

*Risk*

Maidenhead November 89

Hello,

Happy Transitions! So here's the last Risk in it's present form and so we are moving on to a more informal information service (Helma + John firmly at the helm). The end of one phase and the start of another. The Risks have been a great set of historical documents since 1982 - Thanks to everyone who contributed and especially Cliff Farrant our most recent editor.

Right - what have I been doing? Well there's a new track for the new PETA album entitled "Time Yourself" - my track is called "Don't be part of it" that's out in the Spring (please support it). Then I've done a track for Elektra's 40th anniversary album, it's a track recorded in the 60's by David Ackles called "Lead to Cairo". That album will be out next year (90). Also I've been co-writing a couple of tracks for a band called "Propaganda" (remember their first album). Their album will be out next year. I've also written 2 or 3 instrumental experimental tracks for an album called AS under the pseudonym of Hojo Lurossawa. This is an album put together by a group of friends of mine. (details of how to get it through Helma). And finally I've been busily writing my next album at the shed. I've got about 5 tracks written so far.

Anyway Lots of Love Howard.

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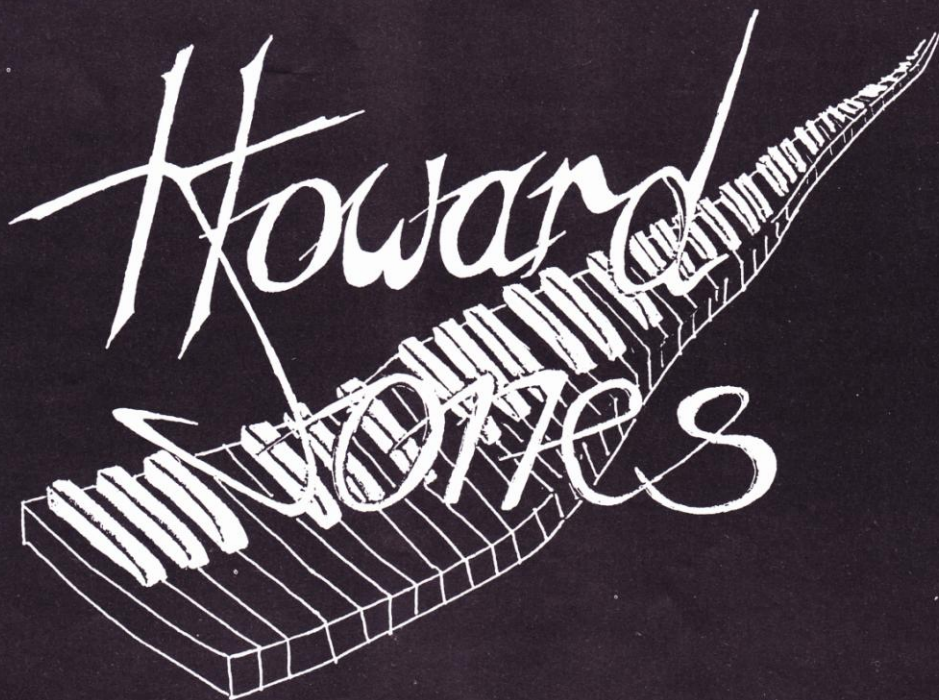


PHOTO CREDIT: ANDY EARL / 1989

So we've reached RISK 15 ! Although this is the last issue I do hope you will continue to write to Thelma and John, remember there'll be a HoJo Newsletter instead. I would like to thank the following people, they know what for; Howard, Jan, Cliff, Thelma, John, Jude, Jeanette, David, Berry Gilson, Mike Darling, Dudley at Budget Typesetting, Keith and Willmot Printers, Dan Matthews at PETA and all those who contributed to 'Your Pages' plus any one and everyone who's had some sort of involvement in any of the past 'RISKS'. Happy New Decade. Andy.

# The History of Risk.

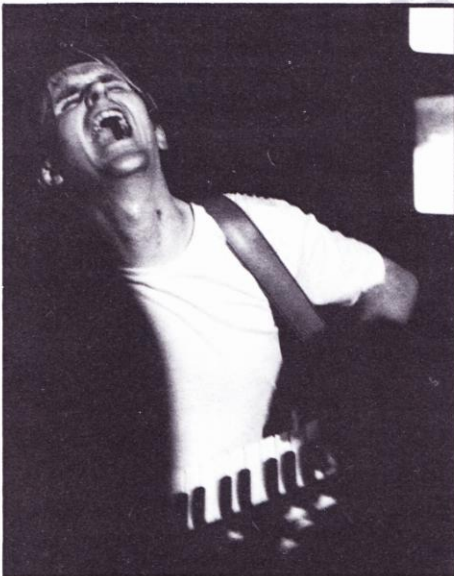
In the early days before RISK Jan used to send out a "newsletter", things were very primitive then but still very effective. Jan and Friars have kept archives of everything from early pub posters and record company rejection letters right through to the latest photos from the latest shoot, here are some of those early archives of "life before RISK (just)!"



# In the beginning.....



A very early logo



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**HOWARD JONES NEWSLETTER**

Hello This is newsletter NO.1 a chance for us to let you know what's going on and a way of letting you know how much YOU and your support is appreciated.

Thanks to everyone for turning up on the coach to the Clarendon. The atmosphere was brilliant and they want us back pronto.

Dave Stopps of Friars was very pleased with our first gig there and he wants us back as soon as the right gig comes up.

Does anyone feel like a "like to get to know you" drink? If you do how about meeting at "the gate" in Wycombe at 12.00 lunchtime on Sunday 20th- dinner jackets are optional. We'd really like to see you there.

By the way thanks to Cliff Farrant for providing some great computer graphics for the video. Here is a list of gigs coming up.

<u>Sunday</u>	Greyhound, Fulham Palace Rd. Coach available phone HW 8860
<u>Thursday</u> 24th June	Compass Club, Bletchley Transport available phone HW 8860
<u>Friday</u> 25th June	Wycombe College Union Bar
<u>Sunday</u> 27th June	Osborne Arms, Lane End
<u>Friday</u> 2nd July	Caribbean Club, Oxford Transport available phone HW 8860
<u>Saturday</u> 3rd July	Angies, Wokingham Transport available phone HW 8860
<u>Sunday</u> 11th July	Clarendon, Hammersmith Broadway Transport available phone HW 8860

Although RISK 7 was his 1st as editor, Cliff has been on the scene since day 1!

Dear Howard,

Just a short note to tell you how very much I've enjoyed your music making over the last couple of nights, how philosophically satisfying it was too, and to thank you for that.

Sincerely,  
 Clifford Farrant

1 June 82

Howard

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S

The 1st 'RISK'

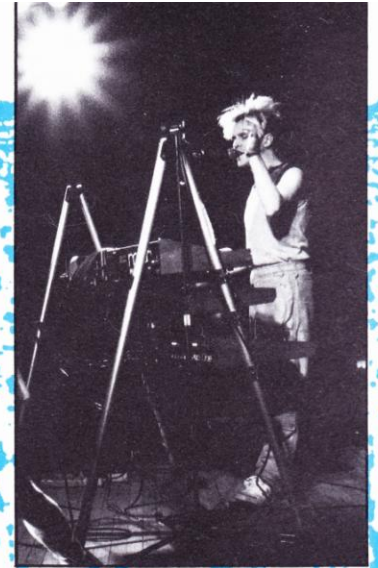
An early letter from an early hit single spotting fan!

Bucks  
17<sup>th</sup> January '83

Dear Dan,

Would it be possible for Howard to play 'Hide and seek' at the Marquee, on the thirty-first for my girlfriend, Druilla. As two years ago, at the beginning of February, we first met, so naturally we want to celebrate.

Thanks,  
Stuart Dunn



One of David Stopps' early press releases

# FRIARS

## AYLESBURY

### MANAGEMENT



#### STOP PRESS HOWARD JONES - DAVID JENSEN SESSION

Howard Jones recorded his first BBC Radio One session on March 13th 1983 at Studio 4, BBC Maida Vale Studios, London W9. In one recording session (which was generally regarded as exceptional) the following songs were recorded and mixed:

NEW SONG  
DON'T PUT THESE CURSES ON ME  
NATURAL  
HUMAN'S LIB

The only musicians on the session were Howard Jones (keyboards/vocals) and Phil Towner (drums). All four songs were written by Howard Jones and William Bryant. The session was produced by Dale Griffin and engineered by Mike Engles and Mark Farrar. It will be broadcast on -

MONDAY MARCH 21st 8.00p.m. - 10.00p.m.  
and will be repeated on the David Jensen show sometime in mid-April.

On live performances Howard Jones appears as a one-man synthesiser band augmented by mime artist Jed Hoile and video.

### BIOG?

What the hell are you supposed to write in a "Biog" anyway.  
Once upon a time there was this bloke.....

Howard Jones classically trained pianist but always rocking and rolling disillusioned with band fights and ego problems decided to have a go at a one man set up using the new wave of synths, sequencers, and drum machines. Everyone said that it could 'nt be done so that seemed like a sufficiently absurd undertaking so he went ahead.

Enter Jed Hoile a unique and original mime artist to add colourful visuals and graphic interpretation of some powerful to the point lyrics. Add to this a couple of TV screens and some unusual atmospheric videos and there it is.

Howard's producer Richard Mainwaring known for his work with OMD has also contributed ideas to the stage presentation.

As Howard's local following has increased exponentially, gigs further afield have also been successful.

Brighton Extreems supporting 23 Skidoo  
Cardiff Arts Centre supporting The Flying Pickets  
Wycombe College supporting Blue Zoo  
Friars Aylesbury supporting The Blues Band and Fashion

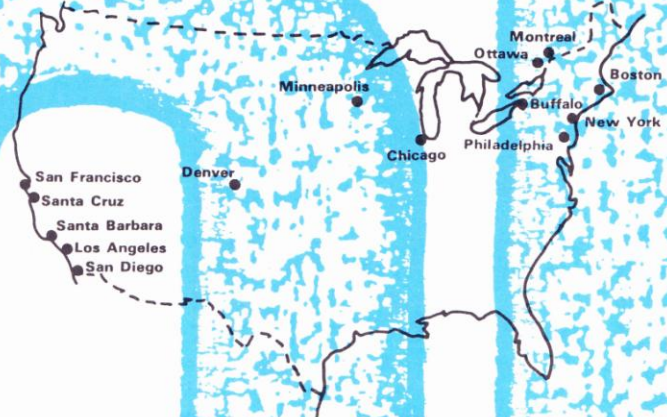
In the London area we had a short residency at the Zig Zag Club, along with other gigs on the circuit including the Moonlight Club, Starlight, Greyhound, IOI Club, Clarendon and the Marquee. Locally the regulars have been The Nags Head High Wycombe, Angles Wokingham, Slough College, and Newlands Park College Chalfont St Giles.

One of the 1st HoJo Biogs written by Howard

# U - S - A

and Canada

# RISK 5



## Tuesday, April 24th

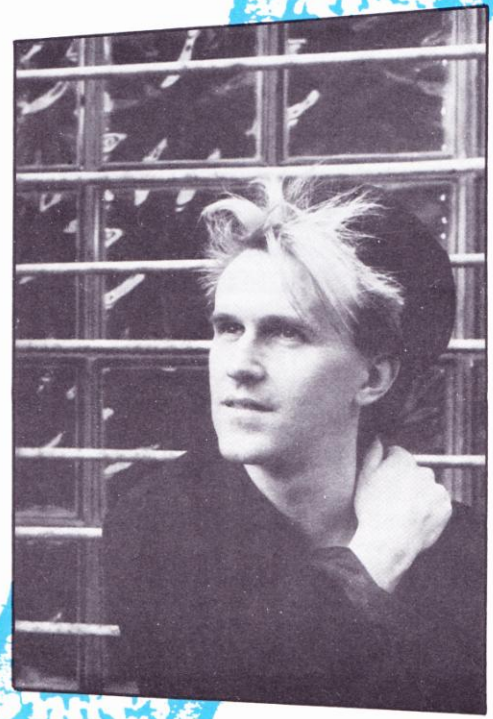
Howard, Jan, Jed, David, Mike, Jeremy, Jill, D.J., Gary, Steve and Nick catch the 2.30 p.m. flight to New York. We were met by Mike at N.Y airport in the silver eagle bus, which was to be our home for the next six weeks.

## Wednesday, April 25th

Poughkeepsie, The Chance - Teething problems included the equipment arriving five hours late and a support band taking a show sound check and using an inflatable doll, which seemed a bit incompatible with Howard's philosophies.

## Thursday, April 26th

Providence, Brown University - There was such an exuberance in the air that became infectious. It was a very hot sunny day. Howard was amazed by the audience that evening so many screams! It was a great morale booster after the shaky start to the tour the day before. Howard had a lot of offers to go dancing after the gig.



# T \* O \* U \* R

## RISK SIX

### Jill talks to HOWARD

*You often say that you want your music to be of use to people. Judging from the hundreds of letters you receive everyweek, it obviously is inspiring to a great many people. From where do you draw your inspiration?*

"I'm very dependent on having a group of people around me who know me well. Who've known me over a period of years from when I started off. I'm very dependent on them, on their input, and them treating me as a human being, just another person, and not making me feel different at all. Because doing the kind of thing I do, people do have an idea of you, which is a bit larger than life. Which you're not. It's absolutely essential for me to have people around me that I can work with, who treat me just like Howard, like they've always known me. I think that's the biggest input, that's a source of inspiration to have that stability."

## LIVE at the ALBERT HALL

9-00 6000 excited fans scream. The secret is out, as the compere announces the fellow who makes gramophone records!!!

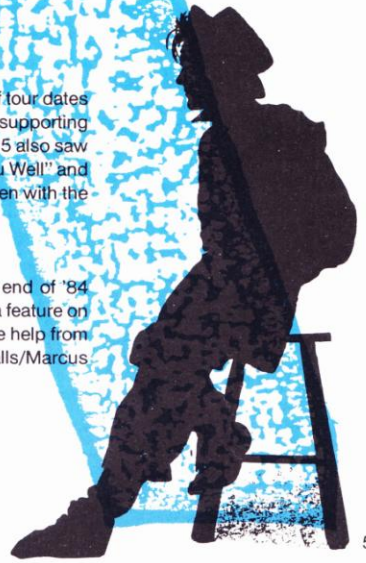
11-00 Well, if you weren't there it's hard to describe the incredible atmosphere at this gig. Without doubt Howard Jones live really is something else, but tonight, well... it was amazing... the audience loved every minute and never wanted it to end... it nearly didn't. Howard gave more and more until the fans were ecstatic... It was one long party, an unforgettable evening. As everybody left, jubilant and excited, the crew once more emerged to carefully dismantle their long days work.

### RISK 5

Issued Summer 1984, Risk 5 took us through a diary of tour dates from 17th March 1984 at Leeds University, England to supporting Joe Jackson in San Diego on the 27th May 1984. Risk 5 also saw lyrics to "Bounce Right Back", "Like to Get to Know You Well" and "Law of the Jungle". A bright and packed magazine even with the absence of colour!

### RISK 6

The first of spot colour - red! Risk 6 published at the end of '84 brought us into '85 with more touring and singles plus a feature on Jed, Jan and Jill ran the fan club at this point with a little help from their friends! This magazine was designed by Steve Halls/Marcus Kinch at vcs.



- 7 gig in Minneapolis
- 9 gig in Vancouver
- 10 gig in Seattle
- 11 depart for US
- 12 arrive in UK - then live Breakfast TV
- 13 TV Live Aid Wembley
- 16 photosession for Japan
- 17 TV Holland
- 18 Farmyard Studios re-recording (no-one is to blame)
- 29 rehearsal for new video LTGTKYW for US
- 31 choosing WoW/Just Seventeen winners
- august
- 2 shoot LTGTKYW
- 3 depart from London for Far East 'DREAM' tour
- 5 arrive in Perth

# SEVENTEEN

## RISK 7

We now move into the realm of full colour and Cliff Farrant! Our first full colour glossy edited by Cliff was packed with features, facts and photos. We also enclosed a supplement which took a reflective look at the first four RISKS (also reissued in RISK 15). Published 1985.

## 10 JED TALKS to Mike Darling

## 11 THE VIDEO SHOOT NO ONE IS TO BLAME

## 15 ¥ EAST meets WEST ☐

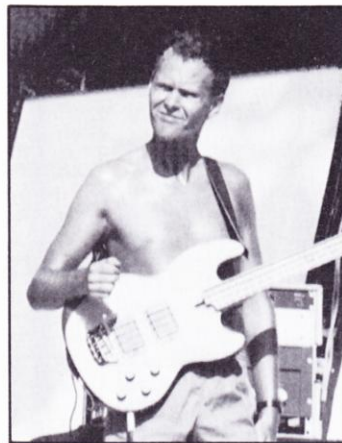
## RISK 8

Well! What can we say? A colourful feature on the making of a video for "No-One Is to Blame". We took a look at some of HoJo's stage crew, including Ethelred - (remember him). This issue was the first to be designed by Mike Darling and was published in the summer of 1986.



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

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



## MARTIN JONES

*What's it like being in a band with your brother?*

Apart from the sheer physical and mental agony, it's really quite good. Howard and I get on very well. We like to beat each other up frequently (usually after a concert). I think it's good for keeping his huge ego at bay. But seriously, Howard is a great lad. He has tremendous energy and is very easy to get on with in a band situation.

*As the guitar is your main instrument, why did you change to the bass?*

I still do play the guitar when I get the chance. I started playing the bass just out of fun because I felt I was stagnating on guitar and it just grew from there. I still feel I am learning of course - a process one never ever stops doing!

# 8

## Howard Jones *No one is to blame*

50  
Andante  
Key of F  
(COMPARS 0 TO F)  
MF. F. FF.

The lyrics of this Song is printed by permission of Decca Records, London & Co. owners of the copyright, conditionally upon the full and being cleared for library purposes at least an hour.

Video Label

YOU CAN LOOK AT THE MEAN, BUT YOU JUST CAN'T EAT. YOU CAN FEEL THE CLEAN, BUT YOU CAN'T HAVE A DEET.

WE WANT EVERYONE

MENTAL BUT IN THE CLU

YOU'RE THE FASTEST RUMPER

© All Images Medialab Ltd



Dublin  
Monday 17 Nov

Hi!

I just wanted to write to you all thanking you for the countless cards, good wishes and simply amazing presents we have received for Osheen. His wardrobe now ranges from woolly jumpers with his name on, to LOVE ANIMALS DON'T EAT THEM tee shirts - and everything imaginable in between.

I would have loved to have written to everyone to thank them personally, but nappies and feeding take up a lot more time than you originally think!!

Anyway, Osheen is four and a half months old now, and already something of a seasoned traveller: at the last count he has made no less than 17 flights, visiting Milan, Rome, Stockholm, London and Dublin.

He visited the BBC when Howard was doing Top Of The Pops, and everyone was convinced that he was the baby out of the East Enders TV serial (funny I thought that was a girl!).

As you can see from the photo, Osheen is a very happy, lively baby. He seems to think that sleeping is a very boring pastime - so watch out for a somewhat zonked Jan on the next tour!

Still, I do look forward to seeing you all at the concerts next year.

Best wishes

*Jan*  
X



**RISK 9**

RISK changes format - we're now a newspaper (not a daily!) We welcome the arrival of Osheen and "one to one". With features on "Working with . . . Arif Mardin, Roy Jones and Judy Pearce. We saw HoJo reflecting on what an "incredible year" 1986 was.

**RISK 10**

On the road again, Jed writes the cover story about the "One to One" tour. Rare interview with Jan. Lyrics to "Let it Flow" and lots of input from you!



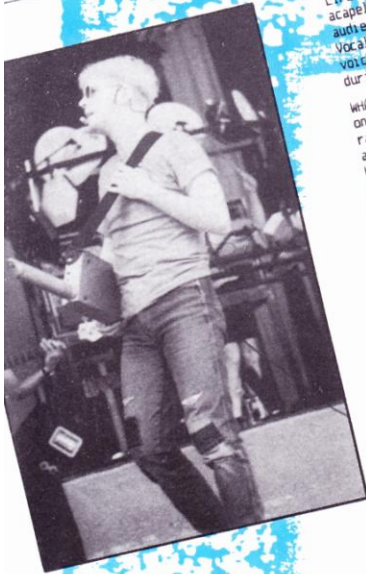
Putting beliefs into action:

It's difficult to stop Star Wars research in one's normal sphere of influence, but you can influence the people where you work or where you go to school in your everyday life. You can have an effect on your environment. That's the hard part. It's almost easier to jump on a bandwagon about some worldwide issue. It's easy to hate bigotry and poverty etc, but it's much more difficult to confront somebody you know or have an association with, to say to somebody "Why are you racist?" or "Why are you sexist?". That takes real courage!

H O W A R D

station  
or Olympia was a long and uncomf-  
r journey which seemed never to end  
we'd had a lot of frustrating  
out this trip but it was worth every  
e who made it possible to have this  
price

**FRIDAY 12th JUNE 1987,  
MADISON SQUARE GARDEN,  
DAVID SCHLECK WAS THERE.**



LIFE IN ONE DAY - this  
acapella version made the  
audience freak out totally.  
Vocals excellent. Howard's  
voice did not crack once  
during the whole night.

WHAT IS LOVE? - a song every-  
one can relate to. We all  
raised our hands up in the  
air and sang along with  
Howard. I saw some people  
crying, and a few girls  
screaming "I love you Howard".

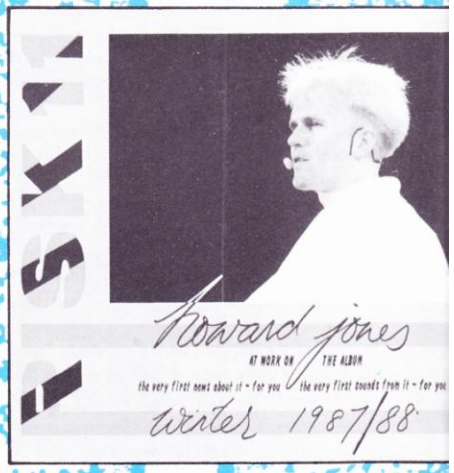
ASSAULT AND BATTERY - a song  
that makes all us meat-eaters  
rather guilty and sad. The  
lighting of this song was  
morosely simple, along with a  
beautiful silhouette drama-  
tisation by Jed Hoyle. The  
crowd loved this strange an

NO ONE IS TO BLAME - Many  
people's favourite, and my  
own too. It brought many  
lighters to the dark arena.  
Howard told us what the song  
was about. It was surprising  
to hear such intense feelings  
from a married man, but  
marriage has obviously not  
affected Howard's great  
sensitivity. We all knew it  
represented his philosophy  
perfectly.

intro with a piece  
We knew the concert was new-  
ing the end, so the crowd got  
really excited. everyone  
dancing wildly - even the  
people in the press boxes!  
Howard told us we'd been a  
great audience, and that he'd  
see us in the future. However  
the crowd was not going to  
let him go so easily. We  
started singing THINGS CAN  
ONLY GET BETTER "won won  
wo.o.o.h" The encore  
cheering went on for five  
minutes non-stop until Howard  
returned.

THINGS... no HoJo concert  
is complete without this  
song. The audience reached a  
peak in excitement. People  
were dancing in their seats  
and twirling their stripped  
shirts in the air. No-one  
sat still - hell, no-one was  
sitting! Finally Howard sang  
"won won wo.o.o.h" and the  
audience repeated several  
times until his voice could  
not be heard. The lights came  
on and the concert was over.

I had waited two years for  
this concert. Even with all  
my expectations it was better  
than I thought it would be.  
It wasn't one in which a  
group of people is  
entertained by a musician; we  
had all made a personal  
connection with Howard. Al-  
though we never shook  
Howard's hand, we felt as if  
he was our best friend.



**RISK 11**

A new format and a flexi-disc - RISK DISK 2 contain the first sounds from "Cross that Line". There was an interview with HoJo about the new songs he had written for the new album together with a look at HoJo on tour in the USA.

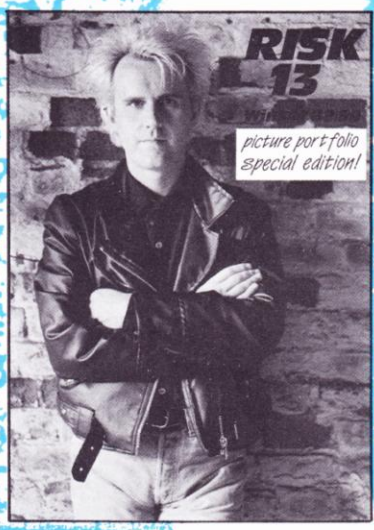
Risk 11 / 4

- one Hello from Howard
- two-three The Wishing Well Appeal
- four-five Powerhouse and its B-side
- six-seven Your (international) Pages
- eight-nine Puzzles and answers



**RISK 13**

Portfolio edition - unfortunately this was to be Cliff's last RISK as editor. We included five fresh photos from Simon Fowler and lyrics for "Powerhouse" and "Power of the Media". We looked at a day in the life of Jacky Starkey re. The Wishing Well Appeal, for which you raised over £600.00.



*Hello*  
Maiden November  
All I can say is thanks for being patient! It has been a year since you left the sheets on the Plexidisc. The album has gone through many changes. As you know we have produced 8 of 10 tracks myself and the last 2 months I have been working with Chris Hughes, Ross Cullum, and Jan She on "The Prisoner" and "Everlasting Stone". These have turned out fabulously. Powerhouse has been removed by Daisy D. who has a fantastic house. "Treatment of the Track" has been removed to be done as I write. So the first paper single from the album will be "Everlasting Love" which will be released in January. The album "Cross that Line" will be out in February. These don't stand as I will but you know what it's like. Best Wishes for the New Year. Howard

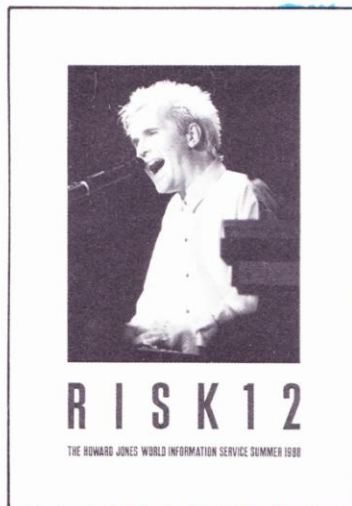
**Another Prince's Trust concert for Howard**

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



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

.....



**Howard in early May on the album**

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

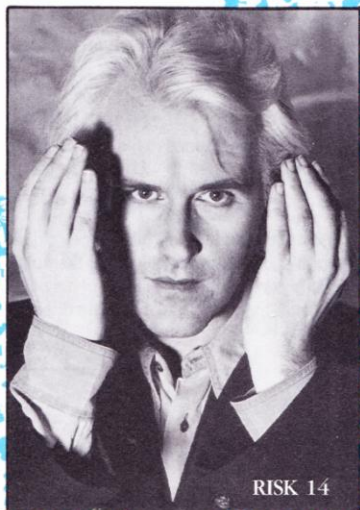
Well I was never very happy with the rhythm: I liked the positiveness of the lyrics, and the humour too. I tried everything possible with it, and I still wasn't really satisfied, and so when I took the album up to the record company I wasn't going to play them Powerhouse to them at all.

**RISK 12**

Welcomes Andy Thompson as designer. In this issue we go Green, Russian and Nowhere! More from HoJo on "Cross that Line". Issued Summer '88 with the new subtitle "The Howard Jones World Information Service".

**RISK 14**

HoJo in America and Italy. Behind the scenes on The Prisoner video. Lyrics to "Rubber Morals". We also included an interview with HoJo by Keith Emerson.



**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!

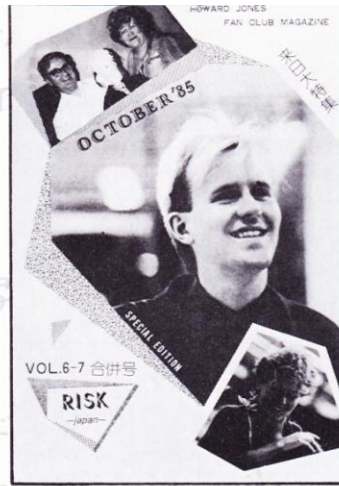
Day 2 required all the photographs to be processed and printed. Obviously Howard wasn't needed for this day, but everybody else working round the clock to ensure the following days' shooting would start on schedule.

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.



Drawings are original extracts from the Prisoner storyboard - recognise any of the shoes?

# Risk Abroad !



RISK  
JAPAN -  
VOL. 11

**RISK**  
- JAPAN -

RISK is not the only exclusive HoJo magazine published across the world, there are also Fan Clubs in Italy, Switzerland, Belgium and Japan. Here are some examples plus a letter from Teddy who runs the Belgian Fan Club.

BELGIAN HOWARD JONES FRIENDS' CLUB  
RUE WAELEM 14  
1030 BRUSSELS  
BELGIUM EUROPE  
Brussels, Fri 03/11/89

Dear Friends,

During these RISK years, I spent all of my time speaking about Howard all around me (from Belgium to UK, Italy to Switzerland, USA to Japan, and some other countries as well!) and I've had a great time!

A lot of fans told me they were very sad RISK 15 was the very last issue and "Howard Jones Fan Club" better known as "RISK" turned into "HoJo Info Service".

I'd like to say so much about that, I understand you so well!!!

During all these RISKy years, we took part in Howard's life thanks to RISK Magazine and better... thanks to his dearest parents. We were so close, and that's true — RISK WAS A REAL FAMILY - the feelings were strong.

RISK taught me an important thing.

At the beginning I was a HoJo fan but the fanaticism is dead 'cos I have turned into a HoJo friend, the difference is quite important! When you're a fan, you just follow an artist like a blind person, without any thinking; it's just following a kind of fashion.

When you're a friend, it means that you follow another friend with a heart, searching to truly understand the inside of his philosophy, strengthening him (or his close relations) when things turn over, congratulating him when things go better. A friend will try to help him even if he doesn't know about that. That's a little bit about my feeling for Howard.

If Howard is still famous in Japan and the USA (and perhaps Australia), here in Europe, he has lost most of his fans but don't forget he can't lose the friends, even though RISK has turned into HOJO INFO SERVICE, the staff won't change and that's the important thing!

RISK was for me a way to be a HOJO close friend (not a fanatic fellow) through his incredible family and friends. Together we put dreams into action, that's fact! We are a real family now, that can't be changed, so if RISK isn't to be RISK anymore, there's no need to worry: WE ARE RISK!

The Belgian Howard Jones FC (not Football Club) will turn into "HOWARD JONES FRIENDS' CLUB" and our very last issue will be out in January. Lorenzo Aliprandi (DREAM SWITZERLAND), Henry Mathis (DREAM ITALY) and I decided to release a yearly issue together in different languages. We thought it would be a good idea to break down all the barriers; it's better to work together than each one in his country. If you want to have more information, please contact us.

By the way, I really want to thank some friends met through RISK, first the wiseman who took an important part in my life (no more words, you know the feelings!) called Clifford (he is the best friend you can have!); the I-want-to-have-everything-about-Howie-because-I-am-number-one-Italian-fan-called-Gianni; Mr Henry Jones (Indiana Jones Fan Club?) from Dream Italy; the famous Herr Lorenzo from Dream Switzerland, Iori (not stingy with presents) from Japan; Christine Jacobs for all her greetings and all of you!

My special thanks go to Thelma and John for all the things they did for me. Thanks to them I ran my little Fan Club and met a lot of friends. Thanks for all the work you have been doing since the beginning of RISK. Thanks for your simplicity, your kindness, your tenderness and your happiness!

God bless all of you!

Teddy



HOWARD JONES FRIENDS' CLUB:  
Henry MATHIS, Via Donati 17, 10121 Torino, Italy.  
Lorenzo ALIPRANDI, 6917 Barbengo, Ticino, Switzerland.  
Teddy BUGELLI, 14 rue Waelhem, 1030 Brussels, Belgium.



PEOPLE FOR THE ETHICAL  
TREATMENT OF ANIMALS  
P.O. BOX 42516  
WASHINGTON DC  
20015-0516  
(301) 770-7444

**PETA**

Here are the lyrics to "Don't be part of it" a song Howard has written especially for the new PETA album "Tame Yourself", which will be out in the Spring of 1990 on Island Records. All the tracks on the album have been especially written by the artistes and features songs from Belinda Carlisle, Jane Weidlin plus a duet with Erasure and Lene Lovich.

Save,  
Save,  
Save from the butchers knife  
Save from the experiments

**CHORUS**

Don't be part of it,  
Don't be part of the killing,  
Don't be part of it,  
Don't be part of the killing.

Save from the furriers track,  
Save from extinction.

**CHORUS**

Share a right to life.

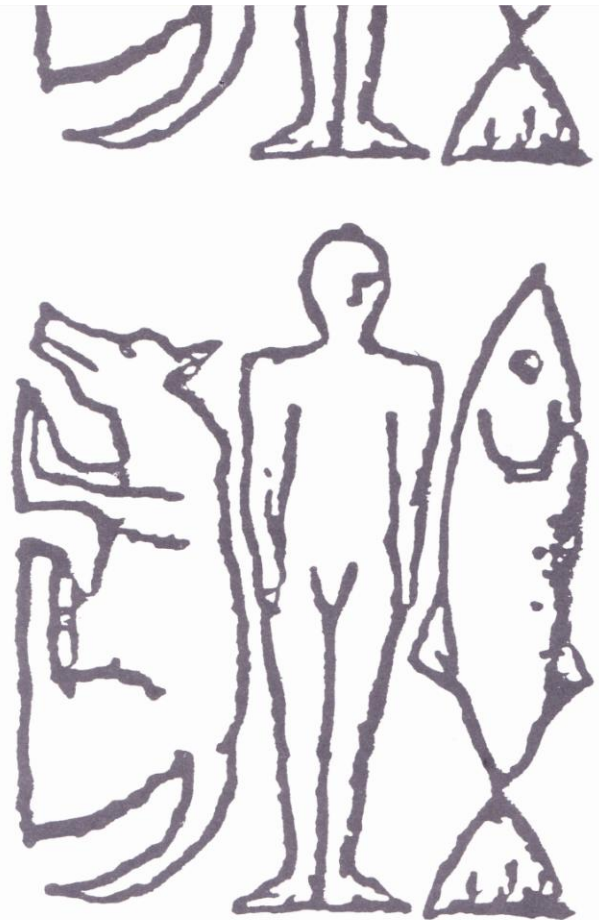
As long as there are slaughter houses,  
There will be battle fields.  
As long as animals die in testing,  
We won't find humanity.  
Save,  
Save from the factory farms,  
Save from the cruelty.

**CHORUS**

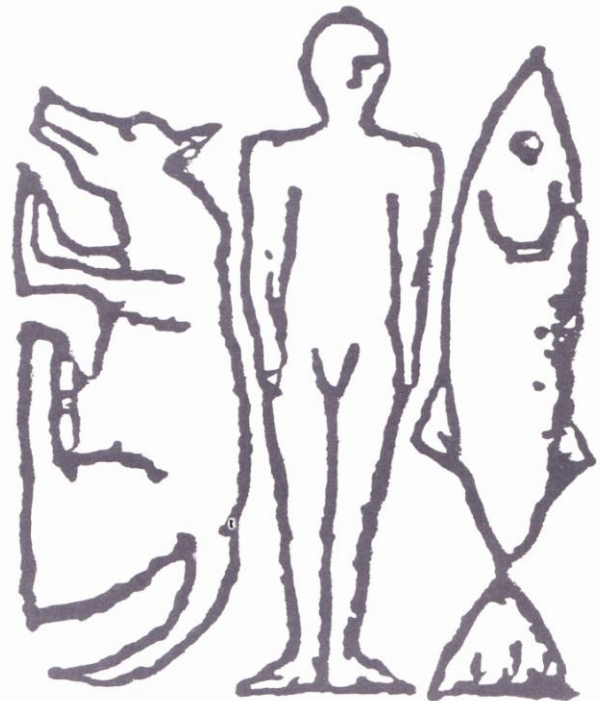
As long as there are slaughter houses  
There will be battle fields.  
As long as animals die in testing,  
We won't find humanity.

**CHORUS**

Save, Don't be part of it, Save, Don't be  
part of the killing, Save.



**DON'T BE PART OF IT**



# A word from



Dear Friends

November 1989.

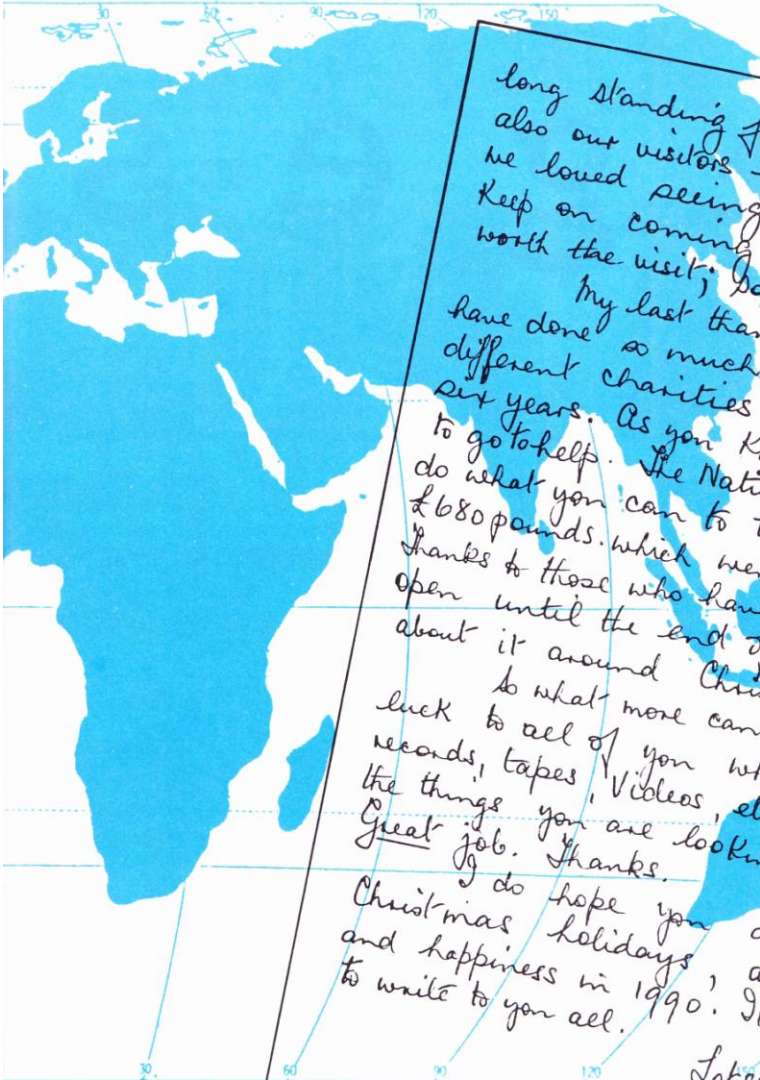
I wish to write a letter of thanks to all the friends I have made all over the world in the past six years. You have all written such great letters to me and the gang here at the Fan Club, and I hope you will still keep on writing to John and I, telling us all the interesting things you are doing with your life, and how Howard's music has influenced you. You are like my world-wide family with our main interest being what Howard is doing now and what he hopes to do.

I have made some special friends and you know who you are. Howard's music is so special to us all, and Howard also enjoys reading how his music is helping in your life and how it has helped you to write and play your own music.

I would now like to thank the people who were around in the early days and started Risk magazine off six years ago, firstly Jan, Jill, and Peggy, then came Michelle, Ylo, Mandy and John, and not forgetting Mike, Clifford & Andy. We need to remember all the other Howard Jones Fan clubs in Europe and Japan who have given so much of their spare time to spreading the news about Howard and his music, also our Pen Pal friends who have travelled far and wide to meet up with their



# TheLma.....



long standing friends from all five continents, also our visitors here at the office in Green Street, we loved seeing you all and I'm sure you'll keep on coming, because they say it was well worth the visit; some have been here five times.

My last thanks must go to all of you who have done so much to help raise money for the different charities we have chosen over the past six years. As you know this year's charity is the National AIDS TRUST, so please do what you can to top our last year's total of £680 pounds which went to Great Diamond Street Hospital. Thanks to those who have already sent, it will be open until the end of February, so start thinking about it around Christmas and into the New Year.

to what more can I say, I do wish good luck to all of you who are collectors of Howards records, tapes, Videos, etc, we hope you find all the things you are looking for. You all do a Great job. Thanks.

I do hope you all enjoy your Christmas holidays, and I wish you health and happiness in 1990. It has been a great pleasure to write to you all.

Lots of love to you all.  
Thelma.

P.S. Please send those UK stamped address envelopes, or International postal Coupons, for overseas friends, to receive your News letters in 1990.



The Works of Howard Jones!

Well really I never knew Howard could produce work like this (Cross that Line) I mean it's so different from his earlier works such as "New Song" and "What Is Love?". When Howard's first song came out I was about 8 years old and it seemed that his music was working with the same day and age. The most important aspect of Howard's songs are his lyrics, his lyrics try to reflect on your lives, prove a point or a certain experience.

Howard even now carries the same aspect through to his new album with songs such as "Cross that Line" and "Those Who Move Clouds".

For me I think that Howard is the best friend as well as you (Thelma), John and Jan I will always have. And that these great people will always be there when I need them. Howard's music will always hold something for someone.

From an everlasting friend,

Sivita.

## Poets Corner

### FRIENDSHIP

Friendship is a flower which blossoms every year  
Friendship can't be explained,  
but you know it's always there,  
Friendship has the meaning,  
which requires love and care,  
Friendship has the feeling  
that someone who is reliable  
"Will Still be There!"

Sivita

### YOU CAN'T BE POOR IF YOU HAVE A FRIEND

You can't be poor if you have a friend  
You can't be down and out  
You can't be wondering what this world  
Is really all about . . .  
You can't be sad if you have a friend  
At least not every day  
You're bound to feel some happiness  
Has just been sent your way . . .  
You can't be cross if you have a friend  
You can't be "all alone"  
You can't have troubles, cares and woes  
And feel they're all your own . . .  
You can't be bored if you have a friend  
You can't just fail to see  
That life holds lots of happiness  
For folks like you and me . . .  
No, you can't be poor if you have a friend  
I'm positive that's true  
And I only wish that everyone  
Could have a friend like you!

Sent by Fan Club No. 10630 Julie-Anne Shead  
from her friend Shelly Hawkins

## Looking for something ?

Hello All,

I would like to take the opportunity to say a BIG thank you to all of the fans I have been so lucky to have corresponded with over the past four or so years. Many friends I have made too.

I must extend my thanks to the following people who with their terrific mail have made the above years enjoyable, most important and unforgettable. They are: Caroline Sharp: Jennifer Kembring: Alexander Sips: Michelle Cluang and Vicki Turle.

The following too deserve as much a mention as anyone as without their loyal and trusting ways my personal record collection would not be what it is today. A million thanks to: Wayne Sweet: Tyler Wong: Alexander Sips and Jennifer Kembring.

Their willingness and constant support has helped tremendously to help other fans expand their collections. As a team we have all worked well and by reading this I hope all of you out there will keep in contact if ever you do need any help in finding those hard to find Howard related items.

Finally, nothing would be complete without mentioning Howard and his constant flow of uplifting music. Always guaranteed to bring a smile or a tear to people's faces. Thank you too Thelma, John and all at RISK for making this the all time greatest fan club. I'm sure I speak for all when I say this. A very personal and informative "family" fan club.

Thank you to everyone,

Andy  
(F.C. No 2942)

Fan Club No.10863  
Donna Boland (Manchester)  
Wishes all her friends in RISK  
a Merry Christmas & Happiness in 1990

### HOWARD JONES WORLDWIDE Record Finding Service

THIS IS A CHANCE TO FIND THOSE ITEMS  
MISSING FROM YOUR COLLECTION

Send your list of items : Wanted - For Sale - To Exchange  
Include prices where necessary

Send 2 SAE's or 2 IRC's for information

Contact Andrew Barsby

8, THIRD AVENUE, RAINWORTH, MANSFIELD  
NOTTINGHAMSHIRE NG21 0BY ENGLAND  
TELEPHONE (0623) 795923



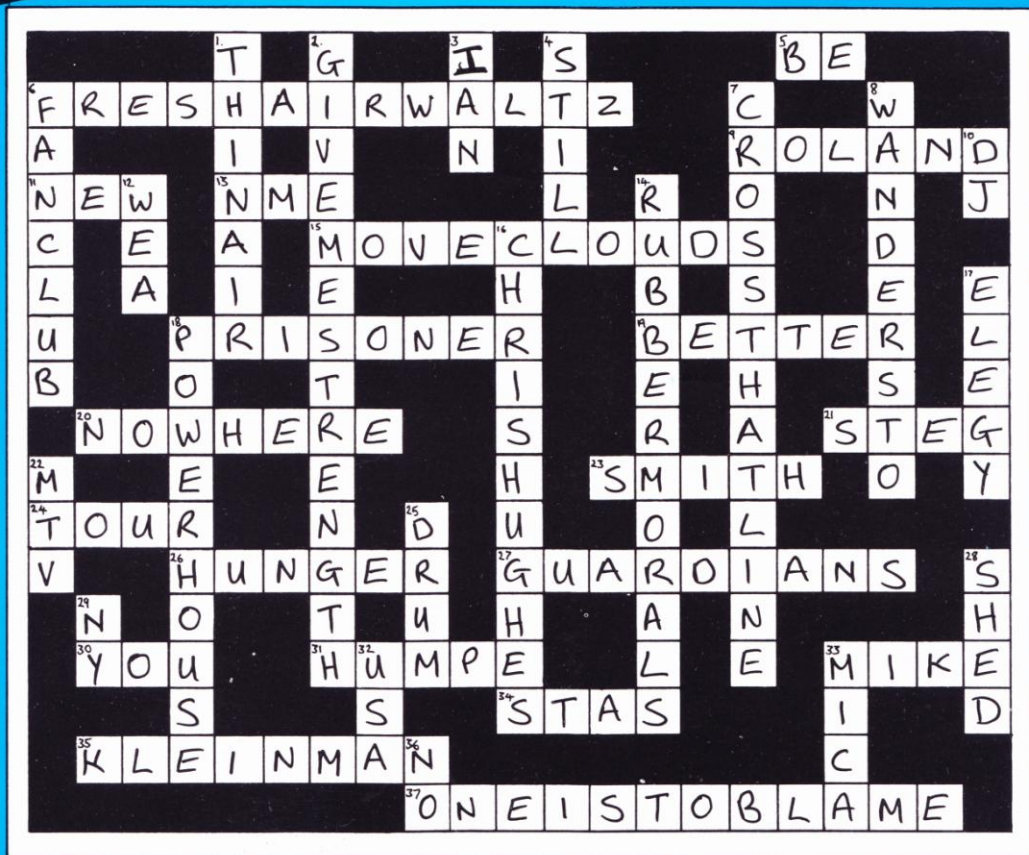
# The Last Page!

I'd just like to say to everyone that Howard has brought many messages to the public, many messages that I think we all believe in. Most of us have grown up with Howards' music and it has affected a lot of people for the better. Once you know yourself and honestly believe in yourself rough times no longer have the power to stop you from working for what you feel is right. You must believe in yourself because you are a good person, not because you are talented or beautiful. Believing in yourself is knowing that you care about other people, and first of all care about yourself. Everyone has grown up with a different past and knows a different set of events as 'reality'. We can't ever judge each other as right, good or bad, all we can try to do as individuals in a diverse world is understand that each of us can hurt and be happy, it is by understanding others that we grow and helping others be happy that we find happiness ourselves.

Mark Williams,  
Hopkinton, M.A., U.S.A.

Julie Shead (10630) would like to thank Robin Seamer for being such a brilliant penpal for the past 2 years.

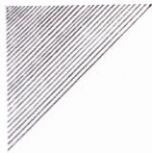
The Howard Jones Information Service  
P.O. Box 185, High Wycombe, Bucks, HP11 2EZ, England



*cross that word*

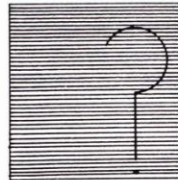


picture by Berny Gilson



risk 1

howard  
jones?



howard  
jones

risk 2  
15P  
((1))



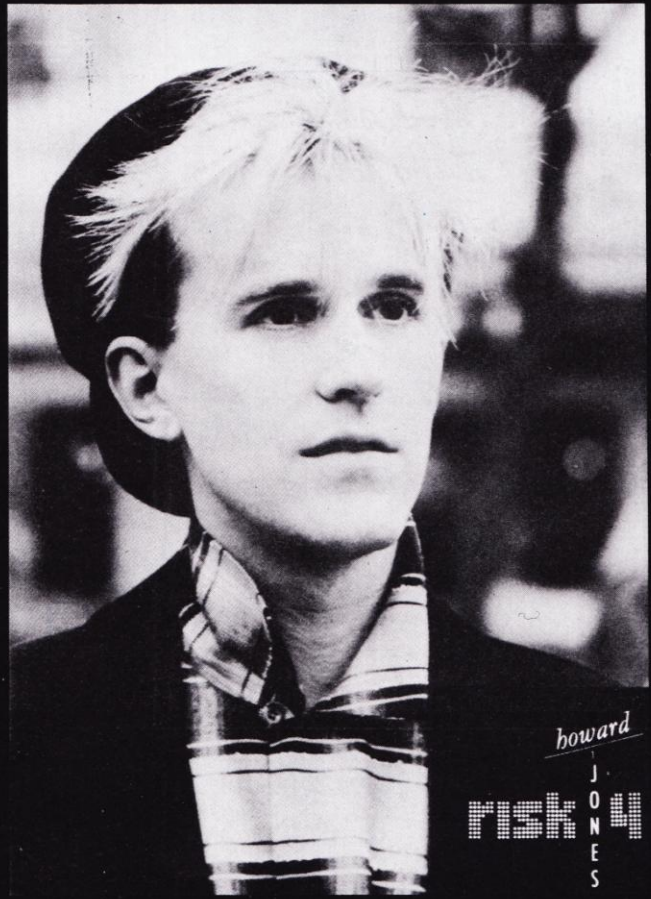
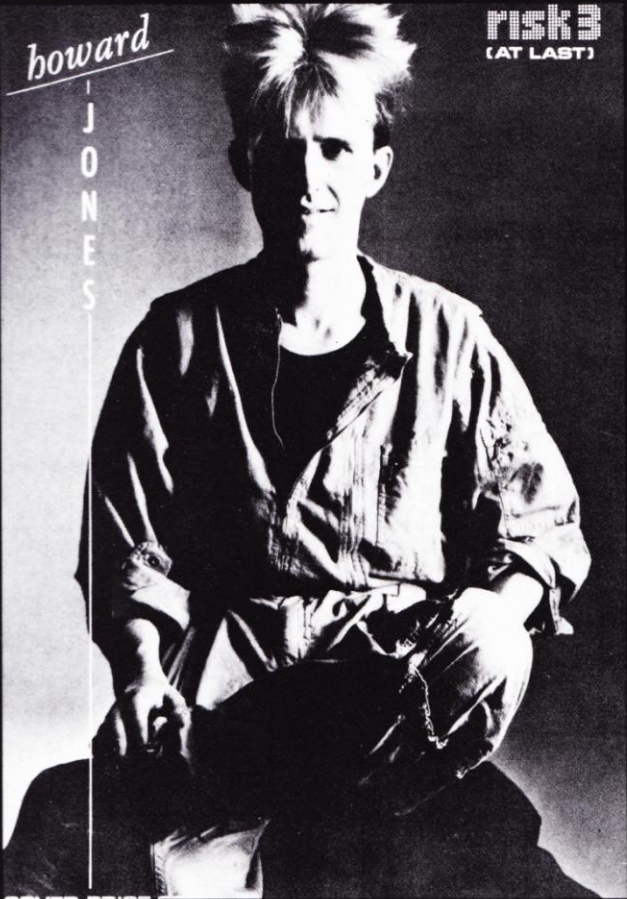
## THE EARLY RISKS SCRAPBOOK SUPPLEMENT 1

SOME CLIPPINGS FROM THE FIRST FEW RISKS – not so old that they're yellowed with age exactly, but they certainly seem pretty ancient now. Many of you have asked to see these early copies (now out of date in many respects, as well as being out of print) - so the best thing we thought was to publish extracts from RISK 1-4 like this in scrapbook form, which we hope conveys something of the FEEL of those exciting days... days when nearly every gig was the result of hard selling by Jan, and an unforgettable joy to all those lucky enough to have attended them. FOR YOU SEE THERE WAS EVEN THEN AN UNMISTAKABLE FEELING OF WITNESSING SOMETHING ALREADY UNSTOPPABLE, BUT WHICH WAS STILL ONLY JUST STARTING... It's a fascinating story, written at the time, in instalments of unconcealed excitement; we take it through from the first news-sheet when it was Howard Jones With A Question Mark to just after the first Top of The Pops...

howard

J  
O  
N  
E  
S

risk 3  
(AT LAST)



howard

J  
O  
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risk 4

## "INTRODUCING..."

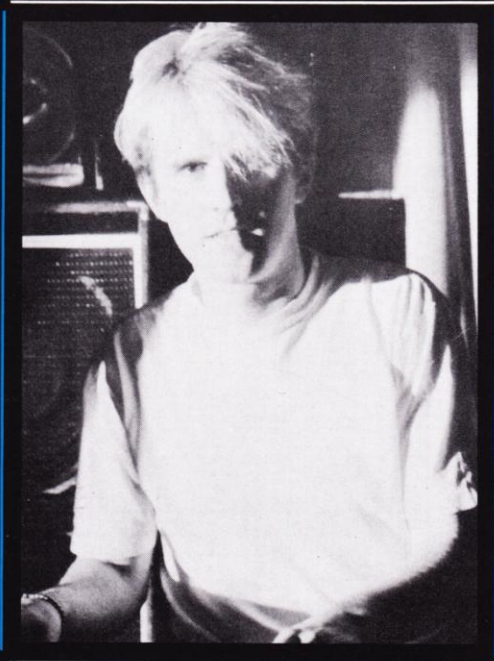
WELCOME TO THE FIRST EDITION OF RISK, A FREE SHEET BUILT AROUND THE RISING TIDE OF INTEREST SURROUNDING THE TANTALISING TALENT OF HOWARD JONES (?). SO WHO IS THIS BLOKE WHO RUNS OUT INTO THE AUDIENCE GRABBING PEOPLE AND PLAYS THE SYNTHESIZER LIKE IT WAS AN ELECTRIC GUITAR? WELL, FOR A START, H.J. IS A VERY GOOD MUSICIAN. HE IS CLASSICALLY TRAINED AND IS ONE OF THE FEW TRULY SKILLED MUSICIANS TO TURN MIND AND SOUL TO EIGHTIES TECHNOLOGY AND MAKE IT WORK. HOWARD HOPES TO ADD AN ELECTRIC GRAND PIANO SOON WHICH WILL (A) SHOW WHAT HE CAN REALLY DO WITH A STRAIGHT KEYBOARD AND (B) BREAK UP THE SET AND GIVE IT MORE VARIETY.

NOW THINGS ARE REALLY STARTING TO MOVE WITH A WHOLE CLUTCH OF DATES IN DECEMBER AND JANUARY, THE MOST IMPORTANT TWO OF THESE ARE UNDOUBTEDLY THE FRIARS DATE ON DEC 30 AND THE MARQUEE DATE ON JAN 03. THE MARQUEE DATE IS ESPECIALLY IMPORTANT AS IT COULD WELL BE THE TURNING POINT. SO PLEASE, IF YOU'RE NOT DOING ANYTHING ELSE ON JANUARY 03, PLEASE COME ALONG TO THE MARQUEE IT'S A BANK HOLIDAY SO YOU'LL HAVE ALL DAY TO GET YOURSELF READY! EVERYONE, AND THAT MEANS EVERYONE WILL BE WELCOME. COACHES WILL BE ORGANISED FROM HIGH WYCOMBE AND POSSIBLY OTHER AREAS.

## THE FIRST LOGO



## risk 2 SPRING '83



SINCE RISK 1 THERE HAS BEEN A HEAP OF NJ DATES. DECEMBER STARTED WITH A WEIRD GIG AT CHESHAM FOR THE CHILTERN PEACE CAMPAIGN WHICH FEATURED A GIGANTIC PUNCH-UP WHEN ONE OF THE BANDS REFUSED TO STOP PLAYING JUST BEFORE HOWARD WAS DUE TO GO ON. (PEACE?). THIS WAS FOLLOWED BY THREE SMALL DATES IN SLOUGH, GUILDFORD AND OXFORD AND AN ECSTATIC DATE AT THE OSBORNE ARMS ON 26TH DEC WHEN HOWARD WAS SPONTANEOUSLY CARRIED ROUND SHOULDER HIGH AFTER THE FOURTH ENCORE. THEN CAME THE NAGS HEAD HIGH WYCOMBE WITH A RECORD ATTENDANCE WHICH WAS FOLLOWED THE NIGHT AFTER BY A GREAT DATE HEADLINING FRIARS AYLESBURY WITH ANOTHER LARGE AUDIENCE AND A SUPERB ATMOSPHERE. THIS FRIARS DATE WAS THE FIRST OCCASION ON WHICH HOWARD USED THE WESTWOOD P.A. AND THE SOUND THAT NIGHT WAS TRULY EXCELLENT.

## THE GIGS GET BIGGER

THE NEW YEAR STARTED WITH A COMPLETELY OTT DATE AT THE MARQUEE ON JANUARY 3RD. THIS WAS THE FIRST TIME HOWARD HAD HEADLINED THE MARQUEE AND THE TURNOUT WAS AGAIN FAR MORE THAN EXPECTED. NOBODY WILL EVER FORGET THE AUDIENCE ENTHUSIASM THAT NIGHT. HOWARD EVEN GOT A MASS OF SCREAMS EVERY TIME HE CAME BACK ON FOR EACH ENCORE, AND BOTH JED AND TAN RECEIVED WAVES OF APPLAUSE EACH TIME THEY CAME ON STAGE. NIGEL AND BUSH AT THE MARQUEE WERE SO PLEASED WITH BOTH THE SIZE AND QUALITY OF THE AUDIENCE THAT HOWARD WAS OFFERED A RESIDENCY HEADLINING EVERY MONDAY THROUGHOUT JANUARY.

THE FINAL MARQUEE DATE ON JANUARY 21ST TURNED OUT TO BE SOMETHING OF A PARTY WITH STREAMERS, BALLROOMS AND OTHER REVELRY AUGMENTING A SUPERB HOWARD JONES PERFORMANCE. THIS WAS ALSO THE OCCASION OF JED'S BIRTHDAY WHICH WAS DULY ACKNOWLEDGED BY THE PRESENTATION OF A BIRTHDAY CAKE ON STAGE AND A CHORUS OF "HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY DEAR JED, HAPPY BIRTHDAY TO YOU ETC." THE OTHER STRANGE THING THAT HAPPENED THAT NIGHT WAS THAT THE BACK WALL OF THE MARQUEE SEEMED TO BE LINED WITH RECORD COMPANY A+R MEN. (MORE NEWS SOON!)

THE NEXT REALLY IMPORTANT DATE IS ON TUESDAY MARCH 1ST AGAIN AT THE MARQUEE. THE MARQUEE IS ONE OF THE OLDEST AND MOST REPUTED OF LONDON MUSIC CLUBS AND SEEMS OVER THE LAST YEAR TO BE RETURNING TO ITS OLD ROLE OF BREAKING NEW ARTISTS AND BANDS. BECAUSE IT HAS NO LATE BAR, THE MARQUEE ONLY ATTRACTS PEOPLE WHO ARE GENUINELY INTERESTED IN SEEING LIVE MUSIC AND THAT'S WHY WE APPRECIATE IT SO MUCH. WE HAVE STUCK OUR NECK OUT FOR THIS MARCH 1ST DATE AND GUARANTEED NIGEL AT LEAST 300 PEOPLE SO YOUR SUPPORT ON THIS DATE WILL BE VERY MUCH APPRECIATED. A FLEET OF COACHES IS AGAIN BEING RUN FROM HIGH WYCOMBE AND HOPEFULLY ONE FROM AYLESBURY.

## THE PUSH IS ON

SO WHAT OF THE FUTURE? THE NEXT BIG STEP WILL BE TO GET A RECORD OUT AND TO GET RADIO EXPOSURE, AND THESE ARE THE TWO AREAS BEING WORKED ON AT PRESENT. IF YOU WOULD LIKE TO HELP WITH THIS, LETTERS TO DJ'S REQUESTING THAT HOWARD RECORDS A SESSION FOR THEIR SHOW WOULD BE VERY HELPFUL. IN FACT LETTERS OF SUPPORT TO ANYONE INCLUDING TV AND PRESS WOULD BE VERY VALUABLE AT THIS POINT. ONE THING THAT IS CERTAIN IS THAT WHATEVER HAPPENS HOWARD WILL ALWAYS WANT TO DO LOTS OF LIVE DATES BECAUSE THAT'S WHEN HE FEELS MOST AT HOME. THIS IS REALLY WHERE HOWARD COMES INTO HIS OWN. BEING FULLY TRAINED AS A CLASSICAL PIANIST HE HAS WORKED FOR OVER TWO YEARS ON DEVELOPING THE TECHNIQUES OF PRESENTING HIS HIGHLY COMPLEX MUSIC IN THE WAY HE DOES IT. SOMEHOW IN ADDITION TO ALL THIS HE MANAGES TO PRODUCE GREAT LIVE PERFORMANCES WHICH PUTS HIM IN A UNIQUE POSITION. MOST OF THE OTHER MODERN SYNTHESIZER ARTISTS ARE MAINLY RECORDING ARTISTS WITH LITTLE EXPERIENCE AS LIVE PERFORMERS BUT HOWARD HAS SO FAR PLAYED OVER 14+ LIVE DATES.

## A NEW LOOK

THE MOST IMMEDIATE DEVELOPMENT IN HOWARD'S QUEST FOR SUPER-STARDOM WAS THE DRAMATIC CHANGE OF IMAGE JUST BEFORE CHRISTMAS WHEN THE FAMOUS HOWARD JONES GLASSES WERE CEREMONIOUSLY DUMPED IN FAVOUR OF NEW ULTRA-SLEEK CONTACT LENSES. THE DIFFERENCE WAS EARTH SHATTERING. GONE WAS THE DOLBY SCIENCE STUDENT TECHNOCRAT HOWARD JONES AND HERE WAS THE NEW SUPER-TRIG UNBESPECTACLED, GOOD LOOKING AND YEAH..... SEXY HOWARD JONES. IT TOOK A WHILE FOR US TO GET USED TO IT BUT EVERYONE NOW SEEMS TO AGREE THAT IT'S MUCH BETTER. ALL THE OLD PICTURES SUDDENLY LOOK HOPELESSLY OUT OF DATE. PURISTS, HOWEVER, WILL BE PLEASED TO KNOW THAT EVERYTHING ELSE, LYRICS, SONGS, AND OPTIMISTIC PHILOSOPHICAL DIRECTION ALL REMAIN VERY MUCH INTACT EXCEPT THAT EVERYTHING IS IMPROVING AND BECOMING MORE EXCITING WITH EVERY DAY THAT PASSES.

## A NEW SONG APPEARS

GOSSIP THAT NEW SONG HOWARD HAS WRITTEN IS SO NEW THAT IT HASN'T EVEN GOT A TITLE SO FOR NOW IT'S JUST CALLED 'NEW SONG'. EVERYTHING ABOUT IT IS APPEALING. THE SYNTH MELODY IS UNBELIEVABLY CATCHY AND IT'S DIFFICULT TO IMAGINE HOW IT COULD BE IMPROVED IN A STUDIO. THIS ONE COULD WELL BE THE FIRST SINGLE.

## STILL GIGGING

### FEBRUARY :: ::

THE FIRST AFTER THE PUBLICATION OF RISK 2 WAS A SPECIAL ONE-OFF DATE AT THE NURSERY CLUB IN AYLESBURY ON FEBRUARY 11TH. THE ACTUAL VENUE TURNED OUT TO BE OWNED AND RUN BY THE AYLESBURY AMBULANCE CLUB AND THE DATE WHICH WAS QUITE PACKED HAD A UNIQUE CHARM ALL OF ITS OWN. IT TURNED OUT TO BE THE FIRST AND LAST EVER DATE FOR THE NURSERY CLUB AS ALTHOUGH THE AMBULANCE MEN TOOK MORE ON THE BAR THAN EVER BEFORE IN THE CLUB'S HISTORY, THEY DIDN'T THINK THEY COULD COPE WITH THE SCALE OF THE EVENT. ONE OF THE HIGH POINTS OF THE NIGHT WAS WHEN JED HOILE (MIME ARTIST EXQUISITE) MADE A HUGE JUMP ON TO SOME TEMPORARY STAGING IN FRONT OF HOWARD, ONLY FOR IT TO COMPLETELY COLLAPSE WHEN HE LANDED LEAVING JED SPRAWLED OUT AMIDST BROKEN BOARDS AND SAWDUST. FOR A MOMENT IT SEEMED THAT THE AMBULANCE MEN MIGHT COME IN USEFUL AFTER ALL, BUT JED WAS OK AND MANAGED TO FINISH THE SET. HOWARD WAS IN SUPERB FORM THAT NIGHT WITH 'NEW SONG' AND 'NATURAL' TAKING JOINT FIRST PRIZE FOR SONGS OF THE MATCH.

## PEOPLE ARE NOTICING

### MARCH :: ::

BEGAN WITH A DATE AT THE MARQUEE WHICH AGAIN FEATURED COACH LOADS OF HOWARD JONES FANS FROM THE HIGH WYCOMBE AREA AND ANOTHER GENEROUS SPRINKLING OF MUSIC BUSINESS PEOPLE.

## THE FIRST RADIO SESSION

RADIO ONE PRODUCER MIKE HAWKES AND DAVID JENSEN AGREED FOR HOWARD TO RECORD A BBC RADIO ONE JENSEN SESSION AS A RESULT OF THE HJ WHITE TAPE AND MIKE'S PERSONAL APPRAISAL OF HOWARD'S PREVIOUS NAGS HEAD DATE. AND SO, ON 13TH MARCH, HOWARD TOGETHER WITH DRUMMER PHIL TOWNER, WENT INTO STUDIO 4 AT THE BBC MAIDA VALE STUDIOS AND RECORDED AND MIXED FOUR SONGS IN JUST TWELVE HOURS. THE SESSION WAS PRODUCED BY THE EXCELLENT DALE GRIFFIN - LEGENDARY DRUMMER FROM THE LEGENDARY MOTT THE HOOPLE - AND WAS ENGINEERED BY MIKE ENGLIS AND MARK FARRAR. IT FEATURED 'NATURAL', 'DON'T PUT THESE CURSES ON ME', 'HUMAN'S LIB' AND 'NEW SONG'. THE SESSION TURNED OUT EXCEPTIONALLY WELL AND WAS FIRST BROADCAST NATIONALLY ON MARCH 21ST, THE SPRING EQUINOX.

## STILL GIGGING



TWO MORE NAGS HEAD DATES AND A RATHER CRAMPED DATE AT MOLES CLUB IN BATH WHICH TURNED OUT TO HAVE A SUPERB VEGETARIAN RESTAURANT ABOVE IT. IN FACT THE STAGE AREA WAS SO CRAMPED THAT JED HAD TO PERFORM LITERALLY ON THE SPOT AND AT ONE POINT IN A DESPERATE BID FOR VARIETY ACTUALLY CLIMBED UP THE WALL! HE ALSO EXPERIENCED THE MEDIEVAL WONDER OF JAM ATTEMPTING MAKE-UP CHANGES BY CANDLELIGHT DUE TO THERE BEING NO ELECTRIC LIGHT IN THE DRESSING ROOM.

## "AMERICA?!"

### APRIL :: ::

BRINGS THE PRIMROSE SWEET, SCATTERS DAISIES AT OUR FEET. IT ALSO BROUGHT HOWARD'S BIGGEST EVER LONDON AUDIENCE TO THE MARQUEE ON APRIL 2ND. THIS WAS ANOTHER EMOTIONAL PERFORMANCE IN FRONT OF A LARGE AUDIENCE CONSISTING OF HJ FANATICS, NEW FANS INTRIGUED BY THE JENSEN SESSION AND A FAIR NUMBER OF INTERNATIONAL TOURISTS. IT'S A FUNNY THING BUT EVERY AMERICAN WHO HAS SEEN HOWARD ALWAYS MAKES HIMSELF OR HERSELF KNOWN AT THE END OF THE EVENING AND SAYS SOMETHING LIKE "YOU WAIT TILL YOU GET TO AMERICA!"

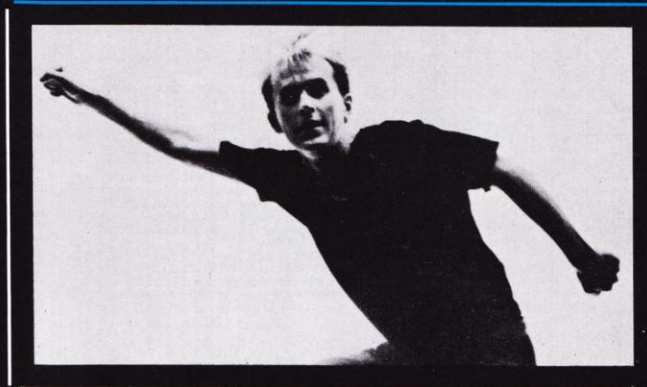
## TOWN HALL, HIGH WYCOMBE

THE AUDIENCE REACTION THAT NIGHT WAS THE MOST ECSTATIC HOWARD HAS EVER RECEIVED. THE FAMOUS CATWALKS WERE SHIPPED OVER SPECIALLY FROM AYLESBURY AND SCREAMS, CHEERS AND COMMUNITY SINGING WERE DEFINITELY THE ORDER OF THE DAY. DURING 'LOVE?' THE AUDIENCE SINGING WAS ALMOST LOUDER THAN HOWARD... "WHAT IS LO-O-O-O-O-O-O-O-O-OVE ANYWAY?... DOES ANYBODY LOVE ANYBODY ANYWAY?" ECHOED ROUND THE HALL AND IS PROBABLY STILL REVERBERATING SOMEWHERE DEEP IN THE FOUNDATIONS. APRIL WAS ALSO THE MONTH IN WHICH DAVID STOPPES OFFICIALLY BECAME HOWARD'S MANAGER.

APRIL ENDED WITH A SECOND BROADCAST OF THE JENSEN SESSION ON APRIL 26TH AND A DEVASTATING DATE AT HIGH WYCOMBE TOWN HALL ON APRIL 30TH.

## THE FIRST SUPPORT TOUR

MAY INCLUDED DATES AT GLOUCESTER COLLEGE OF ART AND ANOTHER AT HIGH WYCOMBE'S NAGS HEAD, BUT MOST EXCITING OF ALL AT ONLY TWO DAYS NOTICE, HOWARD WAS INVITED TO BE SPECIAL GUEST ON THE MAY... JUNE CHINA CRISIS TOUR. A CREW BUS WAS HASTILY HIRED AND COMPLETE WITH AN ENTOURAGE OF SEVEN PEOPLE (INCLUDING HOWARD) AND SYNTHESISERS IN THE BACK OFF THEY SET FOR LANCASTER ON MAY 10TH. A DETAILED ACCOUNT OF WHAT HAPPENED ON THE SIXTEEN DATES THAT FOLLOWED WOULD TAKE ABOUT FIVE OF THESE MAGAZINES TO COVER. BUT SUFFICE TO SAY THAT THE TOUR WAS HIGHLY SUCCESSFUL AND A GREAT TIME WAS HAD BY ALL. EVERY DATE WAS SPECIAL AND EVERY DATE ENDED WITH HOWARD SIGNING LOADS OF AUTOGRAPHS BUT SPECIAL MENTION HAS TO GO TO GLASGOW AND SOUTHBEND BOTH OF WHICH WERE EXCEPTIONAL AND THE TOUR ALSO INCLUDED ANOTHER COMPLETELY OTT DATE AT FRIARS (IT WAS THE CLUB'S 14TH BIRTHDAY PARTY) WHEN AYLESBURY WAS AT LAST WELL AND TRULY CONQUERED. AT NEARLY EVERY DATE PEOPLE SAID THAT HOWARD WAS THE BEST SUPPORT ARTISTE THEY HAD EVER HAD AT THAT VENUE AND LITERALLY HUNDREDS OF CONTACT SHEETS WERE RECEIVED BACK IN HIGH WYCOMBE FROM ALL OVER ENGLAND AND SCOTLAND.



## THE FIRST SINGLE

THE TOUR FINISHED WITH A VERY BIG DATE AT LONDON'S LYCEUM AFTER WHICH HOWARD WENT STRAIGHT INTO CHIPPING NORTON STUDIO TO RECORD 'NEW SONG' WITH DURAN DURAN PRODUCER COLIN THURSTON. ALTHOUGH HOWARD WAS DUE TO SIGN A RECORDING CONTRACT WITH STIFF, AT THE LAST MINUTE THERE WAS A MAJOR CHANGE DUE TO KEY RECORD COMPANY PERSONNEL CHANGES AND IN THE END HOWARD SIGNED A MAJOR WORLDWIDE RECORDING CONTRACT WITH WEA RECORDS ON 24TH JUNE. THE CHINA CRISIS TOUR ALSO GENERATED LOTS OF MAIL TO DAVID JENSEN REQUESTING THAT THE SESSION BE REPEATED FOR THE THIRD TIME WHICH IS A BOLD REQUEST FOR AN ARTISTE WHO AT THE TIME HAD YET TO RELEASE HIS FIRST SINGLE. AS A RESULT DAVID DID PUT THE SESSION OUT FOR THE THIRD TIME ON THE DAY AFTER THE SUMMER SOLSTICE JUNE 22ND. NOT ONLY DID THE SESSION GO OUT BUT THE PROGRAMME ALSO INCLUDED A TEN MINUTE RADIO INTERVIEW WITH HOWARD. JUNE ALSO SAW THE FINAL DATE AT THE OSBORNE ARMS IN LANE END WHICH SOME WERE CLAIMING WAS THE BEST LIVE GIG THEY HAD EVER BEEN TO.

## THE FIRST VIDEO

### AUGUST :: ::

ON AUGUST 4TH HOWARD AND JED FILMED THE VIDEO FOR 'NEW SONG' IN LONDON. LOCATIONS INCLUDED FINSBURY PARK, A SCHOOL IN HACKNEY, HOLBORN TUBE STATION AND AN EAST LONDON PICKLE FACTORY! THE FILM WAS PRODUCED BY LIMELIGHT AND WAS DIRECTED BY CHRIS GABRIN. GIERKINS WILL NEVER BE THE SAME AGAIN. HOPEFULLY YOU'LL BE ABLE TO SEE IT ON TV IN SEPTEMBER - OCTOBER.

AS YOU ARE PROBABLY AWARE THE 7" SINGLE OF 'NEW SONG', 'CHANGE THE MAN' WAS RELEASED ON 19TH AUGUST AND THE 12" SINGLE WITH A SPECIAL EXTENDED DANCE MIX OF 'NEW SONG' TOGETHER WITH 'CHANGE THE MAN' AND 'CONDITIONING' ON THE B SIDE WAS RELEASED ON 26TH AUGUST. THE 12" VERSION ALSO HAS THE LYRICS TO ALL THREE SONGS IN HOWARD'S OWN HANDWRITING ON THE SLEEVE.

## THE FIRST SINGLE REVIEWED

ALTHOUGH IT WAS HOWARD'S FIRST SINGLE IT WAS BACKED UP WITH YEARS OF PREPARATION AND DEDICATION AND HEARTACHE. THOUSANDS OF HOURS OF KEYBOARD PRACTICE, TWO YEARS AT THE NORTHERN SCHOOL OF MUSIC IN MANCHESTER, SCORES OF LITTLE PUB GIGS ALL OVER THE HOME COUNTIES OF ENGLAND HAD GONE BEFORE. THE CULMINATION OF ALL THIS WORK, BLOOD, SWEAT AND TEARS SURFACED ON AUGUST 19TH 1983 WITH A BURST OF ENERGY WHICH CAPTURED THE IMAGINATION OF ALMOST EVERYONE. IT WASN'T SAYING "IT'S ALL HOPELESS" OR "WHAT AM I GONNA DO NOW?". THIS BLOKE SAID "DON'T CRACK UP... SEE BOTH SIDES... THROW OFF YOUR MENTAL CHAINS!" AND "I DON'T WANNA BE HIP AND COOL... I DON'T WANNA PLAY BY THE RULES... NOT UNDER THE THUMB OF THE CYNICAL FEW... OR LADEN DOWN BY THE DOOM CREW!" OPTIMISM AT LAST.



## THE FIRST LIVE T.V.

CHANNEL 4's "Loose Talk" September 13<sup>th</sup>

IN THE FIRST HALF "NEW SONG" WAS GREAT WITH EVERYTHING SOUNDING GOOD AND HOWARD COMING OVER VERY STRONGLY VISUALLY ON HIS FIRST TV APPEARANCE. THE SECOND HALF, HOWEVER, WAS A DIFFERENT STORY. AFTER ABOUT 10 BARS OF "DON'T PUT THESE CURSES ON ME" SUDDENLY THE SDS6 SIMMONS DRUM UNIT WENT BANG AND STOPPED. HOWARD IN TRUE PROFESSIONAL STYLE CONTINUED FOR A WHILE ON KEYBOARDS ONLY BUT EVENTUALLY HAD TO STOP AND WITH A SMILE TO A NATIONWIDE LIVE TV AUDIENCE ANNOUNCED "IT'S BLOWN UP". MEANWHILE, OFF CAMERA, PANIC SET IN. TOUR MANAGER JEREMY MORRISON RUSHED ON (MAKING HIS TELEVISION DEBUT!) AND IN AN AMAZING DISPLAY OF TECHNICAL EXPERTISE SWITCHED THE UNIT ON AND OFF ABOUT FOUR TIMES AT WHICH POINT IT CAME BACK ON. MEANWHILE, CHAOS REIGNED IN THE THEATRE. SOUND CAME THROUGH PEOPLES TV SETS THAT SHOULD HAVE ONLY BEEN HEARD BY THE SOUND ENGINEER IN THE TRUCK OUTSIDE AND CAMERAMEN STARTED TRANSMITTING PICTURES OF OTHER CAMERAMEN WHILE STEVE TAYLOR TRIED TO GET THE BIG END OF THE SHOW INTERVIEW TOGETHER INSTEAD OF HOWARD. BUT THE SDS6 CAME BACK TO LIFE AND HOWARD DID PERFORM "DON'T PUT THESE CURSES ON ME". FOR HIS FIRST EVER TELEVISION PERFORMANCE IT WAS A BIT OF AN ORDEAL TO SAY THE LEAST BUT HOWARD DEALT WITH IT SO WELL THAT EVERYONE JUST FELT SYMPATHY FOR HIM AND IT CERTAINLY CAUSED A TALKING POINT FROM JOHN-O-GROATS TO LANDS END THE NEXT DAY. THAT SAME DAY "NEW SONG" WENT FROM 76 TO 51 IN THE UK SINGLES CHART.

## THE FIRST T.O.T.P.

THEN CAME A MAJOR BREAKTHROUGH. WHEN TOP OF THE POPS IS PLANNED THE BBC GO DOWN THE CHART ASKING EVERY BAND THAT'S MOVED UP THE CHART BY SEVERAL PLACES IF THEY WOULD LIKE TO APPEAR ON THE SHOW. SOMETIMES THE SHOW IS FULL BY THE TIME THE BBC GETS DOWN TO NO. 30 OR 50 BUT THIS WEEK THEY HAD TO GO DOWN AS FAR AS 50 (WHICH IS WHERE THE ALARM WERE) TO FILL THE SHOW FOR SEPTEMBER 22ND. SO THIS WAS IT... HOWARD JONES ON TOP OF THE POPS! INTERNATIONAL HIT FANS MAY BE INTERESTED TO KNOW THAT T.O.T.P. IS ARGUABLY THE MOST IMPORTANT POP TV SHOW IN THE WORLD. THE ALARM, FOR INSTANCE, FLEW BACK FROM THEIR AMERICAN TOUR, SPECIALLY TO DO THIS SEPTEMBER 22ND SHOW AND THEN FLEW BACK TO THE USA AFTERWARDS.

ANY ARTISTES FIRST TOP OF THE POPS IS A BIT NERVE-RACKING BUT HOWARD AND JED CAME OVER AS IF THEY'D BEEN DOING IT ALL THEIR LIVES. THIS IS THE ADVANTAGE OF CASING EVERYTHING ON POWERFUL LIVE PERFORMANCES. HOWARD JUST TREATED IT LIKE A NORMAL LIVE PERFORMANCE AND IT REALLY WORKED.

## risk # SPRING '84

## BRUSSELS...PETER GABRIEL!

AT THE MARQUEE DATE ON 20TH SEPTEMBER GAIL COLSON (PETER GABRIEL'S MANAGER) POPPED IN FOR THE LAST TEN MINUTES OF THE SET AND OUT OF THE BLUE ASKED IF HOWARD WOULD LIKE TO APPEAR WITH PETER GABRIEL IN BRUSSELS THE NEXT TUESDAY SEPTEMBER 26TH.

EVERYTHING WAS HASTILY ARRANGED EVEN TO THE POINT WHERE DAVID (HOWARD'S MANAGER) HAD TO GET HOLD OF HIS BANK MANAGER ON A SUNDAY TO GET HIM TO SIGN A FORM. (HAS THIS EVER HAPPENED BEFORE?) THE EQUIPMENT SET OFF ON THE SUNDAY WITH SOUND ENGINEER MIKE AND TOUR MANAGER JEREMY AND EVERYONE ELSE FLEW OVER ON THE MONDAY WITH EVERYONE ARRIVING IN BRUSSELS AT THE FOREST NATIONAL STADIUM IN GOOD TIME FOR THE SOUND CHECKS. A REAL ATMOSPHERE OF EXPECTANCY WAS IN THE AIR. HAD THE TOTP PERFORMANCE COME OVER WELL? THE UK CHART POSITION THE DAY AFTER WOULD TELL US THAT. HOW WOULD HOWARD COPE ON HIS OWN IN FRONT OF 7500 BELGIANS WHO HAD NEVER HEARD OF HIM? THIS WAS THE REAL TEST. THE AUDIENCE WAS OVER SEVEN TIMES LARGER THAN ANY HOWARD HAD PLAYED TO BEFORE. HERMAN, THE BELGIAN PROMOTER SUGGESTED THAT HOWARD SHOULD DO NO MORE THAN 30 MINUTES. "THEY'LL NEVER STAY PATIENT FOR LONGER THAN THAT" "WE'LL DO 50 MINUTES IF THAT'S OK" CAME THE REPLY, AND SO WITH PETER GABRIEL KINDLY INTRODUCING HOWARD IN FRENCH TO THE AUDIENCE THE SET BEGAN.

NOT ONLY DID THE 7500 STRONG AUDIENCE LOVE EVERY MINUTE OF THE 50 MINUTE SET THAT FOLLOWED WITH HOWARD RECEIVING WAVE UPON WAVE OF APPLAUSE FROM THIS COMPARATIVELY MASSIVE AUDIENCE BUT IT PROVED ONCE AND FOR ALL THAT HOWARD DIDN'T HAVE TO HAVE A BAND TO GO DOWN WELL WITH A LARGE AUDIENCE. MELODY MAKER CAME OVER TO BRUSSELS TOO AND HELEN FITZGERALD AND PAUL RIDER COVERED THE WHOLE EXPEDITION WITH GREAT PROFESSIONALISM.



A DEVASTATINGLY WONDERFUL SET BY PETER GABRIEL A SPECIAL PICTURE OF HOWARD AND PETER TOGETHER WAS TAKEN ESPECIALLY FOR MIKE READ WHO HAD ORIGINALLY COMMENTED ON THE BREAKFAST SHOW THAT HE THOUGHT "NEW SONG" SOUNDED LIKE PETER'S "SOLISBURY HILL". THE LAST WORD ON THIS SHOULD GO TO PETER HIMSELF WHO SAID "BUT IT'S NOTHING LIKE IT".

## T.V. AGAIN AND SPUD-U-LIKE

ON THE RETURN TO ENGLAND (WHICH INVOLVED EVERYONE NEARLY MISSING THE PLANE) HOWARD WENT STRAIGHT TO THE BBC TELEVISION CENTRE IN SHEPHERD'S BUSH TO RECORD SATURDAY SUPERSTORE WHICH INCLUDED HOWARD DOING BOTH "NEW SONG" AND "WHAT IS LOVE?" WITH JED APPEARING OUT OF A CARDBOARD BOX. THE WHOLE THING WAS BOTH GREAT AND HILARIOUS WITH HOWARD CARRYING JED OFF IN THE BOX WITH HIS FEET STICKING OUT OF THE BOTTOM. AFTERWARDS EVERYONE WENT UP TO SPUD-U-LIKE IN SHEPHERD'S BUSH FOR ONE OF THEIR GREAT VEGETARIAN FILLED POTATOES IN THEIR JACKET AND THAT WAS IT FOR SEPTEMBER.

## NEXT TIME

More early pictures • What is love – the video • Humans Lib – the first album • The Rise and Rise of Jed • and More