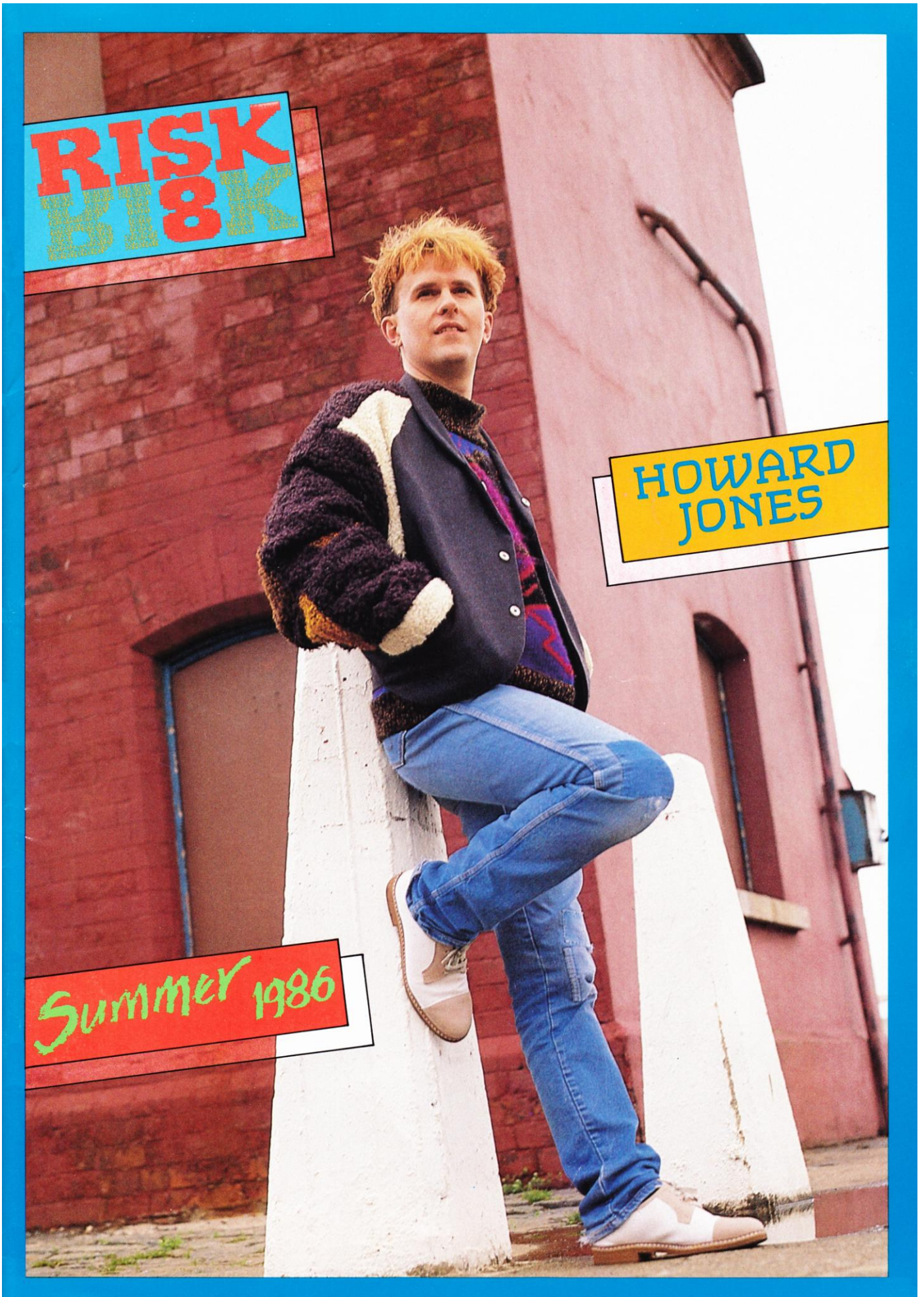


**RISK  
BT8K**

**HOWARD  
JONES**

**Summer 1986**



Howdy-Doody Mateys

I am in New York writing this. I'm just finishing off the new album with Arif Mardin producing. Now if all goes to plan it will be out early in October with a single just before. I can't wait for you to hear it (calm down Hojo)

We all took a break to run for Sports Aid I hope you managed it too. Mike (Kearty) and me have been running in Central Park nearly every morning trying to keep fit (Ha Ha). I will be back in Britain on June 20th to play in the Prince's Just Charity gig at Wembley - should be fun. Comic Relief was amazing I laughed solidly for 5hrs. Hope you like Disk 8 (flashier than ever)

Fondest Regards

Love Howard

I won't bother with Jones  
it's too formal

# RISK BIG

Although World Cup fever's well and truly subsided now, it's inevitably echoes of "Here we go, here we go, here we go" that come to mind right now, 'cos here it is, RISK 8. Bigger than before, more colourful than ever and with more contributors than we've used so far too!

If RISK 7 was the globe-trotting edition, this one must begin by looking back for a moment at the end of that dream and then (as Wayne Sweet says on p.3) on to the beginning of the next . . .

But, by the way, why the name "RISK" at all, you sometimes ask? Well, the obvious answer here is the right one. It was a long time ago now that it became clear to Howard & Jan that if they were to achieve what they really wanted and totally believed was possible, then chances had to be taken. And because of the hazards ahead (as well as despite them) that word RISK both for the new little news-sheet and in reality for the whole venture, seemed to sum up the great gamble of it all.

And it's still just as true now of course; IF YOU WAN' IT, YOU GOTTA GO FOR IT - a philosophy that often underlies the "answers" to a few of the problems you sent in following the Dear Howard feature in the last issue (p.6 in this one).

It's how most vegetarians begin too (see Jill on p.7); what got Jed on the stage with Howard in the first place (p.10), and Gary and Lisa working in what they do (p.16); how the video came to be made at all (p.11) - and how you too can win sur-prizes in RISKWORDS (p.21)!

It is, you see, the name of the game as well as of the mag, and in more ways than one!!

Hope you enjoy RISK 8. See you in NINE.

LOTS OF ACKNOWLEDGEMENTS TO MAKE THIS TIME: to all our contributors for what they wrote or drew or simply suggested; to Diane and the others at Reflections who prepared many of the pictures besides those on p22.; to AdCreative who did a lot of the typesetting; to Alan Hill of Hill Shorter Limited, Printers, for his invaluable advice and understanding...; to Kerry Humphreys for her assistance on artwork just when we needed it most; and as always to everyone at Friars Management and the Fan Club for their help and hospitality.

MicMac was responsible for the layout, but contributed a great deal more besides, and I thank him for his work and for his company.

And of course our thanks to Jan who's always there, being Jan.

THE GOOD WISHES OF ALL OF US GO TO HER AS WE GO TO PRESS ... CF

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COMMENTS ON THIS ISSUE AND  
SUGGESTIONS FOR THE NEXT  
WELCOMED: WRITE EDITOR C/O  
FAN CLUB: ADDRESS ON P24

# LAST WORLD DREAM

# O F F O U R F A N S

So – what had begun twelve months earlier, in December 1984, at St Austell, Cornwall came finally to a climax at NEC Birmingham on 20 December – the last concert of Howard's World Tour which had covered fifteen countries, involved 78,708 miles of travelling, and a gig every 2.97 days.

This final concert, billed from the outset as the LAST WORLD DREAM of course, was one keenly looked forward to by UK fans (quite overshadowing Christmas the following week!) RISK members had been holding their tickets for two months already, and it was now very close. From east, west, north and south they were coming (from Europe too – and beyond: amazingly even two girls had travelled from Japan to be there!)

Everyone would have their own view of it, favourite moments from it, their own stories surrounding it... We asked four fans, from England, Scotland, Wales and Ireland for their own personal accounts of it. Here are some of their impressions:

## THE JOURNEY THERE

"5.45pm Thursday 19 Dec. Got on bus to get to Dublin and arrived there at 6.30pm. On the boat just after 7.15pm. The boat left Dublin (Dun Laoghaire) at approx 8.30pm.

1.00am Friday 20 Dec. Arrived in Holyhead (N Wales) and got on the coach for Birmingham.

6.00am. Arrived in Birmingham National Coach Station. Hung around for two and a half hours then found myself a "bed" for the "night"!

4.00pm. Left digs for New St Station for a train to Birmingham International, and NEC!"

Paul

"I left the house at 2pm to catch the bus in Newport at 4.30. During the journey to Birmingham we met traffic jams, and I wondered if we would ever get to NEC in time. But at last we did arrive".

Wayne

"I left Glasgow on the Thursday night, arriving in Birmingham early Friday morning, but not before a two-hour breakdown just outside Manchester. It was then I began to wonder whether or not I would actually make it to the concert! I was just praying that nothing else would go wrong!

Anne

"The train journey (from Euston) felt as if it was going on for days and days, but we finally arrived at a freezing cold Brum International Station".

Tina

## THE WAIT

"4.45pm. Crushed by fans at the doors of the Arena.

6.30pm. The doors open, and I find that my seat is only four rows from the front – YAHOO (Irish slang for BRILLIANT!!)".

Paul

"By now it was 7.15 and the concert was due to start at 8.00 but at the entrance there was a notice saying that there were no special guests as the concert was going to be recorded".

Wayne

"Already my stomach was tingling with excitement and I certainly didn't feel tired any more. On arrival at the NEC we met up with some friends and finally decided to make our way to our seats. I soon discovered that I was the only one with a ticket for a seat that was only a few yards from the stage. I wasn't quite sure how I felt about going down and standing on my own, but before I knew it, I was chatting away to a group of girls standing beside me. I knew then that a terrific evening was about to begin!"

Anne

"As soon as I got off the train a tingling feeling of excitement rushed through my whole body. I thought "THIS IS IT!!". As we were walking to NEC we were singing as many Hojo songs as we could think of until we arrived at the cafe entrance to the Arena. We were quickly searched and suddenly – we were in!! Because we were early we could hear Howard still doing the soundcheck, which was great.

At 6.30 the doors opened and we rushed down to those seats in the front we had dreamed of. That was when I saw Fiona, one of two friends I was going to meet tonight. After a while a crowd of people at the very front were standing so we decided it would be a good idea for us to do so also. I felt a tug on my hair and turned to see it was my other friend Nick behind me; we said hello and not much more because the lights went down and one almighty cheer went up".

Tina

## THE ENTRY

"Then suddenly the music stopped. Jed ran off and the drum-beat for PEARL IN THE SHELL began. The curtains opened and there were Martin and Trevor on stage. Everyone was clapping with their hands above their heads, staring at the stage waiting for Howard to come on! Then he suddenly appeared from the back of the stage set wearing a wonderful shiny red suit! Cheers and screams filled the arena as he walked down the stairs towards the crowd below him who were all at this time jumping up and down. Everyone at the front was going MAD!!"

Tina



## BOUNCE

"After a quick change of costume, the second entry from the great Jed Hoile – and the very dramatic BOUNCE RIGHT BACK was to be performed yet again on a British stage, but sadly it was to be the last".

Anne

"... As soon as Howard pressed a key which played one repeating note and went off again, I knew what was coming next. I said "Oh my God, Fiona, it's BOUNCE RIGHT BACK!!" We just screamed and screamed. Howard came on in his raincoat and went through that BRILLIANT act with Jed. The crowd were going berserk, which was very frightening because they were nearly pushing us over. It was the last time Howard was going to do that song, he said".

Tina

## THE TWO NEW ONES

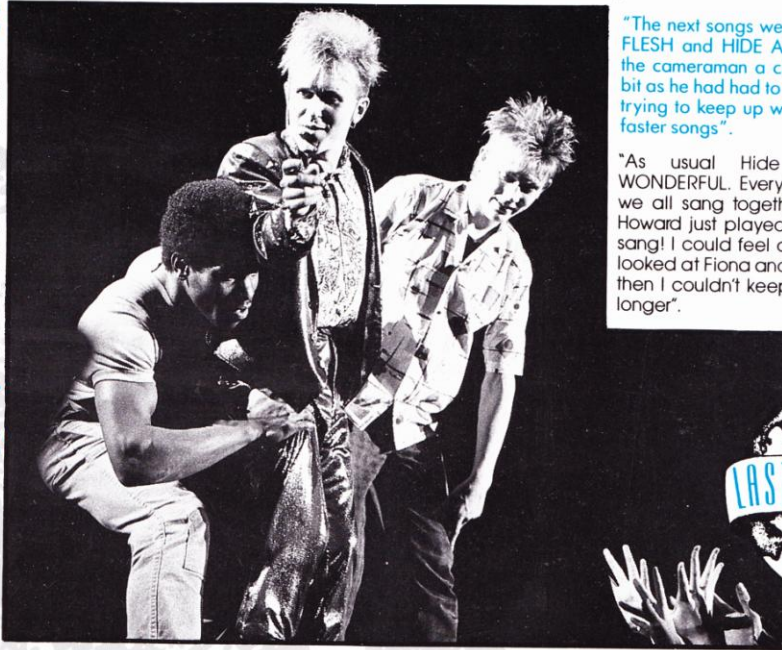
"Amid the well-known songs Howard sang a few new songs, of which I think YOU KNOW I LOVE YOU DON'T YOU will soon become the hot favourite".  
Wayne

"Then came the biggest treat of the evening, the first of two new songs from Howard. He points out that they're a bit different from the type of songs he usually writes, this making it all the more exciting. Cheers soon followed, then silence... The song ..... titled YOU KNOW I LOVE YOU DON'T YOU just totally moved me. WILL YOU STILL BE THERE soon followed, and I couldn't believe it! The songs were absolutely beautiful and I could feel my insides go all funny. The audience definitely approved, cheering and whistling, really showing their appreciation".  
Anne

## NO-ONE IS TO BLAME

"This guy really knows how to play with your emotions!"  
Anne

"When he sang the line "Doctor says you're cured" he said "Right, here's the dramatic bit" and sang "But you still feel the pain", and kept repeating "feel the pain", each time crouching lower and lower holding his heart until in the end he was lying on the floor still holding his heart. It was so sad".  
Tina



In the middle of NEW SONG, he got the bouncer to get two people up on the stage from the crowd. Fiona and I went mad! He got them to play some of the keys!! Everyone was singing together – it was simply great".  
Tina

## THE FIRST ENCORES

"... but almost too soon Howard, Martin, Trevor and Afrodiziac left the stage, to return with two more songs WHAT IS LOVE and NEW SONG. Needless to say, how lucky those people were who Howard brought up on stage to play the synthesizers with him".  
Paul

"Howard said that this was the last time for two of his songs to be heard as a one-man band, they were NEW SONG and WHAT IS LOVE. It was at this point in the concert when I enjoyed myself most because, apart from WHAT IS LOVE being my favourite song, it was the beginning of this that drew the loudest cheer of the night, and everyone was dancing, singing and having a really good time".  
Wayne

"ALWAYS ASKING QUESTIONS was soon to end the evening, or so we thought, but nevertheless Howard thanked everyone and left the stage. Soon everyone was cheering, stamping their feet, whistling and singing "WE WANT HOWARD". After a few minutes, the man himself was back on stage, but this time with a different attire. Before we knew it we were all on our feet singing and dancing to NEW SONG and straight into WHAT IS LOVE? Yet again we were sadly told that this was the last time they would be heard live, so really for me it was a night of sadness and happiness qll rolled into one!"  
Anne

"At last he came back on in a silver silky suit. I looked again and saw Howard was wearing the silver lizard brooch I gave him! I just went mad!!  
Tina

## LAST ENCORE/THE END

"Then it was the final song HUNT THE SELF ... and the concert was over".  
Paul

"The closing number ended in as much splendour as the first had begun. The stage rose up, revolved around and smoking while Howard sang HUNT THE SELF.

Then "one ... two ... three ... FOUR!!" WOW!! It had all come to an end. Howard said his last farewell for some time and thanked everybody for coming. What a perfect way to end the 126th date of the tour".  
Wayne

"But there was more to come, Howard still looking full of energy and excitement was giving his all, and what better way to end an absolutely superb evening than with THINGS CAN ONLY GET BETTER and HUNT THE SELF!! What a night! I wouldn't have missed it for all the world!! THANK YOU HOWARD!!!"  
Anne

"The music stopped and it all went black. When the lights came back on again Howard, Martin, Trevor, Afrodiziac and Jed were all at the front. They bowed and waved; Howard said "See ya!" and they all went off".  
Tina

## AFTERWARDS

"The arena lights came back on and it was the end. Maxine and I looked at each other and flung our arms around each other, both in tears once more.

We walked back to the train in silence. We arrived back at Euston Station at 5.00am on Saturday morning.

The Last World Dream was sadly over!!"  
Tina

"Caught the train back to Birmingham and to bed.

9.00am Saturday: Got up, washed and hung around Birmingham for the day. Bought presents etc but generally tried not to forget a single detail of the amazing night before.

8.00pm. Caught the bus back to Holyhead and arrived there about 4½hrs later.

7.00am Sunday 22 Dec: Arrived back in Dun Laoghaire, waited around in Dublin till 2 o'clock then caught the bus to Drogheda (Louth) and walked the 6 miles home, to arrive there pretty dead on my feet".  
Paul

## ... OR JUST THE BEGINNING?

"On the way back home I was left in a daze and thought that this night was just the beginning of putting my own Dreams Into Action". Wayne

# APART FROM THAT WHAT ELSE THEN?

THERE WERE THE SCHOOL CONCERTS which Howard gave as prizes at Myers Grove Comprehensive (Sheffield) and The Henry Beaufort School (Winchester) in the WAR ON WANT Appeal earlier. IAN ASTLE was one of the organising teachers at Myers Grove (and honorary recruiting officer for the local branch of the HJ Fan Club), and took these pictures as the school prepared itself.

ASSEMBLY WITH A DIFFERENCE  
or  
THINGS DEFINITELY ARE GETTING BETTER



Transformation Scene  
begins in the School  
Hall!

## JUST RECENTLY

Howard has just done two live performances for charity on opposite sides of the Atlantic. There was the US concert for Amnesty International given at the Giants Stadium in New York before an audience of 72000. The main part of the show was relayed live, across the States

And there was the megaband appearance by Howard at the Birthday Party concert at Wembley for the Prince Charles Trust. Howard played keyboards in a band whose lineup included E John (piano), P Collins (drums), E Clapton (guitar), M Knopfler (guitar) with vocals by T Turner, D Bowie, M Jagger and P McCartney. It was quite a nite

NO ONE IS TO BLAME became Howard's biggest hit to date in the US when it got to No 4 in the Billboard chart (and No 1 in several radio ones). The video is being shown all the time on MTV, where it reached Top Twenty

## HOT NEWS - VERY SOON

The NEC video (called LAST WORLD DREAM) is now finished. It includes clips of Live Aid, and of the US version of the Like To Get To Know You video cut into it, and there's some scenes shot backstage too. It should be appearing in the shops in the late summer

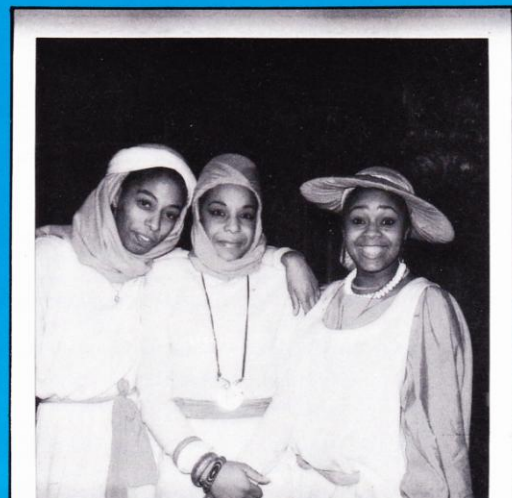
## HOT NEWS - SOON

Plans are currently to release the next single in September. You will be receiving the usual mailing announcing the record beforehand

Work on the album is well on schedule for a release date (perhaps worldwide) around the beginning of October

## CRYSTAL BALL

The most likely time for the start of Howard's next tour is around February next. It will take in just about everywhere, we understand!



Claudia Naomi Caron

MORE BEAUTIFUL BABIES CAN BE FOUND ON P 22 ..

# CHARITIES

## Say a BIG Thank You

When Howard suggested in his letter in RISK 7 that members should send in charity donations to the fan club instead of Christmas cards last year, we little dreamed of the kind of response we would get.

Well, the very happy result was the magnificent sum of more than £1200, to be divided equally as Howard wished between the two nominated organisations, Helen House Hospice and Animal Aid\*. This fund was closed in mid January, and presentations made to the two charities (personally in the case of Helen House - see below).

Donations continued to arrive even after that which it was decided should be sent to War On Want for our friends there to allocate. How grateful the three charities were to all of you who responded in this way is shown in their letters:

\*Including £5.82 specifically dedicated to Animal Aid.



7th March 1986

Howard Jones Fan Club  
PO Box 185  
High Wycombe  
Bucks

Dear Friends

Many thanks from all of us at Animal Aid for your generous gifts. We were delighted to receive a massive cheque for £605.82 which will be a great help to our work.

Thanks to your support we will be able to run an advert in the Radio Times next month for our Living Without Cruelty campaign. What we are trying to do is ask everybody who is sick of pictures and stories of animal cruelty to write to us for our Living Without Cruelty information pack. The pack includes lists of cosmetics that have not been tested on animals, details of companies producing alternative medicines without animal research and lots of information on vegetarian foods.

We are very grateful to Howard for asking you to send us Christmas donations and are especially grateful to all of you for doing so. Animals have no voice of their own, and once again, we thank you on their behalf for acting so generously.

Best wishes,

MARK GOLD



7 May 1986

Howard Jones Fan Club  
PO Box 185  
High Wycombe  
Bucks. HP13 6HD

Dear Peggy Hornsby

Thank you very much for the generous donation of £147 from the Howard Jones Fan Club. It was extremely thoughtful of Howard to suggest that fans contribute in this way and we are very grateful to him. Please be so kind as to pass on our thanks to him, and to all his fans for their support.

As this donation was made at Christmas we have put it towards our Christmas appeal, rather than to the Eritrea Health Programme which the proceeds from the Just Seventeen/Howard Jones appeal went to. It will therefore be used to contribute to the tools and livestock which are needed to prepare for the next harvest in Eritrea, where the famine situation is still critical. During the height of the famine which affected Ethiopia, Eritrea, Sudan, Somalia and many other African countries, many farmers were forced to sell or eat their 'seed' crops and animals which should have been used to provide the next harvest. So War on Want is involved in a programme of agricultural rehabilitation which aims to provide the basic implements and seeds which the farmers need in order to start farming again and be able to feed themselves in the future.

With the fans' donations we have been able to provide one ox (for £100); 13 shovels (for £22); and enough seed to plant ten acres of food crops (for £25).

On behalf of War on Want and the farmers of Eritrea please accept our thanks for your continued support and interest in our work.

Yours sincerely,

Sarah J Mitchell  
National Appeals Officer

P.S. I enclose our most recent newsletter and our Easter mailing to supporters on Bangladesh, which I hope you will find useful.



The Campaign Against World Poverty



 **HELEN HOUSE**  
a hospice for children

Helen House  
37 Leopold Street  
Oxford OX4 1QT  
Tel: Oxford (0865) 728251

3rd March 1986

Dear Mrs Jones

Thank you very much indeed for the magnificent gift of £600 for Helen House from the members of the Howard Jones Fan Club. It is wonderful of you all to help us in this way, and we are tremendously grateful for your interest and support and concern for our work here. I hope you will express our warmest thanks to everyone who made this gift possible.

We were especially pleased that you were able to visit us here, and to get an idea of the building and its setting.

With good wishes to you all and very many thanks.

Yours sincerely

  
Michael Garside  
Administrator

# Dear Howard ...

four people ... four problems ... Howard replies

## A letter from Belgium:

### Dear Howard

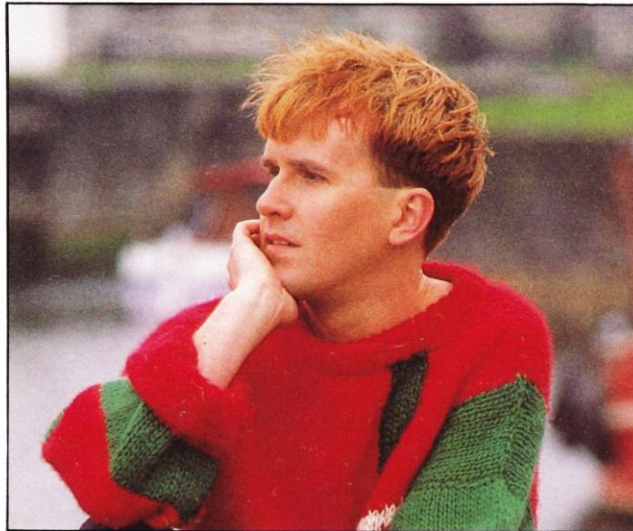
*I'm one of your greatest Belgian fans since the releasing of WHAT IS LOVE? The lyrics of all your songs are very important, but you don't often speak of army or war. I'm 17. Next year I've got to accomplish my military service. I don't want that. I don't want to learn to kill people; I'm totally against violence. Many friends of mine say I'm a coward. It's not true! I just hate war and force. What can I do?*

### HOWARD REPLIES

I, like you, hate violence and fighting more than anything else. It seems we have armies and nuclear weapons as a result of our fears about our neighbours' intentions.

I know that if someone attacked Jan, or friends, or people right there in front of me, I would defend them, using force if necessary; I'm sure all of us would. However, if I was in the situation whereby my country was at war with a mad dictator I would find it impossible to kill innocent people just because they happened to be caught up in that demented person's wake, through very little fault of their own.

There is no simple all-correct answer; there never can be. That seems to be what existence is all about. We have to do what our individual conscience tells us at the time, and that sometimes takes great courage.



## A letter from Australia:

### Dear Howard

*Just recently my parents told me that I was adopted. It took me a while to adjust, but now I understand that adoption is very special. My problem is my friends – if you could call them that. They treat me as an outcast and tease and torment me to tears. This makes me extremely upset and confused. How can I help them understand? Please consider replying to my letter.*

*Sincerely a devoted (and upset) fan.*

### HOWARD REPLIES

I'm afraid it's your so-called friends who have the problem. They seem to think that they are superior because you are adopted and they are not.

People who torment others for these reasons are very insecure themselves and should not be taken seriously. I'm sure that if their parents disappeared suddenly they would be very glad to be adopted.

Don't let them upset you; they are not worth it.

## A letter from Yorkshire

### Dear Howard

*My problem concerns my dad. Recently my mum and dad have split up. My mum has gone to live with another man and has left my dad upset and depressed. My brothers and sisters have all left home and I still live at home with him. I (like any other normal teenager) like to go out with my friends. However, I feel really guilty about going out all the time and leaving my dad depressed and alone. Can you please help me?*

### HOWARD REPLIES

You mustn't feel guilty about leading your own life. It would be wrong if you gave up your own obviously happy life for the sake of your unfortunate father. You can help your father to cope with his bad times by being understanding and comforting but if you give up your own life you will end up resenting him and there will be two lonely and depressed people in the house.

Help your dad through his bad patch – but you have a responsibility to yourself as well.

## A letter from Australia:

### Dear Howard

*I am nearly 12 and want to go vegetarian. Every time I discuss it with my mom she tells me it's unhealthy for a twelve year-old to be a vegetarian, and that I won't get a balanced enough diet. Is this true?*

### HOWARD REPLIES

The key to a healthy diet is to avoid extremes. I've been a veggie for 11 years and have had nothing more serious than flu and colds in all that time. But the biggest bonus of all is that we don't have to kill to eat.

And now read on!! That's what the next article is all about!





# "GO FOR IT!" says Jill

## First steps in the Veggy Direction

If the prospect of cooking your first vegetarian meal leaves you with a feeling of hopelessness, don't despair: it's really not that hard!!

The following menu planner is intended to show you how to balance your week's food nutritionally.

Experimenting with food is great fun, both finding out your own favourite recipes, and inventing new ones.

**A whole new world of delicious, healthy food is open to you, your enjoyment of eating is heightened, based as it is on the knowledge that you have rejected meat and all the suffering and misery which lies behind its production.**

Vegetarianism is a sane, compassionate and healthy way of eating.

In the following questions and answers I've tried to cover some of the commonest queries about a vegetarian diet.

### 1. WILL I GET ENOUGH PROTEIN IN MY DIET?

Most meat eaters eat more protein than they need, and protein requirements can easily be met by a normal vegetarian diet.

**It is important to remember that all cereals as well as fruits and vegetables contain some protein, and protein obtained from these sources is just as good as animal protein.**

The simplest way to meet protein requirements is to plan each meal around a particular protein food, and then adding a good serving of fresh fruit or vegetables with potatoes, bread or rice as required.

Milk, cheese and eggs are obvious sources of protein, and when they first go veggy some people overindulge in these dairy products which isn't a good idea as they contain large amounts of saturated fats. But it is best to include **some** milk or cheese with your vegetables, cereals or beans as this increases the value of protein available to your body.

### 2. AREN'T ALL VEGETARIANS PALE AND UNHEALTHY?

On the contrary, there is plenty of iron in a vegetarian diet. It is certainly true that the iron is in a form not as easily absorbed as the kind of iron found in meat, but vegetarians are not disadvantaged by this.

**Vitamin C aids the absorption of iron, and most vegetarian diets provide a much higher intake than that of most meat eaters.**

There is much evidence to suggest that a balanced vegetarian diet is better for you, reducing the risk of contracting various forms of cancer and coronary disease. Results halfway through an extensive study of 6000 vegetarians led by a research team at Oxford University have shown that vegetarians are generally slimmer, eat more fibre and have lower cholesterol levels than the general population.

### 3. WHERE DO I BUY VEGETARIAN FOOD, AND ISN'T IT ALL VERY BORING?

Fresh fruit and vegetables can be obtained from any good greengrocer or supermarket. Frozen food stores sell many convenience style vegetarian foods.

**There's infinite variety: take time to browse around health food or wholefood shops.**

#### BOOKS

An ever-expanding list, but Jill has picked out these which she herself still finds useful:

Sarah BROWN  
**Vegetarian Kitchen**  
BBC Publications  
(the book of a popular television series)

David CANTER, Kay CANTER & Daphne SWANN  
**The Cranks Recipe Book**  
(secrets from the famous restaurant chain)

Eva BATT  
**What Else Is Cooking?**  
(a Vegan guide to eating well)

Jonathan CAINE  
**The Junk Food Vegetarian**  
Piatkus Books  
(largely cooking out of tins, but surely the simplest cookbook ever – and certainly the funniest)

Michael COX & Desda CROCKETT  
**The New Vegetarian**

Rose ELLIOT  
**The Complete Vegetarian Cookbook**  
(a standard from the best-known of all the "Establishment" veggy cooks)



Illus. Naoko

#### FURTHER HELP

There is a wide range of books and leaflets available from the Vegetarian Society. Send second class postage stamps for an introductory pack, including a booklist to:

The Vegetarian Society (UK) Limited  
Parkdale  
Dunham Road  
ALTRINCHAM  
Cheshire WA14 4QG.



### "AREN'T ALL VEGETARIANS PALE AND UNHEALTHY?"

"WHAT DO YOU MEAN...?"

A VEGETARIAN **does not eat meat, fowl, fish or other "seafood", or anything fried in animal fat (except butter), or made with meat or fish stock.**

(but that DOES mean that vegetables, fruits, nuts, pasta, eggs, milk, butter and cheese are all OK – though see below).

A VEGAN is a vegetarian who does not eat anything containing or made from dairy products – milk, butter, cheese – or **eggs.**

(note – "animal product" generally means something obtained from the slaughter-house rather than the dairy: the term "animal fat" used by manufacturers doesn't usually mean butter – if it's butter they say so!!)

#### SOME FINER POINTS FOR THE MORE PARTICULAR...

- 1) WHOLEWHEAT (=WHOLEMEAL!): contains the whole product derived from milling wheat, ie including its bran fibre. The "strength" or "hardness" of the flour varies according to its protein content (as well as its fineness).
- 2) EGGS: In the UK at least, don't confuse "farm eggs" with the **free range** kind. (You see a farm can be just lines of hen batteries or broiler houses!)
- 3) CHEESE: most cheeses contain rennet (an **animal** product – see above); the so-called "vegetarian" cheeses do not.
- 4) MARGARINE: some vegetarians prefer to use a margarine not containing **why** (which may have required rennet in its production)

#### BUTBUTBUT

**DON'T BE PUT OFF THOUGH BY ALL THESE FINE DIFFERENCES AND TECHNICALITIES!!** They are often used in arguments by people who in reality have not the courage to reject meat and animal products themselves or who have a vested interest in them.

**It is practically impossible at the present time to live a life completely free from animal exploitation, but it's a mistake to think that every step you take in the right direction is not worth taking.**

Make up your own mind on these matters; decide for yourself on how far you wish to go and draw your own lines – you can always extend them later!!

# MONDAY

**breakfast**  
wholewheat cereal  
(eg Bran Flakes, All Bran)

wholewheat toast  
fruit juice

**lunch**  
French onion soup

wholewheat roll  
fruit

**dinner**  
pasta with lentil & red pepper sauce  
green salad  
sliced tomatoes

apricots with yoghurt

# "...A VEGGY WEEK!..."

(All recipes serve 4)



Illus. Mit suko/Miyuki

# TUESDAY

**breakfast**  
mushrooms on wholewheat toast

fruit juice

**lunch**  
cottage cheese and salad in  
wholewheat rolls

fruit

**dinner**  
cheese & sweetcorn flan  
green peas  
baked potatoes

oaty apple crumble & custard

## PASTA WITH LENTIL AND RED PEPPER SAUCE

1 onion, peeled and chopped  
1 small red pepper, deseeded and chopped  
2 tbs oil  
1 clove garlic, crushed  
1 tsp basil  
250g can tomatoes  
100g split red lentils

1 tbs tomato puree  
400ml salted water  
15g butter  
salt and pepper  
1 pinch sugar  
grated cheese to serve

Fry the onion and pepper in oil in a large saucepan for 10 mins then put in garlic, basil, tomatoes, lentils, puree and salted water. Bring to the boil, then turn down the heat to simmer gently uncovered for 15-20 mins, until the lentils are cooked. Season with salt and pepper and a dash of sugar.

About 15 mins before the sauce is ready, half fill a large saucepan with lightly salted water and bring to the boil. Add the pasta, easing the pasta down into the water as the ends soften. Boil rapidly, uncovered, for about 10 mins, until a piece feels tender when you bite it. Drain, then return to the pan with the butter, salt and pepper.

Serve with the sauce and hand round grated cheese.

## CHEESE & SWEETCORN FLAN

### pastry

200g 85%  
wholewheat flour  
100g margarine  
pinch salt  
few drops lemon juice

### filling

250g hard cheese  
1 tbs flour  
1 small tin sweetcorn  
2 free range eggs  
150ml single cream  
(or milk)

Make pastry by sifting flour and salt together, rub in the margarine, add lemon and enough water to form a dough. Leave to rest in a cool place for an hour or so.

Lightly grease a deep flan dish and line with rolled out pastry. Grate the cheese and toss with the flour. Place half in the flan. Drain the sweetcorn and arrange in the dish. Cover with the remaining cheese. Beat the cream and eggs, pour the mixture over the cheese, and sprinkle with nutmeg.

Bake at 375°F/190°C/gas Mark 5 for 40 mins.

# WEDNESDAY

**breakfast**  
whole grain muesli with milk

wholewheat toast

fruit juice

**lunch**  
tomato soup

salad sandwich

fruit

**dinner**  
spinach & cream cheese pancakes  
mashed potatoes  
grilled tomatoes

natural yoghurt & maple syrup

## SPINACH & CREAM CHEESE PANCAKES (for 8 pancakes)

### batter

120g 85%  
wholewheat flour  
pinch salt  
1 free range egg  
300ml milk  
oil for frying

### filling

900g spinach, washed and chopped (or frozen)  
45g margarine  
1 large onion  
1 clove garlic, crushed  
½ tsp grated nutmeg  
½ tsp pepper  
60g cream cheese  
60g grated hard cheese

Make the pancakes and keep them warm. Cook the spinach and drain in a sieve, pressing with a wooden spoon to remove excess water. Set aside.

Cook the chopped onion and garlic in the margarine but do not allow to brown. Stir in spinach, nutmeg and pepper; mix well. Add the cream cheese and cook on a low heat for 3 mins with stirring.

Spread over each of the 8 pancakes, roll up and place on the serving dish. Sprinkle the grated cheese and place under the grill for 3 to 4 mins until the cheese melts and browns.



LOVE  
animals  
DON'T  
eat them

## NOTE

Amounts are shown above in metric, but if you are not used to these then the following rough conversions may help:

15g = about ½oz  
45g = about 1½oz  
60g = about 2oz  
100g = just under 4oz  
120g = about 4oz  
200g = just under 8oz  
250g = just over 8oz  
450g = about a pound

250ml = about 1½ pints  
300ml = just under 2 pints  
400ml = 2 pints and a quarter

## also

1 tsp = 1 teaspoonful = 5ml  
1 tbs = 1 UK tablespoonful  
= nearly 2 US ones!!

LOVE  
animals  
DON'T  
eat them



#### MUSHROOM AND CHEESE MACARONI

400g wholewheat macaroni  
60g butter or margarine  
2 tbs chopped parsley  
450g mushrooms  
60g grated cheese

Cook macaroni according to manufacturers instructions. Slice mushrooms and fry in the fat for 8 mins, then add the parsley. Drain macaroni and mushrooms and toss together lightly.

Serve sprinkled with grated cheese.

#### BLACK-EYED BEAN PIE

200g black-eyed beans  
1 bay leaf  
1 medium onion  
2 carrots  
1 stick celery  
400g boiled potatoes  
1 clove garlic  
1 tbs oil  
250ml veg stock/water  
2 tbs tomato puree  
1 tsp Marmite  
1 tsp mixed herbs

Wash beans and soak overnight. Cook with bay leaf until tender (about 20-35 mins). Chop vegetables, press the garlic and cook gently together in the oil until just beginning to soften. Add puree, drained beans and herbs and mix well together.

Place bean mixture in a greased pie-dish and cover with boiled potato, thinly sliced, and dot with margarine.

Bake at 400°F/200°C/gas Mark 6 for 30 mins.

## THURSDAY

### breakfast

chopped fresh fruit, yoghurt & raisins  
wholewheat toast

fruit juice

### lunch

veggyburger & onion in wholewheat bap  
fruit

### dinner

brown rice risotto  
home-made coleslaw and green salad  
slice banana loaf

## FRIDAY

### breakfast

poached egg on toast

fruit juice

### lunch

watercress soup  
wholewheat bread

small packet cashew nuts

### dinner

mushroom & cheese macaroni  
green beans  
apple cake

## SATURDAY

### breakfast

baked beans on toast

fruit juice

### lunch

wholewheat pitta bread  
grated cheese & salad stuffing

fruit yoghurt

### dinner

black-eyed bean pie  
roast parsnips

raspberry whip

## SUNDAY

### breakfast

boiled egg and toast

fruit juice

### lunch

avocado, mushroom & beansprout salad  
French dressing  
wholewheat bread and peanut butter  
potato crisps

### dinner

chunky nut & vegetable roast  
roast potatoes  
cabbage  
peas  
veggy gravy  
fruit pie and nut cream

#### BROWN RICE RISOTTO

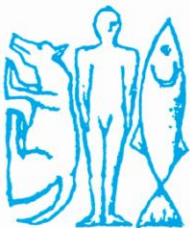
200g brown rice washed  
400ml water  
1 medium onion  
½ red pepper  
200g sunflower seeds  
mixed herbs to taste  
pinch salt  
100g sweetcorn/  
frozen peas  
soya sauce to taste  
1 rounded tsp Marmite\*\*

Cook the chopped onion in the oil to soften, wash rice and drain well, add to the onion and cook for several seconds, turning with a fork. Add the hot water in which the Marmite, soya sauce and herbs have been mixed. Bring to the boil and simmer gently.

After 15 mins add the chopped mushrooms and sweetcorn/peas and simmer for a further 20 to 25 mins until the rice is cooked.

Season to taste, top with toasted sunflower seeds and serve. The addition of chopped red pepper gives colour to the dish.

\*\*MARMITE: A UK trade name for yeast extract; it might be better known as Savorex or Vegex where you are...



LOVE  
animals  
DON'T  
eat them

You've worn the article - now read the 'T' Shirt!  
(white shirt/colour/logo/printed front and back).  
For details please contact the Fan Club.

#### CHUNKY NUT & VEGETABLE ROAST

1 carrot, scraped  
1 onion, peeled  
1 stick celery  
200g mixed nuts (eg almonds, peanuts, brazil nuts)  
2 tsp Marmite\*\*  
2 free range eggs  
1 or 2 tsp mixed herbs  
salt and pepper  
dried breadcrumbs (for coating tin)

Set oven 10 190°C/375°F/gas Mark 5. Put all the ingredients into a food processor and process until vegetables and nuts are chopped into chunky pieces. Put into a bowl and mix with remaining ingredients. Line a 450g/1lb loaf tin with a strip of non-stick paper, grease well and sprinkle with dry breadcrumbs. Spoon mixture into tin and level the top.

Bake uncovered for 45 mins until set.

# JED TALKS to Mike Darling



**Masks are a very important feature in your work. What exactly is the difference between performing behind a mask and using merely your own facial features?**

Masks give me the opportunity to jump into many different characters. A mask can either be a character, or represent a particular feeling or emotion. Coupled with mime movement it is possible to travel through many characters unlimited by one's own face with its particular language. The use of mask is rooted in many sources – ritual, religion, theatre and mystery – so there is an incredible richness to explore in mask. I also use a neutral mask to train my body movements, as with this particular mask any expression of the body is very noticeable so that accuracy becomes the aim when using it.

**What sort of interests do you have that compliment mime?**

I find my own inspiration for mime by observing people and the life I see around me (as well as my own emotional experiences!) I find photography a very important medium for capturing images, some of which might become the basis for a mask I might make. In conjunction with photography, film does a good job of transporting the observer into another world and I watch quite a few whenever I have the time. I also try and look at art galleries in the various cities we tour through, which is a great opportunity. (Some works leave me guessing, but there's always something interesting to see). Music also provides an important backdrop to my life, and I have it as a constant companion: in relation to mime it provides an inspiring atmosphere, and I always use it to exercise with.

**Are there any actors or performers that you particularly admire or draw inspiration from?**

One theatre company that I really enjoy is the "Theatre de Complicite"; there is also David Glass Mime and the now defunct "Moving Picture Mime Show", but there are many performers that I've seen, too numerous to mention, who have made being a member of the audience a real pleasure.

**How do you go about interpreting Howard's music?**

When I want to find a song in Howard's repertoire to work to, I first look for one that will support a visual image that will compliment the song without overcrowding it. The image is guided by the rhythm of the piece, though there are some songs – such as HUNGER FOR THE FLESH – which have an immediate atmosphere of their own which give me a lot of inspiration.

**What do you regard as the main strengths of mime?**

I have found that mime has a unique ability to enter the imagination of the observer and gives that individual a personal picture of what is being performed. In dance as such the dancer himself/herself is the picture/image on the stage whereas in mime the performer suggests images which rely on the observer to participate in.

In mime I feel I can express things that cannot be shown by language, for it is a medium that transcends such barriers, both social and national. Body language from which mime draws its imagery has by and large a fairly universal understanding. This really became apparent to me when we work in countries like Japan as well as Europe; we can both speak and understand the same language.

**Are you writing/performing any solo works?**

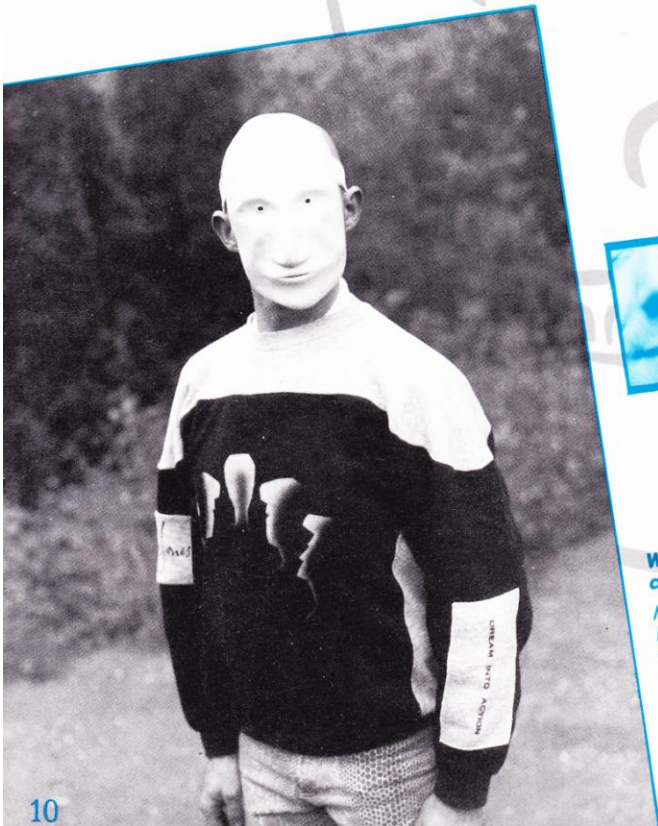
At the moment I'm working on three projects with other mimes: one will be performed in schools to show the use of mime as a performance medium, the second is street-theatre/busking which uses the masks that I make, and the third is a piece for the stage which I hope will eventually be taken on tour round small theatres. I've also done some mime workshops with schools students.

**Are there any themes that you find you are naturally drawn to?**

When I look at themes to work on, I like to approach as many ideas as possible. However, I do like something that after comedy or tragedy will leave the audience with a sense of hope or optimism.

**What is your first memory of performing as an actor/mime artist?**

My first memory of performance of mime was with Howard. We had just started playing at venues with a stage, and discussed the possibilities of using movement, costume and make-up in harmony with the music. One of the songs was I AM MAD which had a jester character. Then there was CONDITIONING with a chained character and also EQUALITY with the split personality. It was a very exciting and enjoyable beginning to my career!



# THE VIDEO SHOOT

A giant converted warehouse, just across the river from Chelsea Wharf in London, sandwiched between a newspaper distribution depot and a cheap wine importers vaults.

A darkened hollow interior. There's an intense light in the far corner, and the silhouettes of 20 or more people concentrated there, around what appears to be the delicate tracery of a great heap of rubbish: wood and tattered rags attached to an awkward frame of steel tube.

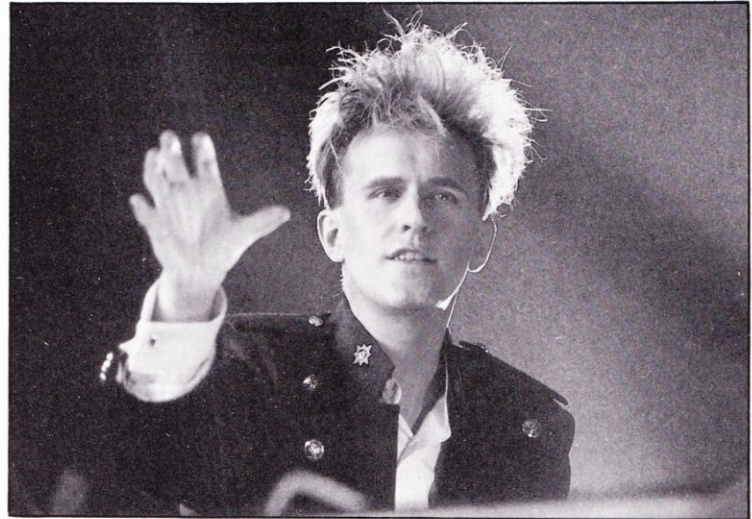
A buzz of conversation, the chink of something struck, firmly, positively, and then - "Right, stand by...this is a take ... right ...run camera" ... "Running" (the response)... "Music, Albert ..." - and the opening chords of the pre-recorded tape of NO ONE IS TO BLAME fill the space. Shooting is under way for the day. It's ten in the morning; Howard and Jan have been there since the hair/make up call at 8.30.

It's to go on for the next 12 hours, a series of camera movement rehearsals, run throughs, takes and repeats. It will consume more than 3000ft of colour film stock - some 25 minutes or so total running time - to be edited down, intermixed with superimposed special effects, to give a finished video exactly 4mins and 14 seconds long. It will be seen the world over on music TV, and it's all a very, very careful business.

In fact that first scene just shot was the opening sequence of the video - drumsticks actually played by a fully made-up and costumed Howard on the rim of a military bass drum (even though it was a close-up extending to hands and wrists only.)

There were a dozen or so separate scenes scheduled in the camera script, varying from full performance takes - wide-angle, mid-shot, tracking and close-up on full face - to chorus-only sequences, and sometimes just a few bars only. The most demanding was to be the shortest: towards the end of a long day, extreme close-ups of each of Howard's eyes in turn, held open and unblinking for a long as possible, the camera lens within 6 inches or so of the eye, powerfully lit (of course). (It turned out not to be necessary after all to ask Howard to remove his contact lenses for this as had been first thought.)

It was some weeks before all this that there had been the first discussions with the record company of Howard's original ideas for the kind of treatment he wanted for this song, and the appointment of the much sought-after Godley & Creme as executive producers. They in turn engaged Nichola Bruce and Mike Coulson as directors. Storyboards were roughed out, costume and set ideas were exchanged, decided on, then modified. Now finally it was all taking shape.



## Howard Jones *No one is to blame*

50

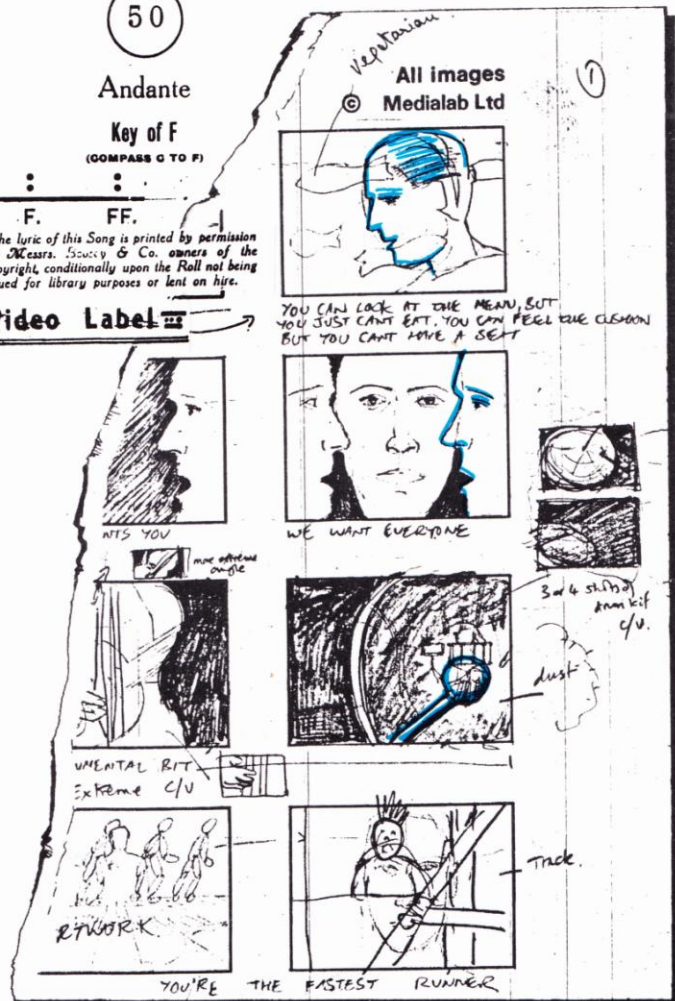
Andante

Key of F  
(COMPASS G TO F)

MF. F. FF.

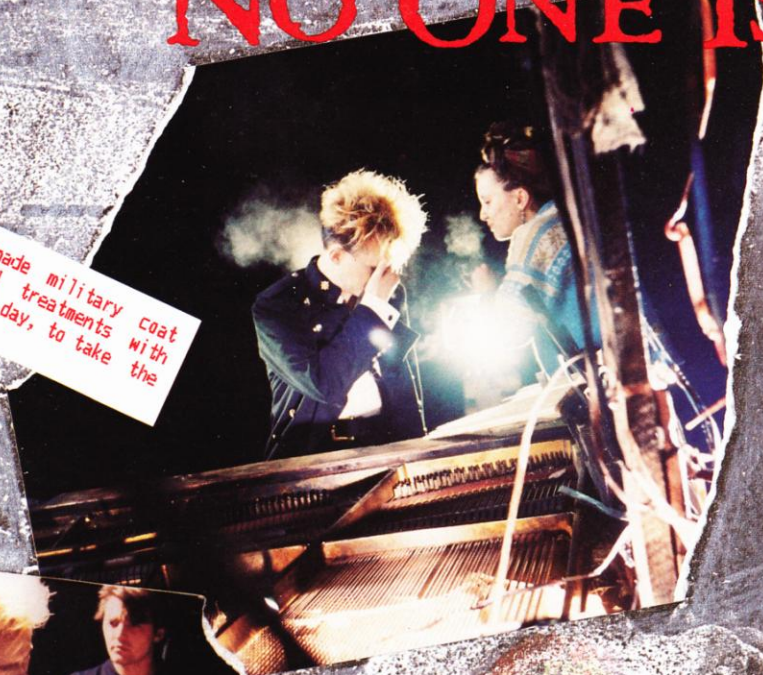
The lyric of this Song is printed by permission of Messrs. Suckley & Co. owners of the copyright, conditionally upon the Roll not being issued for library purposes or lent on hire.

Video Label

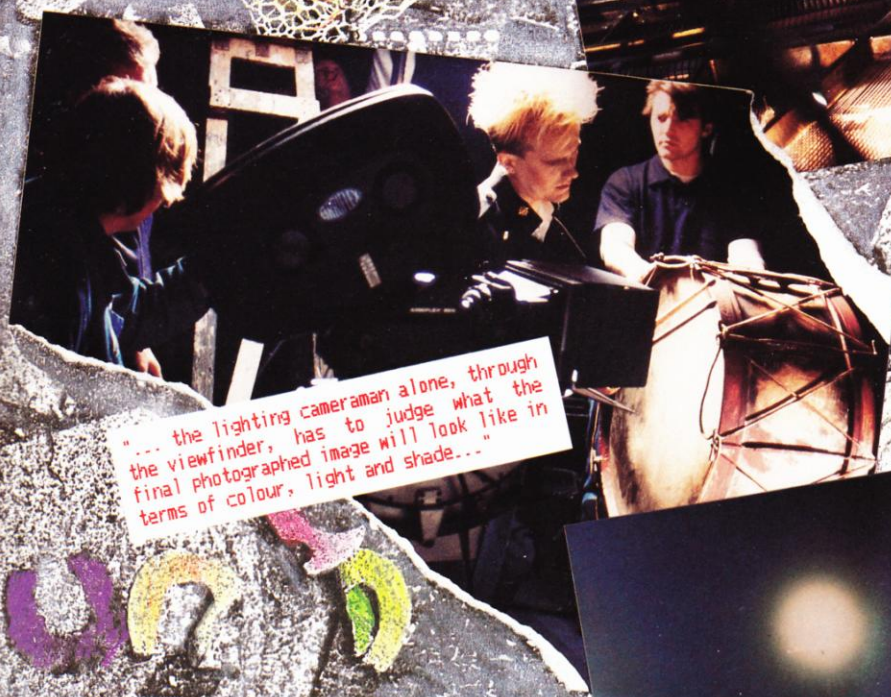


# NO ONE IS

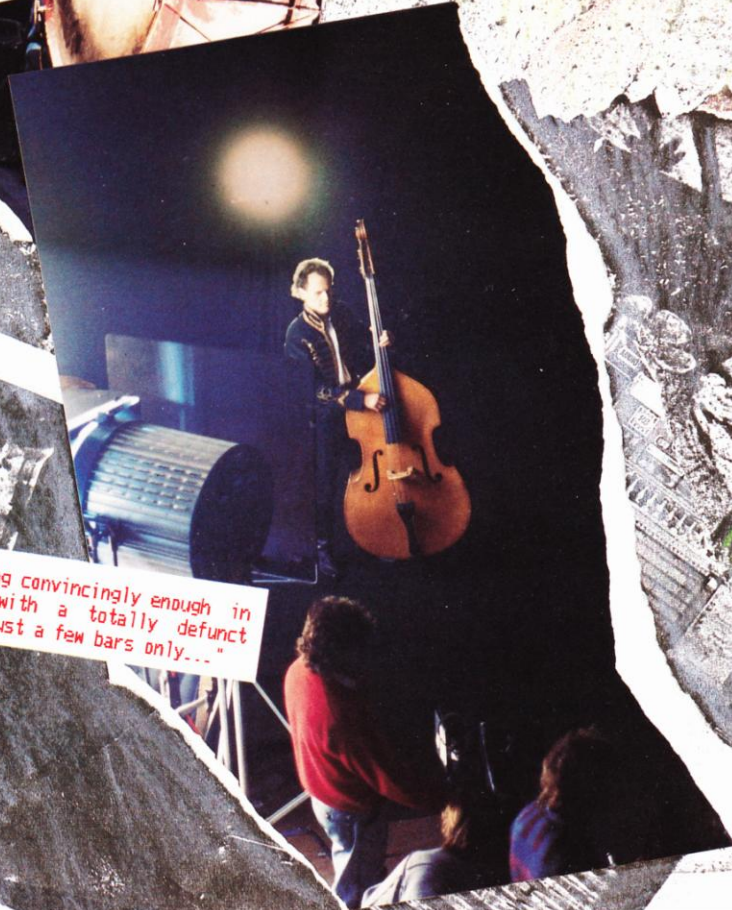
"... Howard's tailor-made military coat had to be given several treatments with the cement powder during the day, to take the "newness" off it! ..."



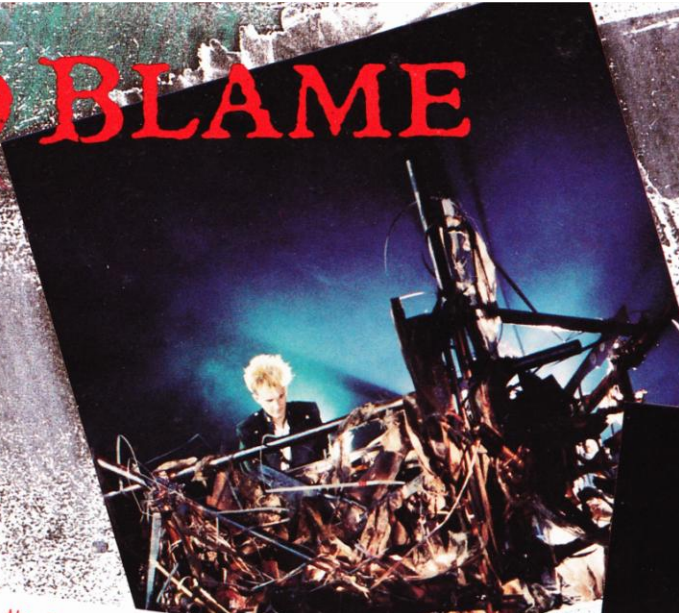
"... the lighting cameraman alone, through the viewfinder, has to judge what the final photographed image will look like in terms of colour, light and shade..."



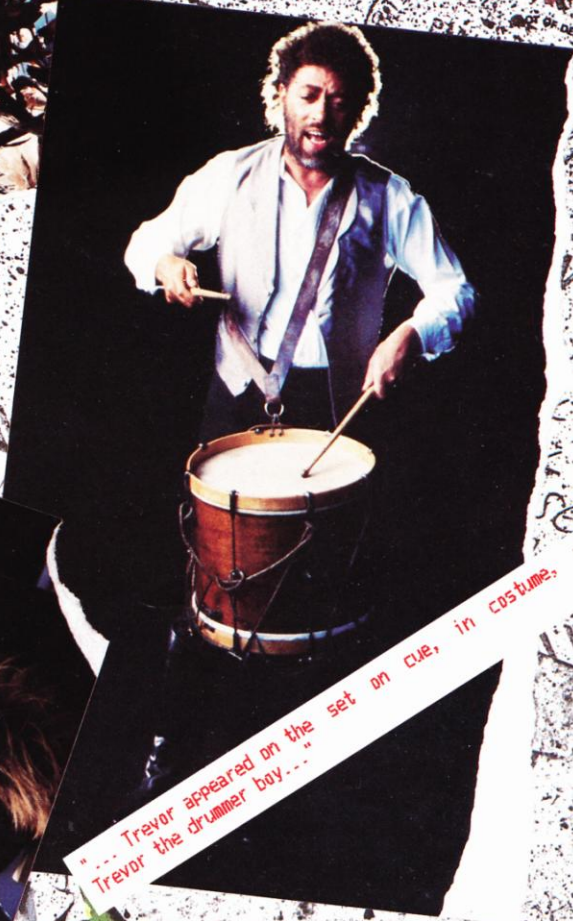
"... Martin miming convincingly enough in military outfit with a totally defunct double bass for just a few bars..."



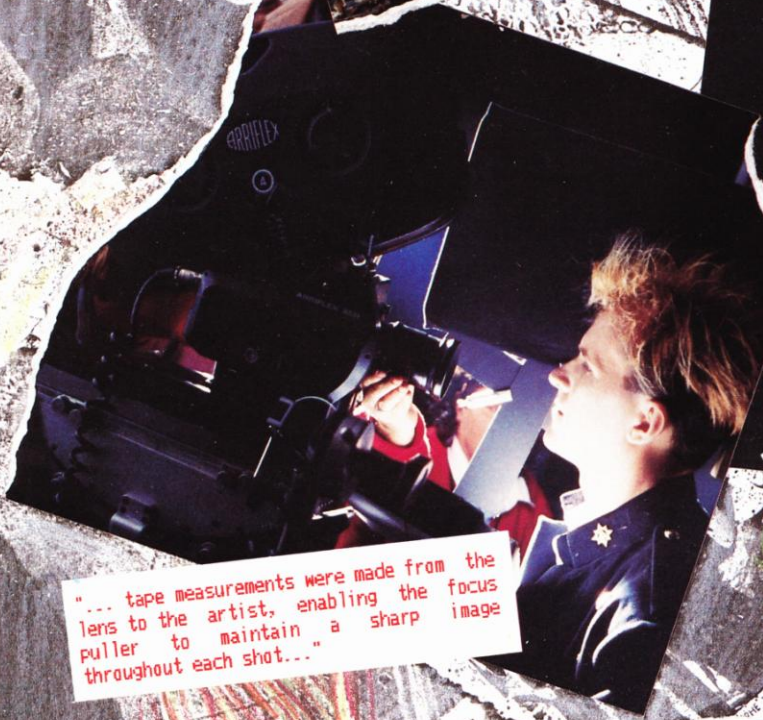
# TO BLAME




"... the 'piano' really was an amazing structure... a genuine old grand, partly dismembered then rebuilt inside that conglomeration of scaffolding bars, scrap wood, then 'dressed' with strips of rag, sacking, straw and old rope..."



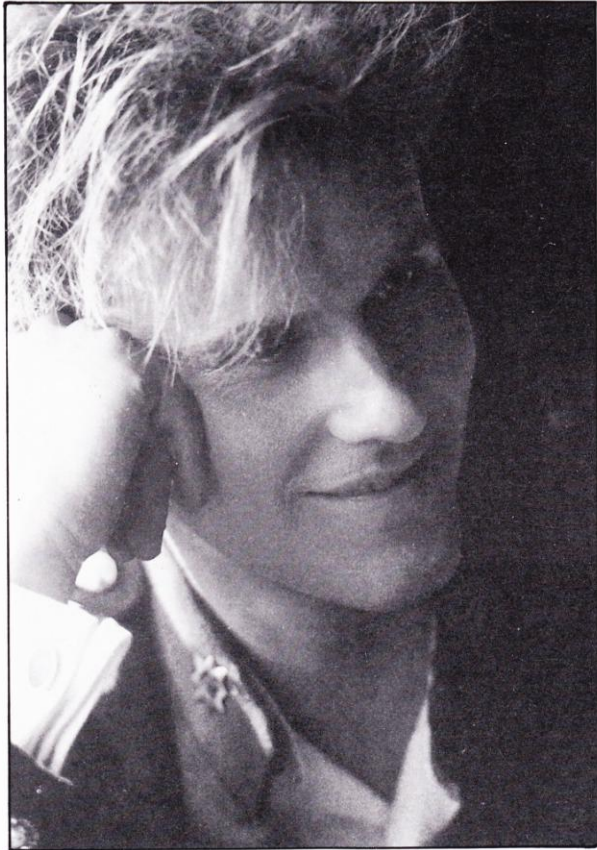
"... Trevor appeared on the set on cue, in costume, as Trevor the drummer boy..."



"... tape measurements were made from the lens to the artist, enabling the focus puller to maintain a sharp image throughout each shot..."

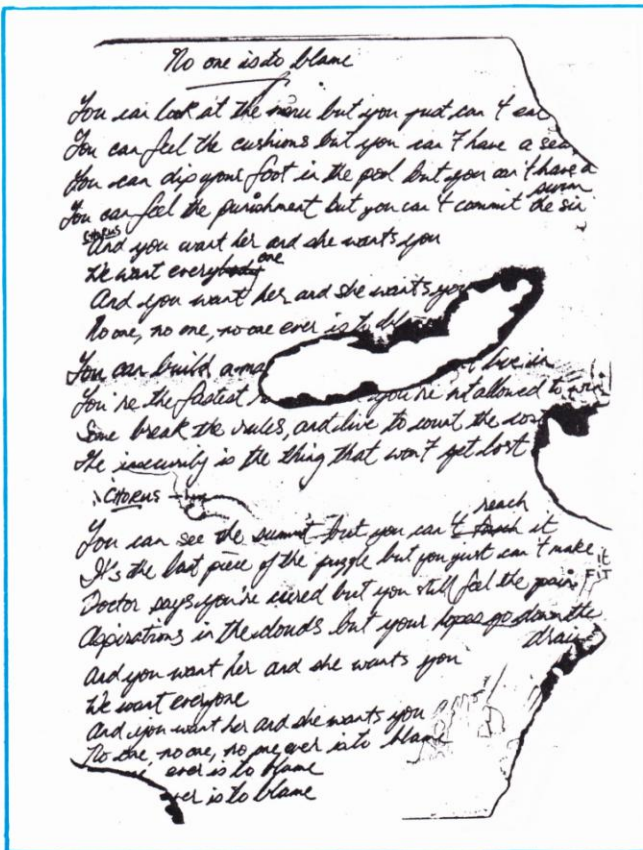


"... a sledgehammer was produced as the storyboard called for, to demolish the set in a slow-motion special effect for the final 'dream-like' sequence..."



Time was called by the first assistant director and suddenly the day in the studio was over. The lights came on and something of the deserted warehouse atmosphere returned, as the remains of the set was struck, the camera dolly stripped down, and the silver cans of film taped up for sending off for processing during the night.

Next day special effects were to be shot from prepared artwork, not requiring Howard in person at all, just his film image...



**NO ONE IS TO BLAME** an interpretation.  
**LINZI SMITH'S** winning entry in the **RISK 6**  
 competition, printed here in full, by request :

Have you ever felt what it's like to be:

hindered, hampered, obstructed and impeded?  
 fettered, restricted, limited and checked?  
 shackled, trammelled, restrained and retarded?  
 deterred, discouraged and debarred?

You have?  
 And all at once?  
 Then you're just beginning to understand how I feel about her.  
 And not just her.  
 I feel this way about almost everybody.

You want to  
 reach out, touch, aspire to and retain.

You want to  
 run with, laugh with, have joy with and be friends.

You want to  
 love with, create with, build with and be happy.

You want to be yourself with everybody.  
 You want everyone to be with you.

But it's not to be.  
 And it's not anyone's fault really.  
 It's the name of the game.  
 But wouldn't it be great if they could change the rules.  
 Just once...





# EAST meets WEST



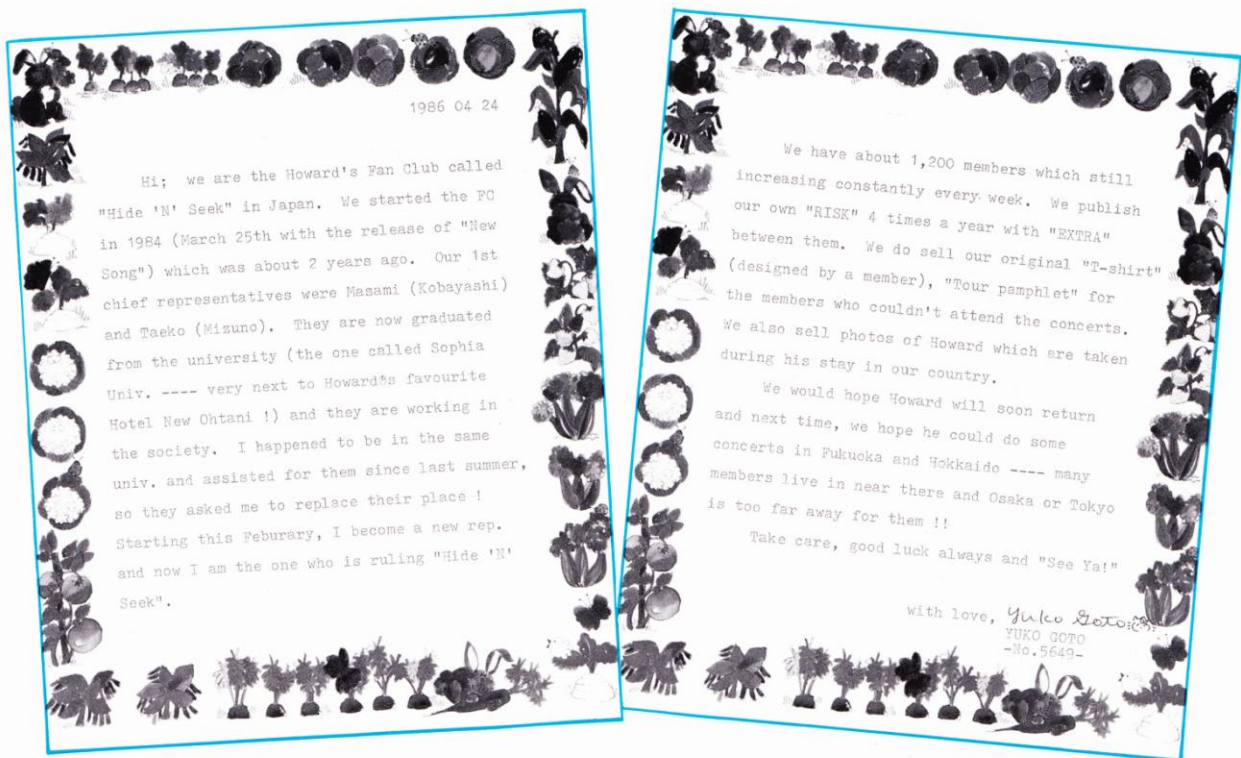
Japan has shown fantastic interest in Howard from very early on, and this turned into something of a mutual love affair on Howard's very first (pre-tour) visit there in July 1984.

His Japanese fans are some of the most passionate and enthusiastic to be found anywhere, and a high proportion of the overseas mail arriving at PO Box 185 comes from there, with not only letters, but drawings, cartoon stories, and other totally unique tokens of their affection for both Howard and Jan, too.

No problem with language for the fans there wishing to keep in touch, thanks to RISK JAPAN based on articles from our own magazine and other Fan Club info, as well as Japanese news-cuttings etc. It's published as a result of the energy and dedication of its two founders, together with the blessing of the local record company.

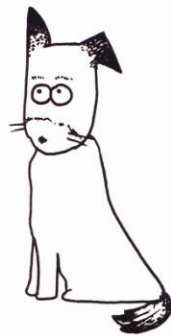
Thelma, John and Flo called on them when they were over there with the tour last year. And earlier this year they actually managed to pay a return visit to the Fan Club themselves!!

We sent greetings to them in Tokyo from RISK, and asked YUKO GOTO who's taken over from them now to tell us something about RISK JAPAN. This is her letter:



and some of those amazing cartoons of Hojo-san:

Illus. Ayako



大特集



Illus. Mitsuko/Miyuki

From the earliest days pub landlords, caretakers, and others who used to open doors have always been amazed at the number of people who turned up early at the gig with Howard to help in some way. "What, all you lot for just one bloke! What do you all do?" was a remark heard more than once. (Well of course one of them was Jan for a start, and Jed, and Mike, and Jill, and Nick, and Jeremy . . .)

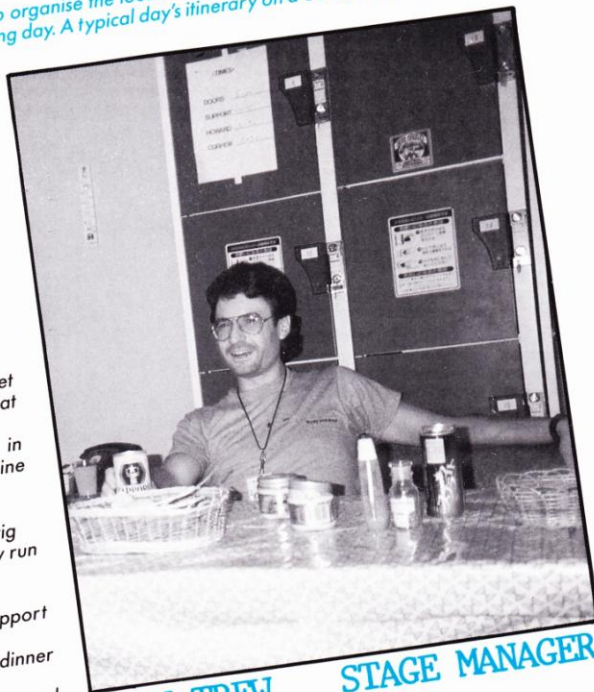
More recently, the number of people Howard depends on in various ways has grown somewhat: some arrive early on the day, some arrive with him and still others have done their job already.

## WHAT I DO

As soon as we start touring, mine is one of the "19-hour day" jobs. I have to organise the local crew as well as our own from the moment the first truck doors are opened until the last truck doors are closed at the end of a very long day. A typical day's itinerary on a US tour would go something like this:

- 0725 alarm goes off
- 0730 wake up Pete the rigger and the catering crew
- 0745 leave bus and go into the gig (admittedly it's not usually a long walk to work!)
- 0800 introduce myself to promoter and local union steward; arrange for rigging motors and tackle to be unloaded and sent to stage
- 0830 wake up rest of lighting crew and sound man in charge of flying the PA
- 0900 arrange for rest of lighting truck to be unloaded
- 0930 just time to grab some breakfast
- 1000 check that sound truck is in position for unloading
- 1030 wake up rest of sound crew
- 1100 arrange for sound truck to be unloaded
- 1130 wake up backline crew (part-time superstars), and get promoter to find the fork lift truck that usually goes missing at this time of day
- 1200 split stage crew to work on PA, and check band truck is in position, mark out stage for the set and arrange for backline and stage set to be off-loaded
- 1300 official union break in some states in America
- 1400 resume work on stage; Nick starts the focus of the lighting rig
- 1500 split local stage crew down to minimum hands, sound crew run up system: a good time for another cup of tea
- 1600 band arrive for sound check
- 1730 hopefully band are happy with sound check: now support band are allowed on to set up
- 1800 support band sound check; good time to have some dinner maybe
- 1855 drag support band off stage with threats of overtime and curfews imposed by the unions, in the event of over-running doors open: time for a rest at long last
- 1900 get support band on stage (they're normally on time alright, so they can get back to the hotel all the quicker)
- 2000 round up local stage crew ready for quick change over change over which has to be quick to enable Howard to be on stage on time
- 2030 Howard on stage! I still have to be behind stage/in the wings to cue various special effects during the show (passing Ruth through to Jed and taking her from him, raising/lowering of mannequins in HUNGER FOR THE FLESH etc)
- 2100 Howard comes off stage (though sometimes later if there's no curfew); arrange for local crew to be split into backline, sound, lights and loaders. (Loading of the trucks is done in exactly reverse order, ready for unloading again in a few hours time . . .)
- 2200 (hopefully!) last truck fully loaded, most of crew showered, now do an "idiot check" ie make sure that nothing has been left out!!
- 0245 get on bus, do a head count and off we go to the next.

This then would be a typical day in America or the UK, though a European or Japanese tour would be much the same – except for the little matter of different languages, but that's another story . . .



**GARY TREW** STAGE MANAGER

## HOW I STARTED

It all began in 1978 when I met Tony Self, the sound engineer for Wishbone Ash. He, like myself, was a CB addict (then in its infancy), and he offered me a job with ENTEC a sound and lighting firm at Shepperton Studios, using my experience as a radar technician.

## WHAT I'VE DONE

Some of the bands I've worked with in the last 7 years include: Paul McCartney, Police, Wishbone Ash, Gillan, Lou Reed, Squeeze, ZZ Top, Big Country, Uriah Heep, Men At Work and The Stranglers.

Apart from the role of stage manager, I've worked in various capacities such as lighting rigger, sound engineer, monitor engineer, backline technician, production manager, personal manager – even promoter.

## A MEMORABLE MOMENT

Probably the funniest moment recently occurred in Montreal on the last tour. It was the final show overseas and as usual the crew were to organise a few tricks.

**On this occasion Jeremy (tour manager) rented out three gorilla suits, which, once the show was under way, he, myself and one of the lighting crew each climbed into.**

Then during the song LIFE IN ONE DAY when Howard is doing a bit on the piano downstage, the 3 of us danced around on the stage behind him. However it was only when Pete, Martin's bass roadie, swung down from the top of the PA that Howard saw what was going on and stopped playing.

Picture it therefore (if you weren't lucky enough to be there) three gorillas, Pete in his shorts swinging over Howard's head, with Howard by this time on the floor in fits of laughter with the rest of the band.

This made all those early starts and late finishes of that tour somehow all the more worthwhile!!

Howard is the first to acknowledge this, and to pay tribute to the part that each plays in creating the finished product. We know that some of you, too, are intrigued by this side of things, and ask what such people do and how they got involved in the first place (a question that some of the crew ask themselves too, sometimes!).

So in RISK 8 we begin a series on these background people who put their respective time, skills and energy into the show that you see. Here then are the first two – stage manager and hair/make-up/wardrobe.

*Lisa began full-time hairdressing at a small salon in Inverness in Scotland after working for two years there as a Saturday girl. After three years she came to London to look for people who wanted (as she says) to be more "adventurous with their hair". She found fewer of them than she was expecting – but among them someone whom she had definitely NOT expected:*

I am Lisa Boni, age 22, I am a hairdresser who has always enjoyed colour, be it in nature, clothes, paintings, or hair.

It was nearly 5 years ago now that a young couple walked past the salon where I was working; I was looking out of the window and saw them and somehow they decided to come in for a consultation. That day that had begun like any other was to lead to the realisation of umpteen amount of life long dreams for me when worldly success eventually came to the pleasant soft-voiced young man I spoke to.

I have always prided myself on being a hairdresser who would simply talk to a client to see what their needs are, put my viewpoints over, then just go ahead and do the work. For some reason we spoke longer than usual. He told me he was a musician and singer trying to get a recording contract and who lets loose his energies on stage. He seemed so gentle – almost shy – that I could scarcely imagine him on stage in front of a large audience. Of course the first time I saw Howard in public (at the Clarendon Pub in Hammersmith) any reservations I may have had were very quickly washed away as he simply took control of the place and performed his one man show...

I knew then I had witnessed something that would eventually lead to this ambitious young man's own dreams coming true, though I could not guess then about my own involvement in it.

Altogether it took me 5 hours to redesign Howard's dark blond hair. In the end we were both very happy with the result or rather all three of us were, as I was to learn very quickly what a vital role Jan plays in Howard's successful career.



LISA BONI  
HAIR - MAKE-UP - WARDROBE

Across the road from the salon was a vegetarian Indian take-away and during Howard's visits to the salon we would eat various dishes usually samosas as we liked them. I too am a vegetarian, so we had similar views there, and I was to discover greater agreement still as the conversations grew as Howard continued to have his hair done by me. Gradually I began to realise what a wonderful friendship was developing, so when Howard said to me one day that when he got a recording contract he would like me to work with him doing hair, wardrobe and make-up (and I knew he was not someone who used empty words), I was pretty excited I can tell you. Well, as you know, it happened – and so began the most exciting time in my life.

Within a couple of years I, Lisa, who had only ever been to Spain on family holidays, was starting out on what would be a world tour following the success of Howard's Dream Into Action album. Places I had never even dreamed of began appearing in front of my eyes.

Of course that also meant a lot of hard work, early starts and late finishes – though but none works harder than Howard: his work 20 hours a day dedication on the road with constant radio interviews, TV appearances, not to mention the videos for the singles or the concerts usually 5 or 6 days out of every 7 I am involved usually in most of these, so when Howard is busy I am too.

Aside from Howard's hair, my other tour job is the dressing of Jed and making sure his clothes are clean and ironed, (which usually meant finding a launderette in every town we toured in because it wasn't always practical to bring a washing machine and tumble drier because of space in trucks for stage equipment).

I also help Jed with his make-up: he has a great knowledge of visual effects for the face and for the head so we worked well together. Jan usually did Howard's wardrobe, and we both shared the responsibility of dry-cleaning the Afrodziak wardrobe.

**Sometimes disastrous results would befall us. Like the time Howard's lovely silver speckled black shirt returned from the dry cleaners just a black shirt, but that's another story.**

I could write forever about experiences on tour in all the countries we visited but one in particular stands out in my mind – after Howard had appeared on the David Letterman show in New Jersey (For non-American readers, this is a bit like a rather outrageous version of the BBC's Terry Wogan Show – except that being networked across the US it has an audience of xxx million). The show had gone well for Howard but after it we had only an hour to curtain up for the gig that night. Now I had experienced many planes large and small touring with Howard, but never a helicopter. We can tell you, seeing New York the metropolis at night through the long windows of a helicopter is absolutely breathtaking.

In a way I felt like I was the only person to see such a magnificent sight – fantastically-shaped skyscrapers and other buildings, cars and boats looking like toys, the Central Park I had been in that day.

It was so exciting and (unlike that wonderful afternoon when Howard appeared at Live Aid and I saw a lot of bands from the front as well as backstage which was a united emotional event) looking out on downtown New York that evening was so personal and such an individually fulfilling experience.

I would like to think that everyone should feel that fascinated and bewildered at least once in their lives.

.....HOWARD.....

# FAN CLUB

# NEWSPAGE

Flo Thelma Michelle Mandy Peggy



Thelma writes:

Just a quick note from everyone at the Fan Club. We thank you all for your wonderful letters – we all have so many pen pals **ourselves** now!

Since moving the Fan Club to Howard's and Jan's old home we have had lots of visitors – from England, Scotland and Wales but even from Australia, Holland, America and Japan.

We do hope you'll enjoy reading RISK 8. Lots of hard work goes into getting it ready for you all, for which we thank Clifford and Mike.

Bye for now, always take great care.

Our love to you all.

Thelma and the RISK gang.

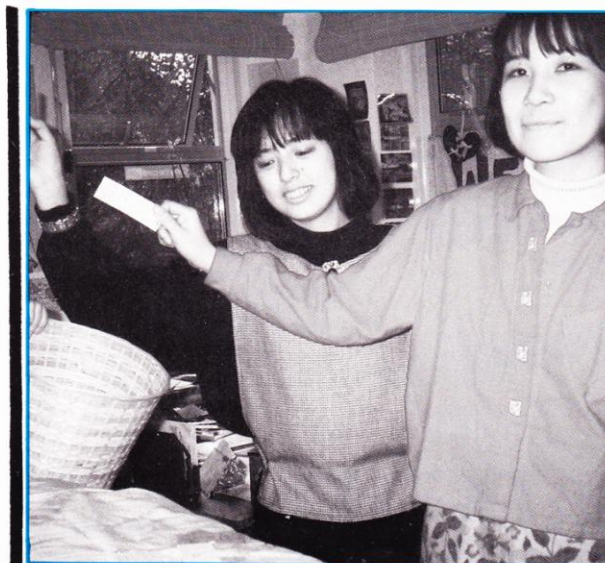
Hi!

Your Fan Club's group picture this time captures them during a lively lunch hour photocall round at Martin's

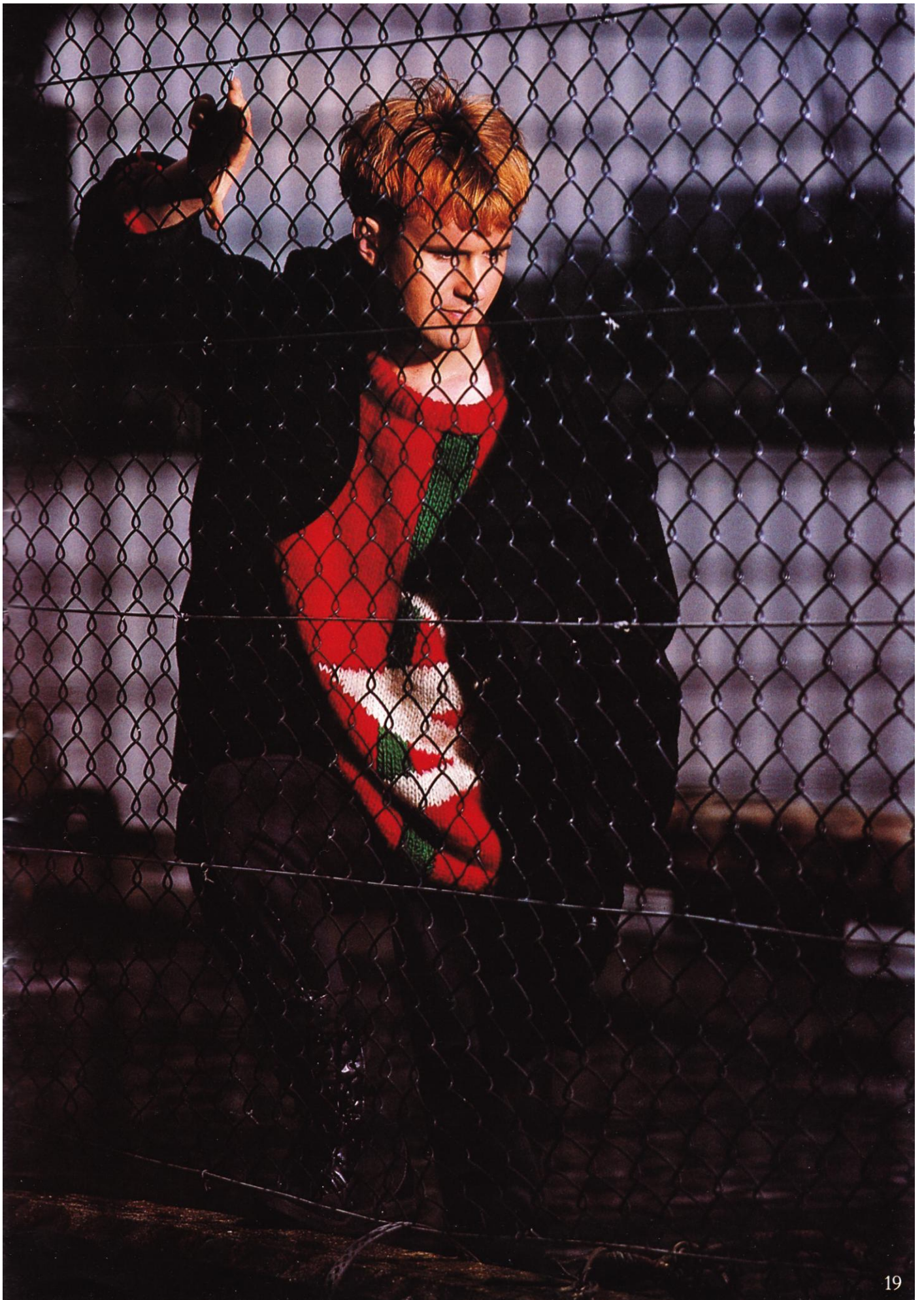
A friend of Thelma's in Los Angeles rang her at home in High Wycombe during the Amnesty concert TV programme and left the line open so that she could hear Howard singing live in New York!

## Results of Thelma's under 12's competition:

Such amazing pictures generally that it was decided to give a small prize to everyone who entered as well as the main prizes, which went to  
 First: Johann Kirpuu (aged 10) Muholm Sweden  
 Second: Viki Clennell (aged 12) Hutton, N. Humberside.  
 Third: Daniel Spindler (aged 12) Didcot, Oxford.



DISTINGUISHED VISITORS from RISK JAPAN Masami Koybashi and Taeko Mizuno were put to work by their hosts, making the charity name draw. The prizes were stage shirts worn by Howard and went to Emiko Matsuura (Japan, believe it or not!), Neil McGibbon (Burton on Trent Staffs) and Jeanne Miyauchi (USA)



PAR AVION  
航空郵便

# "No one suspects..." THE -penpal- SERVICE

**We've often mentioned the penpal service in past RISKS, but clearly there's such a lot going on down there among those who use it that we thought we'd ask just three pret ty active exponents of it (with a total of 108 penpals bet ween them!!) to take some time off from writing to each other for a few minutes and tell us something about it: Maxine of Hanwell near London, Francis from Birmingham, and Corinne in France.**

## Maxine says:

If you're looking for something new and interesting to fill your spare time with, the best way is to get a penpal. I started off with 3 and now I've got 43 all over the world, even in countries like Japan, Israel, Cyprus, Greece just to mention a few!

I got mine all through RISK, so we do all share one obvious interest – HOWARD! It may be quite time-consuming if you have quite a few, but it's the best way to make new friends. I now have a great friendship with Tina from Bristol. We go to concerts together, visit each other and this year we're even going on holiday together!

They're all my best friends, but two others among the closest of them are Kaori (Japan) and Fran (Birmingham). Sometimes we write to each others' penpals, so we know each others too, which is even better. We exchange and send each other things like photographs, magazine cuttings etc.

Sometimes we actually meet up too, which is quite funny because you never know what to expect or what's gonna happen!!

I've got so many penpals now, I have to keep the letters in a box in alphabetical order. I get about 4-5 letters a week, depending on how quick I get a reply. Sometimes in the evening or especially on Sundays I write for hours and hours!!

**We talk about music mainly, and concerts, but it's not just Howard and it's not only about things we do like but about things we don't like or protest about. Even advice. It's nice to write to each other when you're feeling fed up or down.**

Thelma met my Japanese penpal Kaori when she was in Japan with Howard last year. I gave Thelma a Live Aid programme to give her and she was really surprised!! It doesn't seem that she's thousands of miles away! It seems to bring the world closer together.

I've been writing to my penpals for just over a year and I think I will go on writing for many, many more.



## Corinne writes from Bron, France:

You know the penpals list is fantastic. I really enjoy writing letters, and through it I've got 13 penpals now from all over the world: seven in England, two in Australia, one in Japan, one in the US, one in Belgium and one in Germany. They are each of them very different, but I like most of them very much. It's great to get to know their life, their traditions, their culture, their tastes. I think that's really interesting – it's a way of travelling!

We talk about the world, current events, our studies... We also write about our problems, try to help each other and find solutions together. We feel close because we have a common point (Howard of course!). It's great to communicate with someone who has the same passion as you. We tell others about the gigs we see, our memories, our hopes for the future, our loves... and of course, music.

These are our most frequent topics – though we don't only speak; we exchange pictures! There's a real traffic there that **no-one suspects!!**

## Fran tells us of a more ambitious idea – the great gig gathering last Christmas:

There is a saying that even the best-laid plans can go wrong. I think that if I actually had a plan for the events of Friday December 20 1985 it would have been ripped up by lunchtime that day!

That last Friday before Christmas 1985 saw Howard play the final concert of his mammoth world tour at the NEC in Birmingham. With fans from all over the country converging on my home city, it seemed natural to me to invite a whole group of my RISK penpals to come and stay at my house before and after the concert. Well, inviting people was one thing – actually getting them all in one place was another!

All I had to work on was a rough list of arrival times, obtained from numerous phone calls and letters received right up to the day itself. The phone never stopped ringing in that final week. "Yes, I am still coming, but with four extra friends; will that be OK?!" was a typical message!!

The first to arrive was Kath from Banbury – she showed up only 10 minutes late on the Thursday afternoon!! The evening was spent wrapping last-minute Christmas presents and then consuming large amounts of festive drink to fortify us for the following day. Consequently it took a good deal of the RISK spirit, courage and determination next morning to proceed with the business of the day, ie what it was really all about.



**So, if you're interested in doing something like this, just go ahead and try it. There's lots of people out there who'd love to hear from you and whom we're sure you'd love to hear from. Just write to Thelma, Peggy, Flo or Michelle for the latest list – then later if you're happy about it ask them to put your name on the next updated edition.**

**And if you haven't done anything like this before, remember Maxine and Corinne and Fran hadn't either before they started!!**

# RISK WORDS

## RISKWORD ONE

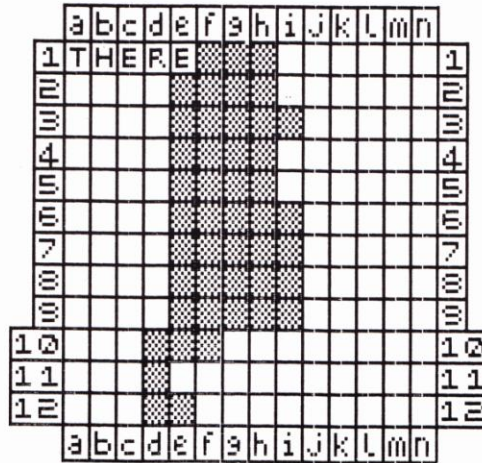
The words to be filled in the main grid are OPPOSITES of the clues left and right (hint - all are words from the first two lines of the DREAM INTO ACTION songs).

Letters are then to be transferred from this grid to the one below it to make up a quotation from another of Howard's songs (hint - this one's NOT on the DREAM LP). The question is - which song??

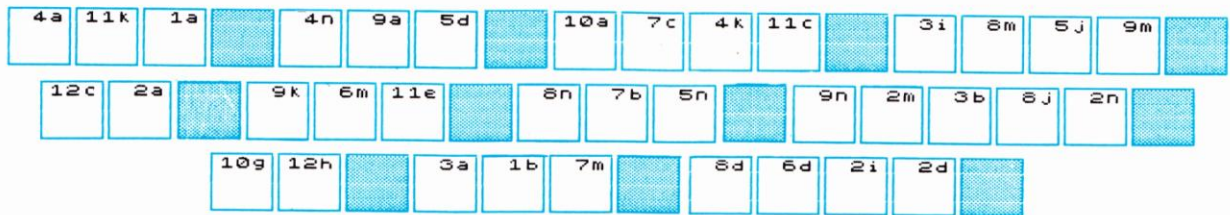
To start you off we've filled in the answer to 1 left (so the third letter of the quotation will be a "T" etc)

### THE CLUES:

- LEFT
- 1 here (5)
  - 2 future (4)
  - 3 short (4)
  - 4 don't look! (4)
  - 5 death (4)
  - 6 win (4)
  - 7 that (4)
  - 8 never (4)
  - 9 tail (4)
  - 10 woman (3)
  - 11 young (3)
  - 12 me (3)



- RIGHT
- 1 everybody (6)
  - 2 public knowledge (6)
  - 3 brave (5)
  - 4 can (6)
  - 5 past (6)
  - 6 right (5)
  - 7 dies (5)
  - 8 left (5)
  - 9 sky (5)
  - 10 multiplication (8)
  - 11 similarity (10)
  - 12 ignorance (9)



### Hint:

All the lines used in these three riskwords are the "official versions" ie as they have appeared on the album sleeves

## RISKWORD TWO

The following pieces can be rearranged to give lines from SIX of Howard's chart singles. What are the lines, and what songs do they come from?

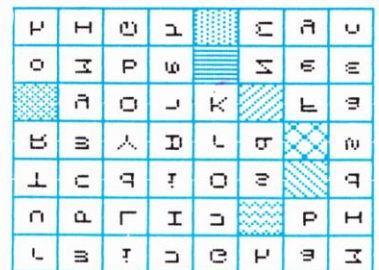


### RISKWORD THREE

Ok so you found two a bit simple huh?  
So try this one: rearrange these to form another set of lines from six 11 chart singles:

A A AND AND AND AND ANSWER BEEN CAN  
CANNOT DANCE DONE FEAR GOES HAIN'T HER IS  
IT LITTLE LOVE MAY ME MUCH NOBODY ON PERSON  
SHADOWS SHE SHOW SING SONG TAKE THE THE THEY  
THIS TIME WANT WANTS WHO YOU YOU YOUR

**RISKWORD FOUR**  
WHERE'S HE BEEN?  
Reading from left to right, top to bottom, turning or reversing the letters (which may be capitals or lower case); to find FOUR places Howard has been to in the last 12 months, AND where he was on Midsummer Day last year.



FABULOUS SUR-PRIZES MUST BE WON! SEPARATE BITS OF PAPER FOR EACH COMPETITION PLEASE, IF YOU'RE ENTERING MORE THAN ONE - BUT DON'T WORRY IF YOU CAN ONLY DO ONE OF THEM: SEND IT IN ANYWAY!!

THE ADDRESS FOR ALL LETTERS IS ON PAGE 24

RISK  
WORDS  
MOBDS?  
BISK



1



2



3

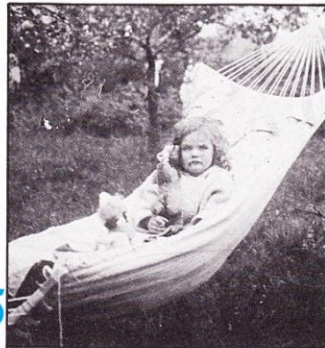


4

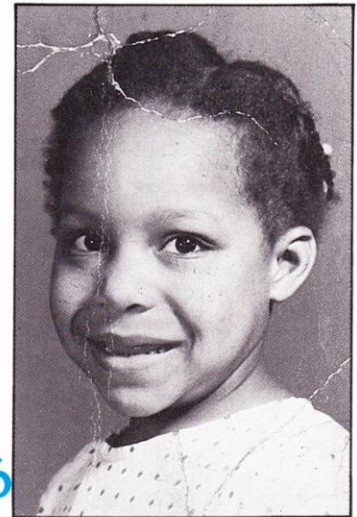
RISK  
PICS  
BICS?  
BISK



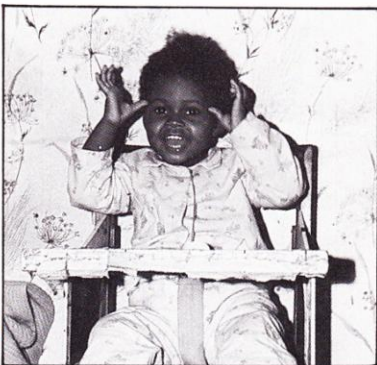
7



5



6



9

8



10



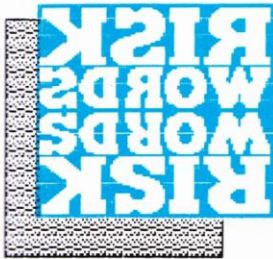
11

Aren't they all so lovely? Yes, but "who are they?" you ask. No, no, we're asking you that. Ten photographs, eleven bonny bairns, twelve names. Match the names to the numbers, and tell us which one we haven't got a picture of here.

THE NAMES:

TheIma: John: Peggy: Flo: Jan: Martin: Afrodiziak (Caron, Naomi, Claudia): Michelle: Mandy: oh yes, and Howard!





## SPOT THE DETAIL

Where do all these shapes  
come from? They can all be  
found somewhere in **RISK 8**

YES! PRIZES ARE WAITING  
TO BE WON FOR THIS AND  
RISKPIC OPPOSITE.  
SEPARATE ENTRIES PLEASE  
TO FAN CLUB AT ADDRESS  
ON P24



a



b



c



d

## LAST TIMES' WINNERS

**HOW FAR?** We worked it out that Howard had travelled the phenomenal distance of 104,997 km or 65,623 miles in the six months schedule taking him from Aberdeen (1 March) to Kyoto (30 Aug). Several came close, many bits of string were worn out, all of you tried, but the winners were: Lee Roddis (65268 miles) and Patrick Moffitt (New York 66304 miles)

**RISKWORD:** lots sent in; 20 got it right: three lucky ones out of the sack were Caroline Ecclestone (Staffs), Bernice Pfisterer (Wilmington, USA) and Svein Simonsen (Oslo, Norway)

**MICHELLE'S PUZZLE PICTURES:** difficult to judge between many of the 60-odd who had a go, but Michelle thought the best were: Deborah Howe (S Glam), Andrea Hoffmann (W Germany), and Fai Lee (London)

**ROCK'n'ROLL:** We got Nick (the lighting guy) Valdez to judge and give answers to this one. He thought many were quite good, and the best were Helen (Bexley/Heath) and Carolyn Brinkworth (M Australia)

**RIGGER:** person with responsibility for the setting up of certain specific stage equipment: eg sound, lighting etc

**RIDER:** a list of conditions attached to a contract. It may specify stage dimensions, dressing room requirements etc, but also many other things that perhaps you wouldn't think had anything to do with putting on a show!!

**FEEDBACK:** the awful screech or howl experienced when the sound from the loudspeakers is picked up by a microphone and is "fed back" into the system

**SIGHTLINES:** lines of sight from audience to stage. In setting up the equipment for a show, the crew have to ensure that audience views are not blocked by either the sound system (from the sides of the house), or the lighting system (say from a high balcony)

**SNAKE:** multicore cables which run from stage out to the front of house mixing desks.

**FEA-SOUPER:** a dry-ice smoke machine: not a favourite device among many, so regarded more as a swear-word by them.

**TALKBACK:** the headphone/microphone system used by sound/light stage crews to communicate with each other even though there may be a heavy metal band between them playing at 50,000 watts!

**WASH:** a lighting term meaning the use of uniformly coloured lamps to cover (or "wash") the stage in, say, red or whatever.

**MONITORS:** speakers designed to provide the artiste(s) with sound.

**PA:** public address - the high stacks of speaker cabinets, amplifiers etc that supply concert sound to the audience

**DRAPES:** theatrical curtains!!

**FOLDBACK:** the sound fed to the musicians on stage so they can hear themselves and other members of the band

**SETLIST:** a list of the songs, in order, that are to be performed at a concert

**LD:** lighting designer/director - the person responsible for the design of the lighting - how many lamps, of what kind, of what colours, and where they go: also responsible for smoke machines!

**SM:** the rock'n'roll business does like its abbreviations - this one means stage manager (read Gary Trew SM on p16 - Ed)

**BACKDROP:** usually the band's logo or design printed on to a large drape hung directly behind the band.

**RISER:** a (usually) small platform for putting artistes and equipment on! Most common is that used for drums.

**BUD:** abbreviation for a widely advertised beverage, well-beloved of crews the world over.

**CARNET:** in simple terms a customs document necessary in transporting equipment across international borders.

**PARCANS:** sealed beam lamps of different sizes and wattages: (the PAR bit stands for parabolic aluminium reflectors; the cans are what the lamps go in)

**TELESCANS:** a special type of lamp which enables a reflected beam of light to be moved and colour-changed remotely by computer

**SHOWTIMES:** when bands are scheduled to take/leave the stage etc

**FOH:** not an invitation to please go away, but "Front Of House" - the whole area in front of the stage

**GAFFA:** that good ol' sticky tape without which the whole rock'n' roll business would slither to a halt

**CHASE:** the automatic sequential flashing of lamps, usually pre-programmed by the LD before the show

**CURFEW:** the time when the music has to stop to ensure minimum disturbance to the local neighbourhood.

**BACKLINE:** (no-one got this one!) - the amplifiers, keyboards and cabinets used by the band (from the way it is set up at the back of the stage)

THANKS FOR ALL YOUR EFFORTS, AND FOR TELLING US SO OFTEN THAT IT WAS FUN: THERE WERE SOME GREAT LETTERS THERE. IF YOU'RE A WINNER AND HAVEN'T GOT YOUR PRIZE YET, LET US KNOW: ADDRESS P 24

# YOUR PAGE

inviting you to send in something for this last-page noticeboard: items wanted/for sale/exchange, announcements, messages to long lost friends/fans, silly sayings, birthday greetings, coincidences, little happenings, "bet I've got more pictures on my wall than you have" claims. Anything reasonable/unreasonable considered. Drop us a line, marking your envelope "YOUR PAGE". Small pressies for anything printed.

HELLO,  
My name is Andrew Barsby and like a lot of you, I collect Howard's records.  
I have a fairly comprehensive list of records, including United Kingdom, U.S.A., Japanese, Picture discs etc. & Specials.  
Anyone who would be interested in buying or swapping records can contact me.  
For further details write to me at:  
8, Third Avenue, Rainworth, Mansfield.  
NOTES. NG21 0BY.  
Telephone: Mansfield 795923.

PLEASE SEND A STAMPED ADDRESSED ENVELOPE.

FANS' WEDDING ANNOUNCEMENT!!  
COYLE - KINGHAM  
On 6 January 1986, the wedding  
of  
Lorraine Coyle (Fan Club Member!)  
to  
Robert Kingham (Fan Club Member!)

Andrew sure has: he called in on the Fan Club the other day and brought his collection with him. It's incredible!!

From Kate Mills in S Devon:  
"If anybody reading this went to see Howie at the LAST WORLD DREAM concert at NEC and have got any really good photos of him playing there, I'd be willing to pay for them"  
(Write to us for her address)

Laura Williams from Rutland, Leics got close with her HOW FAR entry (she suggested 104,037km), but went on to calculate the following:

- 1) To drive this distance at 90km/hour it would take you 54 days 4 hours 27 mins and 45 secs
  - 2) Or take you 1 year 357 days 11 hours 30 mins to walk
  - 3) It's the equivalent of 8.2 times round the equator
  - 4) Or 351,476,400 copies of RISK 7 (or 8) laid out in a row
  - 5) Or 61,198,235 Howards laid out in a row ("what a thought!", she adds!)
  - 6) Or 693.58 times the distance from her house to Howard's house
- Care to check if she's right?? (on paper, at any rate!!)

Just two hours after getting home via Dublin from his 450 mile round trip to the NEC concert, Irish Fan Paul McCormick had to go back to Dublin to help his cousin. You may remember Paul from P 4: he had just walked that last 6 miles anyway!!

Scott Merritt and Kate Mills gave us the idea for this feature

RISK NINE will be published in December: RISK TEN in June next

THE HOWARD JONES FAN CLUB PO BOX 185 HIGH WYCOMBE HP11 2EZ BUCKS UK

# ETHELRED!

Leaving the most important subject till last, Inside Back Cover gives you **ETHELRED** – all the latest on what's been happening to the now famous woolly parrot whose arrival, catapulted on to the world stage, was recorded back in **RISK 6**.

Actually two dispatches have again reached us: the semi-official communication from his Press Officer (**JM**), the other as in **RISK 7** from a mystery correspondent (**JH**).

The two accounts seem curiously at odds with each other, and we are left wondering just how vulnerable is this character, just how *fragile* is he? We can, as they say, only wait and see!!

## THE PUBLIC PROFILE (from JM)

Since the last dispatch, **ETHELRED** the ever-popular playparrot of the international gambling party scene has been in all the hot places to be seen around – the Globe, Paris, Monaco, Geneva, LA, Sydney, Rio de Janeiro, Princes Risborough and Flackwell Heath.

Earlier this year he was seen on Killiney Hill near Dublin being filmed for his latest box office smash which is being directed by Stephen Spielparrot, the famous producer of such parrot-mega hits as **STARPARROT** and **ROMANCING THE PARROT**. Apart from this time-consuming project our friend has also found time to relax in Hawaii and complete the latest set of highly exclusive fashion photographs with Lord Snowden for the top glossy mags and Beano. Look out for these awe-inspiring works of comic art coming soon!!

Ethelred has also confided that he is putting together a plan to start up an international chain of vegetarian restaurants and a fast food chain by the name of **POLLYFILLERS**. He did point out that these bastions of haute cuisine were originally designed to be purely for the distinguished tongues of itinerant fellow parrots, but has decided to relent and let lowly human mortals enter these parrot-dises of consumable ecstasy **PROVIDING THEY ARE FULLY PAID UP MEMBERS OF RISK AND CAN THEREFORE PRODUCE A CURRENT MEMBERSHIP CARD**. Please make sure you always carry yours therefore – just in case you're ever feeling a little peckish (ho ho – Ed) and discover a **POLLYFILLER** near you.

Amazingly enough this talented young individual has found the energy to fit in producing a remarkable rock album with the electric band "**BUDGIE**" that became his proteges (it's an all-girl outfit) after supporting him at the world-famous Parrot Club in New York's hippest area. The band seems set for number one slots around the world after the magical touch of this multi-talented high-flyer.

There has been another incident too.

Ethelred has also been indulging himself in another extravagant pastime he's recently discovered – **Formula One Parrot Racing**. He'd been practising in secret for some time (in false colours) and his emergence on to the **Grand Parro-Prix** scene seemed set to be marked by early success both in the cockpit as well as outside it – the chequered flag would soon be waving for him, the victor's laurel wreath and foaming bubbly bottle his.

But then a total breakdown in his normally so-smooth security arrangements. A report about his proposed drive in the **Brazilian Parro-Prix** was leaked by an obscure local TV station: result – thousands of lady admirers flocked there to cheer him on, with the consequence that tragically the race came to an early end for him when our hero was mobbed in the pits during a wheel change. In the utter confusion that followed he had to drive as far as Watford (a small village in Northern Brazil) to escape from overzealous fans – and only that was possible because there happened to be a fully-fuelled Maclaren in the next pit which a quick-thinking aide commandeered.

Ethelred is at present hiding at an exclusive undisclosed retreat, still hoping (confidentially) to enter the next **G\*\*\*\* P\*\*\*\*-P\*\*\*\*** at Neasden, but still tirelessly working on yet more ways to use his extraordinary talent to its fullest extent, to reach heights never before attained by such a humble woolly being.



## THE PRIVATE THOUGHTS (from JH)

**ETHELRED** wriggled uncomfortably under the glare of a 1000watt lamp that threw a sharp silhouette on to the white screen behind him. There was a flash and a pop, and he was quite blinded for the thousandth time that day. He flapped around trying to find the chair which he had been resting on during the afternoon. A hand brushed smooth his woolly plumage which had fluffed out in his panic to grab something in his fiery blackness. Yet another coffee was pushed in front of him; he sipped from it gratefully, exhausted.

For four hours now he had been the innocent victim of a search to find his best side, seated before seemingly endless rows of lamps and those ridiculous silver umbrellas, while a river of different coloured screens had flowed behind him.

Small empty boxes littered the floor of the room like so many discarded peanut shells – which reminded Ethelred of the nagging sensation in the pit of his stomach. He hadn't really eaten all day, just pecked at bits of this and that. Not that there wasn't plenty of food available – there was this enormous converted coach sitting outside containing a very able crew of travelling cooks and washers-up. He looked outside; "Huh, all this just for a few snapshots", he murmured, only half to himself. His principal aide, at his shoulder as ever, heard the remark and hastened to point out the importance of getting his profiles on paper, his features on film.

"Oh well", he thought wearily, "One final effort now, and we can all be home by supper time". All in the studio must have been telepathic, as they visibly relaxed, knowing that the object of all their attention had finally slid back against the carefully prepared backdrop and into position on the highly polished surfboard.

"OK, let's make this a Rembrandt, Ethelred? ... Give me a bit more beak ... Yeah! That's great, now hold that ...". The shutter blinked, motor-winder whirred, and the glorious plumage was committed to yet another roll of celluloid that would soon explode into life on the covers, centrespreads and gatefold features of the press the world over ...

# ! ETHELRED!

You see what I mean – one word only comes to mind . . . **PARRO-DOXICAL!**



detail of artwork for special effects background to NO ONE IS TO BLAME video

Jane Bruce - Art Director/Medialab

Here's RISK 8 which we all hope you're going to like!



In addition, Thelma wants you to know there's a brand new merchandise leaflet now being prepared - so write in for details of a new and totally sublime writing set, an exclusive Fan Club tee-shirt - and more! Stamped addressed envelope (or International Reply Paid Coupon) as usual please



Note the change of postcode in the Fan Club address - it's now HP11 2EZ ("eleven too ee-zy"!)

BUT -

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS



You probably know already, but a lovely baby boy was born to Howard and Jan on Saturday 5 July 1986 (at 6.28am and a bouncing 6lb 10oz). Howard was there throughout, and all three are supremely happy about everything



A great big welcome then to Osheen Jones, the very youngest Fan Club member of all

So - how about another RISKWORD, just to celebrate? Guess Osheen's membership number (it's in the early #10,000's). EXTRA SPECIAL PRIZE FOR THIS ONE!

Closing date for this and all other competition entries 1 November, by the way

RISK 8 is before you - read on...

CF