection of tracks - just plough through them, then see

Risk 11 / 5



what I came up with. Now, just in the last week, out of the 8 tracks I'd then got, from what various people have said, and from what I'd been thinking, I got rid of two of them that didn't fit at all, so what I've got left is the general shape of the album. So that's a kind of turning-point, I've reached now.

I suppose the roots of some of these new ones go down a long way? I mean some go back to beyond the last album?

After I'd finished ONE TO ONE I did some writing, when I was in Ireland and then in New York too I did some more - so the basis of some songs was then. There was one song I was writing all the way through the last touring time, and I used to practice it during sound checks. That was called THE LAST SUPPER, that evolved over a whole year.

You've kindly shown me the words of that; it's about endings is it?

It's about two people breaking up, and what they're trying to do is do it in the most dignified way, and without the chronic bitterness and negative feelings that often accompany it. It is something that does happen to people. It's very common thing now for people not to last a whole lifetime together because of the changing times that we live in.

Also for me it's not just about a lovers' relationship, but I thought of the idea of the warning that the holocaust was about to happen, and everyone had 30 minutes or even less in which to wind everything up. I thought of this scene with these people deciding they'd have a candle-lit supper.

- a last communion kind of thing?

Yes that right, and I liked the biblical reference 'too... So it's got quite a few threads running through it: endings and break-ups, yet recognising the great sadness at the same time, because you can't be stunned and just intellectually accept it. There is a great sadness in these things, and I wanted to acknowledge that.

You don't think you'll have to apply to Rome, for permission to use that title, or to the estate of Leonardo da Vinci or anything like that?

No, I don't think so; I think that's common property now, that title!! So that's the one with the longest roots.

One that I've only just written is on a similar theme: it's called CROSS THAT LINE, and again is about personal relationships - about when trust is broken down in a relationship. I think that once that's been defiled, it's virtually impossible to resume the way it was before, because the basis, the fundamental thing of any relationship is that trust, and total honesty.

Now you can commit all kinds of mistakes and do things that you regret, and that would put your relationship in jeopardy but if it's all admitted, all brought out into the open straight away then I don't think you've got a problem. But if that trust is broken and people lie about what they've done or whatever and then it's found out it's irreparable, because nobody can be big enough to accept anything after that - or be expected to either; any relationship is based on certain values, and that to me is the bottom line value.

Dig This Well Deep

With one thing and another,
Banged my head against the wall,
Always looking over my shoulder,
And it makes no sense at all.

chorus

I'm going to dig this well deep
It's a promise I must keep,
I'm going to dig this well deep
'Cos I want to find water
I'm going to dig this well deep
Going to sow before I reap,
I'm going to dig this well deep
'Cos I want to find water.

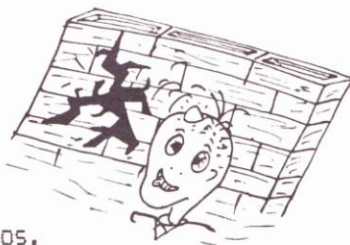
Cynics try to hold me in the
graveyard of their egos,
Put my dreams out with the trashman
and they left me on a plateau.

chorus

I'm going to dig this well...
Holding on and keeping strong,
When you are walking on a tightrope,
Holding on and keeping strong,
When you are wilted down to your last
last hope
See it through to a conclusion,
even if it leads to nowhere
Sometimes there is no solution,
but the water tastes as good there.

chorus

I'm going to dig this well deep...
(repeat)



Roll Right Up

Will the moon keep shining on,
Can you stop the world from turning,
Stop running away from things that
You have what you need, might fail you,
you are the one.

You can't hold a person down,
'Cos the truth will find its opening,
You must take it on,
the things you must feel,
We all feel the same, you are the one.

Roll right up and feel it,
see the world
Prison doors are open wide,
See the world, you need it.
(repeat)

You were born with something special.
You were forged in open fire,
Stop running away from things that
You have what you need, might fail you,
you are the one.

Roll right up and feel it,
see the world
Prison doors are open wide,
See the world, you need it.
(repeat until fade)

picture by Jed Hoile



Riskdates 88

the official Howard Jones leap year calendar

picture by Trevor Morais



Riskdisc two

For best results Howard says place this Riskdisc on a 7 inch single
of your choice,(rather than directly on your turntable).
No prizes for guessing which single Howard recommends !!

RISK

Now is the acceptable time, now is the moment to
cherish and use,
But to laugh is to *risk* appearing a fool.
To weep is to *risk* appearing sentimental,
To expose feelings is to *risk* exposing your true
self,
To place your ideas, your dreams before the crowd
is to *risk* their loss.
To love is to *risk* not being loved in return,
To live is to *risk* dying,
To hope is to *risk* despair,
To try is to *risk* failure.
But risks must be taken because the greatest
hazard of life is to *risk* nothing.
The person who risks nothing, does nothing, has
nothing, is nothing.
He may avoid suffering and sorrow, but he simply
cannot learn, feel, change, grow, love...live,
Chained by his certitudes, he is a slave, he has
forfeited his freedom.
Only a person who risks is free.

Anon

This poem came from Rebecca CHONG, who'd been sent it by a friend in Co Wexford Eire who'd seen it in his Church newsletter some six months previously and thought she might like it. At our request he contacted his parish priest Fr McCabe who told him that he'd copied it from another newsletter he'd seen once at a seminar.... But it's here now, in the magazine of the same name:

Risk 77 / 10



Tell us about RUBBER MORALS:

I'm really having quite a swipe at people who change their allegiance with the company they're in, their ideals and their morals and their point of view are just worthless, because whenever they're confronted with another one they change their views to suit. I think that's really wrong; for better or for worse you've got to stick by what you think - regardless of what's going on around you. And even if you're wrong and several months later you realise you were a complete idiot then I still believe you

should have done that.

But all of us are full of inconsistencies, and you're not saying of course that you can't have an open mind about anything.

Oh no, everyone is allowed a time to make up their mind, allowed a leeway, but you mustn't stay on the fence for ever - as I say in the song if you do you get a sore behind! But at the same time it is important to have ideals and values and beliefs, and strong opinions - but flexible, and you are able to change with time.



Everything is up for reconsideration, but without definite views at all everything becomes so wishy-washy there's no progress or passion. I think conflict with other people is a very necessary part of things moving forward. Not talking about violence but verbal difference of opinion.

The vegetarian issue is a good one. Like some people would be vegetarian and yet when they go and visit their parents or their auntie and so as not to offend them they would eat meat: that kind of thing to me is totally wrong: that's what I'm talking about.

Often that kind of thing is done justifiably perhaps, so as not to harm a relationship. I mean I've got some views which I don't share with my mother, but I wouldn't go into that because our relationship is somehow more important than me merely stating precisely and to the nth degree what my views are about a particular thing.

I don't think you have to be constantly bombarding everyone you meet with your own beliefs and ideals, but when it comes to having to give way on a physical thing - like the vegetarianism for instance, it's all well and good not to bring things up that don't need to be, but when it comes to you having to step back and go against what you believe in then you can't do that.

It's like when you're in company with people, and they're spouting things that you don't agree with or believe in.

I went to see U2 in Madison Square Garden and this man sitting next to me he said: "You ready to rock and roll?" Well I could have said, "well yeah man". But I didn't; I said, "Well, U2 are about a bit more than that. I mean they're trying to say something very definite, and get over quite an idealistic point of view about many things." That's what I said to him, and that's a kind of example about what I mean: instead you actually say what you really think and what you believe. You don't have to be nasty about it. Because I know that made that guy think: he kept referring to it from then on. It made him feel slightly uncomfortable, which wasn't my aim: all I was doing was expressing my point of view, and not just mindlessly saying "yeah". I completely appreciate his point of view on that - if he wants to do that, then that's fine.

Do you think then that's how we change the world then; not in one day, or just by ourselves, but just by so to speak keeping the wheel turning in the right direction?

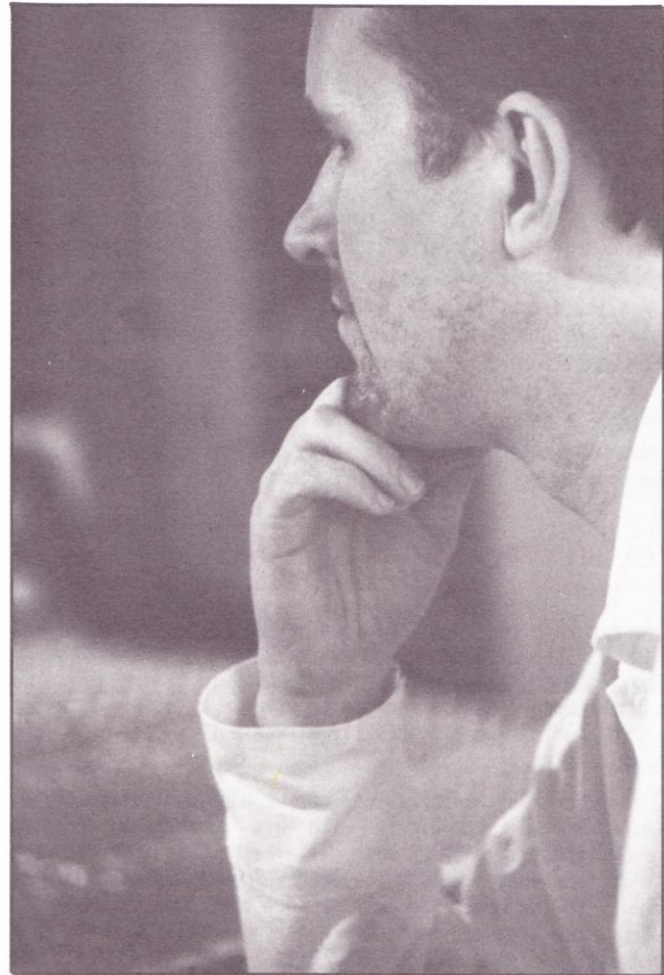
I don't even know if you can presume you're even pushing it in the right direction either. I would really never presume that but I still think you've got to do it even if you've got it wrong. Because, yes, that is how the world changes, by people standing up for what they believe in, not just taking a back seat: there has to be some kind of friction and conflict going on to make life work.

The first album was about ideals, the next one was about putting those ideals into effect, the third one was concerned with the problems of doing that, and some of the frustrations too. Is this new one about the real world too, and the world in an Earth sense as well? Is that what the longest track is about?

Yes, it's called GUARDIANS OF THE BREATH. It's about short term gains and the inevitable effect, that if we don't watch it we're going to destroy the earth and ourselves with it, all through being rather short-sighted.

This leads to what I suppose is one of the most difficult leaps for the whole of mankind to be able to make: to think not in terms of just their own lifetime, but several, twenty or a hundred generations of time. I mean that's a hell of a responsibility to take on, and sometimes I wonder whether that's asking too much of everyone. Because you've been put on this earth, not just so you have to take on the burden of a hundred generations in the future, but to enjoy life; to take out of it what you will, and gain from it what you can, but at the same time taking heed of that conscience that you do have which says yes, OK but don't destroy it for everyone else who follows you.

So it's the balance between those two things; being aware that the consequences of what you do now will be visited upon future generations, while at the same time carrying out your duty to enjoy life too, and to revel in the fact that you're alive, though remembering that if your conscience isn't listened to, then that enjoyment is tainted. We do have to look after that side of it as well.



Tell me about the title, Guardians of the Breath:

Well, breath to me is life, and we are the have to look after life. And then with the song I've tried to create the idea that one was inside a body, a huge body, and you're a part of a body that was breathing and living around you. So in it I've used a lot of body sounds, and sequenced them into the Fairlight to create that kind of effect.

Yes, What about the technical side of it, Howard? Are you using other instruments this time, other instrumentalists?

What I'm trying to do on this album is to use the technology that's available, and have some live playing as well. I'm trying to use the technology without it sounding like it. I don't want it to sound technical or mechanical: there was a time when that may have been desirable - like for CONDITIONING or on some of the tracks on HUMANS LIB; I was at the forefront then of that sound, and we were doing things that maybe hadn't been done before. But now they have been, and what I want to do is just to use the technology to take things on further still.

FRESH AIR WALTZ - that's an intriguing title: it's about living up to other people's expectations?

I wrote this one when I was feeling a bit depressed. It's a kind of stream of consciousness one; I was having trouble, and I couldn't live up to being positive all the time. I was thinking I needed someone to give me a bit of a boost in the world. I can't actually maintain it myself all the time or else I'd go mad.

I remember Paul Simon saying that he was just interested in being able to communicate with his generation, or the generation that grew up with him. That's just what I want to do, and what I find a challenge. I just hope that people who... follow what I do get the idea that that is what I'm about. don't expect me to be repeating myself or to come out with the same things album after album, because I'm not going to ever do that. That's been the whole thing that's been in the songs. There's always going to be change and experimentation and new direction. Really, people should never try to hold you down to what you were: I can't fulfill that and I won't be doing that ever.

POWERHOUSE OF LOVE - this is concerned with what we can do?

It's a list: it's a song that's a list of people doing various things with their life and in various situations, but whatever they do they have the ability, the power, the energy to do incredible things. I'm just reminding people of that and reminding myself too of that: of the potential that's in everyone. That's my positive song on the album.

The chorus goes:

You are a powerhouse of energy
You are a powerhouse of love
Dealing with what's right in front of you

and to me that's the key line: that's what everyone has to do. What is on your doorstep, what's in front of you every day - that's what you've got to get on with. Whatever comes your way you've got to deal with it, so don't worry about.. about.. what's happening in Africa, don't worry about.. Cruise missiles or whatever.. bear them in mind of course, but your real work is what you've got on your doorstep. What happens to you every day, that's what you can affect, that's what you can build into something really incredible.

You're saying regardless of your situation - like as you say in the song: "You may be in pain lying in a hospital bed..."

That's right - so for the people who come to visit you, you make something of that situation, make it wonderful, whatever it is.

And MODERN MAN?

Quite a tough song this, almost verging on being cynical - though I don't think it actually is, just the closest I've got to being so. I've met several people recently, and I've felt that all they want to do is just to grab and take, and that in life should be and would be served up on a plate for them. They want everything now, straightaway.

But it seems like that is the viewpoint of a lot of people: they think that everything is owed to them, and they really only have to ask for it and they'll get it.

Or just dreaming about it - or praying for it?

Yes, but life isn't like that at all, and prayers don't work like that either. Prayer is a way of focussing



yourself towards a problem. It really is a completely wrong idea that things are just going to come to you without any effort: it's not like that, and if it was like that anyway it would be extremely boring. Things only have worth if effort has gone into achieving them - that's what achieving means...

Oh yes And it's about people wanting things just black or white: a cast iron religion with certainties, and religion isn't like that either.

What about words, the choice of words. Were there some lines here that put themselves on the page?

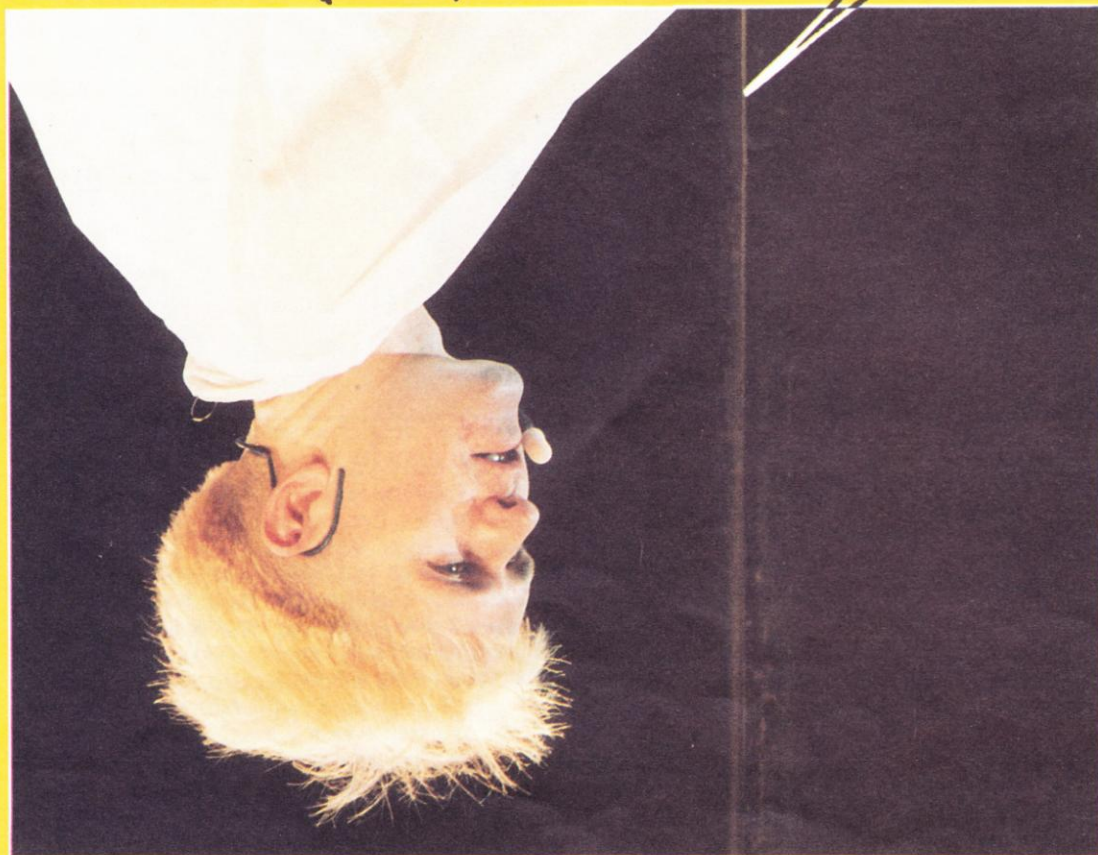
What I do now is whenever I feel motivated, I just scribble down ideas, very rough, like stream of consciousness

writing, to get the basic ideas and a few images. Then I go back and work on it define it a bit more, make it rhyme sometimes. I use Roget's Thesaurus quite a lot. I didn't used to do that: I used to write the song all neat and tidy straight away but I found that led to the song being more regimented. I actually prefer a more prose sort of style, because then you can have irregular lengths of phrases, and it's more of a conversational type of vocal, and I think that's more personal, more intimate.

Is it getting easier or more difficult?

I've always been striving to reach a higher level of song writing or communication, and because of this, it's just as hard as it always has been. I always find it difficult to write something that I can be really proud of.

FIRST

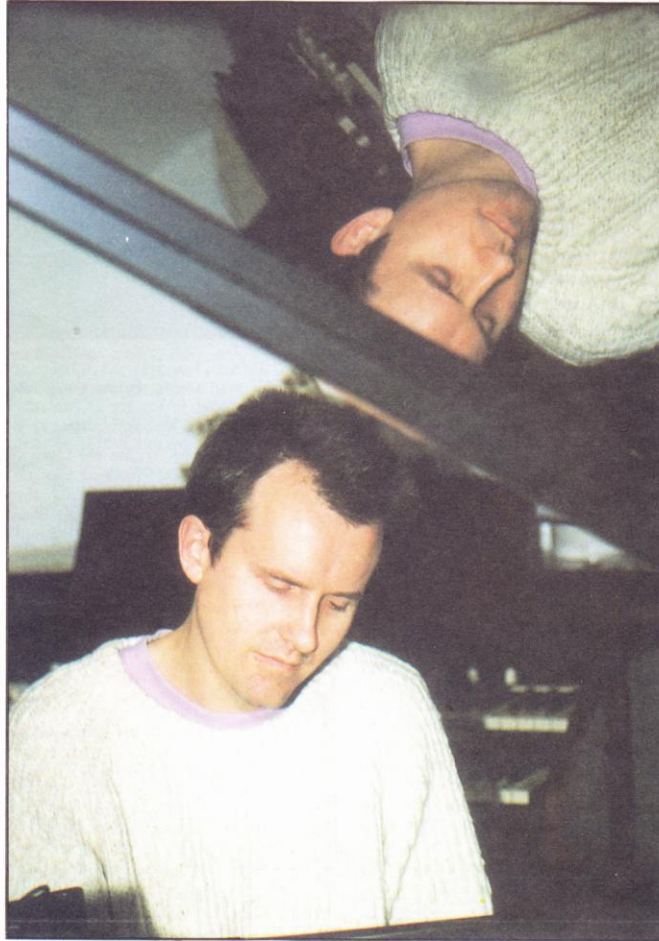


Forward Jones

AT WORK ON
THE ALBUM

the very first news about it - for you
the very first sounds from it - for you.

Winter 1987/88.



Riskdates 88

January February March April May June

sun	31 3 10 17 24	7 14 21 28	6 13 20 27	3 10 17 24	1 8 15 22 29	5 12 19 26
mon	4 11 18 25	1 8 15 22 29	7 14 21 28	4 11 18 25	2 9 16 23 30	6 13 20 27
tue	5 12 19 26	2 9 16 23	1 8 15 22 29	5 12 19 26	3 10 17 24 31	7 14 21 28
wed	6 13 20 27	3 10 17 24	2 9 16 23 30	6 13 20 27	4 11 18 25	1 8 15 22 29
thu	7 14 21 28	4 11 18 25	3 10 17 24 31	7 14 21 28	5 12 19 26	2 9 16 23 30
Fri	1 8 15 22 29	5 12 19 26	4 11 18 25	1 8 15 22 29	6 13 20 27	5 10 17 24
sat	2 9 16 23 30	6 13 20 27	5 12 19 26	2 9 16 23 30	7 14 21 28	4 11 18 25



J u l y August September October November December

31	3	10	17	24	7	14	21	28	4	11	18	25	30	2	9	16	23	6	13	20	27	4	11	18	25	sun		
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	2	9	16	23	30	6	13	20	27	3	10	17	24	1	8	15	22	29	5	12	19	26	3	10	17	24	31	sat

So there we were then, three days to go before going to press, 22 pages finished out of the massive 32 planned for RISK this time, and all looking good for delivery to the printers on time, when - oh dear, Clifford turns his car over, and puts himself out of action for a week. What to do? Delay everything by that much, and get the mail-out all caught up in the Christmas rush - or do a re-jig and publish a 16-page RISK 11 after all, and hold over the other things till next time? (A 22-page stapled magazine is, you see, a little bit tricky to produce - think about it!).

Well, we took the sooner-rather-than-later option, so the bad news is therefore that we've had to keep YOUR PAGES, RISKWORDS, a new discography and some other things till RISK 12, and we apologize to all those eager members who had pieces going in this time.

But the good news - well here is RISK 11 and just take a look: a long and intimate interview with Howard about the album in the making, with exclusive piccies, a double page calendar, and as a little seasonal surprise, a RISKDISC flexi tucked inside it recorded in the Shed, with tasters of some of the new songs!

There's something about this year's charities over the page, and a few news items below.

Enjoy your reading (and listening!).

Happy new RISKYEAR - and a safe one - from us all here.

Clifford

R I S K PO BOX 185 HIGH WYCOMBE BUCKS HP11 2EZ UK

Oh yes, and Paul from Ireland says to Debby, Nicky, John, Tina, Makine and Kirsty: please get in touch!!

The autumn issue of the penpal list is available and we are taking details now from anyone wanting to be on the next one out in March 88. For better matching, tell us what your own interests/wants/views are!

A fire occurred after business one night at the NOWHERE restaurant on Waverley Street New York. Redecoration is now going on, and Howard hopes that it will be reopened in the New Year. Lucky those New York fan club members who managed to see it when they did...

Just one message that couldn't be left out this time: "4779 to Bib0"

Please get in touch. I miss you being a friend. Tell me what I did that made you go off. You can get my new address from RISK (I've moved again)."

Do keep your letters coming in (and sorry again there aren't any in the magazine this time). If you enclose stamps or int. reply coupon too, we promise an answer, and can then let you know at the same time of any up-to-date news there may be (like the date of the album release or whatever....?)

There's just the one RISK competition in the magazine this time, so here's some quick ones concerning the new album:

CRISKALL BALL-GAZING - 1

what do you think will be release date of the album? (either the UK or the US, state which)

CRISKALL BALL-GAZING (2)

how many words will there be in the title?

CRISKALL BALL-GAZING (3)

what will be the exact duration of the first single to be released from it (mins and secs)?

NO MORE THAN FOUR TRIES AT EACH OF THE ABOVE. ENTRIES CLOSE AS SOON AS ANYTHING BECOMES DEFINITE AT THIS END - IE BETTER ENTER NOW!!

OVER

EXTRA EXTRA



More about our two charities Howard has chosen this year, both life-savers in different ways.

Greenpeace aims to be the embodiment of this ancient American-Indian legend, carrying out peaceful direct actions throughout the world to stop environmental abuse and reverse what it calls the slide to eco-suicide. It is an international group which maintains complete independence from all political parties anywhere in the world.

Its work arises from precisely those fears which Howard touches on in his article in RISK 11, and the subject of the proposed track GUARDIANS OF THE BREATH on the new album.

To our concern, since we first spoke of anorexia in RISK 10 we have received several letters from fan club members who know only too well of this state of affairs. Each speaks of the value of having someone else to share the burden of recovery, and even the part that Howard's music and philosophy has played in this for them.

One wrote from America describing his own experiences:

"You cannot imagine the confusion one goes through when he or she lives with disease. It is a problem that stems from feelings inside a person, so they are difficult to understand. No one knows what causes it or why people continue to destroy their bodies when deep down inside they know what they are doing is killing them. Being a male anorexic I was even more confused about what was happening to me, because I didn't want to be skinny."

He concludes:

"Anorexia can be beaten but it is hard work, work whose reward is simply life itself. Don't give up on life, there are so many experiences still to be had, and so many people still to meet. Live for yourself and for what you can contribute to the future of the world."

ANOREXIC AID exists to support these people and their families by counselling and assistance with setting up of self-help groups. Though based here in High Wycombe it is a national group, with growing contacts with similar organisations overseas.

Please write if you want to know more about the help which other fan club members can give YOU perhaps. DO NOT FEEL ALONE.



With Christmas and the New Year still to come at the time of writing, the total collected from you so far is a magnificent £300 or more already, aided enormously by personal efforts by two separate fan club members putting their different talents to work for our two charities.

Mark WALKER, whose band Peraguin Tyger you may recall (RISK 10) gave a benefit gig for NSPCC back in January, exceeded even those efforts earlier this month at a concert at which he packed 'em in at the Sportsman Hotel in Walsall and where he collected £95 for us for Greenpeace - and had a great time doing it.

Jackie in Northampton doesn't have a band of her own however, but imagination and determination she does have. While coping with a hungry husband and two small sons, she actually completed a 48hr sponsored fast (24hrs she thought would be too easy) and collected a magnificent £125 for us all by herself.

So there's two ideas on which to finish and set you thinking..

ALL CONTRIBUTIONS THEN, HOWEVER LARGE, BUT PRIMARILY INSTEAD OF CHRISTMAS OR BIRTHDAY CARDS OR GIFTS TO HOWARD, JAN OR OSHEEN TO

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