



RISK 14

CHARITIES



Help
Great Ormond Street
get better.

The Wishing Well Appeal
FOR THE REDEVELOPMENT OF
Great Ormond Street Children's Hospital
49 Great Ormond Street, London WC1N 3HZ
Telephone: 01-430 1768 Fax: 01-831 1938
Patrons: Their Royal Highnesses the Prince and Princess of Wales



15th May 1989

Howard Jones Fan Club
P.O. Box 185
High Wycombe
Bucks HP11 2EZ

Dear Members of the Howard Jones Fan Club
We are absolutely thrilled to announce that through the Howard Jones Fan Club's efforts, the magnificent sum of £679.24 has been raised!

This is enough to purchase a vital piece of equipment, a temperature monitor. The monitor is clipped to a child so that there is no need to constantly use a thermometer which can harass small children. Great Ormond Street Children's Hospital extends its sincerest thanks to everyone who took the time and trouble to fundraise for The Wishing Well Appeal. We are truly grateful to you all.

With our best wishes,
Jane K Waldegrave

Jane K. Waldegrave
Special Events Manager

What the National AIDS Trust does

National AIDS Trust
Room 1403, Euston Tower, 286 Euston Road, London NW1 3DN
33 Holborn, London EC1P 1DQ

Thanks for all your efforts last year in raising over £600 for Great Ormond Street Children's Hospital. This year we are appealing for assistance in raising money for The National AIDS Trust. Donations, collections, sponsors? — whatever and however you wish to help, let us know how you get on. So dig deep, you know the address — thanks and good luck!

AIDS in the World

Acquired Immune Deficiency Syndrome was first recognised in 1981 in America, and the virus discovered in 1983 is now known as the Human Immunodeficiency Virus (HIV). The number of countries reporting confirmed cases of AIDS to the World Health Organisation has risen from 20 in 1983 to 143 at the beginning of this year. The virus can lie dormant for many years before the onset of AIDS, and may not be detected for several months after initial infection. There is as yet no cure and no vaccine. Most people with AIDS do not survive longer than two years.

The World Health Organisation believes over five million people worldwide to be infected with HIV. The number of cases of AIDS now reported to the WHO exceeds 130,000 and one million new cases are expected over the next five years. But because of under-reporting, the real number of AIDS cases is believed to exceed 350,000 already. It is also probable that more than 175,000 people have already died all over the world.

The National AIDS Trust plays a special role in the fight against AIDS because it not only raises and distributes funds, but also, at the request of Government, co-ordinates the voluntary initiatives of others and reflects the views of the voluntary sector to statutory bodies and to Government.

This work includes the care and support for people with AIDS and people with HIV and their families. The Trust does not undertake direct care itself but works to persuade and stimulate existing agencies to take on new work wherever possible. The Trust also aims to prevent the growth of further infection through specific information and education initiatives.

The National AIDS Trust works closely with other voluntary organisations, both informally and through its national network of advisory groups. The Trust liaises closely with organisations representing the interests of homosexual and bisexual men whose behavioural changes have done so much to reduce the growth of HIV infection.

It advises both established and developing bodies, encourages new projects where need is identified, and helps spread good practice throughout Britain.

The Trust has made as first priorities: work with AIDS and children; AIDS and drug misusers; and AIDS in prisons. Second priorities concern the promotion of legal advice for those with AIDS and HIV, research on housing needs and work on AIDS and prostitution.

Taken together this work puts the Trust in the forefront of the fight against AIDS.

Contents

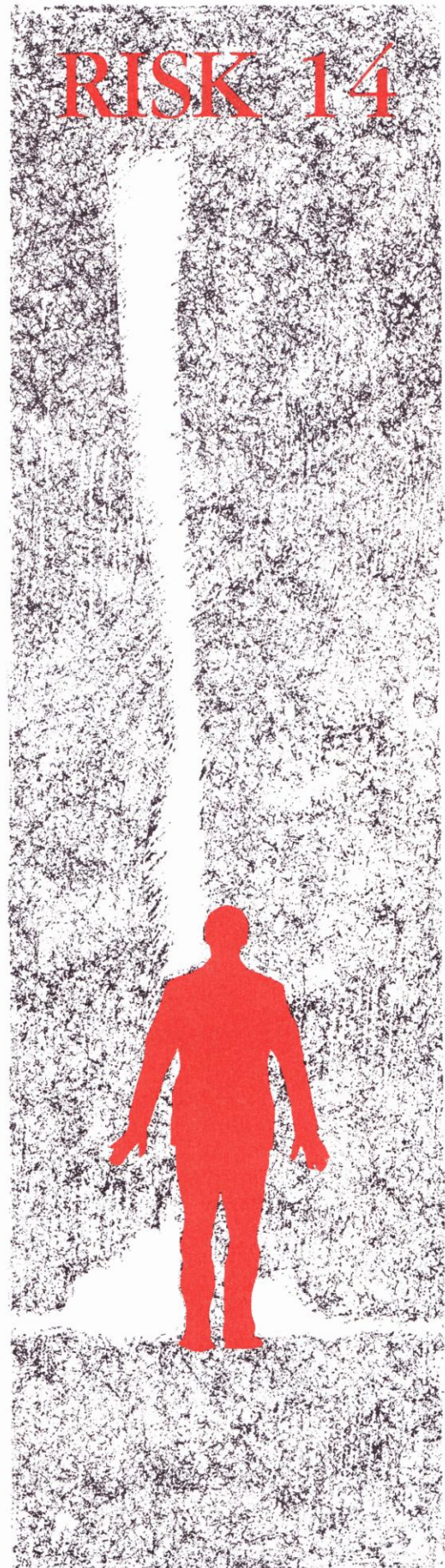
- Charities** p (i)
- Cross that Line—**
The Tour p 4/5/6
tour news from the U.S.
- HoJo in Italy** p 7
Stefano and Dino wrote and told us of their
few days with Howard.
- The Prisoner—**
Video p 8/9/10
- Rubber Morals** p 11
rubber lyrics that bounce right back!
- Howard with Keith**
Emerson! p 12/13
- Fan Club Pages** p 14/15
your letters and first reactions on 'Cross that
Line'.
- Cross that Word** p 16
Tania Rixon supplies the questions.

cover photograph taken by **FABIO NOSOTTI**

Our best wishes go out to Cliff for a speedy recovery who took a back seat on RISK 14 but looking forward to his return as chief editor on the ultimate RISK 15.

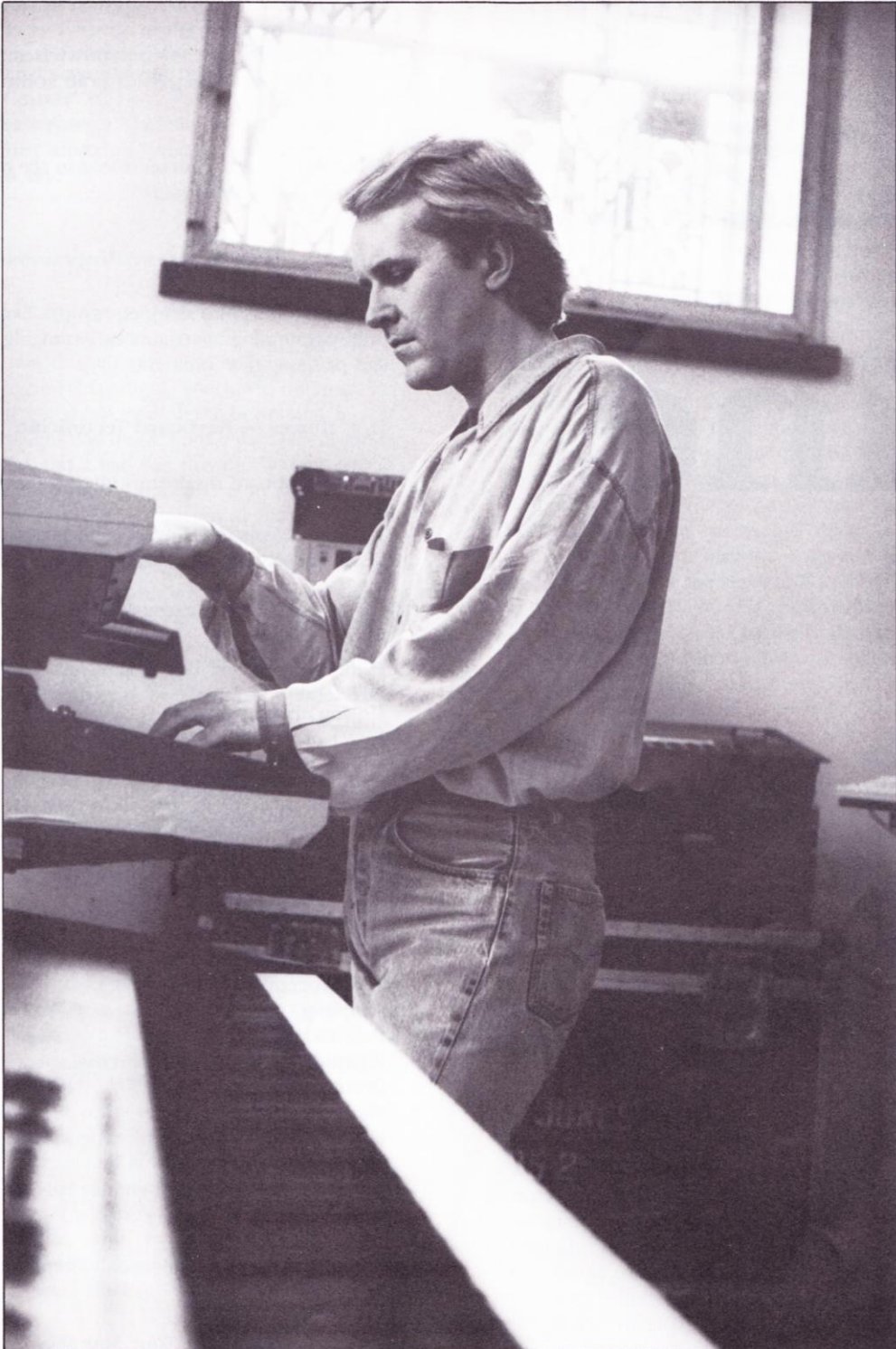
Thanks to Howard and Jan for their support, editing and encouragement: Thelma and John for supplying your letters, ideas and various other bits!: David Stopps for his photographs on The Prisoner feature: Dean Freeman for his photographs on pages 3 & 13: Jude and Jeanette at Friar's Management for doughnuts, ideas and use of the diktionary: Dudley at Budget Typesetting: Keith and all at Willmot Printers:

See you all in 15—enjoy 14.
Thanks.
Andy.



Hello Chaps + Girls!

On tour in America + Canada
at the moment. This epistle
is being writ in the back
lounge of the tour bus. The
tour is going brilliantly and
the 3 piece line up is working
a treat. The new single Prisoner
is doing fabulously in North
America but as you know I
can't get arrested in Britain
Maybe "Fresh Air Waltz" will
change all that. Try + catch
"Prisoner" video. Take Care
Lots of love
Howard



photography Dean Freeman

Cross

that

line

the

tour

Some of the crew

Before leaving for the United States, Howard and the crew spent several weeks in May rehearsing. Between sandwiches and cups of tea Jan managed to grab some of them and ask:

What is your exact involvement in the production process during rehearsals?

Mike Roarty — Engineer/Programmer

Loading sounds into samplers, synths. Doing preprogramming of sequences. Arranging purchase and planning of equipment.

D. J. Howes — Keyboard Technician

Putting keyboard rig dreams into on the road action
Sometimes assisting Howard with programming
Visual and ergonomic design of Howard's keyboard rigs
Flight case designer extraordinaire
Dave's best pal
Chief tour manager pesterer
Bon Vivour
Tidying up after Dave
Tower of Strength
Ambience co-ordinator
Pillar of the community
And all round good guy !!!
One half of the unfeasably Bombastic Backline Brothers

Dave Newton — Drum Technician

SDX Programming
Sampling
Case Design
Equipment ordering and purchasing
Drum kit realisation
Phone answerer
Mess maker
Flight case struggler
Ideas man (as in, I've got an idea lads let's all go down the pub)
D.J.'s best pal
The other half of the unfeasably Bombastic Backline Brothers

Jeremy Morrison — Tour Manager

My exact involvement is organising all the crew and equipment so the band can rehearse ready for the tour. Also I organise the sound, lighting and trucking so we can put on a show when we come to your town. I also do Englebert impersonations.

Garden State Art Center, Holmdel, New Jersey, U.S.

After Howard's exciting performance at 'Garden State Art Center' in New Jersey on Friday 16th June, Tedra wrote to Thelma at Green Street to tell of her amazing experience. Here's what she had to say.

We started off for the concert, I was afraid we'd get stuck in traffic because lots of people use the parkway to drive down to their weekend homes at the New Jersey shore on Friday night. There was much traffic but we still got there in under 2 hours and lots of munchies, laughs and music on the way. It was sunny and beautiful and I had fun driving. We got to the Garden State Arts Center around 6.30 (the concert starts at 8.30). So we spread out our picnic blanket and ate and ate until we were stuffed. Then we laid around and talked until 7.45 or so, we felt a few drops of rain so we put all the coolers back in the car, locked it up and went in to find our seats and I bought a program. Bravo for Howard using black and white photos in the program — it was great! I love the photos and the layout — the best program he's ever had. We found our seats which were about 13 rows back from the front.

So we sat and watched all the people coming in for a while. All of a sudden, all these people started coming in really fast and we looked outside (the arena is round with a roof but no sides. It's like two huge circles — the floor and the roof — held together by huge cement pillars) and it was absolutely pouring rain in sheets with thunder and lightning all around. The wind was roaring and it was really wild and beautiful. People were coming in absolutely drenched. We were sitting in about the middle of the front and we could still feel the mist from the rain blowing in. Soon the rain died a bit and the lights went down, even though it was still pretty light outside. Midge Ure came out and did a *splendid* job. He really got us all going. He's quite good. I hadn't heard his songs from when he was with Ultravox for years and it was great to hear him sing them. He got everyone dancing. His music was quite powerful and actually very compatible with Howard's sound. Not the same by any means, just quite compatible. I can easily say he was the best opening act I've ever seen. His band were really talented too.

Then as Midge said "so long — enjoy Howard" the lights came back on and they changed the sets. Then it got dark again and the curtains opened up and there was Howard opening with *New Song* and *What is Love?* It was neat to have those songs first for a change. I always love hearing them. After the first two I'm not sure what the order of the songs was but he did:

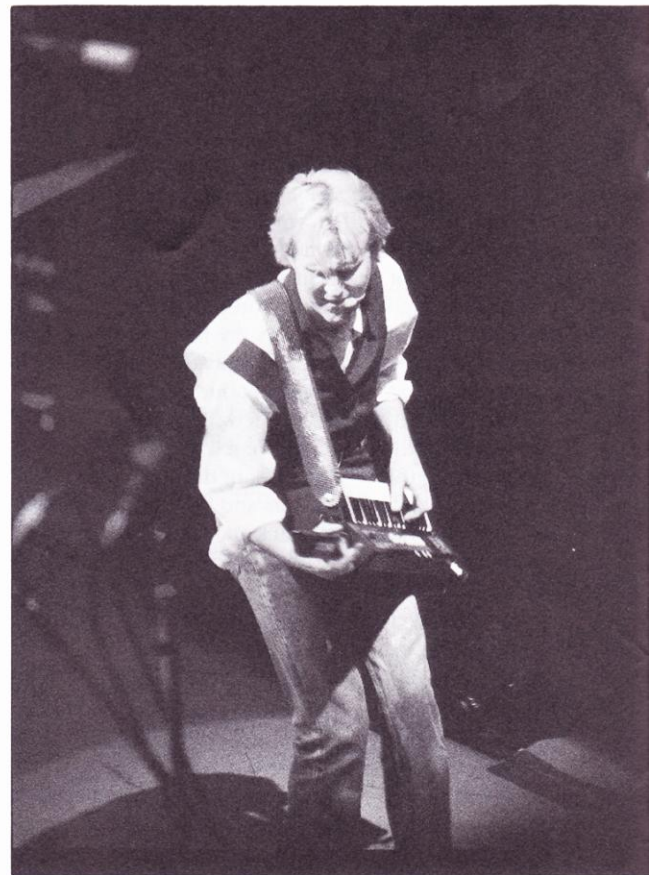
Assault and Battery (to tons of cheers by us vegetarians); *You Know I Love You Don't You*; *Fresh Air Waltz*; *Prisoner*; *Powerhouse*; *Look Mama*; *Guardians of the Breath*; *No One Is To Blame*; *Out of Thin Air*; *Everlasting Love*; *Things Can Only Get Better* and maybe a few more but I'm forgetting now. *Guardians* was my favourite as far as the show went. He did it all in low light with a picture of the rain forests projected on the screen in the back of the stage and tons of dry ice. Maybe it was because we were so close to the stage but the dry ice "smoke" looked just like fog and they really billowed it out into the audience. I mean tons of fog. It was beautiful. *Out of Thin Air* was absolutely beautiful — he's so good! What a feeling everyone had when he played that alone — the whole place was total silence. For the very start of *No One Is To Blame* Howard had everyone join hands to "send" the spirit of the concert to the student protesters in China and to the animal testing laboratories. What a moment. I couldn't help crying. That spirit of hope and togetherness I felt filling the place then is how life everywhere should always feel. Everyone sang along acapella to that and to *Everlasting Love* and *Things Can Only Get Better*. Throughout the whole concert Howard kept telling us how beautiful the lightning looked from the stage — he could see it flickering around the edges of the auditorium. It really was beautiful. Before his encore of *Things Can Only Get Better* he started to play the song and this terrible noise came out of the keyboards — totally off pitch and pretty awful. He tried it again and the same thing happened. So he talked to the audience about the lightning for a few minutes until the technicians fixed the synths. It really made the concert even more human. We danced through the whole thing and Jim and I were so happy to have each other during *Everlasting Love*. The couple sitting in front of us were quite in love too and it was really beautiful. How can I ever describe the feeling Howard's concert gave me. It was so incredible. I didn't know Martin played violin — he did in *Fresh Air Waltz*. He looked so good. So did Trevor and they sounded great. After the singalong *Things Can Only Get Better* the concert was over and I just felt so good. I wish it would never have ended. So we walked around to find the entrance where they load up everything and we found it separated from us by a huge fence. The security guards chased us out of the park but I couldn't give up that easily. So the four of us walked around and found the road leading into the loading bays. Amazingly, the road wasn't fenced off, there was a sign that said "No Admittance". So the four of us walked up the road down by the trucks where we saw six or so other fans waiting around. So we stood there in the damp and drizzle for about 45 minutes talking to them and the truckdrivers and poking at a piece of dry ice that had fallen off a truck. One of the truck drivers was awfully nice and told us that they would eventually pull the buses down to where the trucks were. After a while one of the park security guards came down and told us we would have to leave. She was nice about it but said if we didn't leave they wouldn't be so nice next time they asked us and if we still didn't leave they'd have to call the police. 3 of the people that had waited left, 3 more stayed and we walked back down the drive a little out of the way of the trucks. We could still see everything that was

going on. After a while the other three fans disappeared — guess they left or got picked up by the guards. I never saw Martin or Jeremy — or anyone who would have believed I knew Thelma. I did see Trevor but I wasn't fast enough and he went inside and didn't come out again where we were. Security guards kept driving by but didn't seem to mind us standing further back where we were. One even parked next to where we were standing and didn't say a word to us. So we waited there for about 2 hours. It was still damp and cool but the moon had come out and it was almost full and very beautiful among the clouds. Since it was getting late and we had seen the bus move up a bit we decided to walk back up near the trucks for a while.

Fran was afraid that her mum would worry about how late it was and the fact that she wasn't home yet, so Fran and Sue left to find a phone to call her mum. Jim and I sat there on the wet concrete and he gave me his long coat and I gave him my short jacket since he was wearing jeans and I only had shorts on. The bus drivers and truck drivers were looking at us a bit suspiciously but no one else seemed to mind us there. I think by that time (around 2.00 am) all the security guards had gone home and gone to bed. Pretty soon, after sitting there breathing in the awful diesel fumes from the trucks a while, this guy came out carrying two bags — Jim poked me and said "it's him . . . it's Howard" I said "It is . . . Howard . . . Howard!" It was him but I hadn't recognised him because he had glasses on instead of contacts and no bodyguards and he had just walked out of the loading bay. So I got up and walked towards him and he put down the stuff he was carrying. I said "Hi, I'm Tedra" and shook his hand and he said "Oh — Tedra" like he knew who I was but couldn't remember how he knew. Jim said "Hi, I'm Jim, I'm her boyfriend" and shook his hand. Then we stood there and talked for about three minutes.

Howard told us how the lightning made the place look like a spaceship from where he was up on the stage. I congratulated him on his baby girl and he said that she was a big baby and smiled. He commented on the awful sound the synth made at the beginning of *Things Can Only Get Better* and I went to get my program out of my pocketbook for him to sign. While I was away getting that Jim asked him what program he used in his Macintosh Computer (the same computer Jim has at home — he was so amazed to see his same computer up there on stage during the show). Howard told him what the program was, but since I know just about zero about computers I don't remember what Jim told me the program was. So he signed my program and said a few more things that I was too happy at the time to remember now. Then we said goodbye to him and Jim shook his hand again and I went to do the same but just gave him a hug instead. I'm so glad I just went ahead and hugged him because he really hugged back. And as we started to walk away and Howard got on the bus he turned around and said to Jim and I "thanks for waiting". Then he said goodnight and got on the bus. Having him say that really renewed my faith in peoples' sincerity. He likes what he does and truly likes the fans. I got the same feeling when he hugged me. Howard is really such a beautiful person.

Where the last time I met him was exciting because we talked to everyone in the band and there were lots of other people around too, this time was so much better because it was so real. Just three people talking with no one else around. It was so calm and nice and I got the feeling Howard really appreciated it. It was very special. I mean, rarely do fans get to just talk to the musician. He looks great with longer, un-coloured hair. He did look a bit tired but so did we at 2.15 am! Writing this brings it all back. He's very special.



photography Andy Thompson

I felt bad that Sue and Fran weren't there but they weren't crushed. Fran's so nice — she honestly felt she'd rather I met Howard than her because it means so much to me. Sue and Fran loved the concert, the picnic and the talking and waiting so they had the best time, they told me. It's selfish but it's so special that Jim and I were together and alone to meet him. I can't explain it without sounding totally selfish but it was just special. A good time was had by all.

Sorry no photos but I never went back to the car after the show and therefore didn't have my camera. But the lack of camera made it even more special. Howard must get sick of the flashbulbs.

The concert was really such a magical night — I'll always remember it.

Tedra June 1989

*“Walking down the street
with our old friend . . .
Howard!”*



We are two guys of twenty who live in Rome; we met in 1985 and became very good friends, especially thanks to the common love for Howard's music.

Since the day we met we have been inseparable dividing the ups and downs of daily life. In the summer of 1987, always together we went to Green Street to get to know Howard's lovely mother, Thelma, at the fan club. We stayed almost all day long and had the chance to meet even John, Peggy, Cliff, Lisa and Jan.

Everything was wonderful!! From that day our relationship intensified until it became the strong friendship it is today. It was Thelma who phoned us to tell us that Howard would be coming to Rome to appear on the Italian TV and that there was the possibility of finally meeting him.

The great day came and our waiting was probably over. Not having precise information as to the hotel Howard would be staying at and the time of his arrival in Rome we jumped into the car, well-dressed so as not to be “thrown out” of the best hotel in the city, we drove off at great speed to the “Hilton” where we presumed Mr Jones would be staying.

Arriving at the hotel we mingled with the guests without any problem and there in the hall we started our long wait!!

After about 3 hours of nerve-racking waiting, exasperated by the continuous coming and going of blond-haired people (all false alarms), HERE HE WAS! This time it was really him! We had to act quickly, before he disappeared into the lift; we approached him and introduced ourselves as though it was just a casual meeting, trying to appear calm and collected — which we certainly were not. He recognised us straight away as Thelma and Jan had already spoken many times about us. This was probably our winning card as although he had never previously met us, he was clearly happy to do so, an emotion that we shared. We were so excited and it was so visible that Howard, Dave and Anne-Marie — who were with him — all tried to put us at our ease. The result was a very friendly and amusing conversation, so much so that we tentatively agreed to meet the next day, even though we were already very happy with what we had already achieved.

The next day, Sunday the 2nd April, to our great surprise and joy David telephoned and asked us if we would like to accompany them to St. Peter's to see the Pope. So we dressed in a great hurry and raced to the Hilton and from there we went in a car hired by the record company to St. Peter's. After having visited the church and seen the Pope we took them to see the most famous streets in Rome, both old and new and where we found a characteristic restaurant where they served typical Italian food.

Both Howard and David were both very satisfied and happy and after lunch we continued our sightseeing, crossing the “Eternal City”, visiting the Trevi Fountain, the Spanish Steps and other focal points.

At the end of the day we were very tired but enormously happy and we accompanied Howard and David back to the hotel.

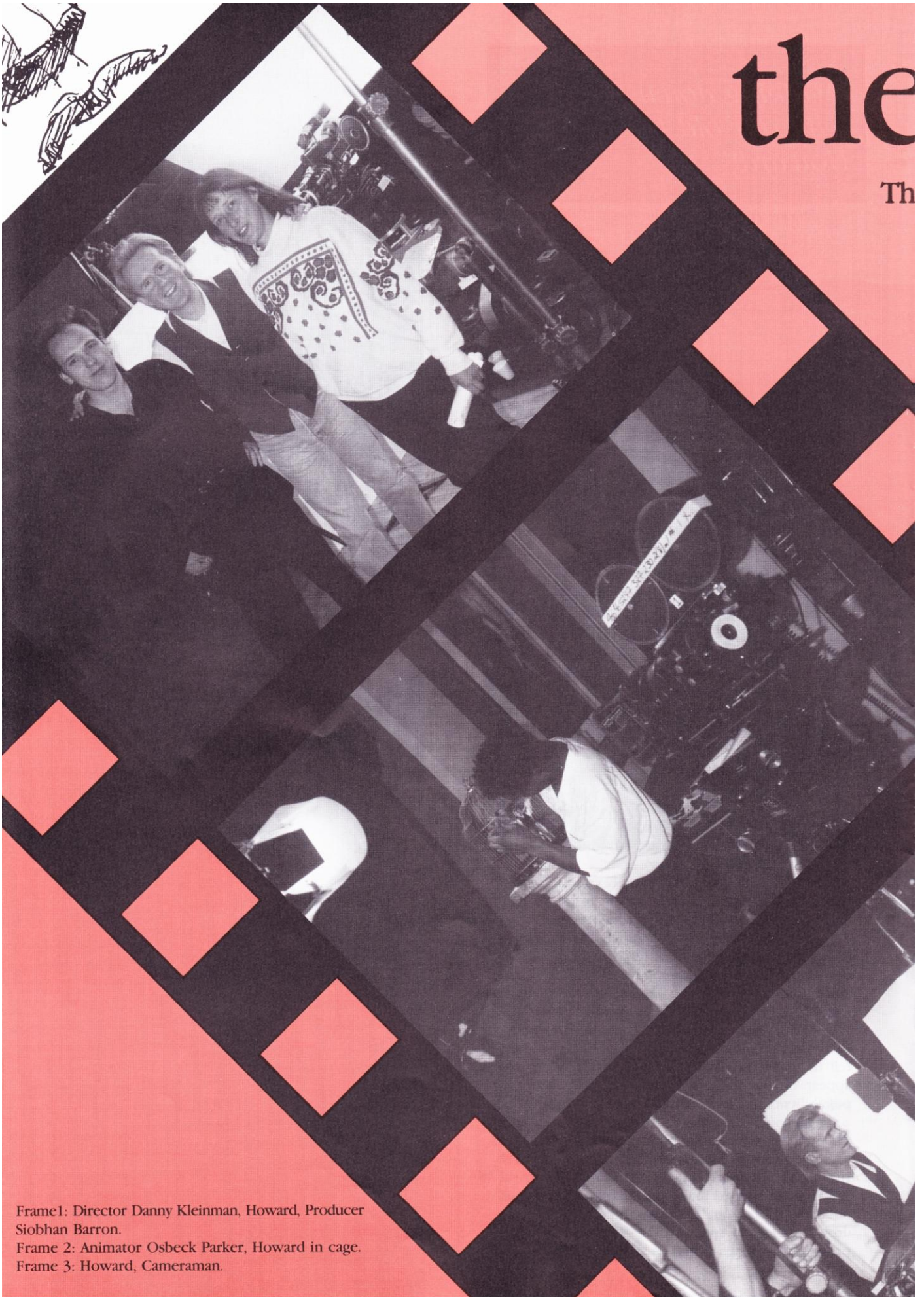
The next morning we met David again, whilst Howard was busy with interviews and again we went around Rome to find out if the new LP was on sale. Unfortunately the shops were closed on Monday morning so we decided to take him to the Babbington Tea Rooms at the foot of the Spanish Steps (a real English tea room). In the late afternoon we jumped into our car and shot off to the airport, an hours journey from the city, where Howard and David were waiting for us. We said our goodbyes and promised to see each other as soon as possible.

Thinking back to those wonderful three days, they were undoubtedly very busy and tiring but we were so delighted by the fact that Howard was exactly as we had imagined and for this reason we had been his fans for 6 years and will continue to be.

Goodbye
Dino and Stefano

the

Th



Frame 1: Director Danny Kleinman, Howard, Producer Siobhan Barron.

Frame 2: Animator Osbeck Parker, Howard in cage.

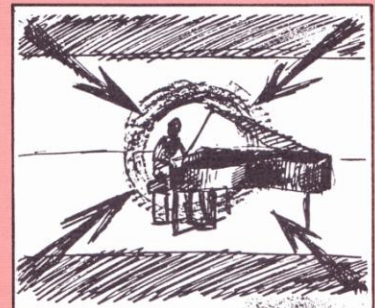
Frame 3: Howard, Cameraman.

The Prisoner

The Event: The Making of The Prisoner Video.

The Location: Westway Studios, London.

The Time: 26th April 1989.



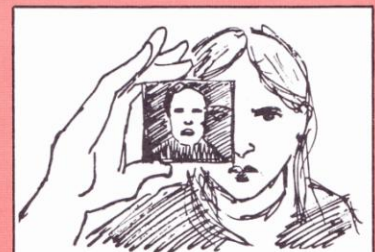
⑤ INTRO (rushing sound)

Suddenly we 'crash track' in towards Howard at the piano.



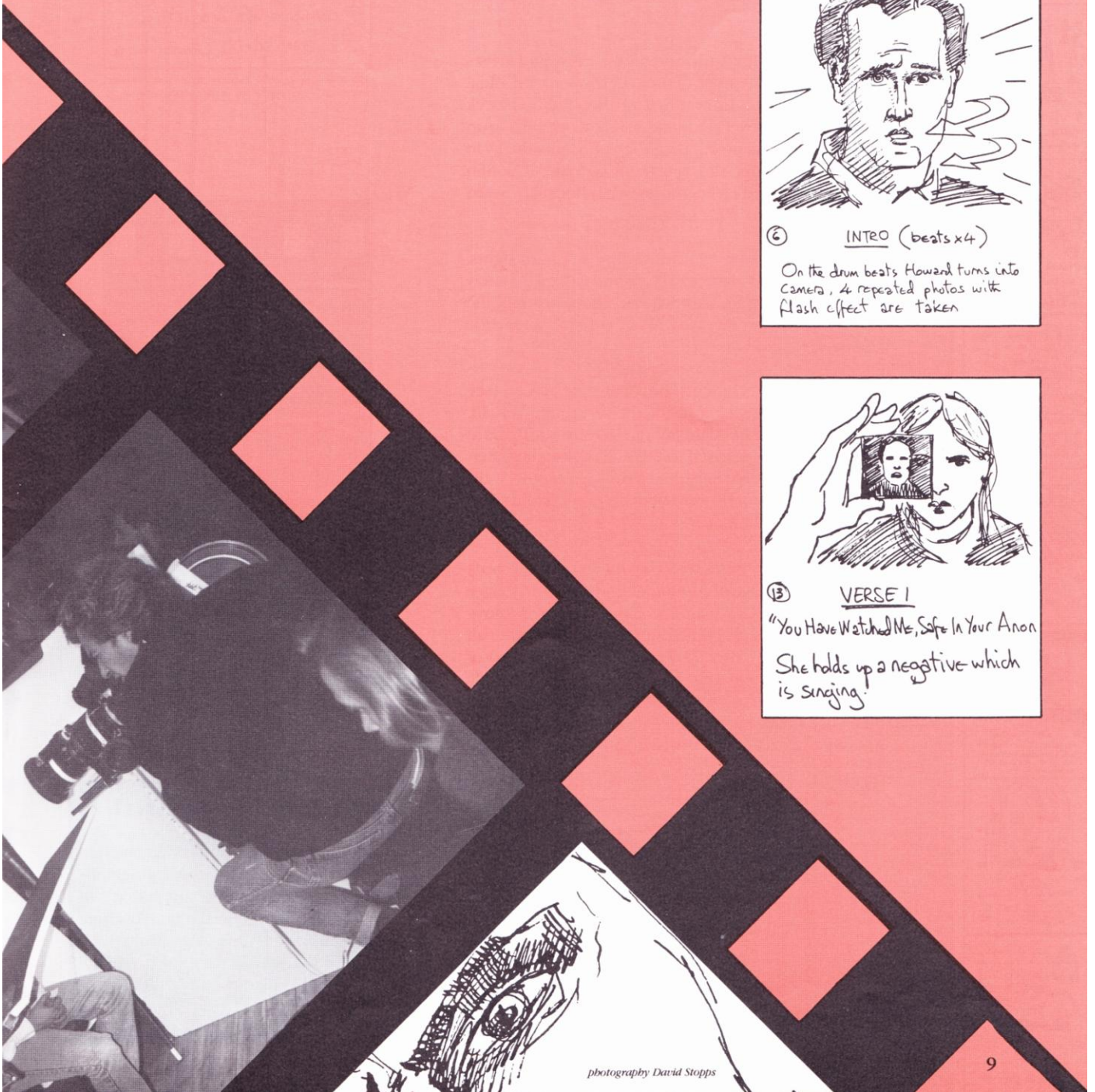
⑥ INTRO (beats x4)

On the drum beats Howard turns into camera, 4 repeated photos with flash effect are taken



⑬ VERSE 1

"You Have Watched Me, Safe In Your Anon
She holds up a negative which is singing."



The Making of The Prisoner Video.

The first day of shooting involved the taking of over one thousand photographs. With the aid of Dean Freeman and his trusty camera a session in and around the streets of Islington, London, resulted in some fabulous natural photographs of Howard seemingly caught unawares (Photographs that went to make up the Cross that Line tour brochure). Then a session behind the movie camera of a production team from Limelight Films, at a film speed of 2 frames per second (normal speed 26 frames per second) amounted to — well quite a few more photos!

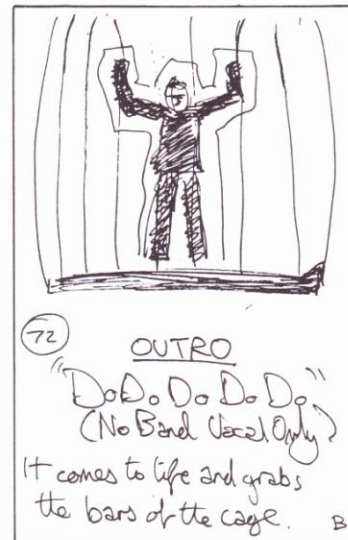
Day 2 required all the photographs to be processed and printed. Obviously Howard wasn't needed for this day, but everybody else working round the clock to ensure the following days' shooting would start on schedule.

Day 3, Friday 28th April, and all the crew and artists are called to Westway Studios, London, for final production work. In one half of the studio Osbeck Parker, an animator (see frame 2) is at work cutting up prints of Howard, positioning each one individually in the bird cage and re-shooting frame by frame. This film would be speeded up later to give the effect of Howard breaking through the cage.

On the other side of the studio amongst lights, reflection boards, cameras, crew and cables is Danny Kleinman directing Howard for shots around the piano, Danny also directed 'What is Love?' and 'Hide and Seek'.

Largely using a technique known as Blue Screen (see explanation) the scenes inside the darkroom were lit, rehearsed and shot. Many more close-ups of Howard were taken to be married to the different scenes later, i.e. the girl's flat has posters of Howard on the walls and also the shot of Howard with his eyes cut out (Also Blue Screen technique).

With everything 'in the can' (as they say in the biz!) came the next stage of editing. With Howard no longer needed Danny Kleinman and Siobhan Barron move into a very high tech. editing suite to piece together all the best footage. After 75 hours (not continuous) of editing, mixing, adding effects and one incredibly expensive accident where the editor wiped clean 6 hours of painstaking work — the final product arrived. And what a masterpiece it is! The Prisoner Video!!

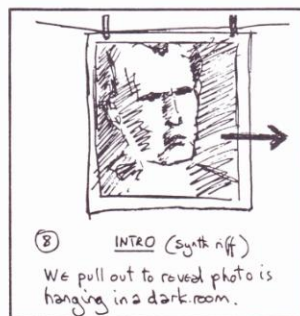


Drawings are original extracts from 'the Prisoner' storyboard — recognise any of the shots?



Blue Screen Explanation

The camera focuses on the shot in question, which in this case is the girl's darkroom with photographs pegged and drying on a line, the photograph that will feature Howard singing is in a special blue. This blue can later be removed using a Chromakey mixer which will eliminate any of that particular blue from the picture. Having created a 'window' any other image can appear underneath, seeming to feature as a photograph in the girl's darkroom.



RUBBER MORALS

Quickly checking what company he's in
Absorbing values like a chameleon
His rhythm and his method have got
out of line
When you sit on the fence you get a
sore behind.

Must not upset the apple cart
He'll choose your views today
Having some kinda conflict
Seems to get right in his way.

CHORUS

Whoa . . . Rubber Morals
Whoa . . . Rubber Morals
Whoa . . . Rubber Morals, Plasticine
ideals.
See how this one feels.

The men in St. Peters will not agree
to a slipping on his conscience like
he slips on a johnnie
He's a part time socialist and a part
time tycoon
Flags of convenience fly in his
cocoon.

Must not upset the apple cart
Preserve the status quo
His heart felt convictions
Left a long time ago.

CHORUS

A sign over his bed will testify
Is there nothing in his life from
which he'd live or die?
A pale shade of grey lines a vacant
head
With our condom-nation you are
blessed

Must not upset the apple cart
He'll choose your views today
Having some kinda conflict
Seems to get right in his way.

CHORUS

INTERVIEW BY
KEITH EMERSON

"We played a bit in the Shed [Jones' studio] during the photo session, and my ears pricked up at certain chord shapes that he was apparently improvising. I guess it was this that made me feel there is far more to Howard Jones than the public might be hearing. Apparently, it is more important to him to get his music across to 'the man in the street.' To quote Joni Mitchell, he freely admits to 'stoking the starmaker machinery behind the popular song,' something he obviously enjoys and works very hard at doing. Even so, I came away with a selfish desire to hear him get involved more in what I would consider the deeper stuff, such as 'Those Who Move Clouds' [from *Cross That Line*], and to continue that approach further—not necessarily into conceptual material, although that would be interesting. The decision is his.

Keith Emerson

Keith Emerson:

You've done piano solos in your concerts. Why, then, is this the first time that you've put one on record?

Howard Jones: Well, going back to 1983, when I did my first album, the whole philosophy behind doing music in those days was to not do anything that was related to the '70s at all. It was, like, no solos, no live drums; everything had to be done in a completely new way. It was an attitude that I had in 1983. So although I'd been playing piano since I was seven, and had studied at music college, I rejected it in a way, because I wanted to do something really new, with the new technology that was coming out, rather than emulate something that other people had done very well before. So, in 1983, *Human's Lib* was a bit of a statement, whereas now, six years down the road, all that has been done, and there's no need to do that anymore. It's time to feel free to do whatever I like.

KE: Did you feel any pressure from your record company to expand in that direction?

HJ: No, I didn't. I've been lucky with the record company. They've been encouraging. It was really my own feeling about what I should do with this album. I wanted to expose a bit more of what my background is and where I come from.

KE: Would you be tempted to play this piece onstage?

HJ: I'm going to, yeah.

KE: Exactly the same way as on the record?

HJ: Not exactly. First of all, I actually struggled to learn it, because as you know,

when you're improvising, you go off into all sorts of directions. It's taken me quite a while to sit down and get it absolutely right. I'm starting with trying to make it perfectly like the record. Then I'm going to go off.

KE: From my experience, I know that if I don't make some sort of reference to an improvised solo used on a record, it can tend to confuse the audience.

HJ: Well, you've never been one to stick to a rigid form.

KE: That's right [laughs].

In your solo, though, for "Out Of Thin Air," you seem to favor the open major chords played off against the root next door. For example, you've got an A root against a G major chord, a D root against an E major, a C against a D major, and an F against G. I must confess that when I heard this piece, it did strike me as brave that you used those four chords together in one passage.

HJ: That was one of the themes of that

KE: What piano did you use on the album?

HJ: Steinway. I've got a nine-foot concert Steinway, which my manager bought me for my birthday.

KE: Nice manager!

HJ: It's a fabulous piano.

KE: There seems to be a rising interest in hearing the older keyboards, the Steinways and Hammonds, as an alternative to synthesized productions.

HJ: I know people say that, but I don't see it myself. I see people going toward those sorts of sounds, but they produce them sometimes in a highly technological, synthetic sort of way, which is fine. Really, I think there's room for everything. For example, lots of very successful rock bands want to use the Synclavier to do very big, open, ambient drum sounds. That also gives them a lot of control in placing things—not necessarily in terms of clinical precision, which I think is bad, but in being able to shift things slightly. Me, I'll use



photography Andy Thompson

piece that I wanted to use. I just love that sort of clash.

KE: And you emphasize that clash even more on the final chords of the piece.

HJ: Yeah. I mean, I was almost picking them at random.

KE: So those clashes were improvised!

HJ: Yeah. They do seem to sound good, all thrown together.

KE: It does stick out and make you listen. I certainly sat up and took extreme notice.

HJ: Well, you use that same device, don't you?

KE: Yeah, I've used that a lot. I guess that's why my ears pricked up [laughs].

whatever suits the song to get something interesting and that maybe hasn't been done before. It's always been a great challenge for me to do something new. People have been playing these instruments for a long time, and brilliantly. The natural sound of the drums is fantastic. But it's been done. I want to do something a bit different. If that means using technology, I'll use it.

KE: There were some great drum sounds on "Those Who Move Clouds." And what you do with your voice on that one is quite extraordinary. There are a lot of leaps in the melody.

HJ: Yes. I wanted a really unusual vocal line. I had this tune that I played on the keyboard. It really jumped around a lot, with unusual intervals that you wouldn't normally sing . . .

KE: I'd love to have gotten Greg Lake to try and sing that sort of stuff, but he'd just kick me out the door [laughs].

HJ: There are clashes and discords with the stuff underneath as well. I spent a long time learning how to sing the part: I thought it would be great when it was done, so I kept bashing away at it.

KE: With a studio at home, though, you sometimes have to deal with domestic distractions. Have you developed the discipline to work to your satisfaction at home?

HJ: Actually, once I get going on an idea, it's harder for me *not* to work, to stop myself and get out of the studio. For *Cross That Line*, we started each day at 11, and tried always to finish at eight . . .

KE: At a reasonable time.

HJ: That's right, so that you could spend the rest of the night doing normal things—watching the telly, talking, or whatever. We'd have the weekends off, so that we could have some sort of perspective by listening to what we'd done on tape. Otherwise, I would work all the time, and never know whether what I'd done was any good. I need that time to step back, have a listen, and play it for other people.

KE: Ian Stanley is credited as an additional keyboard player on the album. Will you be taking him on the road?

HJ: No. I've decided to go out as a three-piece . . . to get that classic ELP sound [laughs]. Especially now that I've got the [Hammond] C-3.

KE: You're not gonna stick knives in it, are you [laughs]? Seriously, why tour with just a trio?

HJ: Well, this is the way that I made the record, so I think this should be how I present it live. I'm using a lot of samples lifted from the records. And there's lots of room for improvising, playing against sequences, and things like that.

KE: How will your drummer deal with sequences?

HJ: Well, Trevor [Morais], who has played with me since '84 or '85, plays to a click coming from the Macintosh. Also, all the keyboards come into his headphones as well. I know that lots of people wouldn't get off on that at all, but Trevor thrives on it. He loves the concept of what we're trying to do.

KE: You play the whole set to a click?

HJ: Yes, we do. We have tempo gradings built into songs. There are sections where anything can happen, and then it gets locked in again.

KE: So there are free moments?

HJ: Definitely. Without them, it would be boring. The great thing about this sort of setup is that if you decide in the middle of a tour that you'd like this solo to be 16 bars longer, or you'd like Trevor to do a little solo bit in the middle, it's easy to alter the sequence. You can keep updating everything as you go along on the tour.

KE: You also did a solo performance on behalf of the Soviet Peace Committee.

HJ: Yeah, in Gorky Park [in Moscow]—on a CP-80 [laughs]. Sometimes when I can't take the whole band, I'll just go and play the piano and sing. I do that to an extent during the live shows as well; I'll play some numbers just on piano.

KE: When you're getting to know a new piece of gear, do you sit down with a manual and work through it?

HJ: No, I just get it out of the box and see what it does. It's not my style at all to study the manuals. As I need to do something with it, I will learn that function. When I run up against a problem, or when I want to change some part of the sound, then I'll read the manual. I'll build up knowledge gradually over a period of years, rather than try to cram it all in and forget everything. Because the music is always the important thing. If you're wading through manuals, the energy of the song is gone.

KE: You feel free to alter the factory sounds?

HJ: Yes, I always try to do that. If I do use a factory sound, I mix it in with something else, with two or three other sounds, to get something unusual. I think that people want to hear something extra special when they're listening to records, something different from what they could do at home. One should always do a bit of work on the sounds themselves, as well as everything else to do with the music.

KE: Were your parents musical?

HJ: Well, they both sing, and they're both Welsh.

KE: And Wales is known for its singers. But they didn't play any instruments at all?

HJ: No. They did encourage me to play in the early days. In fact, they really pushed me to keep up my piano lessons. Between seven and 11, I really had a struggle with them to do my practice.

KE: That's like me. I had to be pushed into it as well.

HJ: But then there comes a time when it's like the opposite. . . .

KE: Yes! It's like, "Get off that piano! Give us a break [laughs]!"

KE: Your music has been published. Were the written editions printed out from your Mac?

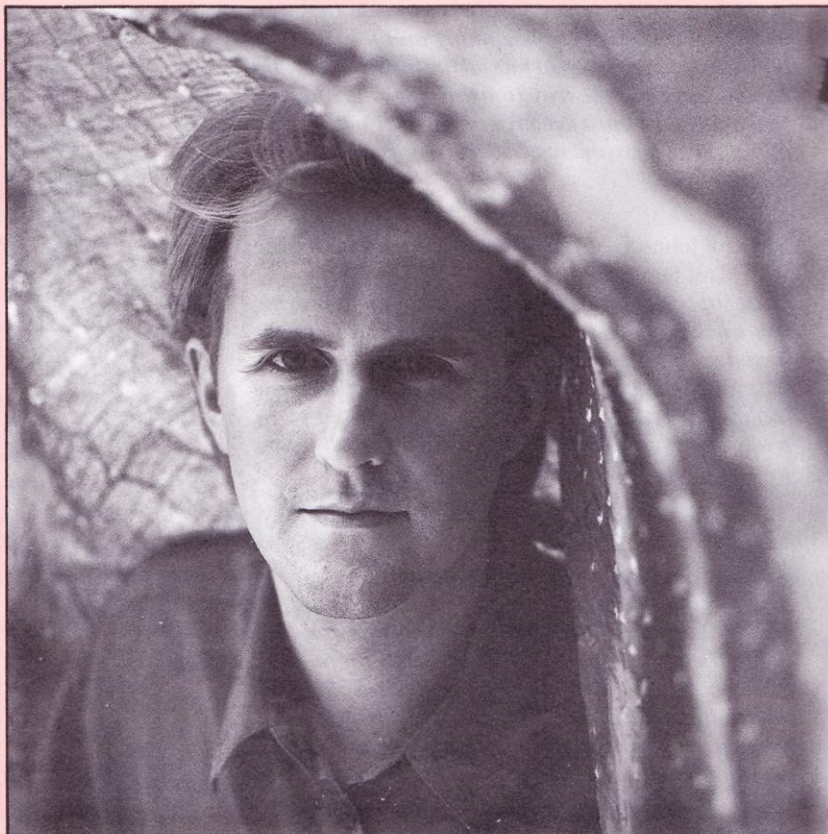
HJ: We did do that on this album. We sent a lot of the stuff from the sequencers down to the people who were making up the script.

KE: Will your piano solo be out on manuscript?

HJ: Yeah, that's done. In fact, that's what I've been using to learn the song. I sent it away to be done, and when it came back there were a few mistakes that I had to correct. It'll be out in the next few months, through Music Sales [24 E. 22nd St., New York, NY 10010].

KE: Is commercial success important to you?

HJ: Well, it is important, because it means that I can keep going, keep doing what I want to do. I like the idea of writing a song that everybody can sing, although at the same time, another side of me wants to do things that are more difficult to listen to. "Those Are New Clouds," for example, needs a certain effort on the part of the listener. You can't just have it on in the background; you've got to listen to it. But to be able to do that sort of thing, you need commercial success. It's a fact of life. ■





FAN CLUB

Thelma and John have been receiving your letters now for over 5 years and they are as positive as ever. Thanks for responding to our request for first reactions on the album and telling us about your favourites and why.

Rachel Starmer of Burton-on-Trent, Staffs, UK, wrote to say:—

"Last Supper" must be my favourite song on side one. The tune and Howard's voice go together so well. "Last Supper" has just finished on my record player, so let me just start it again while I tell you about it. I love the way he sings "the snapshots we kept to remember the tender times". It is so realistic because this is something that you would do. Also "thinking of our greatest moments" and "letting go is so hard" but really things aren't what they should be and life must go on, but always remembering the good times with a smile.

Yes this is definitely my favourite on side one. The instruments used at the beginning and the "bouncy bit" which comes later, in fact all the instruments and sounds used and the way Howard sings the song are so wonderful. I must ask my mum to give me a lesson on musical instruments, as she works in a music shop.

and Paul Johnson of Sheffield, UK, also has a favourite with "Last Supper" and writes:—

*"Last Supper". I had been looking forward to hearing this track so much since I heard the snippet on the flexi-disc. It turned out to be way beyond the quality of song I thought it would be. To me, it's my favourite track on the album — so beautiful to listen to — really flows along, and it also makes you really want to sing along to it — BRILLIANT!
A single as well perhaps? May be too good!*

Nadine Epstein of California, USA, writes:—

It's such a well done album, the music is beautiful. I'm REALLY happy & pleased. I loved it on my first listen. The arrangements with the horns & the flute etc sound beautiful. "Fresh Air Waltz" & "Last Supper" are really touching, special songs. I cried when I listened to "Last Supper". it really pertains to a situation I am in. Breaking up and letting go is truly very hard, as Howard sings. I'll have to let this person read the lyrics.

Troy Thornton of Kent, UK, writes:—

Anyway I thought I'd write and tell you what my first reactions are. Although it's hard to single one track out as a personal favourite, as they are all so good, I think "Last Supper" has got to clinch it for me. The song as a whole is just fantastic.

It's such a clever song the way in which it portrays two people breaking up and as Hojo said in RISK 11, they're trying to do it in a dignified way, without the bitterness and negative feeling that accompany it.

But it's not just about that, that's what's so clever about the track, it also is about people deciding to have a supper just as a holocaust is about to happen.

And then there's the biblical reference as well, all rolled into one song:

Anyway, all of the songs are great. "Fresh Air Waltz" is original to say the least!

While David Paul of Chorley, Lancs, UK, lists "The Prisoner" as his favourite track saying:—

"It's so brilliant, I bet it will be amazing live — IT'S GOT TO BE A SINGLE" ^{Ed:-} and so right you are, released on the 15th May 1989, as for live performance — I'll let you be the judge of that!

A favourite too for Jilo Reuter of East Germany:—

"I listen everyday when I have time for hearing music. I think it is one of the best that Howard has ever done. It was worth waiting for. My favourite is "The Prisoner". But I feel "Those Who Move Clouds" is the most emotional song and "Last Supper" the romantic song."

Jilo also sent us some interesting logos as below:—

Mark Sheen of Ringwood, Hants, UK, favours "Fresh Air Waltz" and wrote to tell us:—

"I really do like the album. I think it has some beautifully created songs on it. My personal favourite is 'Fresh Air Waltz' it is absolutely brilliant. Howard's voice in it is really refreshing and every time I listen to it I feel brighter and happier! Other songs I really like are them all, but ones which stand out for me are 'The Prisoner'.

"'Last Supper' and 'Powerhouse'. 'Powerhouse' is much better than any of the house music which too often rules the charts."

Wayne Sweet from Abertillery, Gwent, UK, classified "Cross that Line" as the album of the century, he also gave us a track by track review. Here's what he had to say about "Guardians of the Breath":—

"What a 'breath-taking song'. The lyrics to this song are so well 'put together'. I'm glad Howard has produced a song with such a meaning because there are so many people these days who take everything for granted and don't give anything a second thought. Good for you Howard! I love the special effects in it too, very unusual sounds which make the song even more 'powerful'. But who/what is Gaia!!!!?"

Paula Thomas of Surrey, UK, also writes:—

"Definitely the best track is 'Guardians of the Breath'. You've written an instant classic there Howard! Well done."

Many of you have been asking about Gaia (as mentioned in "Guardians of the Breath") and its meaning, so Thelma has been fulfilling your request, but for those who are still puzzled — Cliff supplies the answer:—

In short it's the concept of Mother Earth, (or Earth Goddess to use a more popular American expression).

In Greek Mythology GAIA (alternative spelling GAEA or GE) was the figure Earth which sprang from Chaos, the infinite space existing before creation. Gaia herself became the mother of both Uranus the heavens and Pontus the sea — and hence ultimately everything else.

Scientifically today it's been adopted to represent the planet Earth as a single living organism. The biologist James Lovelock proposed the idea in the early 1970's, and the novelist William Golding suggested using the mythological name for this scientific concept.

In poetic and ecological terms I suppose you could say GAIA is the living breathing Earth — whose current state of health is the cause for a good deal of concern — hence Howard's song (which incidentally was written nearly two years ago now).

It's the root from which we get the English words Geography, Geology etc.

The word has been taken up as a sort of banner by the more radical parts of the Green Movement (particularly in California, US) and so there's a very emotive fervour to it in some places!!!

Judith of Merton Park, London, wrote to express her feelings on the album and Howard's music in general, here are her words:—

"My first impression was Brilliant! They are always so meaningful and send a buzz through me.

Then when playing it — the music and the words were just perfect. Through your music it's as if I know you as if you were a close friend.

You sing about the world how it really is, about emotions and feelings that are so real, and about positive ways to improve the world.

I value your friendship that I receive through your music and I hope to see you on tour in the near future if you can fit it in!"

Well touring is exactly what Howard's up to, see pages 4, 5 and 6 for more tour news.

David Barclay of Fife, Scotland, writes:—

"Favourites are 'Fresh Air Waltz', 'Guardians of the Breath' and 'Those Who Move Clouds'. And what about the album cover — strewth, it knocked me for six. I can't wait to see the live interpretation of this, the finest collection of songs I've heard for a long while."

A final letter from Susan Barr of Cincinnati, USA:—

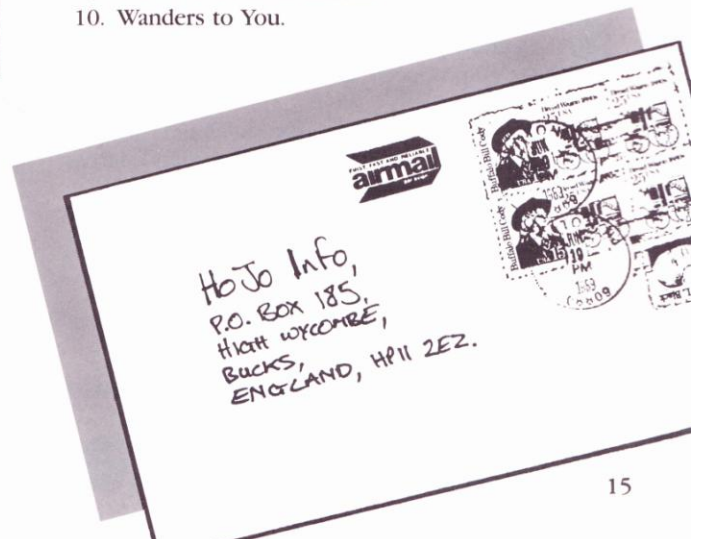
"I would like to compliment Howard Jones for doing such a great job on 'Cross That Line'. I think it is one of the best albums of his yet. I especially like the song 'Everlasting Love'. It is a great song and the video for it is in my opinion one of Howard's best videos yet. I also liked the songs 'Last Supper', 'Cross that Line'. They are great just like on the flexi I heard them on.

Thanks Hojo for the great album. It was worth the long wait."

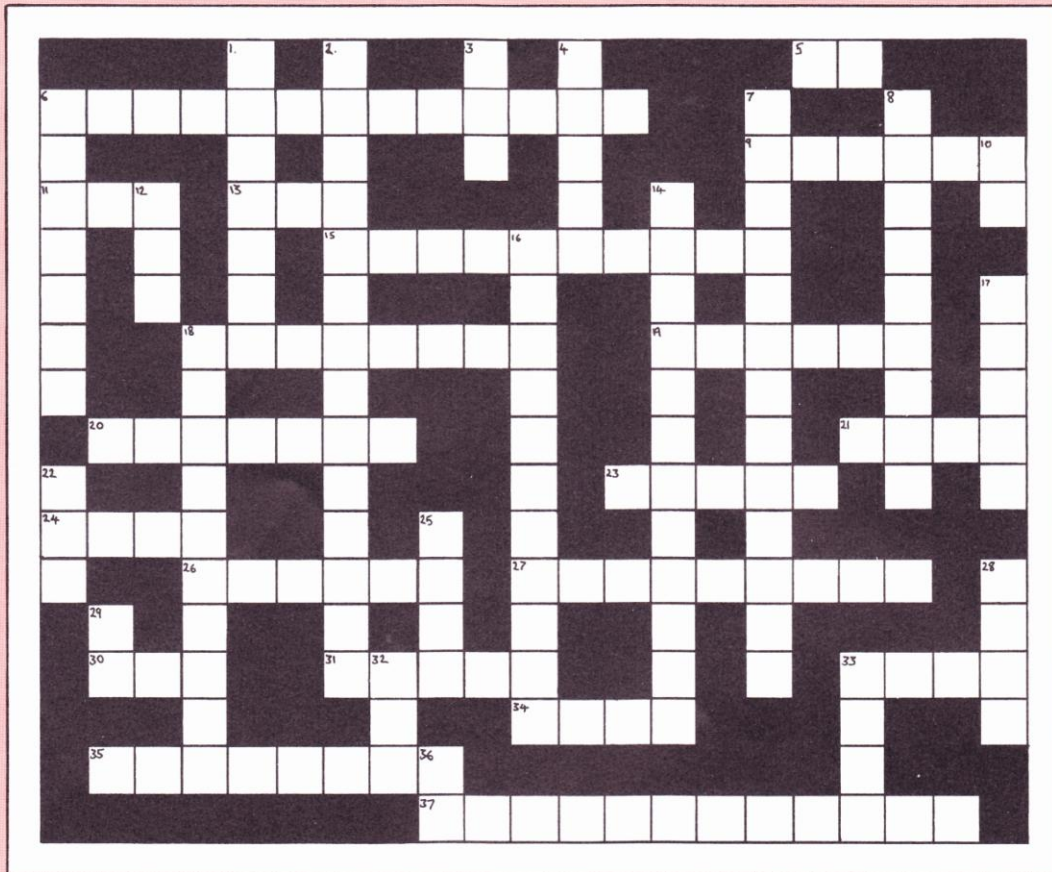
and I'm sure we all agree — it was certainly worth the wait!

Here's a current list of your favourites:—

- = 1. Last Supper
- = 1. Fresh Air Waltz
- = 1. The Prisoner
- = 4. Everlasting Love
- = 4. Powerhouse
- 6. Guardians of the Breath
- 7. Out of Thin Air
- 8. Cross that Line
- 9. Those Who Move Clouds
- 10. Wanders to You.



cross that word



CLUES

Crossword by Tania Rixon

DOWN

- 1 HJ's instrumental track came out of this!
- 2 HJ's plea to help him carry on!
- 3 He played keyboards with HJ on the new album
- 4 and 5 across
Will you / .. there?
- 6 Where you will find Thelma and John
- 7 The new album
- 8 What Howard's mind does!
- 10 Howard's keyboard technician
- 12 HJ's UK record company (initials)
- 14 Stretchy points-of-view
- 16 He co-produced and played drums on 18 across
- 17 Third track, side two, second album
- 18 Track full of energy, which features 31 across
- 22 HJ videos can be seen on this in America
- 25 One of Trevor's instruments
- 28 Name of Howard's studio
- 29 Where you will find 20 across (initials)
- 32 First country on 1989 tour (initials)
- 33 Howard and Jan's daughter
- 36 and 37 across
Phil Collins co-produced and played drums on this track

ACROSS

- 5 See 4 down
- 6 Healthy dance
- 9 Synth used by HJ
- 11 York and song
- 13 Music paper (initials)
- 15 What they do in the last track on the new album
- 18 Second single in 1989
- 19 Things will get this . . . if you throw it all away
- 20 HJ's veggie restaurant
- 21 He did "the men who move clouds"
- 23 Jan's maiden name
- 24 A series of concerts
- 26 They have this for the flesh!
- 27 Those looking after the breath
- 30 See 8 down
- 31 Inga and Anete
- 33 HJ's sound engineer at 28 down
- 34 Howard's veggie friend in Moscow
- 35 Director of the video for 18 across, Mr . . .
- 37 See 36 down

Howard has written a song especially for PETA to be included on their second compilation album operating under a working title of 'Tame Yourself'. The song Howard has written is called 'Don't be Part of the Killing' and the album should be out soon!!

A NEW SONG FROM HOWARD:

PETA PEOPLE FOR THE ETHICAL TREATMENT OF ANIMALS
P.O. BOX 42516
WASHINGTON DC 20015
(202) 726-0156
(301) 770-7444

CROSS THAT LINE SONGBOOK!

Howard has just released a 'Cross that Line' full rock score songbook, meaning there are not only piano and vocal arrangements but bass lines, guitars, strings, brass, drum patterns - the complete works! Thrown together with 8 pages of fresh colour photos to produce a 112 page great value songbook! Enough of the sales gibe, available in the U.S. only at the moment but the HOJO INFO SERVICE will be getting copies very soon-WATCH THIS SPACE!!

T-Shirts, Programmes, Badges and other 'Cross that Line' Tour goodies are available from the fan club (or I should say 'HOJO INFORMATION SERVICE') - see the merchandise order form!!



Julez Gillis in Concord, Ca, U.S., July 8th 1989



Concert review

Howard Jones: "Cross That Line"

by Deanna Jones
Magna Times Feature Writer

Howard "HoJo" Jones returned to ParkWest after a two-year absence and "brought down the house" with his unique ability as an entertainer on July 15, 1989.

He trained as a classical pianist and held jobs such as "tinkling the ivories" at a radio station, working in a plastic-wrap factory ("If there's any experience I couldn't do without, it's that," he said), and selling fruits and vegetables with his wife, Jan, then began his musical career by playing in tiny pubs and clubs as a one-man band in England. Howard eventually went on to play to huge crowds such as the sold-out audience at ParkWest.

Midge Ure, formerly of Ultravox, opened the show and left the crowd anxiously awaiting their first glimpse of Howard. Singing the first line to "New Song," "I've been waiting for so long to come out here and sing this song," Howard appeared onstage to greet the audience, who responded with an enthusiastic mass welcome that included clapping, whistles, and cheers.

Howard was accompanied onstage by his brother Martin on bass and Trevor Morais on drums, and after "New Song" he went into another favorite, "What Is Love?"

Other songs performed included "You Know I Love You, Don't You," "Things Can Only Get Better," "Assault and Battery," "The Prisoner," "Everlasting Love," and a hauntingly beautiful rendition of "Out of Thin Air," a piano solo that made one forget that Howard was playing in front of an audience of approximately 12,000 people and gave the impression

that you were watching through a window, almost intruding, a man alone with his piano.

Fans joined in the singing of the songs, and Howard, loving every minute of it, encouraged it even more by singing a line, pointing at the audience, and having them sing the rest of the chorus; everyone was enjoying it and having fun.

Howard, with his fun, outgoing personality, made sure that no one was excluded, including the "tree people" (the part of the audience who were near the top of the hill by a large tree, quite a distance from the stage) who he frequently checked with to make sure they were "still up there."

Eventually, Howard left the stage, only to return for an encore. During his absence, the audience started to chant "HoJo ... HoJo" over and over, and when that didn't bring the response they wanted, they began to pound on the benches, creating a drumroll effect. Howard returned to the stage once more with a huge smile on his face, performed a couple of songs, said his thank you's and goodbyes to everyone (including the "tree people"), and left the stage again. The crowd was completely aroused when he walked offstage, and they weren't ready to let him go just yet - they wanted more. Near pandemonium ensued and again came the chants and "drumroll," as well as the chorus to "Things Can Only Get Better," to call Howard back, and again he appeared for yet another encore, greeted by cheers and fans screaming their hearts out.

After yet more music, Martin and Trevor eventually went offstage, leaving Howard ... who "Crossed That Line" with his audience to be "One to One."

A review of the show at Park West, Park City, Utah, U.S. by our journalist fan club member Deanna Jones.

I was very surprised at the warm responses I received during my troubled times. It felt good to have so many people say they cared. I realized that I am a specialty and I can't spend my life worrying about what I could of been. A lot of you said to listen to 'Little Bit of Snow' where Howard says, 'please hang on for us, please give you to us, don't destroy yourself...' and thats what I'm going to do.

I want to thank Joe and Matthew in California, Kev and Antony in England, Jamie in Scotland, Martin in West Germany, and Dee dee in Clovis, CA for understanding, caring and sticking with me through every-thing. Also I want to thank Thelma for her kind letters and Howard for all the songs that inspired me to go on and to believe in myself. Thank you so much, I love you all!

Love and life,
Julez Gillis.

BITS 'n' THINGS

Sorry - Answers and Winners from RISK 13 will feature in RISK 15, hang in there!

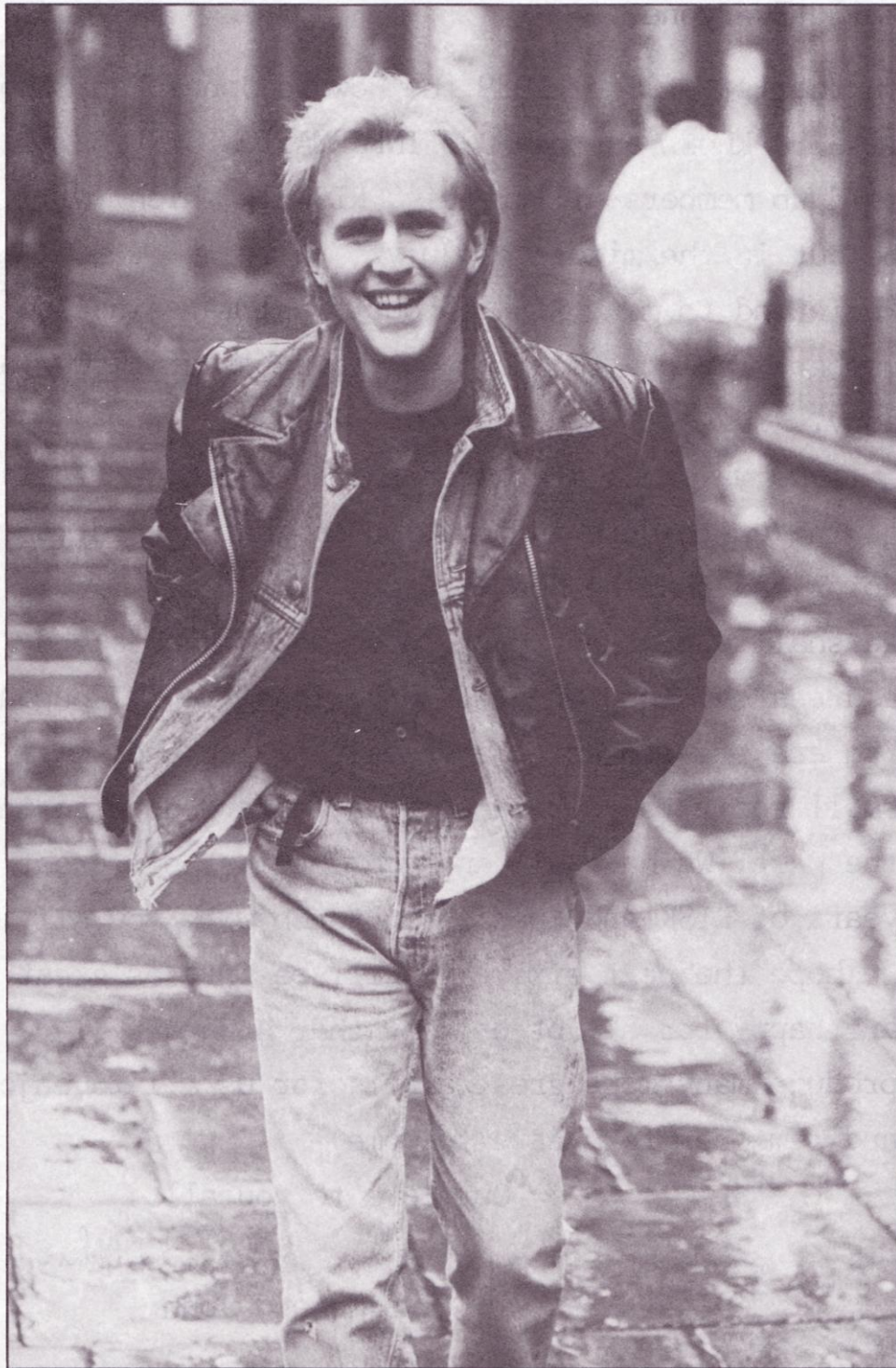
Planet Ghost



painting by Steg

— inspired by 'Guardians of the breath'

Howard Jones



P.O. Box 123, London, W1A 1AA, England

THE HOJO INFORMATION SERVICE

Hello Everyone,

On the 1st of June 1989 the Howard Jones Fan Club will be known as the HOJO INFORMATION SERVICE. All paid up members will receive RISK 14 which will be out in the middle of July.

We intend to make RISK 15 our final magazine so members can buy this copy in November at £2.00 a copy.

In 1990 we shall start sending out free, a leaflet giving up-to-date information on what Howard is doing and what he hopes to do.

We shall expect everyone to send a U.K. stamped address envelope or an International Reply Coupon. You are free to write anytime you wish and we shall reply to your letters as we have done so in the past. We have all enjoyed the last six great years of RISK and keeping in touch with you all, we hope the next six years will be just as great and happy for all of us, and that Howard will produce many more great albums for us all to enjoy and remember for years to come.

Our love to you all,

Thelma & John.

Thelma and John.

P.O.Box 185, High Wycombe, Bucks, HP11 2EZ, England.

"Cross That Line" - tour goodies!

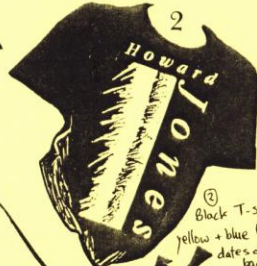


6 North American Tour Programme!
26 B/w photographs



1 white photo-T-shirt
full colour + blue logo
dates on back

5 Black Sweat-shirt
album logo in blue + flu-pink patch



2 Black T-shirt
yellow + blue flash
dates on back



3 white T-shirt
flu-orange flash, black
pen + writing. Dates back

4 Black T-shirt
blue album logo



7 Song book
112 page full
rock score of
'Cross that Line'
+ 8 full colour
photos

ALSO
8. Metal Pin, design
as T-shirt 4.
9. Square badge of
'Cross that Line' Album

Well at last RISK 14 is here, sorry we had to keep you waiting for so long, but I'm sure you'll feel it has been worth waiting for. Andy Thompson has been our Editor this time.

As some of you know Clifford hasn't been feeling too good for the past few months, but we are pleased to say he is feeling a little better at this moment, and I'm sure we all send him our best wishes for a quick recovery. We all hope he'll be well enough to help on RISK 15 out for Christmas (we hope).

I'm sure you all know that Howard has just completed a very successful concert tour of America and Japan. We have no date for a concert in the UK, but if it was decided to do a special concert in London, how many of you would be prepared to travel to London for it? We don't promise a concert but your replies would help the decision. At the moment the stage gear is on its way back from Japan so it wouldn't happen until later this year.

You can see enclosed a list of American tour merchandising you might like to buy. The song book "Cross that Line" is also on sale in music shops in the USA, Canada and U.K.

We are so pleased lots of you have got to see Howard on tour in America and a few of you have written to say you have travelled to America, Canada, Italy, Sweden, Belgium and Holland to meet for the first time your long standing Pen Pals.

I would like to give our personal thanks for all the great letters you write to us and Howard, he does see a lot more of your letters than you might think and your kind words help him a great deal, also thanks must go to all for giving and collecting so much money for our Wishing Well Charity Appeal. This time we wish to help 'Aids Sufferers' so please do what you can once again. 'Thanks'.

So this is all for now. Our thanks must go to Andy for stepping in and doing such a great job on RISK 14.

Our thoughts are with Clifford. Get well soon.

Take care everyone.

Helma + John