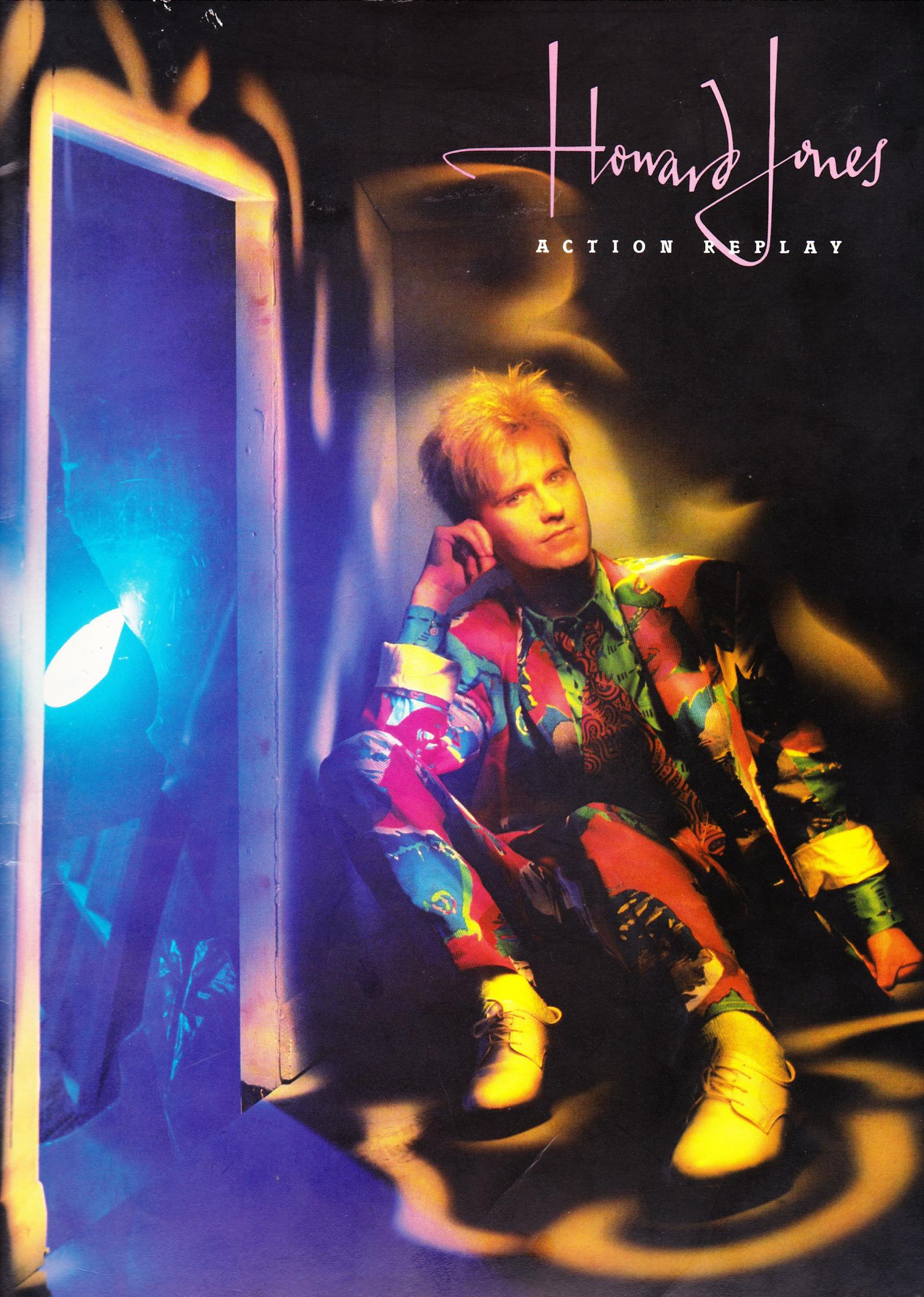


Howard Jones

ACTION REPLAY

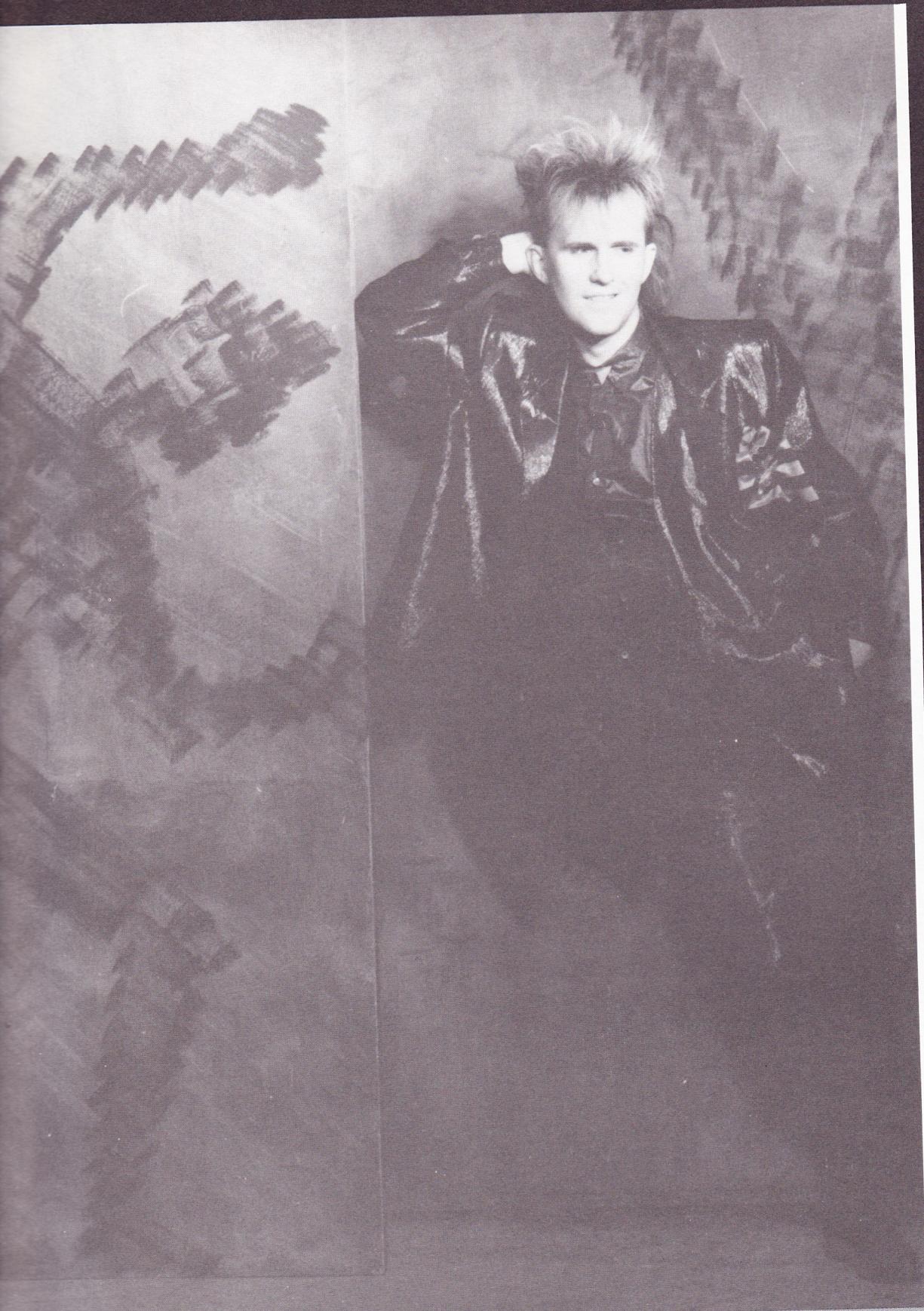


Howard Jones

A C T I O N R E P L A Y

Inside Photography: Simon Fowler

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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!

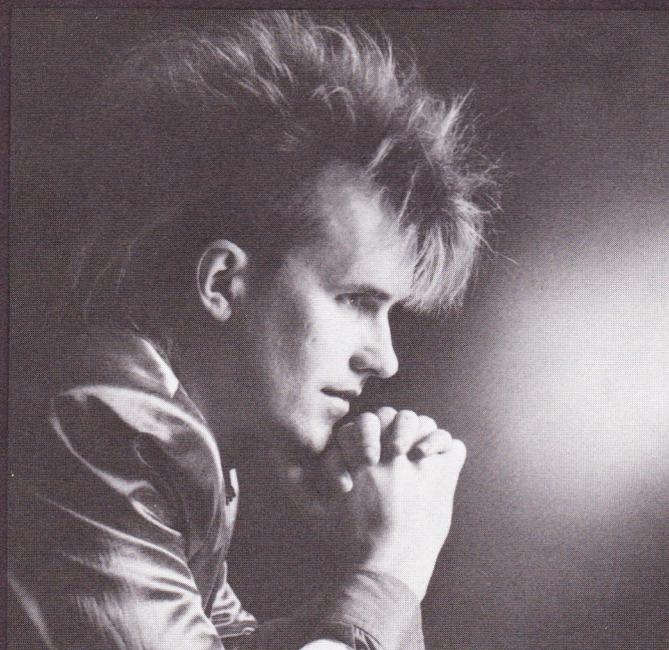
This exemplifies the humorous side of Howard's breath of fresh air philosophy and optimism. The "Life In One Day" single went Top 20 in the U.S.

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

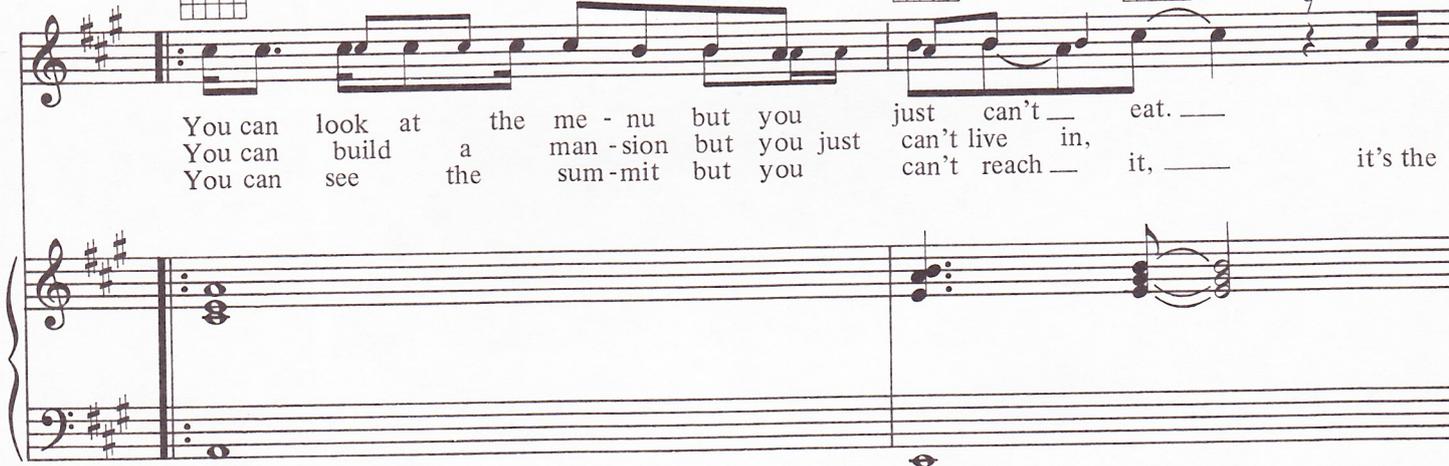
Words and Music by
HOWARD JONES

A  F#m  E  A  F#m  E 



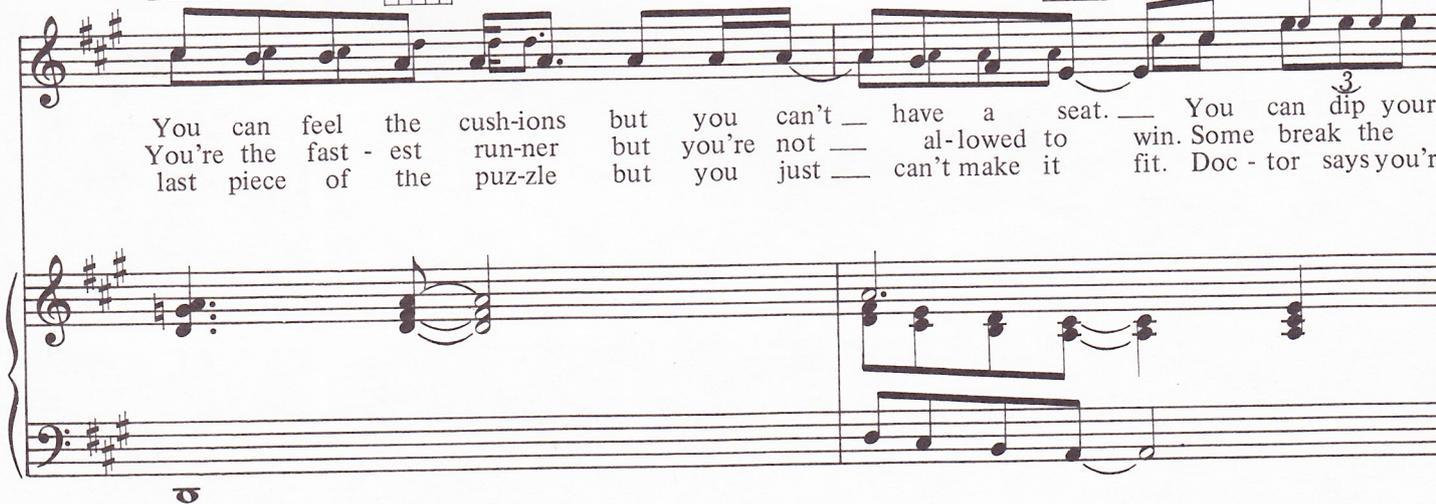
A  Esus4  E 

You can look at the me - nu but you just can't — eat. —
 You can build a man - sion but you just can't live in, —
 You can see the sum - mit but you can't reach — it, — it's the



Dsus4  D  A 

You can feel the cush-ions but you can't — have a seat. — You can dip your
 You're the fast - est run-ner but you're not — al-lowed to win. Some break the
 last piece of the puz-zle but you just — can't make it fit. Doc - tor says you're



NO ONE IS TO BLAME

Words and Music by
HOWARD JONES

A F#m E A F#m E

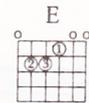
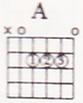
mf

A Esus4 E

You can look at the me - nu but you just can't — eat. —
 You can build a man - sion but you just can't live in, —
 You can see the sum - mit but you can't reach — it, — it's the

Dsus4 D A

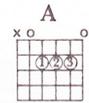
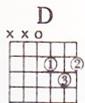
You can feel the cush-ions but you can't — have a seat. — You can dip your
 You're the fast - est run-ner but you're not — al-owed to win. Some break the
 last piece of the puz-zle but you just — can't make it fit. Doc - tor says you're



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 3-measure triplet of eighth notes.

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

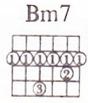
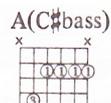
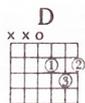
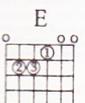
Musical staff with piano accompaniment in treble and bass clefs, showing chords and bass line.



Musical staff with treble clef, key signature of two sharps, and a 7-measure melodic line.

you can feel the pun-ish-ment but you can't — com-mit — the sin. —
the in - se - cur - i - ty is the thing — that won't get lost. — } And you want —
as - pir - a - tions in the clouds, but your hopes go down — the drain. — }

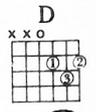
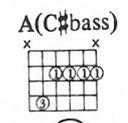
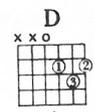
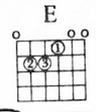
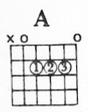
Musical staff with piano accompaniment in treble and bass clefs, showing chords and bass line.



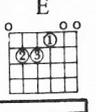
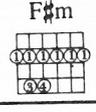
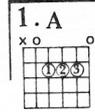
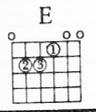
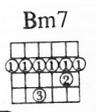
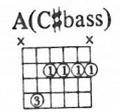
Musical staff with treble clef, key signature of two sharps, and a melodic line with lyrics.

— her and she wants you, — we want ev-'ry-one. —

Musical staff with piano accompaniment in treble and bass clefs, showing chords and bass line.



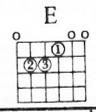
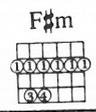
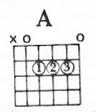
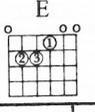
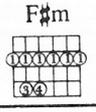
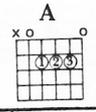
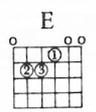
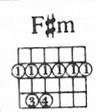
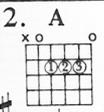
_____ And you want her and she wants you, no one, no



one, no one, ever is to blame.

p

f

mf

p

mf

p

3. F#m  Bsus4  B  Bm7 

No one ev - er

mf

E  F#m  Bsus4  B 

is to blame.

Bm7  E  A  F#m  E 

No one ev - er is to blame.

poco rall. *p*

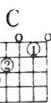
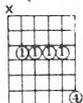
A  F#m  E  A 

mf *p*

LOOK MAMA

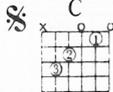
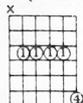
Words and Music by
HOWARD JONES

Bb(Cbass)



(Spoken) Honey, I think Audrey's a little mature for you; no I don't think she's mature, I think she's

Bb(Cbass)



Bb6(Cbass)

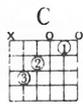


F(Cbass)

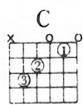
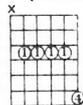


nice. Hey Mom, when are we going. Look Ma-ma I love — you — but you

Bbadd9(Cbass)



Bb(Cbass)



Bb6(Cbass)



F(Cbass)



got-ta let me live my life. — Look Ma-ma I love — you — but you

B \flat add9(Cbass) C B \flat (Cbass)

To Coda \oplus Eb(Fbass) F

got - ta let me live my life. ——— { Don't wrap me up in
 { Don't try to stick your

[Eb(Fbass) F] 2nd time Eb(Fbass) F

cot - ton wool, — you can't treat me like a fool, —
 rules on me, — I was - n't born as a car - bon cop - y,

[Eb(Fbass) F] 2nd time [Eb(Fbass) F] 2nd time

an - y - way_ if I was_ you got - ta let me be one _
 I came out of you _ but don't think you own _ me. —

Eb(Fbass) F Eb(Fbass) F Eb(Fbass) F

O. K. Give me your _ ad - vice, — it's not my fault if I
 I have _ my res - pect _ for you, — I won't try to change the

E \flat (Fbass)

F

E \flat (Fbass)

F

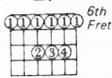
Gsus4



can't be wise, — show me a per-son who has - n't been done. —
 things you do, — give me a break, let me learn it my — way—

E \flat

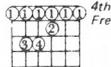
Dm



— } You think you — know more — than me, —
 I got - ta make my own — mis - takes, —

A \flat

Gsus4



ex - per - i - ence has - n't set — you free. —
 why can't you treat — me like — a friend? —

1. G

C

E \flat (Cbass)

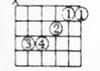


— Look Ma-ma I love — you — look Ma-ma look, look

F(Cbass)

C

Ab(Cbass)



Ma-ma look.

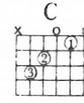
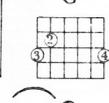
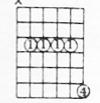
Look Ma-ma I love — you,—

look Ma-ma look, look

Bb(Cbass)

2. D.% al Coda

⊕ CODA



Ma-ma look.

look). Look Ma-ma I love—

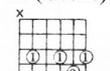
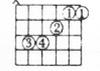
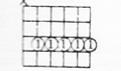
Bb6(Cbass)

F(Cbass)

Eb(Cbass)

F(Cbass)

C



— you,—

look Ma-ma look, look

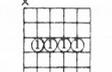
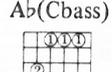
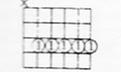
Ma-ma look, look Ma-ma look. Look Ma-ma I love—

Bb6(Cbass)

F(Cbass)

Ab(Cbass)

Bb(Cbass)



— you,—

look Ma-ma look, look

Ma-ma look, look Ma - ma

Repeat to Fade

HIDE AND SEEK

Words and Music by
HOWARD JONES

Musical notation for the first system, including guitar chord diagrams for Dm and Am.

Musical notation for the second system, including guitar chord diagrams for Dm, Asus4, and Am.

Musical notation for the third system, including guitar chord diagrams for Dm and Am7.

Musical notation for the fourth system, including guitar chord diagrams for Dm, C(D bass), and Bb(D bass).

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

Musical notation for the fifth system, including guitar chord diagrams for Dm, C(D bass), and Bb(D bass).

C(D bass)

Dm

C(D bass)

just a dis-tant hum. ——— There was a be-ing and he lived on his own, — he had
its rain and its sun. ——— She de-cid-ed that her work, it was done, — time to

B(D bass)

C(D bass)

Dm

no one to talk to and no-thing to do.
have fun, — and found a game — to play. —

[C(D bass) 1st time only]

Gm7

Am7(G bass)

He drew up the plans, —
Then as part of the game — she com -

Gm9

Am7

Bbmaj7

learnt to work — with his hands; ——— a mil - lion years — passed by —
- plete - ly for - got — where she'd hid - den her - self — and she spent the rest — of the time

C Dsus4

— and his work — was done. ———— And his words were these —
 — tryin' to find the parts. ————

D Bm Gmaj7 Asus4

Hope — you find — it — in ev - 'ry- thing, — ev - 'ry-thing that you see. —

D Bm Gmaj7 Asus4

Hope — you find — it — in ev - 'ry- thing, — ev - 'ry- thing — that you see. —

Bb C(Bb bass) Bb C(Bb bass)

— Hope_ you find — it, hope_ you find — it,

To Coda

B \flat C Dsus4

hope you find me in you.

1 2 D.% al Coda

CODA

Dm C(D bass) B \flat (D bass)

There was a time when there was no-thing at all, no - thing at all,

C(D bass) Dm

just a dis - tant hum.

ALWAYS ASKING QUESTIONS

Words by
WILLIAM BRYANT

Music by
HOWARD JONES

Al - ways — ask - ing quest - ions —

C bass

E♭(Cbass) 3rd Fret B♭(Cbass) 3rd Fret F(Cbass) E♭(Cbass) 3rd Fret B♭(Cbass) 3rd Fret C

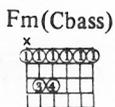
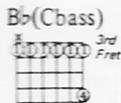
C Fm(Cbass)

We all need peace, we don't want mis - e - ry, —
The temp - ta - tion is to just sit back, —
An ans - wer to this ques - tion is "just shut up" —

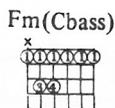
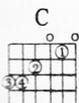
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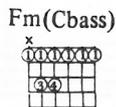
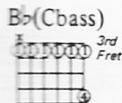
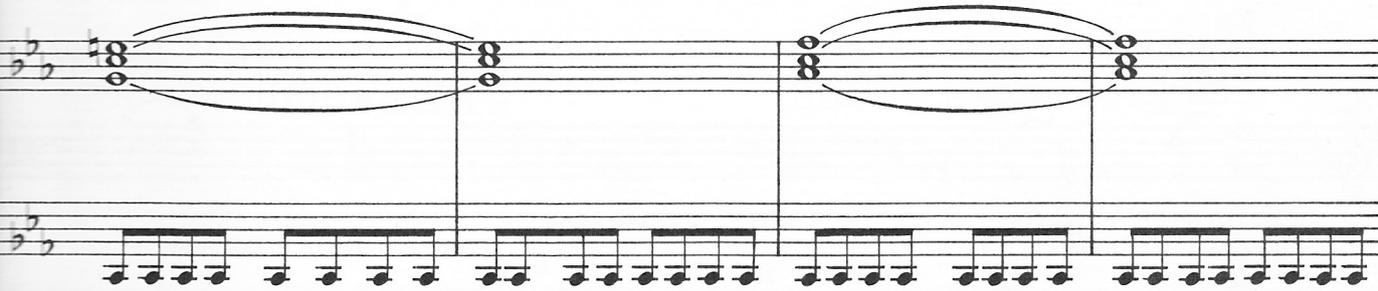
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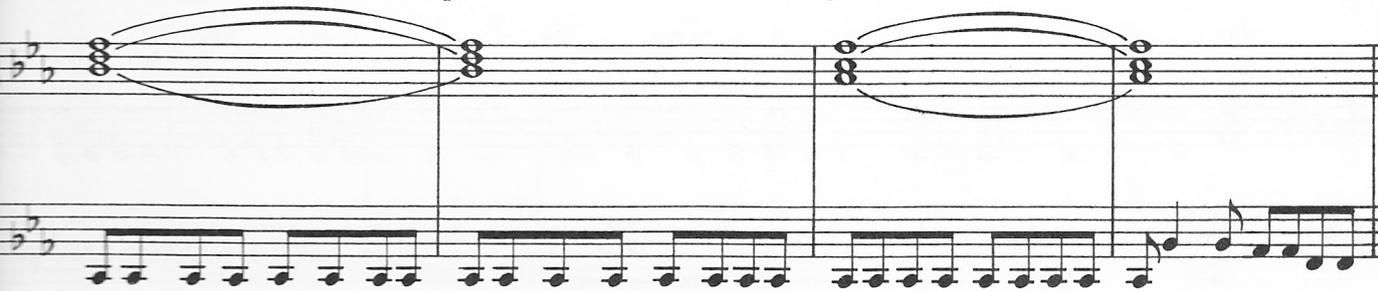
So ma - ny of ___ us won't let us be ___ these things. ___
 Will they give ___ what we lack ___
 You don't know, ___ I don't know no - bo - dy knows ___



When we're young we are con - fused, ___
 We will al - ways be ask - ing quest - ions,
 And this is the ans - wer to ev - 'ry quest - ion,



we feel strong - er as we get old - er, but still we feel con - fused. ___ }
 (Spoken) Why rich, why poor?
 and this is the place to be - gin.



Cm Eb 3rd Fret F Cm 3rd Fret Eb 3rd Fret F

Al - ways _____ ask - ing _____ quest - ions _____

Cm Eb 3rd Fret F

we're al - ways _____ ask - ing

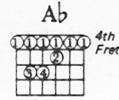
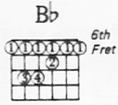
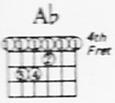
Cm Eb 3rd Fret F Ab 4th Fret

quest - ions. _____ Why this, _____

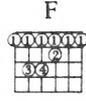
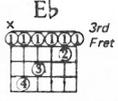
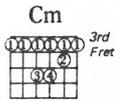
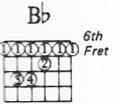
To Coda ♠

Bb 6th Fret Ab 4th Fret Bb 6th Fret

why that, _____ we're al - ways ask - ing quest - ions. _____

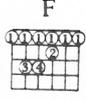
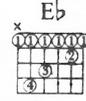
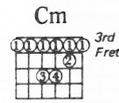
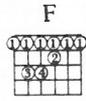
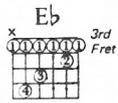
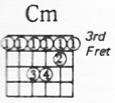


Why this, — why that, — we're al - ways ask - ing,

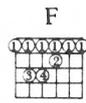
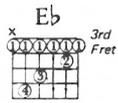
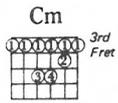


don't stop ask - ing.

Don't stop ask-ing



quest - ions.



D.S. al Coda

Al - ways ask - ing quest - ions.

CODA

Cm Eb F Cm Eb F

Tacet 1^o & 2^o

Cm Eb F Cm Eb F

Repeats ad lib.

(Last time) Why this, — why that.

Cm Eb F Cm Eb F

(Al - ways ask - ing quest - ions —)

C

Repeat to FADE

Why this, — why that.

Why this, — why that.

BOUNCE RIGHT BACK

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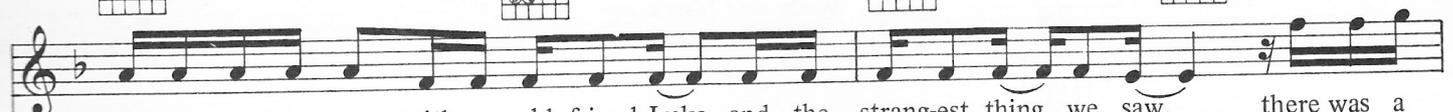
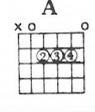
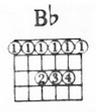
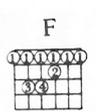
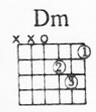
Dm

Dm F Bb A Dm F

Bb A Dm F Bb A

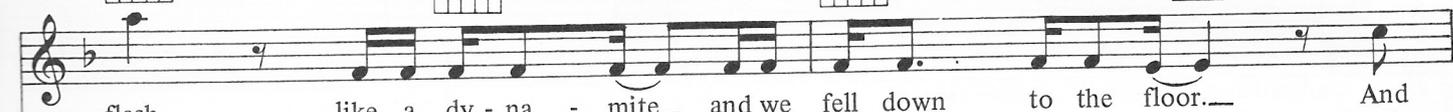
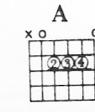
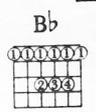
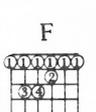
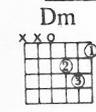
Dm F Bb A

I was
Now
Well I was

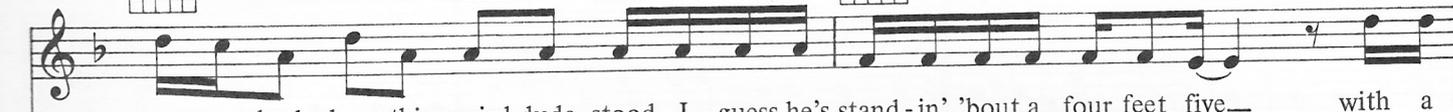
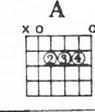
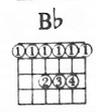
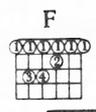
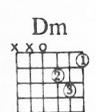


walk-ing down the street with my old friend Luke—and the strang-est thing—we saw,— there was a
sev - e - ral years passed, I heard noth-ing more—it was down to a nine to five grind, I was
walk-ing down the street with my old friend Luke and we were getting into a bit of a heavy scene then

Tacet 1^o

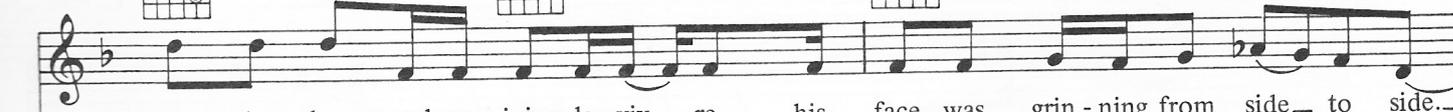
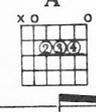
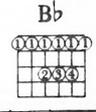
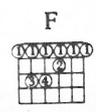
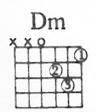


flash like a dy - na - mite—and we fell down to the floor.— And
shuffling round to my old friend's house— had par - ty on my mind.— While
he say yes and I say no,— he say what do you mean.— I



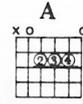
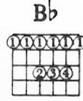
as we looked up this weird dude stood, I guess he's stand - in' 'bout a four feet five— with a
chat-ting this chick a gorilla muscled in, a brace of hench - men right be - hind,— my
pulled my piece and he pulled his, we stared each oth-er right in the eye,— there was a

Play small notes 1^o



non - cha - lance and a - joie de viv - re, his face was grin - ning from side— to side.—
blood boiled hard, give you piece of my mind, this guy ap - peared by— our side.—
flash like dy - na - mite this guy ap - peared by— our side.—



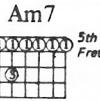
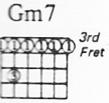


Musical staff with notes and rests corresponding to the chords above.

(Don't you know what he said?)
(Don't you know what he said?)

Well he said

Musical staff with chords and bass line.



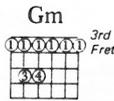
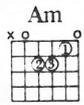
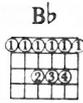
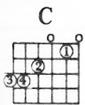
Musical staff with notes and rests.

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

Musical staff with chords.

Play each time

Musical staff with bass line.

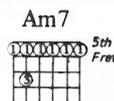
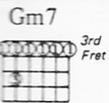


Musical staff with notes and rests.

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

Musical staff with chords.

Musical staff with bass line.



Musical staff with notes and rests.

But - ton up_ and tight - en your lip, keep a check on what_ you say, _ those

Musical staff with chords.

Musical staff with bass line.

Dm C Bb Am Gm 1. 2.

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

3. To Coda ♦
D.% al Coda

CODA Dm F

bounce back on you some - day.—

Bb A Dm F 1. etc. Bb A

Last Bb A Gm7 3rd Fret

Well he said but - ton up and tight - en your lip, keep a

Am7



Dm



C



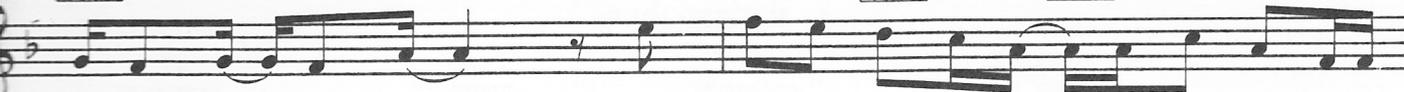
Bb



Am



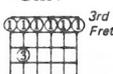
Gm



check on what_ you say, _ those cra - zy words you fling_ from your mouth gon-na



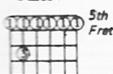
Gm7



bounce back on you some - day. But - ton up_ and tight - en your lip, keep a



Am7



Dm



C



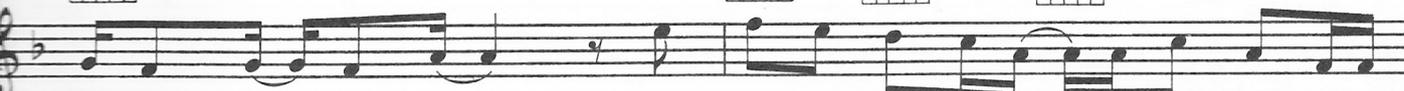
Bb



Am



Gm



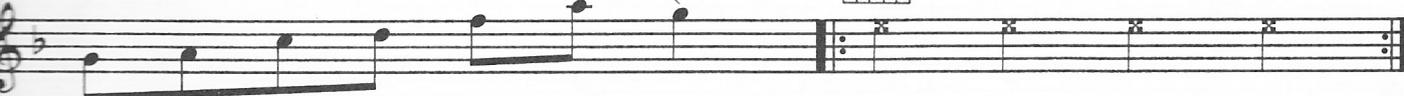
check on what_ you say, _ those cra - zy words you fling_ from your mouth gon-na



Dm



Repeat to fade



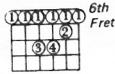
bounce back on you some - day_ bounce bounce bounce



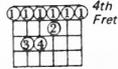
SPECIALITY

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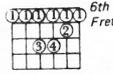
E \flat min



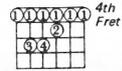
A \flat



E \flat min

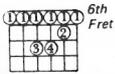


A \flat

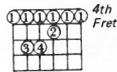


(2o) *a tempo primo*

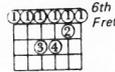
E \flat min



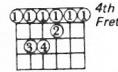
A \flat



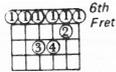
E \flat min



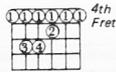
A \flat



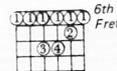
E \flat min



A \flat



E \flat min

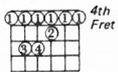


1.3. Don't chop off his head — to —
2. Don't need a scalp — don't —

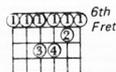
E \flat min



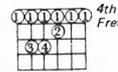
A \flat



E \flat min



A \flat



make your-self look tall. Don't tear a strip off —
need to be a jur - or. Take care of your-self —

E♭min

A♭

E♭min

to make your-self feel won-der-ful. Who
 no need to feel so in - se - cure. Waste

A♭

E♭min

A♭

wants to com-pare... as if this was a com-pe - ti - tion.
 of en - er - gy... to prove a ho - lier than him.

E♭min

A♭

E♭min

Leave that to teach-ers at school, must pre -
 Waste of en - er - gy to find out

A♭

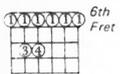
To Coda

A♭

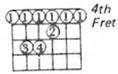
G♭

serve their tra - di - tion. } 'Bout time you re - al - ised, you are a spec -
 who com - mits what sin. }

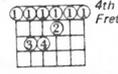
Bbmin



Ab

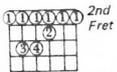


Ab

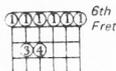


- ial - ity, there is no one — like — you, spend your life wor -

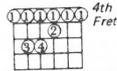
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Bbmin

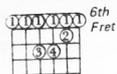


Ab



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

Ebmin

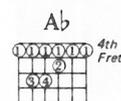
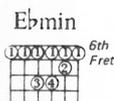
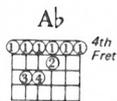
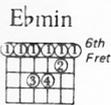
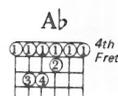
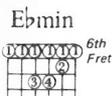
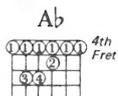
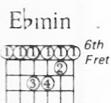
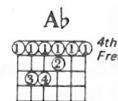
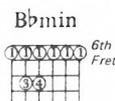
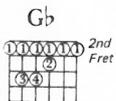
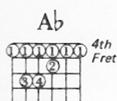


Oh, — oh, oh —

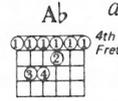
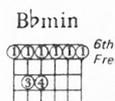
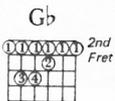
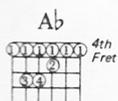
*D.S. al Coda
a tempo primo*

oh oh — oh — oh.

CODA

'Bout time you re - alised, 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...

ad lib. Fade

CATCH
MORE
OF THE

ACTION

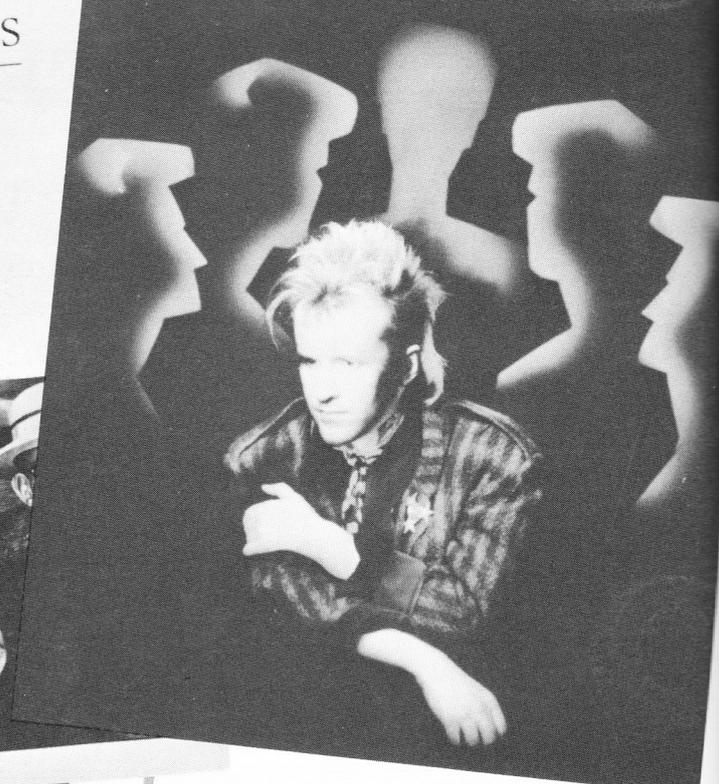
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Howard Jones

HOWARD JONES
— HUMAN'S LIB —



Howard Jones
DREAM INTO ACTION



DREAM INTO ACTION

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