

RISK 12

THE HOWARD JONES WORLD INFORMATION SERVICE SUMMER 1988

Well done people and many thanks for doing the things you did to enable us to send big cheques to the two charities we told you about last year.

GREENPEACE

30-31 ISLINGTON GREEN, LONDON N1 6XE
 TEL 01-354 6100/01-359 7396
 TELEX 25245 GPEACE G FAX 01-359 4062

Thelma Jones,
 Clifford Farrant,
 Risk,
 PO Box 185,
 High Wycombe,
 Bucks. HP11 2EZ

31st May, 1988

Dear Ms. Jones and Mr. Farrant,

We would like to extend our very grateful thanks to all members of the Howard Jones fan club who made possible the generous donation of £380 received recently.

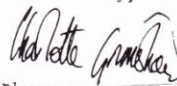
The money has been put into our general campaign fund and will go towards our non-violent, direct action campaigns to protect the environment.

If anybody would like further information on Greenpeace, please ask them to write to us at the above address and we will gladly oblige.

We would also like to say thanks to Howard for nominating Greenpeace as a chosen charity for last year.

With very best wishes,

Yours sincerely,



Charlotte Grimshaw
 Fund Raising Manager

CG/SB

We sent a further £120 to Amnesty which had trickled in since Jan 87 too!!

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ANOREXIC AID

FOR SUFFERERS OF ANOREXIA AND BULIMIA NERVOSA AND THEIR FAMILIES



REG CHARITY NO 278617

National Headquarters:

The Priory Centre, 11 Priory Road, High Wycombe, Bucks HP13 6SL
 Telephone: High Wycombe (0494) 21431

11th May 1988

Dear Thelma & Cliff,

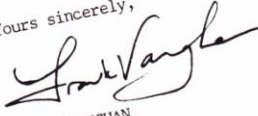
Thank you for your letter and cheque for £400.00

Please convey our sincere thanks to Howard's fans for their generous giving and to Howard in particular in choosing Anorexic Aid as one of this year's charities.

It is much appreciated and I can assure you that the money will be put to good use. It will enable us to increase the supply of literature we produce to help educate both the public and professionals about this illness.

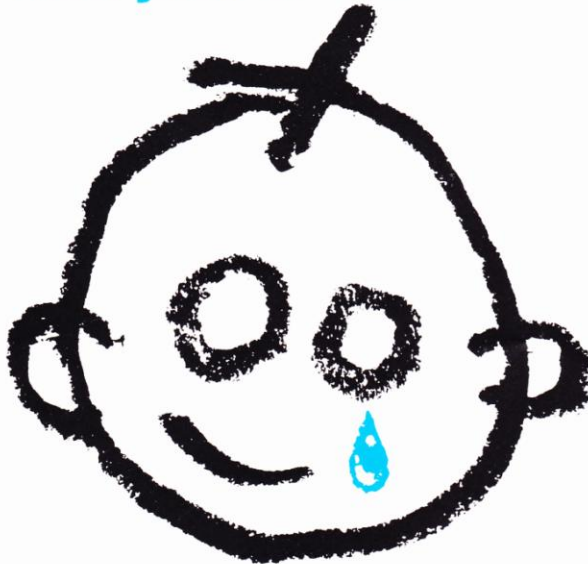
So on behalf of our society thank you very much.

Yours sincerely,



FRANK VAUGHAN
 TREASURER

last year's
 this year's **CHARITIES**



Help
 Great Ormond Street
 get better.

A great logo, and a really worthy cause. A single charity this time: it's called the **Wishing Well Appeal** for modernising what is probably the most famous hospital for sick children in the world - that at Great Ormond St London.

The building was opened more than 100 years ago and has a unique record of care, but now after countless thousands of young patients have been treated there, it's become more and more unsuitable for doctors, nurses, and children and their parents alike. The enormous advances in medicine, and all the support technology required today mean that a lot more space is needed. And the very simple medical discovery that children get better more quickly if their parents are with them means that proper accommodation is needed for them too. At the moment the specialised care available there is in contrast with some really appalling living and working conditions there; like the original Victorian "isolation" cubicles as wards with parents sleeping on camp beds in corridors.

It's the biggest appeal project ever in Britain and they want a massive amount of money. Howard attended a fund-raising launch at St James's Palace last Christmas, and we're delighted now to be part of it. Help us therefore: donations instead of greetings cards to Howard or Jan or Osheen, collections at work or school, sponsored all kinds of things. Let us know what you're doing and we'll write it up for RISK 13.

So let's have your money: you know where we are. Help Green St help Great Ormond St get better!

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Many people to thank once more - Howard Jan & Osheen for making those Monday morning meetings not seem like Monday morning meetings at all: and of course the two Thelma's again and again respectively.

David & Jeremy for their help with the Nowhere pages: Marcus Kinch took nearly all the pictures of Howard: Mitra of GreenNet helped in the early stages of logging on to his network: Philip Parker of Greenpeace provided the picture on p12: Dudley at Budget Typesetting who I discovered works in the small hours too, for nifty computer and laser copy work: Keith and all at Willmot Printers around the corner who did the printing for us this time.

And Andy Thompson for enthusiasm, layout/artwork and more.

Thanks ever so, each Clifford

ACKNOWLEDGEMENTS

NEWS 1

The Album

official latest

title: **CROSS THAT LINE**

track list: **THE PRISONER
EVERLASTING LOVE
POWERHOUSE
LAST SUPPER
MODERN MAN
CROSS THAT LINE
GUARDIANS OF THE BREATH
FRESH AIR WALTZ
WANDERS TO YOU
THOSE WHO MOVE CLOUDS
OUT OF THIN AIR**

recorded and mixed at The Shed, Maidenhead, England 1987/88

running time: **51mins approx**

(more about the album turn to p3)

Towards the Line: the mini-tour

Howard had a short but crowded list of concerts in three continents this summer which were given the collective title *TOWARDS THE LINE*.

They were as follows:

- 27 May **Gorky Park MOSCOW USSR**
Russian Peace Festival
- 5/6 June **Royal Albert Hall LONDON UK**
The Prince's Trust Concerts
- 11 June **Sylvan Park Theatre Washington Monument WASHINGTON D.C. USA.**
Animal Rights Music Festival
- 17 June **The Marquee LONDON UK**
- 18 June **The Bowl MILTON KEYNES UK**
Amnesty International Festival 88
- 2 July **Wintershall GUILDFORD UK**
(proceeds to King Edward Hospital Children's Wing)

EXCLUSIVE T-SHIRT OFFER - see details on p15!



NEWS 2



picture by Terry O'Neill © The Prince's Trust

Charles and Di in some good company back stage at the RAH

Another Prince's Trust concert for Howard

Not for the first time Howard was in the all-star cast for the annual Royal Rock Gala at the Albert Hall this week. He'd been asked by Midge Ure (of Ultravox) to join as



keyboards an amazing line up consisting of Midge and Brian May of Queen (guitars), Mick Karn of Japan and John Deacon of Queen (bass), Mark Brzezicki of Big Country and Phil Collins (drums), the Croquettes and the five Phantom Horns, - the whole providing searing backing to classic numbers sung by Peter Gabriel, Rick Astley, Joe Cocker, The Bee Gees and Black! Their set had begun with What Is Love which had even HRH Prince Charles tapping four to the bar on the velvet-clad balcony before him. I mean it was a wild evening!! But Howard really caught us by surprise though when he joined the two Croquettes on their riser at the back for close-harmonising - with choreographed actions too!

International all-star line up for the Hurricane Irene concert, Japan 86: picture kindly presented to Howard by Stas Namin (seated, left) when they met again in Moscow this summer



We hear that - 1

Joe Cocker veteran British soul singer of the 60's was simply knocked out by Howard's rocking boogie-woogie piano playing during rehearsals of the All Star Band for the Albert Hall gig this week. He confessed to Midge Ure, bandmaster and organiser that he'd always presumed Howard was just "one of those guys who had lots of synthesisers and just programmed them"!! He should have checked with any of us first, shouldn't he!!

We hear that - 2

Unofficially, Irena Gorbachev daughter of the First Secretary General was among the audience at the Music for Peace concert in Gorky Park last month. Wonder if she told dad all about it when she got home... (more about the event on p 11).

We hear that - 3

Dayeem Battangaris (promoter of the Moscow concert) is in New York this week and is taking the Soviet Ambassador to the United Nations out to dinner there. And where do you think they're going?? Right in one - NOWHERE!! (more about the restaurant where they 'turn ideals into meals' on p 7)

Hurricane Irene Video Launch

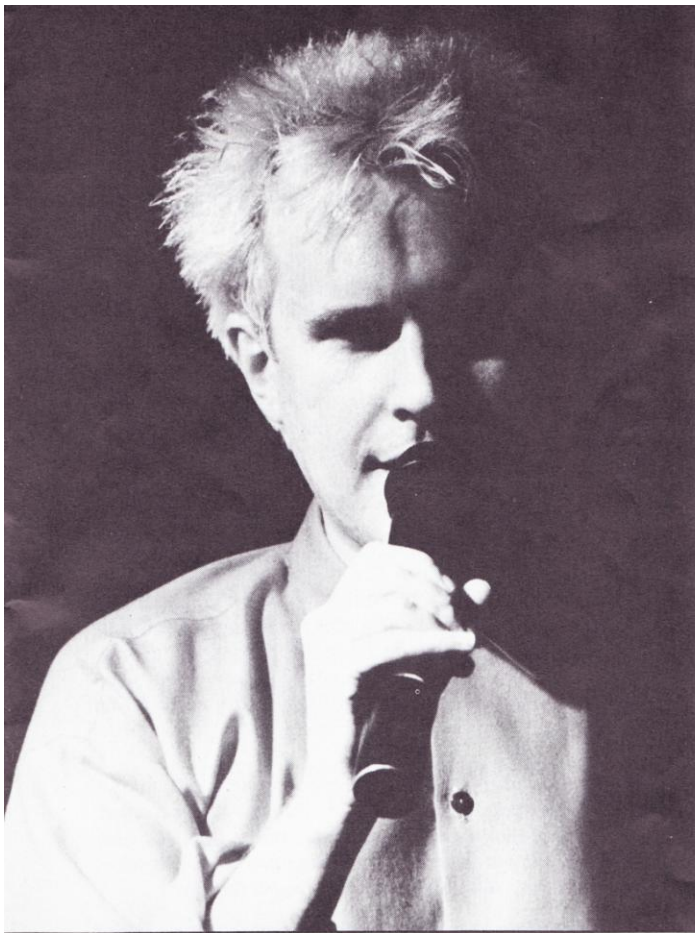
Thousands of pop-fans - among them several members of the Fan Club from UK, US and Japan to our knowledge - packed the Virgin Megastore in London one lunchtime at the beginning of March to see the official launch of the Hurricane Irene video. Howard and Peter Gabriel were there to sign copies of it, which is basically a recording of the concert they both gave in Japan last December in aid of the University For Peace, intercut with explanation of what this project is all about. You can get a copy through your local video shop (Virgin video catalogue no VVD232) .

Incidentally it's not to be confused with the recording of a Japanese concert of Howard's which has been shown twice on BBC television over the last few months: that was recorded at NHK Tokyo back in 1984 when Howard was still performing his solo act (and fascinating it was to see that glimpse from the past..)

For more on the Hurricane Irene/University For Peace project in action turn to the World Park Special on pp 12-13.

Peter Gabriel and Howard on a platform together again, this time diligently signing copies of their "Irene" video





Howard in early May on the album

.....
*Starting with a track we know about, or thought we did, because the title's changed now, and a lot else too I believe! So it's just **POWERHOUSE** - though you were actually thinking of leaving it off the album altogether weren't you? Why was that - everybody loved it on the flexi!!*

Well I was never very happy with the rhythm: I liked the positiveness of the lyrics, and the humour too. I tried everything possible with it, and I still wasn't really satisfied, and so when I took the album up to the record company I wasn't going to play them *Powerhouse* to them at all.

But Rob Dickins (WEA) had heard it before though and asked about it, and I told him I didn't think it was good enough. Anyway, I played it, and he said "Well why don't you try this with it?", and he just hummed this different rhythm, a sort of 'house' rhythm and I could just hear it working! So I went back and tried it and it worked fantastically well.

I also put some live drums in there, a sample of Trevor - about an 8-bar piece that he played - and we just stuck that in the middle of the instrumental section. And it just took off from there!!

The words altered then as a result, did they?

Well no, they'd changed earlier in the evolution - and the vocal line, too!! So it is pretty unrecognisable to the flexi listener; that original version of **Powerhouse of Love** is a real collector's item now! You know I said on the flexi at Christmas about how I like to change - well this is a glorious example of it!!

There are quite a lot of instrumentalists on this track now, and on the album as a whole too I see. How did you go about choosing them?

Well they're all people I know really, except the brass players. In their case, I'd heard a record by China Crisis that I really liked; it was produced by Walter Becker and I thought both the brass arrangements and their sound were great.

So I found out who they were, and got them down. They're called the *Kick Horns*. We just spent two days with them doing brass on various tracks. But everybody else were friends and people I know, and I wanted to keep it very much that way .

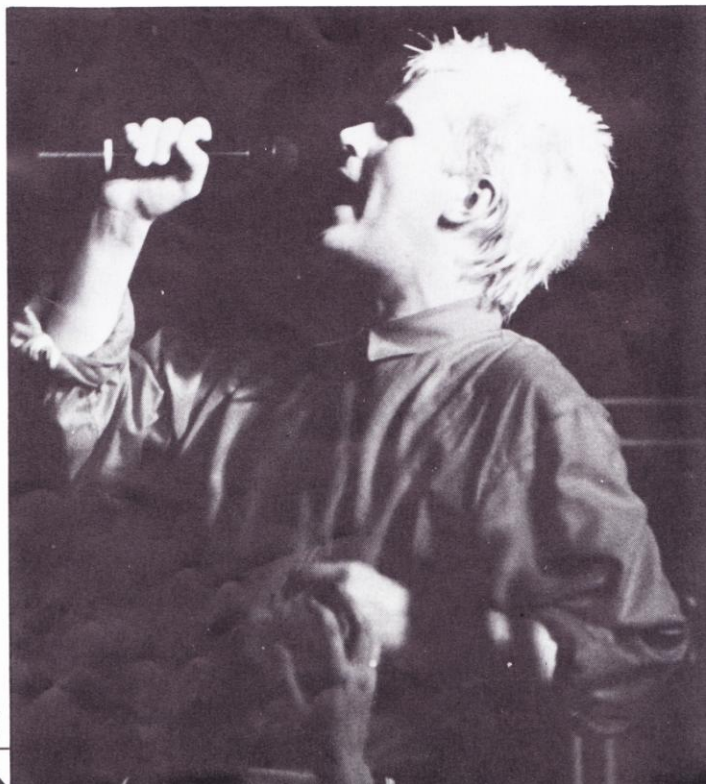
Oh yes, and by the way, there are two German girls who're coming in next week to do backing vocals; they're Inga and Anete Humpe who are called *Swimming with Sharks* over here, so *Powerhouse* will be changing again!!

Have the arrangements arisen directly out of the Fairlight?

Yes, the parts were written on keyboards, and then using the computer I could actually do a musical print-out of the notes in the sequencer, so I could just give the brass guys their charts.

And the Hammond Organ that's there?

Well it has a very 1960's sound, the Hammond C3, which is what I wanted. It's a very nostalgic sound to me. It was the first thing that turned me on to keyboards, the sound of a Hammond played through a Leslie. I'd never owned one until my manager gave me one for a Christmas present last year.



Are there any traces of Donald Fagen in the album, Howard?

No, I don't think so...well perhaps maybe *Cross That Line* and *Wanders To You* are perhaps reminiscent of Steely Dan..yes I'd say there's definitely an influence there.

.....
WANDERS TO YOU then: could it be subtitled *Fatal Attraction*?

It's about somebody who lives in a world of illusion, of having a really fancy life style and that everything's just wonderful and great, but the reality of their life is completely different.

To escape from reality, this person's mind keeps wandering to this gorgeous girl and the "sparkling Pacifico", though in fact they have a very ordinary life with ordinary friends and girlfriends.



But we all need some illusions don't we??

I don't know... I think it depends whether they aid you or not. You *can* have creative illusions, but in this case though, the person stops himself or herself getting on with their life. They're so involved with their illusions they don't actually achieve anything, and their real life stops, and only continues in their dreams.

I mean I can imagine illusions working in a positive way, but they don't usually, and though I'm sure you *could* get them to spur you on, in this case - and I think in most cases - that doesn't happen.

There are some colourful images in the song. Tell me about the "Marguerita" you mention in it.

Yes it's this fancy drink, but it's associated with a kind of tackiness too. Actually I quite like it, but it is regarded as tacky though, with its pink plastic sunshade and all, and it does contrast well with the Guinness which comes later in the song.

Yes I liked that bit. There's quite a few instrument credits for this one. Could you hear the flugelhorn in it as you wrote it?

Well I first of all played it on the Fairlight as a trumpet solo: we then got the computer to write the part out in music, and the guy actually played it *exactly*, I just couldn't believe it: it was a really difficult part, and he just played it. I was so impressed - Roddy Lorimer it was.

The idea I'd had already for *Wanders To You* was for really smooth brass, not like the way brass usually is, punchy and staccato. I wanted it all very smooth and rounded, so we used a particular combination of flutes, soprano sax, trombone and flugelhorn to get a mellowness, a swelling sound that you can't get any other way: you've got to have the four guys in there, getting that sound.

Somebody said in a BBC Radio one interview with you once that they knew of no-one who can play the keyboard and make it sound quite like a guitar in the way that you do. I see you put yourself down for guitar credits in one or two places. Was this actually keyboard though?

Well, it seems to me the really important thing is the final sound. If it's authentic enough I call it a guitar solo; but if it definitely sounds like a keyboard and I intended it to sound just like an abstraction of a guitar then I call it CMI or keyboard guitar.

.....
Now what about THOSE WHO MOVE CLOUDS: it seems to me that this is as big a number as Guardians Of The Breath really.

Yes, it's the brother track. I think of *Guardians* as the sister; *Those Who Move Clouds* is the more masculine track.

It's definitely an epic, in the sort of sound-picture area of the things that I do. It's meant to suck you into it - again like *Guardians* does - and evoke all kinds of pictures. It's got lots of references. While I was writing this song it was the time of the Reagan-Gorbachev summit, when they signed the INF treaty: so there are actual recordings of Reagan and Gorbachev talking, dotted around the track, which sort of dates the album and it all fits in very well with *Those Who Move Clouds*.

The way the whole idea came about was that Steg painted a picture for the proposed album cover - or at least a proposed album cover. He called the picture "The Men Who Move Clouds". My own abbreviation of that was *those who move clouds*, and I thought that would be a great album title - and then I thought well, I must have a song to go with it.

I then conjured up this image of who are the people who can move clouds - because there are men on the earth who have such power that they can actually influence the very physical nature of the world -including something as gigantic and cosmic as the clouds themselves... and so, thinking of Reagan and Gorbachev, there came the song.

But it works on two levels - the larger or global one, and the other, around which I've written the actual lyrics, a much more personal one. It's about somebody who finds it impossible to change the course of their life. They try everything to get out of it, but they realise they're on a spiral downwards, and no matter what they do, they just cannot change.

Because there *are* such people as in the song, who want to change but can't. Other people keep going to them and saying, you should do this or you should do that, but it's beyond their control, they can't "feel the forceful hand of pre-determined destination". There are people like that: it's more common than anyone would imagine, that syndrome, and I think we all feel like that to a degree now and again. You know, times your life just *has* to go in a certain direction: you feel like you're on a roller-coaster, you can't do anything about it.

Well, people don't usually write about that. They write about being able to turn away and start again... but sometimes you can't do that, you feel you just can't stop.

BUT - and it's a big but - there *are* those who can move clouds. There, even at the end of the day, it is still possible to break out of it, and that's *moving clouds* in a very personal way. So there are those two completely different strands being worked in the song.

And musically, the arrangement?

Well, it's a sound picture, so it's got all kinds of stuff thrown in. It's got Welsh Choirs in it going backwards... it gets totally overwhelming at the end so it becomes a kind of wall of sound. It builds up to that. And it's got Osheen at the end of the track just laughing, which I think puts it all into perspective.

Talking of effects, is this the track with a credit for chainsaw in it?

Well no, actually that was for *Guardians of the Breath* now that's arranged. Alan is our builder -the guy that built the studio - so I just got him to chain saw through this piece of wood, and we recorded it on the Fairlight.

.....

THE PRISONER - *now this one was a possible title track for the album wasn't it?*

Well yes, but only one of several, but we didn't proceed with it as a title song, because it obviously wasn't positive enough, and because it didn't really represent the album as a whole.

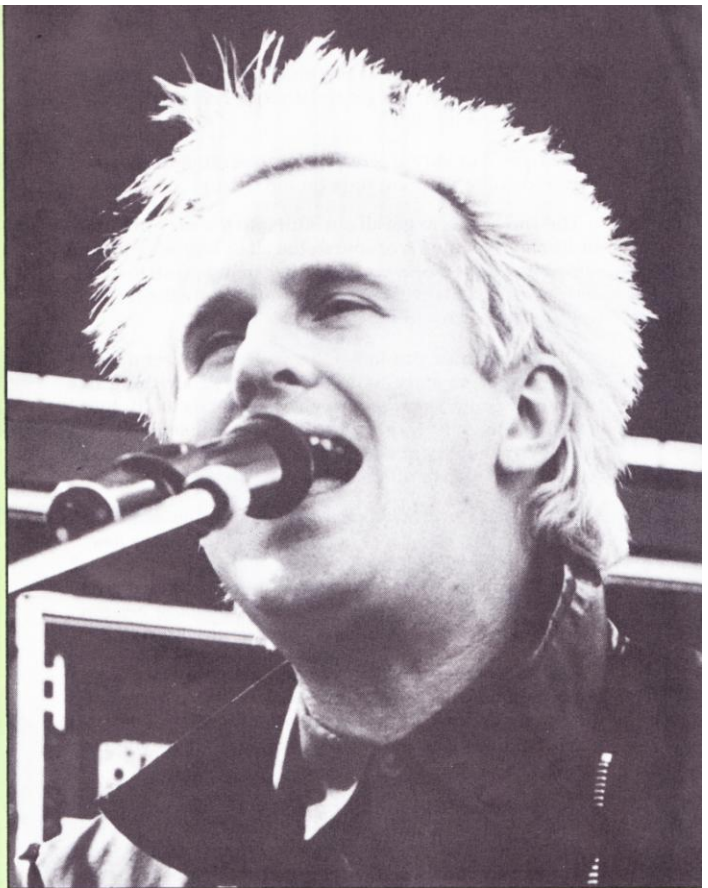
But the song is an interesting one, and slightly unusual for me because there's something just very slightly sinister it. It's about somebody being... or rather somebody *allowing* themselves to be dominated and ruled by another person, who has an obsession for them. It's taken from the idea that some primitive tribes have, that if you take a picture of somebody you take away part of their soul, and can therefore manipulate them... And to a degree I think that's true - that if you have a picture of someone it can become a focus of your concentration of them... And if you constantly look at that person and think about them, that is *bound* to have an effect on that person.

The person who is the victim of this obsession is weak: "I need you to take control of me... I am a prisoner of no confidence..."

They're saying you've entered me, you've made your inroads, now come on, go the whole way, I can't resist your overpowering of me.

So it's exploring that idea, and it's about the struggle of a person trying to hang on to their identity when someone else is trying to take it away from them.

.....



EVERLASTING LOVE is about the most straightforward song on the album, isn't it? You wanted a simple ballad?

Yes, and I think it speaks for itself, really. I think it's good, and it's got some lines in it that I like:

"I need a friend and a lover divine"

"He needed someone with an interior smile"

"He wasn't thinking of tomorrow or next week:

This vacancy he meant permanently to fill"

It's the one that will be the first single and the one that I'm going to do with Phil Collins. He really liked it when he heard it, and it'll be fun working with him again. We had a great time together on **NO ONE IS TO BLAME** at the Genesis studios with Hugh Padgham.

.....

OUT OF THIN AIR - *just an instrumental which is a surprise, and a delight to many I feel sure.*

It's probably my favourite track, or at least the best track on the album in a way - certainly the most exciting to record because it was done live, in one go, and the total opposite of the rest of the album. It took just three and a half minutes to record, whereas the majority of the tracks took 2 weeks plus. But then I think that this one is the fruit of, what is it now, 26 years work since I first sat down to play - so I don't know what you'd say really took the longest!!

They say, I believe, that Procol Harum's Whiter Shade of Pale was done in one take after just a run through.

Wonderful! Yes, it's funny that often the best things happen like that. I remember **HIDE AND SEEK** was done ridiculously fast. I think it was nearly all done in one pass, with just a very few overdubs - absolutely minimal anyway, it's quite incredible

.....

Talking now about the set as presented on stage, as opposed to as it's recorded. Have you got views yet on how you're going to perform them on stage?

Well yes, I'm very interested in presenting these songs live, and we're working now on our set-up.

The aim now is to get all our stuff into the back of a Transit, *literally*. Not the PA of course, but all of Trevor's stuff and mine into that sort of a van. Then we can just go off to a club, and set up and play there. I feel it's about time the technology allowed us to do that, and it has now.

On the last tour you know, Trevor couldn't set up anywhere except on stage, not in his house or anything like that, so he could never work on it, or practice at all. But it was then the only way we could do such a sophisticated thing as we did. But now new equipment has come out, and we can get Trevor's stuff in a matchbox now.

Yes it's amazing how the technology has moved on. With those very earliest gigs two years before NEW SONG, the time between songs was the time needed by you to put in the chord patterns for the next one - because the program memory available was only about one song! Which was how those amazing "story" introductions to Humans Lib came about wasn't it?

Yes, that was how my whole stage personality developed, out of complete necessity: I *had* to talk - I had to cover up the spaces. I don't think people would put up with that much talking in between songs now.... well maybe they would.

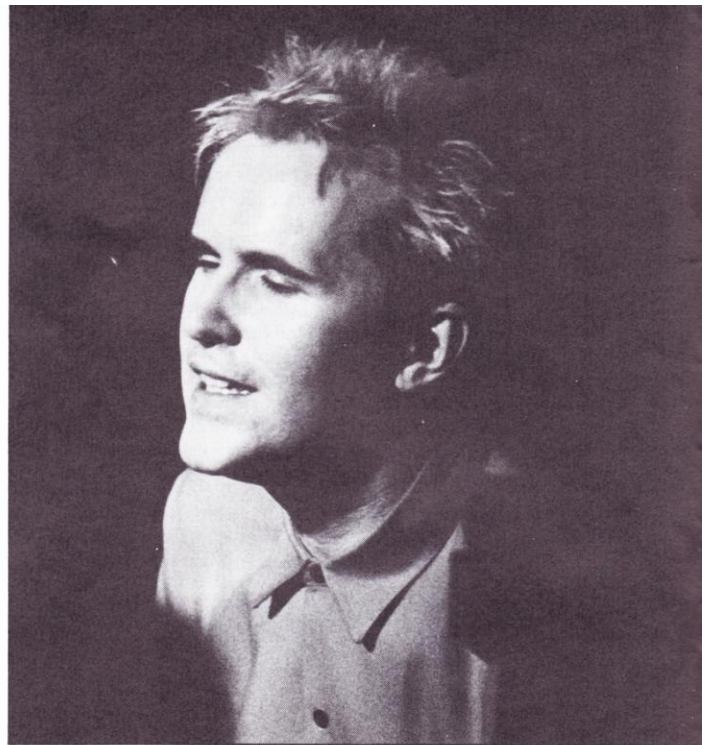
You're thinking of doing smaller gigs then?

No, not necessarily smaller gigs, but because of sheer ease of setting up we could do them. I want to be able to do things at a moment's notice - that's the bottom line of it this time. We want it to be simple. Actually the equipment itself is quite complex, and you can do tremendous things with it, but it is small and manageable.

What we found was it took so long to get the last tour together because most of the time was in research and development on the system and making the ideas you had work with bits and pieces of equipment. Now it's all moved on so you do things much more easily.

So you see yourself with Trevor again next time?

Oh yes, and Martin's going to be playing bass next time. That's the nucleus anyway, but I don't know what will be added to that.



But several keyboards for you?

Well yes, I'll just have three - piano and two keyboards.

Rubber Morals has bounced right off the scene now then?

Yes - except it'll be a B side now.

You've got B sides already?

Yes, I've got stacks of them, all really fully worked tracks that just didn't fit on the album: a lot of really exciting ones.

So the title's now set at CROSS THAT LINE?

Yes, and the first single due out at the end of July... I hope

So do we Howard, so do we. Thank you

.....

pictures in this feature specially taken for RISK 12 by Marcus Kinch at the Marquee and Milton Keynes June 1988



NOWHERE



We asked David Stopps to tell us about the restaurant on Waverly, NYC. This is how he replied:

And it came to pass that at the end of 1986 I was in New York eating at our favourite vegetarian restaurant Macie's Mad Dog Cafe at 4th and Bank. The owner, Joth Arnoldy, whom we had come to know over the years came up with an idea and a proposal: "Would Howard and yourself like to join me in opening a bigger and better vegetarian restaurant in the East Village." This sounded like a great chance to get involved in a new project that we could both believe in as Howard, Jan and myself had, as I'm sure you know, been vegetarian for many years.

The very next week a basement space had been found at 11 Waverly Place between Washington Square and Broadway, but it was clear that it needed some work doing to it: *that turned out to be something of an understatement!!*

With great enthusiasm we launched into this exciting new project. A designer was found in an old friend from Dublin, Denzil O'Hanlon, and an architect in native New Yorker, Barbara Marks. Then a contractor was engaged in the form of Harry Dewees. This team, all of whom were great people to work with, worked and worked to get the restaurant open. The task turned out to a much bigger one than expected and despite everyone working long hours and usually 7 days per week, it was not until October 7th 1987 that NOWHERE opened its doors.

For the first month or so it was intended to operate in a low key way to iron out any teething problems. Then after only four weeks disaster struck. Someone left a cigarette end in one of the art-deco sofas in the bar area. In the early hours of November 7th this developed into a raging fire that caused extensive damage to the bar area.

At this point the whole project had to be re-thought. Would we carry on with it? After all we'd been through in 1987 we felt we had to.

There was at this time a disagreement between myself and Joth Arnoldy on the way the bar and restaurant should be run which resulted in an agreement in which Joth left the project.

Now we were faced with a burnt out restaurant, no chef, no manager *(continued on p 10!!)*



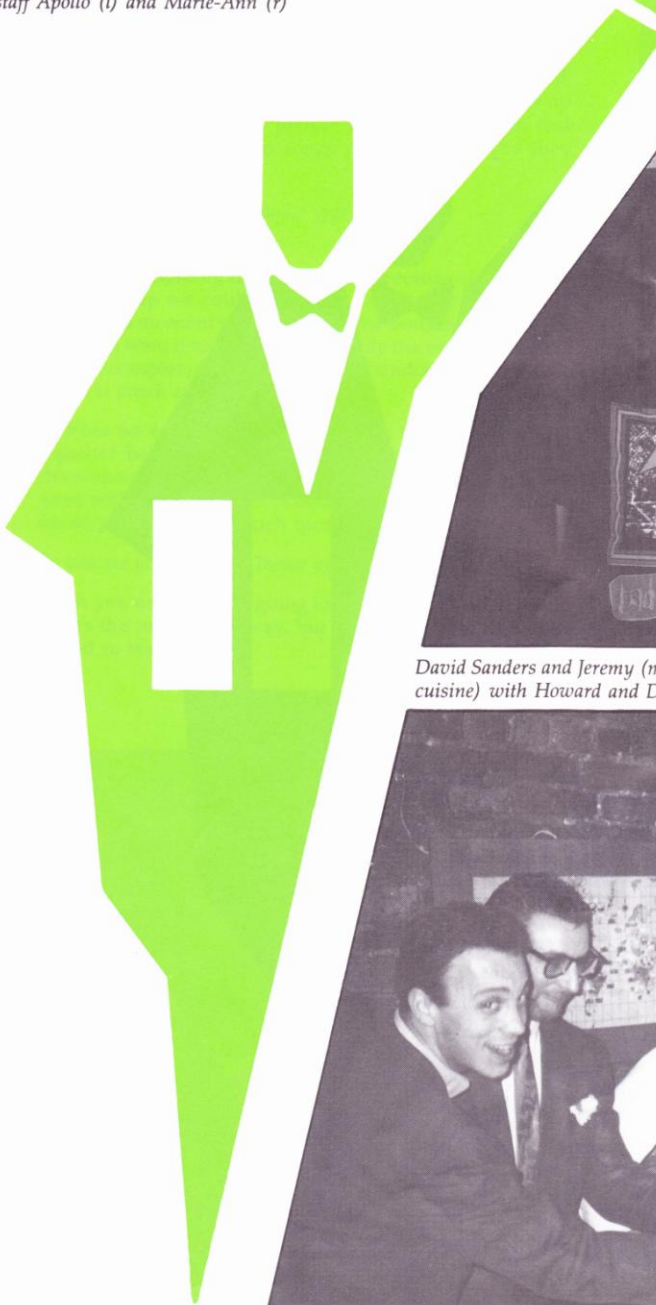
waitstaff Apollo (l) and Marie-Ann (r)



NOW

Nowhere open

- we look inside first



Joey Ramone of The Ramones (l) and the legendary Edgar Winter (r)



David Sanders and Jeremy (managers) and Chris Senior (chef de cuisine) with Howard and David



HERE

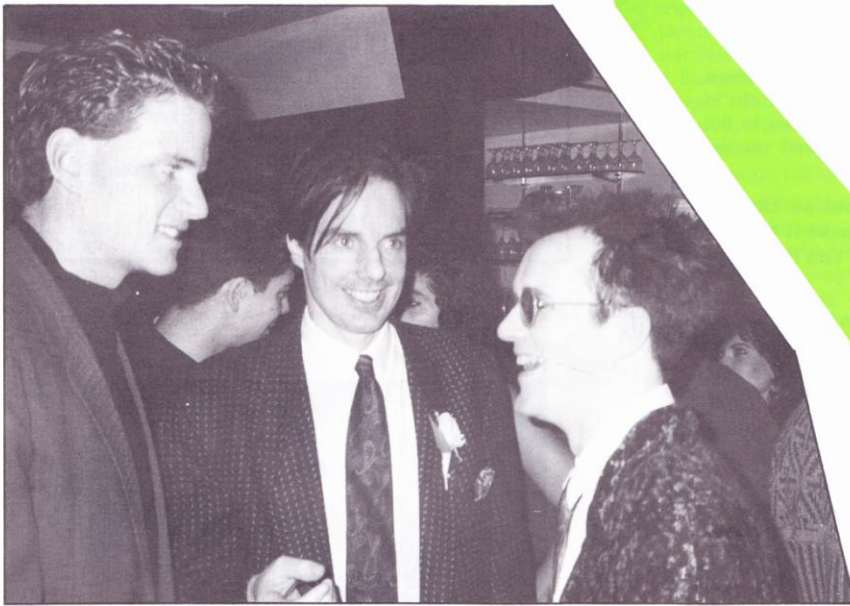
ens its doors

side during its
week



wall decorations are framed old Friars concert posters!

Dan Matthews of People for the Ethical Treatment of Animals
with David and Howard



Howard's and Jan's families, with Jeremy: (l to r) Ken, Howard,
Jan, Jeremy, John, Thelma, Flo



(continued from p 7)

and no experience. To the rescue came over the one and only Hojo tour manager **Jeremy 'Gerbil' Morrison** as the new Nowhere manager. Harry Dewees was brought in again to refurbish the place, and ads were placed for new staff. One or two of the old staff came back notably **David Sanders** as assistant manager and **Apollo Scharf** (waitress).

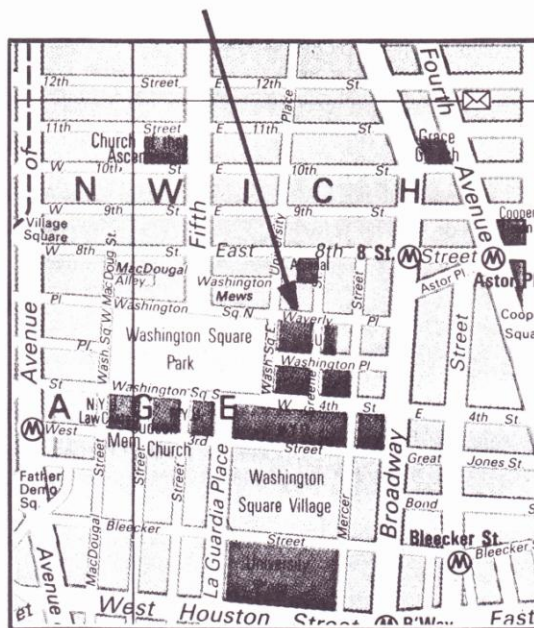
Nowhere opened for the second time on January 19th 1988 and all the intense work of getting the restaurant off the ground began again. Both myself, Jeremy, and my girlfriend **Jane Spencer-Prior** worked intensely along with all the other staff towards our official opening on March 1st. Also in March, one of Howard's biggest US fans **John Dosil** joined Nowhere as an assistant manager. From then NOWHERE went from strength to strength. Another big event on April 10th for PETA (*People for the Ethical Treatment of Animals*) was also a great success with Howard in attendance and much media coverage.

*The staff at Nowhere are a great bunch of people and a positive friendly atmosphere prevails. Recent developments have been brunch at weekends and several new exotic drinks invented by Jeremy and **Fred Fehrman** who runs the bar. e.g. A Winkle-Sniffer (1/2 pint of Guinness with a shot glass containing Old Bushmills Irish Whiskey immersed in it.) or an Absolutely Nothing (Absolute Vodka and white grape juice).*

The restaurant also features the famous Nowhere Jukebox, original posters from Friars Aylesbury (the club I ran in England from 1969-1984) and pride of place goes to the original oil painting by **Steg** which was used on the Human's Lib album.

Nowhere is our dream restaurant and so far our dream has come true. So if you ever make it to New York City please come and see us. You'll always be welcome!

NOWHERE



The secret we promised in the Contents entry: you see, we managed to get smuggled out of the restaurant a suitably scaled down version of 'how to do the marinated tofu' for your good health and delectation.

Here it is, but sshh:

MARINATED TOFU

INGREDIENTS (to serve 4)

- 4 firm squares of tofu
- 1/4 cup of sesame oil
- 1/2 cup of soya sauce
- 1/4 cup of red wine (optional)
- 1/2 spoon of fresh or dried ginger
- 1 cup of sesame seeds
- 1/4 cup of wholemeal flour

METHOD

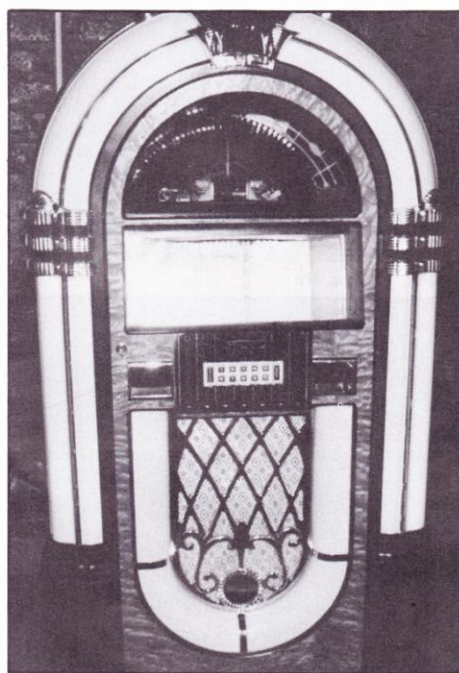
Stir together the soya sauce, red wine, sesame oil and ginger then soak the tofu for 24 hours.

TO COOK

In a skillet put 4 tablespoons of sesame oil over medium heat.
 Remove soaked tofu and coat with wholemeal flour and sesame seeds then place in skillet and cook slowly on both sides until golden brown.
 Remove tofu from skillet and place on to a baking pan and place in a pre-heated oven at 130C for 10 minutes or until center is hot.

TO SERVE

Simply, with your favourite rice dish or vegetables!



but if you want to hear the NOWHERE jukebox playing while you're eating your marinated tofu you'll HAVE to go there!!

AND BAGGAGE CHECK ISSUED BY

MR. JONES GOES TO moscow

МОСКОВСКИЙ КОМСОМОН
Орган МК и МК ВЛКСМ
ЦЕНТРАЛЬНЫЙ КОМИТЕТ

МОСКВА, ЛЕНИНСКИЙ ПРОСПЕКТ, 146

Группа «МК» запланировала концерт в Зеленом театре ЦПКИО имени Бою Джорджу, отменяется по причине отсутствия «иностранных мост». Остальные участники программы «Музыканты Америки» только сегодня в 20 часов выступят в концерт «Музыка Джона, Мелони, «Бригада С.» и другие. С 18 часов перед входом ярмарка солидарности.

At 10.30 on the morning of Thursday 26 May, Howard and Jan arrived at London Heathrow for an historic three day trip to Moscow. The project was first put to Howard in Japan at the Hurricane Irene concert by the Russian rock star Stas Namin. There had been weeks of uncertainty over it. But now it was happening. "You must be very important people", Judy Pearce of Friars Management was told by Aeroflot, when she was finalising the arrangements a few days earlier. "We had a call from the Kremlin this morning saying we had to get you on this flight".

Asked on BBC Radio in Moscow why he was doing it, Howard said it was a peace concert, timed to coincide with the Reagan-Gorbachev summit, and "it is meant to say that Russian young people are interested in peace as well. I think that anything - any slight thing - that can be done towards that aim is good, so I'm ready to support it. It seems that a lot of changes have been going on over the last two years in the Soviet Union, and the atmosphere of perestroika has changed things a lot." He'd been formally invited by the Soviet Peace Committee who, according to Dayeem Battangaris the Indonesian promoter, would only give approval to a Western musician who could "project the right kind of image to young people". He went on, "Howard Jones was obviously the one for this, and would make pacifists all over the world feel involved."

Stas Namin, Moscow-born but who comes from Armenia, organised the event which had bands appearing from all over the Soviet Union. He himself is the main man in the Soviet rock scene, (his own band STAS has sold 40 million records in the USSR), and solved the tricky problem of what Howard was going to eat over those few days. He's a vegetarian himself, and with his sister runs a restaurant cooperative (called Hard Rock Cafe), so invited the six in Howard's party to have their main meals there!!

The concert took place in the packed open air amphitheatre in Gorky Park, and played on a lovely warm summer evening to an audience of 12000 enthusiastic Russian fans. Mike Roarty was concerned about sound beforehand as he'd been told he was limited to a mere 10k of power, but in the event it was great, he said. (Must have been the perestroika in the air, or something!)

Howard just played a short piano set: **WHAT IS LOVE**, **NO ONE IS TO BLAME**, the great Beatles' cover **HEY JUDE**, and in the finale **THINGS CAN ONLY GET BETTER** - with a Russian band actually called *Gorky Park* backing him for this! Wish you were there??

Howard and Jan were really struck by the warmth and generosity of all the people they met there.

An historic occasion then, and a memorable few days for them, as perhaps this page shows...

Retained Above

ИДНАЯ КОПИЯ, НЕ ВЕРНУТЬ

Issued by **АЭРОФЛОТ** Soviet airlines

Endorsements/Restrictions (Carbon) *Endorsements*

Name of passenger *JONES HOWARD MR*

Not transferable

PASSENGER TICKET, BAGGAGE CHECK, Subject to conditions of contract

Origin/Destination

Conjunction ticket(s)

Issued in exchange for

Cashier Form, Serial No. (Original issue) *5550*

Ticket designator

Carrier Flight/Class - Date *SU 242 F 26th*

From *LONDON*

To *MOSCOW*

Not good for passage

Coupons not valid before

Coupons not valid after

From

To

Carrier Flight/Class - Date *SU 242 F 28th*

From

To

Baggage unchecked

Additional Fare

No language barrier here! Howard jamming it up with Russian rockers



...with the USSR

GREENPEACE

Guardians of the Breath?

What you see on these pages is in effect what *Hurricane Irene/University For Peace* is all about, for it exists for the funding of a world communication network set up to enable people - individuals, groups or organisations - to share information and communicate with each other using the same kind of computer technology which so far has been the exclusive preserve of governments and the military...

In several continents now, it's possible for anyone with even a modest home micro, a modem and a telephone line to log on to this system. In the UK here it's run by *GreenNet*, and since the fan club joined it in March we've been able to follow the progress of the Greenpeace Antarctic Expedition while it happened (and continues to happen during the long winter down there).

But why go on about the Antarctic here in RISK? Well it seems to us (and Howard) that what's going on down there - apart from being fascinating in itself - is important and relevant to us, for a number of reasons:

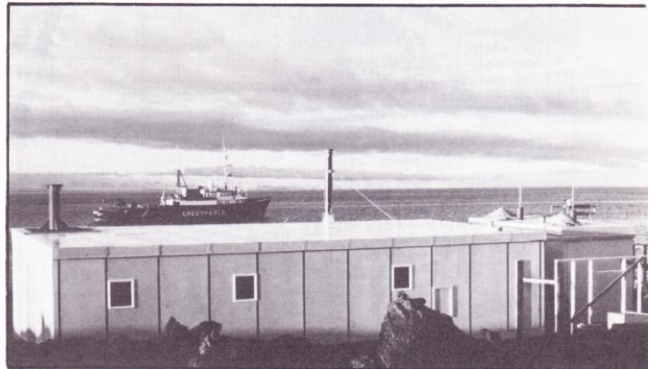
We obviously have an interest in what Greenpeace are doing, since they have been one of the two charities you've been supporting by your donations and fund-raising efforts this year.

The Antarctic at this time is both a vast and yet a quite simple example of what Howard's new song *GUARDIANS OF THE BREATH* is all about: namely, the urgent need to treat this wonderful and complex world of ours with compassion and respect - or unleash awful consequences upon ourselves and future generations if we do not..(what Howard called in RISK 11 "a hell of a responsibility").

The bouncy optimism of that lovely Donald Fagen song *IGY* which Howard performed on the tour was based on the promise which beckoned in the fifties for international co-operation in work of this kind. Indeed, the International Geophysical Year (I.G.Y. - gedddit?) in 1957 culminated in the drawing up of the Antarctic Treaty which, only a generation later, is sorely threatened. Greenpeace are pledged to see those original ideals upheld, and this ultimately is the reason for their work there and for four people being down there at Cape Evans now.

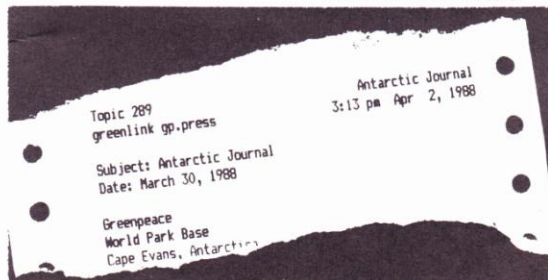
What follows are extracts of the Journal which the four members of the international expedition, Keith, Sabine, Sjoern and Wojtek, are sending regularly during their stay. All via **GreenNet**, and thanks to **Hurricane Irene**...

Before winter ice closed in - mv *Greenpeace* stands offshore the Greenpeace World Park Base at Cape Evans



picture © 1986 Greenpeace/Loor

Life at the Base



Sabine is the scientist in the team. Members of the crew take it in turns to remain awake while the other three sleep, as a precaution against fire... At the end of her journal written during her turn on guard at the end of March, she says:

Epilogue - Morning has broken, nightwatch is over.

The first sunrays are blinking through the ozone hole and reflected by our satcom-tower which is shining in all its breath-taking beauty. The wind generator is flapping tenderly while Gracebase echoes with the Perkins engine's never-ending song of greed for Jet-A-1.

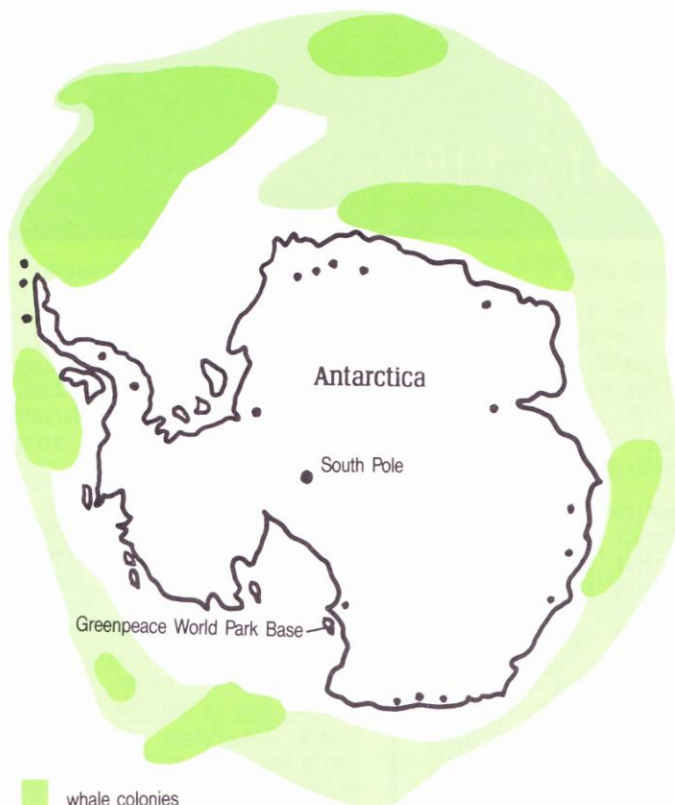
Another day of challenge, danger and Antarctic adventure has begun: we will clean the bio-loo and Wojtek will cook dinner!

(The mountains of Victoria-land are beautiful in the morning sun)

From Sjoerd, the base radio engineer, in mid April:

... Particularly on a windstill day it is fun to be here, with either a clear sun and/or moon in the sky, surrounded by haloes, sun-pillars or magnificent twilight red-orange, not seen anywhere else but the polar regions. This is made even more spectacular by the projection of these colors onto the gigantic ice-covered Trans Antarctic Mountains, on the other side of McMurdo Sound. A true "million-dollar view", as a famous US base officer-in-charge called it! However, we rather wished that the Antarctic were not expressed in dollar terms, and that this awe-inspiring place remains protected from any greediness, and left in all its pristine magnificence, and scientific uniqueness.

I'd better stop here, before I start to become too lyrical . . .



- whale colonies
- krill swarms
- mineral deposits

Wojtek is the fourth member of this year's crew. He is Polish (and it sometimes shows in his English!). We received this at the end of May:

... Now we are just entering the long, dark and cold Antarctic Winter. It is already more than three months since we were left alone here and almost one month without sun. For two days, blizzards whirl outside the windows and build snow-drifts around the base. We really need this fresh snow because the old, covered by ever-present volcanic dust, wasn't so nice for drinking water. To end this meteorological report, I should make a note of air temperature: it is "pretty" warm, -12 C.

For me it is really exciting that we live in the place which is so strongly connected with history of Antarctic exploration (Scott, Shackleton...). A few weeks ago we climbed little bit on Barne Glacier. I was standing in the same spot as Wilson (one from Scott's party who perished coming back from South Pole) in 1912. I could compare my landscape with his painting. Then, 76 years ago there were more clouds but the rest was the same - red sky to the north, a far-away outline of Victoria Land's coast, silent - and even the same shape of glacier cliff. Hope same view can be looked at after another 70 years, but that is the reason that we are here.

After our return from trip to McMurdo and Scott Bases, the sea ice became unsafe owing to strong winds from south. We couldn't continue plankton sampling, and Sabine and me were looking sadly on our "scientific" ice hole from the shore. It had been pretty hard job to make this hole through ice (1m thick) with such tools as chain saw, mechanical drill, digging bar, pick-axe, spade, shovel, muscles -and brains. Our joy was big then when, after week or so, we found hole still open. Friendly Weddel seals are keeping the hole open -they need air, we need hole and this all together is quite harmless (after all we are Greenpeace). Now, these curious animals attend upon our work on ice - not afraid of noisy ski-doo and chain saw, lights, strange plankton nets. It is enough to approach the ice hole and to stamp one's foot - and already a seal's face sticks out of water ready for photo.

Inside the base, Sjoerd's HF radio brings us plenty of fun. We have played darts with New Zealand Scott Base and Australian Base at Macquarie Island - by the radio of course. Winner? Eeeee... it isn't so important, but next time... For sure Sjoerd likes such competition especially when at the same time he tries to talk by radio, count score, make video and throw the darts!

.....

Antarctica - a vast natural wilderness of great fascination and enormous contrasts:

It offers scenes of unbelievable beauty - and ultimate bleakness.

It accounts for one-tenth of the Earth's land mass (it's one and a half times the size of the US), yet there is less space on it for life to flourish than in the counties bordering on London.

It is the driest place on Earth (in parts there it has not rained for two million years), yet it holds 90% of the world's fresh water.

It is in perpetual darkness for 4 months of the year, yet during the summer months the sun shines 24 hours a day from almost cloudless skies - on to the great ice sheet which reflects most of the heat back into the atmosphere.

But above all, though it is one of the most forbidding places known to man, and its wild life seemingly the toughest, its environment is one of the most fragile, its living creatures the most vulnerable to change.

And though remote from the majority of the world's human population, it plays a crucial part in maintaining the balance of the world's climate which affects all life on Earth (a carbon dioxide build up in the atmosphere here, would have a devastating effect on the heat balance of the entire globe).

But naturally hostile though it is, the area is now seen as having immense potential in at least two respects: for its minerals - oil, coal, gas, and metals including uranium: and for its teeming fish population, in particular the shrimp-like creature upon which the entire wildlife there depend, the krill.

Up till recently the area has been protected by International Treaty, drawn up in the early sixties, prohibiting its use for military purposes, mineral exploitation or national territorial claim. But increasing economic pressures and improving technology is threatening these ideals: scientific investigation there is being used as a guise for more commercial prospecting or military research, and even the relatively small (but growing) human population there at the moment is bringing disfigurement and pollution into that "pure" world. On a small scale so far, it is clear that man is making the same environmental mistakes there as everywhere else where he he has sought short term gains: but the devastation if mining or fish-harvesting were to be permitted would be truly horrendous and the consequences unimaginable.

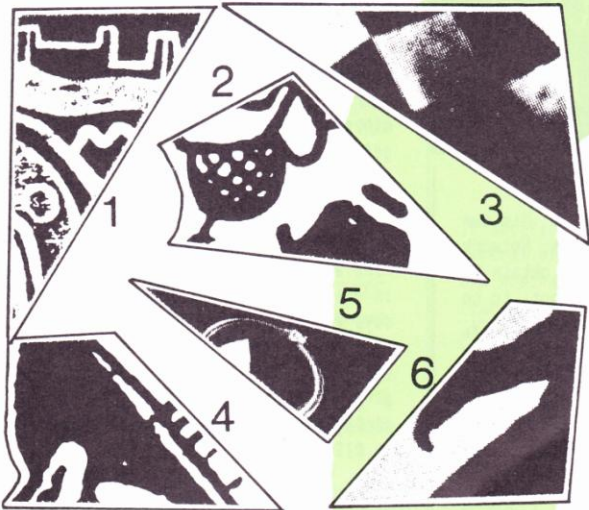
Greenpeace is drawing attention to this rapidly deteriorating state of affairs. The ship *mv Greenpeace* has made tours of inspection of 23 bases on the continent before the winter ice closed in, and for the second year running they have a team of four observers overwintering at their own base at Cape Evans, carrying out some research of their own, making regular visits to two of the largest bases on the Continent.

The permanent presence there by Greenpeace is for principle too; it is the only non-governmental station in Antarctica and signifies their commitment to the cause, supporting their claim to have a seat at the meetings of the Antarctic Treaty nations at least as an official Observer, and to argue their case for the Antarctic Continent to be declared a World Park, protected from commercial or military exploitation for all time.

Bearing in mind what a part the Antarctic wilderness plays in this chain of life of which we are but a tiny part, you could say that Greenpeace are themselves acting as Guardians Of The Breath.

You can add your name to a petition Greenpeace are organising in support of their claims by getting in touch with the Greenpeace Office in your own country (they're represented all over the world now), or by dropping a line to the Editor at PO BOX 185)

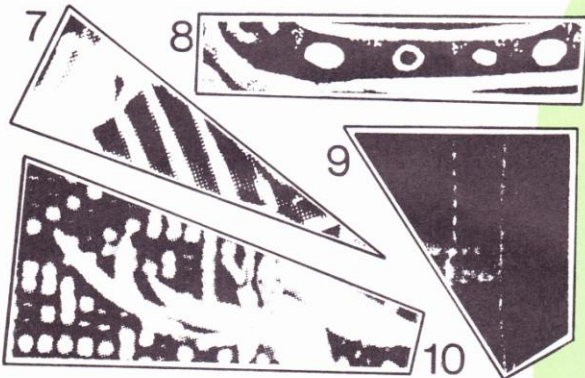
RISKwords and pictures



Scenes from the past!!

Ten bits of detail from RISKS 6 to 11 (though not necessarily from each!)

You have to tell us where you think Andy got each one from!



The album changes again!!

The titles shown on page 1 have each been closed up, split into groups of three letters, like so:

THE **PRI** **SON** **ER** **LAS** **TSU** **PPE**

and then jumbled. Your mission, if you decide to accept it, Jim, is to reassemble the pieces in each case, and say:

in ONE:

which two titles are missing?

in TWO:

parts of all the songs are there now, but there are a few bits missing - which bits have disappeared??

in THREE:

there's a title here which shouldn't be! What is it and what does Howard plan to do with it instead??

ONE:

ERH	LAS	PRI	POW	Z	SHA	OFT
TH	IRW	OVE	OUS	REA	YOU	ALT
DER	THO	HEB	FRE	WAN	MAN	TSU
MOD	UDS	AIR	STO	R	RDI	SON
E	ANS	PPE	ERN	HOM	OUT	SEW
CLO	OFT	HIN	GUA	THE	ER	

TWO:

LIN	R	UDS	SST	LAS	POW	STI
SHA	HIN	Z	THO	PPE	WAN	REA
MOD	ALT	FRE	TSU	AIR	PRI	OVE
CLO	ERN	SEW	RDI	OFT	HOM	E
E	ER	GUA	THE	NGL	ERH	DER
OFT	TH	OVE	IRW	ANS	CRO	RLA
STO	OUS	HEB				

THREE:

ANS	ERN	RDI	SEW	CLO	OFT	HOM
GUA	OVE	OUT	BER	ER	YOU	ERH
LAS	OVE	EVE	POW	E	MOR	TH
IRW	HEB	OUS	DER	RUB	HIN	Z
FRE	ALS	THO	TSU	MOD	PPE	AIR
R	MAN	STI	PRI	UDS	SON	RLA
REA	ALT	NGL	WAN	THE	SHA	STO
OFT						

PRIZES FOR ONE WINNER FOR EACH PART, PULLED OUT OF THE SACK JUST BEFORE WE GO TO PRESS FOR RISK THIRTEEN (LUCKY FOR SOME!)

THE ANSWERS FROM RISK 10 WERE:

RISKPIECES
 "HEARD" and "GIVE" were the words on the bottom-most "H"
 RISKSQUARE ONE
 ALL I WANT was the missing song
 RISKSQUARE TWO
 see below for the full list of thirty titles to be found!!
 RISKLINE
 "you can look at the menu.."
 RISKMILES
 28564 miles or 45702 km appr was the distance travelled!!
 RISKSENSE
 see below
 RISKMEANINGS
 (see page 14)

AND THE LUCKY/CLEVER ONES:

09791 Simon WATERS of Scunthorpe UK
 08996 AnneMarie ESVELT of Ontario CAN
 10701 Joe MAYER of San Jose Calif USA
 00045 Tracey CHING of Salisbury UK
 10691 Bev WISE of Leonardtown Md USA
 10453 Suzanne BURR of Simi Vlly Ca USA
 10731 Jill STEELMAN of Sunlea Cal USA
 00144 Caroline SHARP of Glossop Dby UK
 01339 Clare SWIFT of Rotherham SYks UK
 10694 Lyn REXROTH of Mt Wolf Penn USA
 09940 Karen BOOTH of Ashton-u-Lyne UK

RISKSQUARE TWO:

thirty titles at the following locations (eg a5/d3 = across 5, down 3 etc):

NEW SONG	a5/d3	HIDE AND SEEK	a24/d4
HUNGER FOR THE FLESH	a2/d2	CONDITIONING	a19/d9
NO ONE IS TO BLAME	a3/d2	NATURAL	a24/d9
WHAT IS LOVE	a6/d6	ELEGY	a24/d13
SPECIALTY	a8/d4	THE BALANCE OF LOVE	a29/d22
HUNT THE SELF	a7/d14	IS THERE A DIFFERENCE	a25/d23
EQUALITY	a16/d5	AUTOMATON	a26/d23
ALWAYS ASKING QUESTIONS	a1/d22	GOOD LUCK BAD LUCK	a26/d24
WHY LOOK FOR THE KEY	a4/d20	LITTLE BIT OF SNOW	a8d/25
YOU KNOW I LOVE YOU DON'T YOU	a2/d23	STEP INTO THESE SHOES	a27/d26
WILL YOU STILL STILL BE THERE	a4/d23	LIFE IN ONE DAY	a30/d9
THINGS CAN ONLY GET BETTER	a25/d3	GIVE ME STRENGTH	a32/d5
DREAM INTO ACTION	a16/d13	DONT ALWAYS LOOK AT THE RAIN	a34/d1
LOOK MAMA	a20/d16	WHERE ARE WE GOING	a33/d22
HUMANS LIB	a24/d4	DONT WANT TO FIGHT	a24/d2

RISKSENSE

the lines and the songs were:

"no need to worry", "it will be fine", "float in space" and "I will relax in your arms " from GIVE ME STRENGTH: "fashion for the parking lot" and "dance till sunrise" from ALL I WANT: "one nation" from DONT WANT TO FIGHT ANYMORE: "plenty of fish are left in the sea" from THE BALANCE OF LOVE: "good luck bad luck who knows" from GOOD LUCK BAD LUCK: "step into these shoes and feel this heart" from STEP INTO THESE SHOES: and "will you still be there" from the song of that title.

AND FROM FROM RISK 11:

IS THERE A DIFFERENCE
 Well, we actually designed in seven differences but the printing process put some more in: lucky dip winners were chosen therefore !!
 CRISKALL BALL-GAZING - 2
 three words, assuming the title will be CROSS THAT LINE!
 CRISKALL BALL-GAZING - 1 and - 3
 unresolved as of June 88!

WINNERS SO FAR:

05440 Helen STEVENS of W Midlands UK
 08606 Janelle HADFIELD of Sydney AUS
 09961 Stella OTA of Monterey Pk Ca USA
 09740 Henrik ESPELAND of Langensvn NOR

contd from p15
 Paul thanks Debbie, Nicky and Kirsty for their support over last years bereavements.
 Su BLOCKER sent us some of the custom-made Christmas tree decorations she

designs: they're really cute. If you'd like her to do some for you then drop her a line (with SAE or IRC) at
 537 West Lorraine Place
 Rialto California 92376
 USA

GO ON WRITE AND TELL US ABOUT IT!! IN CASE YOU'VE FORGOTTEN, WE'RE:

RISK
 Howard Jones World Information Service PO BOX 185 HIGH WYCOMBE Bucks HP11 2EZ UK
 don't forget name and membership number for Thelma & John: SAE/IRC for reply



A RISKWORDS** EXTRA
 Somewhere on p11 there is the name Howard Jones printed in Russian. Spell it for us how it's printed there, and you may win an appropriate prize!!
 ** (no, let's this one call it RUSSWORDS!!!!)



The Men Who Move Clouds



the painting by Steg that inspired a song!

R I S K 1 2

- the enclosure slip

Enclosed one issue TWELVE, (that's the round dozen for the longest-serving members!!), for which we've moved to classy stiff covers again. Do hope you like.

It's a full edition this time, with answers inside to a lot of questions - like what's Howard's been working on in the studio since Christmas, where is Nowhere, who plays flugelhorn on the new album, how to make Howard's current favourite dish, and why (for example) if you're Henrik Espeland of Norway you'll be getting a prize.

But alas, there's not yet the answers to the big WHEN's you're all asking - you know, when's the album going to be released, when's the single coming out, when's Howard coming to Ohio or Brussels or whatever. Well, all we can say is that we don't know either - but won't it be good when they do, and he does!!

If you'd like us to mail you as soon as we hear definite news we promise to do so, if you send us a self-addressed envelope with stamps or IRC.

Meanwhile, we'll reopen the CRISKALL BALLGAZING comps from last time. Three new guesses each, for (1) when the album will be released in your country, and (2) how long (mins, secs) the first single will be. Winners next time (surely?!!).

Some of you have seen Howard in concert recently though: the line-up at the Marquee and Milton Keynes gigs (see inside!) were the four Kick Horns, Claudia Fontaine (ex Afrodiziak), Phil Palmer (guitar), Martin back on bass - and Trevor showing he can play just as dynamically sitting down as he's done for the last three years or so standing up!

News of our charity for 88/89 is inside. It's called the Wishing Well Appeal for the (ailing) Gt Ormond St Hospital for Sick Children. Why not start off with a donation to us now to mark healthy young Osheen's second birthday which he's just celebrated?

Other late news:

Good wishes to Pandora of West Yorkshire who's back in hospital for a while following a car accident in February last. All here hope you'll be feeling better soon, Pandora.

We continue to receive updates on the Greenpeace Four in Antarctica (see pp12/13). If you'd like to know more about them down there, drop us a line (with SAE/IRC please) and we'll keep you in touch with that magical part of the world.

Hi to Berny Gilson who took the family picture at the restaurant (p9). Be glad to see you here this autumn.

Some queries (!) have been raised by some of you regarding Matthew Consola's US discography in the new RISK membership booklet. Let us know what you think and we'll summarise your comments next time.

And to end with, we ask you to spare a thought for Alexandra Sips who came over from Holland to stay in S Wales for a week or so seeing other members and visiting us. The nightmare befell her which has crossed everyone's mind waiting for cases to arrive in the baggage hall: for hers did not, and seems to have disappeared. The clothes it contained are replaceable; the seventy pictures of Howard in there too are not. We'll tell you the end of the story in RISK THIRTEEN: let's hope Alex is lucky after all.

Enjoy 12: take care, and have fun.

Love to all from us at Green Street

RISK THIRTEEN will be out in early December

RISK/THE HOWARD JONES WORLD INFORMATION SERVICE/THE HOWARD JONES FAN CLUB
is at:

PO BOX 185 HIGH WYCOMBE BUCKS HP11 2EZ UK