Artists that tend to try something different rarely find both public acceptance and commercial success. Bands on the cutting edge usually end up in the cut-out bins, heard only by a lucky few. But Howard Jones has been an exception.

Somehow, he has found a human sound among the stacks of circuitry in his synthkit—a sound listeners throughout Europe and the United States have connected with. Of his lyrics, Jones has looked inside himself and communicated what he’s found there—an honest, straightforward view of the basic things in life. Musician Magazine says of Howard’s writing, "...Jones uses Dream Into Action as the blueprint for a positive, practical approach to everyday life...the animal protection sentiments of “Assault And Battery” confirm that Jones has more in his head than circuit boards." Modern Recording Magazine calls his lyrics "...unpretentious and on-target...his songs raise questions for the mind while keeping the body in motion.” Apparently, there are many who’ve related to what he writes. Jones’ first Elektra album, Human’s Lib, went platinum in Great Britain and spawned two singles in “What Is Love?” and “New Song” (which went Top 30 in the United States). Howard Jones’ second album, Dream Into Action, is an extension of the ideas introduced on that first lp.

The album’s title holds a real significance for Jones. He describes it as "...pretty straightforward, really. It means ‘Don’t be an armchair philosopher or have anything that’s to do with all ideas and no substance. Make whatever you think and feel—however small—into concrete action’." For the 1985 World Tour, Howard has, for the first time, teamed up with other musicians onstage. The lineup includes: Trevor Morais on drums, Howard’s brother Martin Jones on bass, Karen Wheeler, Claudia Fontaine, Naomi Thompson—collectively known as “Afrodiziak”—on backing vocals, in addition to the extraordinary talent of mime artist Jed Hoile. These musical additions have expanded Jones’ sound. This is most evident on the album’s lead-off track, “Things Can Only Get Better.” There is an added excitement that’s new, and the public has taken notice. The record was a Top 10 smash in England and Howard’s fifth Top Ten British hit. Listeners at New York’s WLIR-FM picked the track as the “Screamer Of The Week” (best new song out) before the record was even released in the U.S. Subsequently, this song reached the Number 5 slot on the Billboard Hot 100 chart and remained in the Hot 100 for a staggering 5 months, while Dream Into Action also went Top 10 in the U.S. and soon reached gold status. Other cuts to note include: “No One Is To Blame” (a thoughtful ballad with strong imagery) and “Bounce Right Back”, which features some hiphop-style rapping. On a different plane altogether is the heartfelt “Elegy” and the proven crowd-pleaser “Look Mama”, which was yet another Top 10 hit in the U.K. Rupert Hine continued his association with Howard by producing this album with the exception of “Bounce Right Back”, which Howard produced himself. Hine’s other production credits include The Fixx.

From May to mid-July 1985, Howard embarked on his highly-acclaimed 3rd U.S. tour, garnering rave reviews. Billboard called the show "...punchy, effective...The audience was standing from the opener..." BAM Magazine
wrote of Jones' performance "...buoyant energy, ingenious charm...Jones' live keyboard playing is loose, spontaneous..." The tour ended slightly premature, in Seattle so that Howard might return to England to participate in the Wembley half of the Live Aid concert. This was soon followed by highly successful tours of Australia and Japan and a second U.S. hit from Dream Into Action entitled, "Life In One Day." This song includes the lyric:

Wolves are gathering at my door
Ask them in and invite some more!

This exemplifies the humorous side of Howard's breath of fresh air philosophy and optimism. The "Life In One Day" single went Top 20 in the U.S.

His third and latest single release from Dream Into Action is "Like To Get To Know You Well", which is accompanied by a Wayne Isham-directed video. This song, which remained in the U.K. Top 10 for a solid month, has already proven itself as one of Howard's biggest worldwide hits.

Born in Southampton, England to Welsh parents, Howard began his musical training at a young age and, as a teenager, used his classical training in an art-rock band influenced by ELP and Genesis. At 19, he enrolled in music college, but due to frequent artistic conflicts with the faculty, soon abandoned higher education and, temporarily, his pursuit of a career in music. His discovery of synthesizers four years later brought him back to music. He began writing songs and was soon playing gigs around his hometown of High Wycombe, where he established a following. Then came "New Song" and Human's Lib—the rest is history.

Howard Jones' talent is becoming more and more evident, and many well-respected rockers have taken notice. Paul McCartney and Jimmy Page have praised his work, while Eric Clapton, during a recent press conference, named Jones as one of his greatest modern influences. In addition, Police guitarist Andy Summers has called him one of the best things to come out of England in a long time. At this year's Grammy Awards, Jones was asked to play alongside foremost synthesists Thomas Dolby, Herbie Hancock and Stevie Wonder, with whom Jones later jammed in Wonder's LA-based studio.

So it's clear. There are few musicians today who have Howard Jones' integrity, talent and insight; few that write lyrics that matter—songs with power. Luckily for us, Howard Jones has put his Dream Into Action and will be carrying that dream to the U.S. for his second 1985 tour in October and November.
NO ONE IS TO BLAME

Words and Music by
HOWARD JONES

A F#m E

You can look at the menu but you just can't eat.
You can build a mansion but you just can't live in.
You can see the summit but you just can't reach it.

A Esus4 E

It's the

Dsus4 D

You can feel the cushions but you can't have a seat.
You're the fastest runner but you're not allowed to win. Some break the

A

last piece of the puzzle but you just can't make it fit. Doctor says you're

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NO ONE IS TO BLAME

Words and Music by
HOWARD JONES

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foot in the pool but you can't have a swim
cured and live to count the cost
but you still feel the pain

you can feel the punishment but you can't commit the sin.
the insecurity is the thing that won't get lost.
You want your aspirations in the clouds, but your hopes go down the drain.

And she wants you, we want everybody.
And you want her
and she wants you,
no one, no
one, ever
is to blame.

2. A
F#m
E
A
F#m
E
mf
p
mf
p
No one ever

is to blame.

poco rall.  p
(Spoken) Honey, I think Audrey's a little mature for you; no I don't think she's mature, I think she's nice. Hey Mom, when are we going. Look Ma-ma I love you but you got-ta let me live my life. Look Ma-ma I love you but you
got-ta let me live my
life.

Don’t wrap me up
in
your

cot-ton
rules on
me.

you can’t treat me like a fool.

I wasn’t born as a carbon copy.

any-way if I was you got-ta let me be one.

I came out of you but don’t think you own me.

O.K. Give me your advice.

it’s not my fault if I

I have my respect for you.

I won’t try to change the
can't be wise, show me a person
things you do, give me a break.
who hasn't been done, let me learn it
my way.

You think you know more than me,
I gotta make my own mistakes.

experience hasn't set you free,
why can't you treat me like a friend?

Look Ma-ma I love you,
look Ma-ma, look
Ma-ma look.

Look Ma-ma I love you, look Ma-ma look, look

2. D.S. al Coda CODA

Ma-ma look.

look). Look Ma-ma I love

you, look Ma-ma look, look Ma-ma look, look Ma-ma look, Look Ma-ma I love

Bb6(Cbass) F(Cbass) Eb(Cbass) F(Cbass) C

you, look Ma-ma look, look Ma-ma look, look Ma-ma look, Look Ma-ma I love

Repeat to Fade

you, look Ma-ma look, look Ma-ma look, look Ma-ma
HIDE AND SEEK

Words and Music by
HOWARD JONES

There was a time when there was no-thing at all, no-thing at all,
So she had built her elab-o-rate home, with its ups and its downs,

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just a distant hum. There was a being and he had
its rain and its sun. She decided that her work, it was done, time to

no one have fun. and found a game to play.

He drew up the plans. Then as part of the game

learnt completely to work with his hands; a million years passed by.

for got where she'd hidden herself and she spent the rest of the time
hope you find me in you.

There was a time when there was nothing at all, nothing at all,

just a distant hum.
ALWAYS ASKING QUESTIONS

Words by WILLIAM BRYANT

Music by HOWARD JONES

We all need peace, we don't want misery,
The temptation is to just sit back,
An answer to this question is "just shut up"
So many of us won't let us be these things.
Will they give what we lackobody knows

You don't know, I don't know nobody knows

When we're young we are confused,
We will always be asking questions,
And this is the answer to every question,

we feel stronger as we get older, but still we feel confused.
(Spoken) Why rich, why poor?
and this is the place to begin.
Always asking questions

we're always asking questions

To Coda

Why this,

why that, we're always asking questions...
Why this,  why that,  we're always asking,

don't stop asking,  Don't stop asking

questions.

Al-ways ask-ing questions.
(Last time) Why this, why that.

(Al ways asking quest ions.)

Repeat to FADE

(Always asking questions.)

Why this, why that.

Why this, why that.
BOUNCE RIGHT BACK

Words and Music by
HOWARD JONES

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walking down the street with my old friend Luke...and the strangest thing we saw...there was a
several years passed, I heard nothing more...it was down to a nine to five grind, I was
walking down the street with my old friend Luke and we were getting into a bit of a heavy scene then

flash like dynamite and we fell down to the floor...And while I
shuffling round to my old friend's house, had party on my mind...he say what do you mean...as we looked up this weird dude stood, I guess he's standing 'bout a four feet five...with a
chatting this chick a gorilla muscled in, a brace of henchmen right behind...my
pulled my piece and he pulled his, we stared each other right in the eye...there was a

non-chalance and a joie de vivre, his face was grinning from side to side...this guy appeared by our side...
blood boiled hard, give you piece of my mind, this guy appeared by our side...
flash like dynamite
(Don't you know what he said?)
(Don't you know what he said?)

Well he said

but- ton up and tight - en your lip, keep a check on what you say, those

Play each time

cra - zy words you fling... from your mouth gon-na bounce back on you some-day.

But- ton up and tight en your lip, keep a check on what you say, those
crazy words you fling from your mouth gonna bounce back on you some day.

bounce back on you some day.

Well he said button up and tighten your lip, keep a
check on what you say, those crazy words you fling from your mouth gonna

bounce back on you some day. Button up and tighten your lip, keep a

check on what you say, those crazy words you fling from your mouth gonna

bounce back on you some day

Repeat to fade

bounce bounce bounce bounce
SPECIALITY

Words and Music by HOWARD JONES

Ebmin
(2o) a tempo primo

Ab

Ebmin

Ab

Ebmin

Ab

1.  Don't chop off his head

2.  Don't need a scalp

to don't

make your self look tall.

need to be a juror.

Don't tear a strip off

Take care of your self

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to make yourself feel wonderful.
no need to feel so insecure.

Waste

wants to compare
of energy

as if this was a competition.
to prove a holier than him.

Leave that to teachers at school.
Waste of energy

must pretend to find out

serve who commits what sin.
’Bout time you realised, you are a spec-
- ial-ity, there is no one like you, spend your life wor-

- ry-ing 'bout what you could have been, can't you like be - ing you.

Oh, oh, oh

D.S. al Coda
a tempo primo

oh oh oh oh
'Bout time you re-al-ised, you are a spec-ial-ty, there is no one like you,

spend your life wor-ry-ing 'bout what you could have been, can't you like be-ing you...
DREAM INTO ACTION
This beautiful full color glossy folio is the second from this fabulous British rocker and promises to be every bit as good as "Human's Lib". Includes the smash hits "Things Can Only Get Better", "Life In One Day", plus title cut "Dream Into Action".
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HUMAN'S LIB
A product of the British music industry, Howard's 1984 smash called "New Song" placed him high on the American charts! Well, here's "New Song" plus more super music including "What Is Love?", "Pearl In The Shell", "Hunt The Self", "Natural", the title song and lots more.
VF1223

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ALWAYS ASKING QUESTIONS

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LOOK MAMA

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