

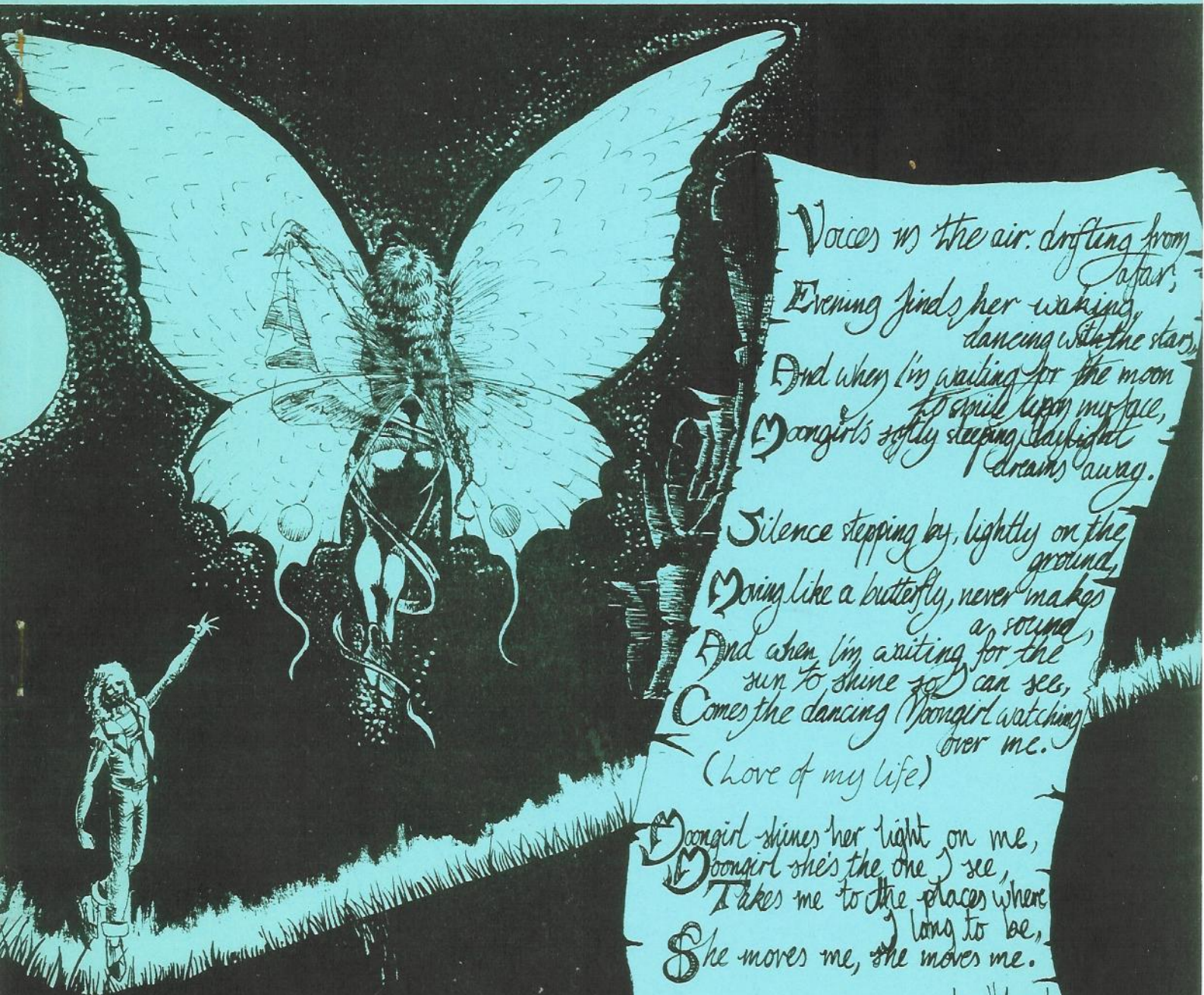
Nova

L EPIDOPTERA

THE INTERNATIONAL BJH FAN CLUB MAGAZINE

THE JOHN LEES INTERVIEW pt.2

#6, September 1989



Voices in the air, drifting from afar,
Evening finds her waking,
dancing with the stars,
And when I'm waiting for the moon
to smile upon my face,
Moon girl's softly sleeping, daylight
dreams away.

Silence stepping by, lightly on the ground,
Moving like a butterfly, never makes
a sound,
And when I'm waiting for the
sun to shine so I can see,
Comes the dancing Moon girl watching
over me.
(Love of my life)

Moon girl shines her light on me,
Moon girl she's the one I see,
Takes me to the places where
I long to be,
She moves me, she moves me.

Les Holroyd.

Moon girl

NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

#6, September 1989

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All letters, contributions and artwork are welcomed, and should be directed to the address below. Please include an SAE or IRC if you would like a personal reply. This magazine is available only to members of IBJHFC and may not be reproduced without permission.

THE INTERNATIONAL BJH FAN CLUB
35 Wood End Green Road, Hayes, Middlesex UB3 2SB, UK

N L

NEWS

HOLD ON !

NEW LP PUT BACK UNTIL JANUARY

We're sorry to have to tell you that BJH's new studio album will not now be released until mid-January. Recording has gone on longer than anticipated, making it impossible to have the album ready before late November, and it was felt that this would result in BJH being swamped in the rush of Christmas records.

However, we do now have working titles for eight of the tracks. The contributions from Les will include:

"Halfway To Freedom"
"Welcome To The Show"
"African Nights" and
"Choices"

Amongst John's new songs are:

"Love Is King"
"Cheap The Bullet"
"John Lennon's Guitar" and
"Something Wicked This Way Comes"

There will be at least ten songs on the LP, and no decision has yet been made on the title. We must emphasise that these are only working titles for the songs, and the final listing may be different.

We realise that many of you will be disappointed at the delay, but those who have heard the new tracks reckon that it is the best thing BJH have ever done, so it must be worth being patient just a little longer so that they can get it just right.

A full tour of Britain and Europe will follow the release of the LP, probably starting around February or March. Members will be kept fully up to date concerning both the LP and tour, and will receive details before they are released to the media.

* * * * *

ATTENTION CONNOISSEURS!

There is some consolation for those looking to buy a new BJH album this autumn; independent record company The Connoisseur Collection are close to finalising a deal with Polydor to licence a double set of BJH material, including some of their best-known songs as well as hard to find non-album B-sides and more obscure tracks. NL's editor has been approached to help with the project, which will also include cassette and CD formats.

For more information about the track listing and release date, send an SAE or IRC to:

IBJHFC (Connoisseur LP)
35 Wood End Green Road
Hayes
Middlesex UB3 2SB

* * * * *

PRIZE WINNERS

The winners of exclusive colour photos of BJH in the last issue's Song Riddle Competition were:

1st Prize: Claire Powell (0184)
2nd Prize: Beat Zoller (0133)
3rd Prize: Mike Melnyk (0016)

All the winners should have received their goodies by now.

* * * * *

LOCAL MEMBERS' GROUPS

To enable club members to meet up with other fans and exchange ideas, records etc. over a pint or ten, without having to travel long distances, we are setting up local groups within the club, purely to organise meetings and social events. The first groups will cover North-West England and London and the South-East, and the first London event will be an informal Open Day here in Hayes, to be held on September 24th, so that anyone who is interested can see how the club operates. If you would like to start a group for your own area, just let us know, and we'll print your name and address in NL.

For more information on the above groups, or on the Open Day, send an SAE to:

N.W.ENGLAND:-

Janet Richardson, 26a Crescent Road, Hale, Altrincham, Cheshire, WA15 9NA.

LONDON & S.E.:-

Keith Domone, 35 Wood End Green Road, Hayes, Middlesex UB3 2SB.

* * * * *

CORRECTIONS

Some additions to previous articles and discographies in NL:

UK ALBUM DISCOGRAPHY - there was also a double album set of the LPs "Time Honoured Ghosts" & "Octoberon", issued in a gatefold sleeve with the original artwork. I'd thought previously that this was German in origin, but further research proved that it was a UK issue. Released in 1980, the catalogue number was 2683 079.

PROMOTIONAL RECORDS - one addition here; "Life Is For Living" in the normal 7" picture sleeve, but with a 7 x 7" colour photo and press release.

* * * * *

...OTHER SHORT STORIES...

...Members in Germany are planning a big party to celebrate the tenth anniversary of the Berlin Reichstag concert next year, so if you can't decide where to go for your holiday next year, why not Berlin?...

..."Octoberon" CD now mid-price...

ADVERTISEMENTS

FOR SALE: "Love On The Line" single, no p/s (£2.50); "Once Again" LP, SHVL 788 (£5.00); "Octoberon" LP, US copy, MCA 224 (£5.50); "Early Morning Onwards" LP, German pressing on 'Crystal' label (£6.00); "Mockingbird - The Early Years", German pressing on Harvest label (£4.50); "Collection", German Harvest label (£4.50); "The Harvest Story volume 1 - Art School Dancing", compilation LP including "Taking Some Time On" plus Roy Harper, Kevin Ayers, Deep Purple, Edgar Broughton Band etc.. (£3.00).

WANTED DESPARATELY: "Early Morning"/"Mr.Sunshine"; "Brother Thrush"/"Poor Wages"; "Breathless"/"When The City Sleeps"; "Capricorn"/"Berlin"; "Just A Day Away"/"Rock'N'Roll Lady"; "He Said Love"/"Hymn"/"On The Wings Of Love" 12" single.

If you would like to buy, sell, or exchange, please write to:

PETER BROOKS, 53 Kent Close, Upton, Northampton NN5 6UQ.

WANTED: "PANIC" CD maxi-single. Please write to:

MIKE FOWKES, 2 Vineyard Close, Southampton, Hants. SO2 7DD

The John Lees Interview, part 2



In the concluding part of our exclusive interview with John, he takes time out from recording the forthcoming BJH album to talk to NL about his solo work, the split with Woolly, the two concerts in Berlin and the future of Barclay James Harvest.

Photo: Keith Domone

NL: HOW HAVE BJH SURVIVED FOR TWENTY-ONE YEARS, WHEN SO MANY OF THE PEOPLE WHO WERE AROUND WHEN YOU STARTED HAVE LONG SINCE FALLEN BY THE WAYSIDE?

JOHN: Hard work and a combination of lucky circumstances that established a pattern for the band; I think the first fortunate thing that happened to us was the abysmal failure of the orchestral tour, and the debts that were left behind.

NL: THAT WAS FORTUNATE?

JOHN: I think it was fortunate in that we had to work to save the situation, to recoup the money, and we had to recreate the sound of the orchestra that we hadn't got. That produced the standard of live shows that pulled us through that period. I think the second fortunate move was that we changed to a management in David Walker who provided a sound accounting and financial base to secure a future for the band. Unfortunately, I think that really led to the demise of Woolly - he never quite got over all that changing about and the more determined effort to be commercial which we undertook with David as well. David's big thing was that he never had "Hymn", because he thought that that was a number one that never happened.

NL: COULD YOU ACTUALLY SEE THE SPLIT COMING WITH WOOLLY?

JOHN: No, it was straight out of the blue. I've missed him ever since, because he was like a real ally. I write songs, but I'm not terribly up on arranging them, and he used to be of great assistance in that respect. I think he was fed up of the continual touring - it's really hard work - and that combined with a lot of other things, he made his mind up and that was it. We went to do these summer festivals in Germany, which were like a prelude to the Berlin gig;

they were enormously successful, and I pleaded with him the whole time. At this place called Loreley there were thousands and thousands of people as far as the eye could see, you just thought there couldn't be any more people, and we were top billing over people like Dire Straits and The Police. It started to go dusk and we started playing "Hymn" and there were people sat in all the trees and there were all these lights in the trees! I got backstage afterwards and I said "You can't walk away from all this, you can't do it", but anyway he did.

NL: GOING ON TO YOUR SOLO ALBUM, CAN YOU THROW SOME LIGHT ON THE PUZZLING TRACK LISTING: A RELEASE SCHEDULE FROM EMI IN 1973 GIVES TOTALLY DIFFERENT TRACK TITLES.

JOHN: Yeah, I don't know. It was recorded in about two weeks, it was very quick, then leaving EMI it just got lost. Subsequently, years later when they got onto me to release it on the Heritage label, it had lost all context for me, so I just left it exactly as it was. I never even got involved, and they produced that cover. The original cover was absolutely staggering, it was a really nice cover, and the chap that actually did it is a really famous bird illustrator now.

NL: WHAT WAS THE ORIGINAL COVER LIKE?

JOHN: It was very much like the cover of "Gone To Earth", actually, it was like a natural history thing, a watercolour of a kestrel in the wild environment. It was a gatefold and there was a photograph on the inside, but I don't think it was pressed at all, the whole thing was just shelved.

NL: WOULD YOU LIKE TO SEE IT AVAILABLE AGAIN?

JOHN: I don't see why people should want it really, it's seriously dated - it sounds like it was recorded in somebody's front room! I've got the masters and everything, the album technically belongs to me, and I've got two offers to release it, but it's whether I want it out or not. I've not really made a decision one way or the other yet. I've re-contacted the guy that did the original artwork, and if it did go out it would be with the original artwork. If I could get someone who was interested and get them to pay to remix it, that would be the best thing.

NL: IS THERE ANY OTHER MUSIC THAT YOU PARTICULARLY LIKE - OTHER BANDS OR EVEN THE CLASSICS?

JOHN: I like everything really, music-wise, I'm not very difficult to please! I hear records and I buy them months and months after they've been popular. Somebody just lent me a CD, and I'll go and buy it now because I liked it; I'd always heard this one track and I kept saying to the kid in the car "Hey, listen to this, it's a real good groove!" and it was "The Boys Of Summer" by Don Henley. I knew it was somebody from The Eagles, but that shows you how far behind I am!

NL: TALKING ABOUT THE EAGLES, WHY DID YOU RECORD "BEST OF MY LOVE"?

JOHN: I thought they were great, The Eagles, I've got all the stuff they did. I had a thing about Eric Clapton, James Taylor in the early days and then The Eagles, and this one track I thought was going to be a monster. We were working with this guy called Rodger Bain at the time, and I did three songs as a single in John Kongos' place, Olympic Studios. I picked "Best Of My Love" and a Clapton track and the actual B-side, which was a song written by me.

NL: THE LABEL CREDITS "M.RYDER" ...

JOHN: That was my wife! That was her name before we got married, so it was in her name, but it was my song. We went with "Best Of My Love", and it got playlisted on the BBC and Anne Nightingale waxed lyrical about it. We got a very nice letter from The Eagles' company, but it was deleted very quickly - that's why there weren't many copies of it. We couldn't use the Clapton one because there was a possibility that he might use it as a single.

NL: JUST OUT OF INTEREST, WHAT WAS THE CLAPTON TRACK?

JOHN: Er... "Feeling Free" - I have to sing the lyric to get the title!* I believe Polydor have got all three tracks, and if "A Major Fancy" ever comes out it will come out with those three tracks on it if I can swing it, because that will make it really interesting. I haven't even got a tape of that Clapton song, and I remember it being really good.

** (EDITOR'S NOTE: The track in question is actually called "Please Be With Me", and comes from Clapton's "461 Ocean Boulevard" LP. It was written by Charles Scott Boyer and originally recorded by his band, Cowboy, featuring Duane Allman on guitar. Not a lot of people know that!!)*

NL: WOULD YOU LIKE TO MAKE ANOTHER SOLO ALBUM?

JOHN: Yes. Not because I don't like being in a group, but I think there are things I do and have done over the years that aren't really representative of BJH. There are things around that wouldn't be of any use to BJH, that I wouldn't have minded the opportunity at some point to put down, as with that particular record. Whether I'll ever get the opportunity or not I don't know, because it probably wouldn't be commercially viable.

NL: MOVING ON TO YOUR BJH SONGS - "THE CLOSED SHOP" HAS BEEN READ AS AN ATTACK ON THE TRADE UNIONS, WHEREAS IN "AFRICAN" YOU WROTE "SLAVE LABOUR, WORKING CLASS, WHAT'S IN A NAME?" - IS THIS A CHANGE IN YOUR POLITICAL VIEWS?

JOHN: It's misinterpreting what I said in the first place. I wasn't against the working class, I wasn't against the unions; I was against the closed shop. I thought it was a destructive force, and I still do. If you look back through all the songs I've written in that kind of vein, they're all pro-working class, because that's what I am, and you can't change where you come from. I'm not really political, I've got a social conscience.

NL: BUT "AFRICAN" WAS FAR AND AWAY THE MOST POLITICAL THING YOU'VE EVER WRITTEN, WHEREAS NORMALLY YOUR LYRICS ARE OPEN TO INTERPRETATION.

JOHN: I've just been pulled up for this, for being too blatant in the lyrics! The song in question is really literal, it's a story about something that happened on one of the first albums we ever recorded. The song was written in about two or three hours, and it was one of these that just flowed out; because of its literal use of names and things like that, I actually had to change the lyric, because people thought it sounded amateurish! I started thinking maybe I should write a devious one now, so I went out and wrote a very devious one, and that's one of the ones that we've recorded now.

NL: YOU SAID THAT "HOW DO YOU FEEL NOW" WAS ONE OF YOUR FAVOURITE SONGS - YOU CAN'T GET MUCH MORE LITERAL THAN THAT.

JOHN: No, and I think people like that, but with certain things you do try and hide it in a way that is open to interpretation. "African" was written off the back of that mining disaster where all those people were killed; it had to be literal, it had to be brutal, but that was just social conscience, it wasn't political. "Child Of The Universe" is a very socially conscious song; "For No One", "Summer Soldier" and those kind of songs are on every album.

NL: WILL THERE BE ANYTHING LIKE THAT THIS TIME?

JOHN: Yes, there's one on this album, we start arranging it today. It's called "Cheap The Bullet" and it's the next "African" if you like. The next "Guitar Blues" if we do it is a song with the working title "I Played John Lennon's Guitar", and that gives you an indication of what the song is about.

NL: IN "HE SAID LOVE" YOU SING "HE'LL CHANGE ALL YOUR LIVES IF YOU JUST LET HIM IN". HOW HAS HE CHANGED YOUR LIFE?

JOHN: He hasn't really, I've always been involved. I think I'm very lucky, I have a very simple faith and that's great. I've read The Bible, but I wouldn't really count myself as born again - I suppose people are, but I couldn't really own up to that because I've always used prayer from being a kid.

NL: IN "NOVA LEPIDOPTERA" YOU USED A GREAT MANY SCIENCE FICTION BOOK TITLES AND EXPRESSIONS; DO YOU READ MUCH SF?

JOHN: Yes, it was deliberate. I did at the time read a lot of SF, I still do. I've written quite a few songs like that - that's a particular type of writing that David Bowie I know uses a lot as well. What you do, basically, is you write all these things down as a list, then you cut them all up as sentences or even words, and you mix them all and jumble them all up, then you pull them out and fit them together.

NL: IS THAT HOW YOU WROTE "TITLES" AS WELL?

JOHN: No, "Titles" I actually wrote as it was. If you listen to the way the titles are laid out, they were picked to try and illustrate

the falling out between John Lennon and Paul McCartney. Most of the songs I write are lyric and music together, or a first line, and then I'll write a song to go with the first line. Sometimes you'll write a song that's purely music, and if there is no inspiration at all which way to write a lyric for it, then I'll do one of these cut-ups. "Nova Lepidoptera" was about SF, and I just looked at my shelf of SF books and I took bits from every one.

NL: IN "PARAISO DOS CAVALOS" YOU WROTE ABOUT HORSE-RIDING - IS THAT A HOBBY OF YOURS?

JOHN: It's not, but when I was in Portugal I learnt to ride. My wife is really into horse-riding, as is Les's Christine; the two of them sort of grew up together and were always interested in horses. My wife had a bad fall; the horse bolted and ran away, she went under the horse and got kicked badly, and it put her off. When we went to Portugal, she got confidence enough to start riding again, so I decided to learn and it was then that I got the idea for "Paraiso Dos Cavalos". Olwen's now very involved in horses again, and goes out with Christine.

NL: AT THE WEMBLEY CONCERT, YOU STARTED OFF WITH "FIFTIES CHILD" AND ALL OF A SUDDEN YOU FORGOT THE WORDS! WHAT WENT THROUGH YOUR MIND?

JOHN: You do that, it's an awful thing. When you've done a lot of gigs, you go into automatic, you start listening to what's going on, you start watching the light show and all of a sudden for some reason you look - as soon as you look, you break the chain and everything goes.

NL: WOULD YOU LIKE TO DO ANY MORE GIGS BEHIND THE IRON CURTAIN?

JOHN: It was fabulous, actually, that Treptower Park experience, it was absolutely amazing.

NL: HOW DO YOU FEEL WHEN YOU ACTUALLY WALK OUT IN FRONT OF ALL THOSE PEOPLE?

JOHN: The worst one was the initial Berlin concert, we had some massive technical problems. Somebody walked across the stage in the afternoon and knocked all the guitars over, and the outcome was that the main guitar that I was using for the night had the frets knocked into the wood. We couldn't get a replacement, so we had to go with the instrument that we'd got, which wouldn't tune, so on the things that that guitar was on we just had to bluff it and keep it down! Obviously, we had to do a lot of repair on that when we got to look at the tapes, and there was massive hum on everything. We did the Weeley Festival which was also a lot of people, but we were with the Orchestra so you were stuck behind this wall of people, which was great: with Berlin you were right out on your own. Just as an aside, I remember there was a ramp up to the stage, and there were millions of people back stage. We had this guy called Simon Renshaw working for us, and in an effort to clear the stage so the band could get on, he just shouted as loud as he could, "Get off the f***ing ramp now, the band's coming!". I was actually walking up the ramp, and I turned round and started running off, and I just heard this voice

shout behind me, "Not you, you ****, you're in the group!"!!

NL: DURING THE CONCERT ITSELF, YOU DID A LOT OF SEGUES WHERE YOU USED INSTRUMENTAL LINKS BETWEEN THE SONGS - I WONDERED WHY YOU'D NEVER TRIED THAT AGAIN.

JOHN: Oh, the bridge pieces, yeah. It's something we thought about on the last tour. We didn't like to have a lot of introductions in that set, you could lose an audience, and the people that we were working with, Kevin especially, it was his forte; he could produce these wonderful keyboard effects.

NL: DO YOU CHOOSE YOUR OWN SUPPORT BANDS?

JOHN: Yeah, we are actively involved in that. We don't really like support bands, that's why we always have a solo artist.

NL: WHY NOT DISPENSE WITH A SUPPORT ALTOGETHER, THEN?

JOHN: Because we'd be overstretched, doing a really long show - it would be hard for us to do, physically, and we've got the old-fashioned idea that there should be two acts, to make it value for money. Roy Harper had a hard time in Europe, although there were some places where he went down really well. He got very disillusioned at one point, and we had to encourage him to go on; one of the band actually went on stage and said "Listen to this guy", because some of his stuff is great. It's difficult to envisage a band that would gel with the Barclays; light-show wise, it's so geared to what we're doing, so we always go for simplicity.

NL: HAVE YOU EVER THOUGHT OF DOING THE ARTWORK FOR A COVER?

JOHN: We've done quite a few where we've actually been instrumental in suggesting what the cover should be, but no, something like that is better done outside the unit, then you can be more objective about it.

NL: WOULD YOU ADVISE YOUR CHILDREN TO BECOME PROFESSIONAL MUSICIANS?

JOHN: It's a difficult one, isn't it, it's such a weird business to be in. For every person that's like me, a survivor, there are a lot of people that just aren't here any more, they're dead because of the business. I don't think it's something you can give advice on, really, it's something they either do or they don't. I probably wouldn't discourage them, just give them advice on the pitfalls.

NL: ON A LIGHTER NOTE, YEARS AGO YOU MENTIONED THAT YOU HAD VARIOUS PETS, INCLUDING SIXTY-FIVE RABBITS - HAVE YOU STILL GOT THEM?

JOHN: No, they staged a mass break-out! We've got three now! I've got loads of pets: two hens, three rabbits, three parrots, three cats and three dogs!

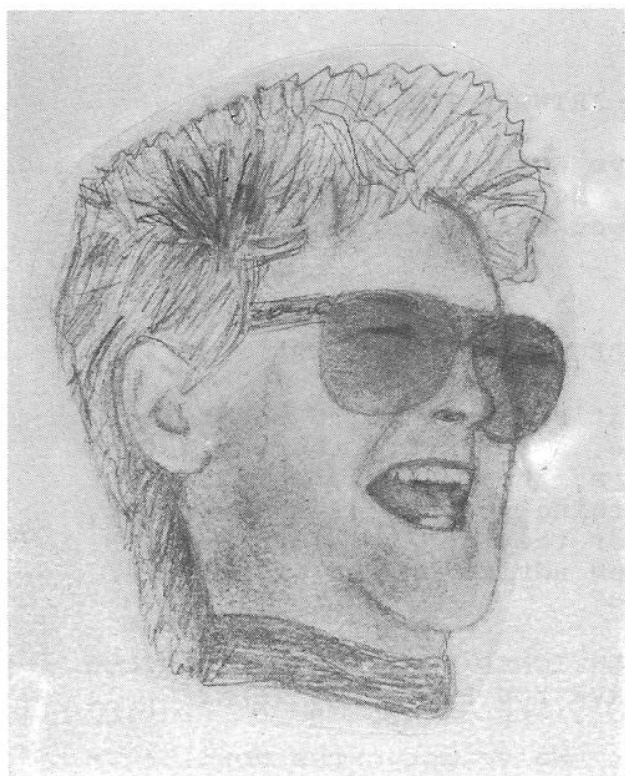
NL: IF THE BAND HAD SPLIT UP YEARS AGO, WHAT DO YOU THINK YOU'D BE DOING NOW?

JOHN: I don't know, probably an artist, I'd probably be painting. I've been doing a foundation course in Fine Arts this past six months, and if and when I get the time, I'm going to go back and do that full time, because that's what I used to do anyway, I went to an Art School.

NL: AND, FINALLY, HOW DO YOU SEE THE FUTURE OF BARCLAY JAMES HARVEST?

JOHN: Well, I think we're all taking it on a day to day basis, really. I thought that "Face To Face" was a great album, I thought it really worked; the songs of mine in particular I was very pleased with, and I think what we've got to do with this album is do something that's even better than that, and that can be sold to people other than die-hard BJH fans. We've got people at the record company that believe in the band again; the Chairman is really enthusing about what he's heard, so it's very encouraging. We've got to break the English and American markets to make a positive step forward again, and the only way we're going to do that is by having an absolutely incredible album.

* * * * *



DRAWING: Monika Brauckhoff

WIN! WIN! WIN!

Up for grabs in our John Lees competition are the following:

1st prize: "A MAJOR FANCY", autographed.

2nd prize: Autographed colour photo of John, framed.

3rd prize: Five consolation prizes of 12" singles of "Mother And Child Reunion", by the Frank Farian Corporation, with John and Les on backing vocals.

To stand a chance of winning, send us a list of three BJH songs that you think should be recorded by other artists, AND three songs by other people that BJH should record. The best/most apt/funniest suggestions will win the prizes, and a selection of your (printable!) ideas will appear in the next NL. The Editor's decision is final, and entries should be sent to "Cover Versions", IBJHFC, 35 Wood End Green Road, Hayes, Middlesex UB3 2SB, UK, to reach us by 1st OCTOBER 1989. (Have I got the date right this time?!)

The John Lees File

PERSONAL HISTORY:

Born: Oldham, 13th January 1947

Educated: Robin Hill Secondary Modern School
Breeze Hill Comprehensive School
Oldham School Of Art

Family: Married to Olwen with two children, Esther Jane (born 28th July, 1980) and John Joseph (born 13th January, 1986).

Groups: The Sorcerers, 1965
The Keepers/The Blues Keepers, 1966-1967
Barclay James Harvest, 1967 to date.

RECORDED COMPOSITIONS:

Over sixty songs for Barclay James Harvest, including classics such as "Mocking Bird", "Medicine Man", "Child Of The Universe", "Suicide?", "Poor Man's Moody Blues", "Hymn", "Loving Is Easy" and "He Said Love", plus solo recordings (see below).

SOLO DISCOGRAPHY:

SINGLES:-

Best Of My Love/You Can't Get It	Polydor 2058 513, 9.1974
Child Of The Universe/Kes (A Major Fancy)	Harvest HAR 5132, 7.1977

ALBUM:-

A MAJOR FANCY (Harvest Heritage SHSM 2018, 7.1977)

1. Untitled No.1-Heritage/Child Of The Universe/Kes (A Major Fancy)/
Untitled No.2.
2. Sweet Faced Jane/Witburg Night/Long Ships/Untitled No.3.

n.b.: "A Major Fancy" was originally scheduled for release in June 1973, with different titles for four of the tracks, a gatefold sleeve with different artwork and the catalogue number Harvest SHVL 811. It was never pressed, although a one-sided 7" acetate of one track, "Untitled No.8 - rough cut" (better known as "Untitled No.2") is known to exist, and was broadcast by the BBC in 1973.

"Best Of My Love" is the Eagles song, and the musicians on John's version were Mike Moran, B.J.Cole and Les Holroyd. A third song, "Please Be With Me", was recorded at the same session, but has never seen the light of day.



PART THREE: TAKING ME HIGHER

Having celebrated their tenth anniversary in 1976 with a Top 20 album and sell-out tour, the latter years of the seventies saw BJH turning to new markets for their music. "Octoberon" gave them their first small taste of success in the U.S.A., where it peaked at #174 in the 'Billboard' chart, and achieved over £100,000 worth of sales in Britain, earning a silver disc (like "Once Again", "Everyone Is Everybody Else", "Live" and "Time Honoured Ghosts" before it). However, it was to be elsewhere in Europe that the long-awaited major breakthrough took place.

1977 began with EMI attempting to cash in on the band's growing popularity with a compilation album of early material entitled "The Best Of Barclay James Harvest". Then in March Polydor released a live EP comprising "Rock'N'Roll Star" and "Medicine Man" recorded on the previous autumn's tour, and this became their first single to register in the UK chart, just edging in at #49 for two weeks, and gaining them valuable exposure on 'The Old Grey Whistle Test' and 'Top Of The Pops'. In the same month they began recording a new studio album with Davy Rohl at Strawberry Studios. The first fruit of their labours was the single "Hymn", released in July; under pressure from the BBC, it was withdrawn in favour of release later in the year, being deemed "too Christmassy", but not before it had received considerable airplay.

Planned live appearances in the summer seemed destined not to take place: first BJH pulled out of the Bremen festival after police were called in to quell riots, then a concert at Manchester's Belle Vue supporting the Beach Boys was cancelled when poor ticket sales forced the sixties surfers to postpone their UK tour. John's solo album, "A Major Fancy", finally saw the light of day in July, issued by EMI on the Harvest Heritage label four years late, and, hardly surprisingly, failed to make any impact, despite being trailed by an edited single version of "Child Of The Universe".

September saw the release of the new studio album, "Gone To Earth", and the traditional UK tour was extended into Europe as the LP began to sell steadily, especially in Germany. Sales in Britain were a little disappointing, with the album only making #30 in the chart, although it still qualified for a silver disc with over £150,000 worth sold; ironically, though, just as their stature at home seemed to have passed its peak, something odd was beginning to happen in Germany. Having made a respectable, if unspectacular, showing in the German LP chart, "Gone To Earth" refused to lie down and die! Other albums came and went, but BJH's became a fixture, amassing sales of 150,000 copies in the first year, staying on the chart for almost three years, until by 1980 it qualified for platinum

status when it reached the incredible figure of half a million copies sold! After eleven years of hard graft, BJH had become an overnight sensation!

Following the Euro-tour the band began mixing a live album for the U.S. market, using tracks recorded on the 1976 tour; it was to have been a 12-track single album, containing the 1976 recordings which eventually appeared on "Live Tapes", plus "Medicine Man" from the live EP, "The World Goes On" and "Hymn For The Children". However, their European success, combined with the fact that their first live album had not been issued in Germany, persuaded them to think again, and go for a double album, including the newer songs from the "Gone To Earth" tour. The planned title, "Caught Live", was rejected at the last minute after a member of the fan club pointed out the similarity to a Moody Blues live LP title, and the BJH album was hastily renamed "Live Tapes". A one-hour documentary film of the 1977 tour retained the original name, and was sold to TV companies in Belgium, Switzerland and Germany, although it didn't receive a showing in Britain.

After many delays, "Live Tapes" finally appeared in June 1978. to an indifferent response at home, but was enthusiastically received elsewhere in Europe, achieving gold status in Germany. Oddly, the album which began life destined for the American market only never gained a release in the U.S.A.

That summer work began on the next LP at Strawberry, again with Davy Rohl producing. Unfortunately, the recording sessions coincided with the promotional campaign for Rohl's Mandalaband concept album, "The Eye Of Wendor", and BJH's irritation at continual interruptions came to a head when they discovered that the LP contained part of the taped introduction to their own stage show! Rohl was invited to resign, and after a short hiatus Martin Lawrence was drafted in to complete the album. "XII", so called because it was their twelfth LP (if you discounted the by-then deleted "Early Morning Onwards") and because it marked the group's twelfth year together, was released on September 15th 1978.

The band had deliberately forsaken a technically perfect sound in an attempt to achieve a more "live" feel, with some success, but "XII" was something of a curate's egg, although it contained enough strong material to remain popular with fans to this day. Songs like "Berlin", "Loving Is Easy" and "Nova Lepidoptera" became concert classics, and the mixture of Wolstenholme, Holroyd and Lees songs made for their most diverse collection in years, but that very diversity made the LP seem a little unfocussed and lacking in direction. Predictably, the critics panned it, but it reached #31 in the UK, and joined "Gone To Earth" on the German chart, making #18. The European dates on the subsequent tour were sold out, and five more had to be added to cope with the unprecedented demand for tickets.

"Loving Is Easy" was remixed for airplay and released as a single in December with the added attraction of a limited edition of 20,000 pressed in blue vinyl, but it failed to chart. More successful was a German-only 12" single, another limited edition which coupled "Sip Of Wine" and "Hymn", issued early in 1979. March of that year saw the band signing a long-term management deal with Handle Artists in London - this was not quite such a radical change as it appeared, as it represented a consolidation of ties with Lindsay Brown, who had previously acted for them in a freelance

capacity, but it enabled them to put their business affairs on a sounder footing.

By June, BJH were routining new material for the follow-up to "XII", taking a break in the sessions to travel to Germany for four major shows under the banner 'British Rock Meetings'. Starting with an open-air show at Lorelei on June 23rd, BJH headlined all the gigs, taking top billing over Whitesnake, The Police and Dire Straits! The shows continued in halls at Dortmund and Berlin, and climaxed on July 1st with a massive outdoor show in Munich; sadly, the resounding success of that performance was overshadowed for the band by the knowledge that it was their last one as a quartet - Woolly had decided to leave.

His decision was made when BJH met to select material for the new album: an argument blew out of proportion, and although Woolly was persuaded to stay for the German concerts, he felt that he was pulling in a different direction to the rest of the band, and all attempts to change his mind failed. His departure was formally announced in the fan club newsletter of September 1979.

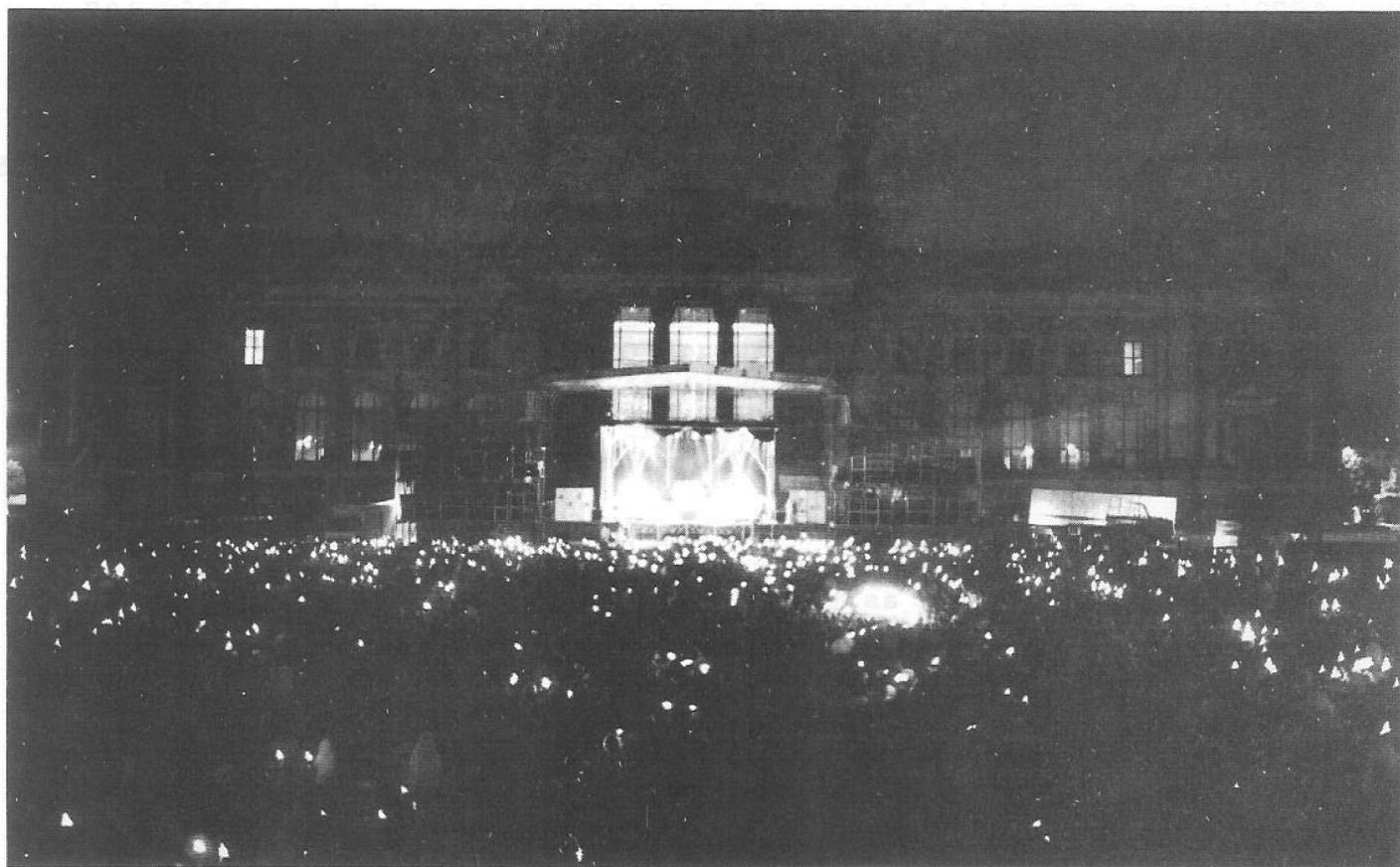
Woolly's defection could easily have spelt the end of Barclay James Harvest, for although he had contributed fewer songs than John or Les, his influence on arrangements and the BJH "sound" was incalculable, and the remaining trio were faced with a critical decision just as they were beginning to reap the first material benefits of their career.

John, Les and Mel chose to continue as a three-piece, using session musicians where necessary to fill the vacuum, and quickly completed a new album, "Eyes Of The Universe". Les took on much of the keyboard work, with the remainder supplied by Kevin McAlea, best known for his work in seventies pub-rock band, Bees Make Honey. The result was a much more direct rock album, lacking some of the complexities and subtleties that characterised Woolly's presence, but charting a new, more commercial course which was to become increasingly apparent over the next few years. English listeners were unimpressed, and "Eyes" became their first studio album since 1974 not to make an appearance on the LP chart, although the single lifted from it, "Love On The Line", reached #63. In Germany, though, it was a different story - with "Gone To Earth" still on the chart after two years, "Eyes" threatened to surpass its predecessor, selling 300,000 copies in its first three months, and eventually going on to match "Gone To Earth"'s platinum status.

BJH started the 1980s with another European tour, assisted by Kevin McAlea and Colin Browne, which served to emphasise the growing gulf between their status at home and abroad; eight concerts in Britain, playing medium-sized theatres to their loyal core of fans, were followed by no less than forty-five European dates with a total audience of nearly a quarter of a million. In Germany all twenty-six concerts were sold out before the tour began, and BJH broke attendance records previously held by Pink Floyd and Supertramp. The German arm of Polydor Records initiated a massive campaign to introduce their back catalogue to new converts, and sales statistics rapidly became meaningless as they assumed telephone number proportions. Perhaps more significant in the long term were the new markets opening up for them elsewhere in Europe, including Spain, Portugal, Denmark, Belgium and, in particular, France.

In April BJH completed their marathon trek and returned to the relative normality of home, but before the summer was out, they were back in Germany for one more show, a concert that was to prove one of the most significant of their career. Berlin had been omitted from the tour, simply because no suitable venue was available at the time, so by way of compensation, they decided to play a free concert in the city as a gesture of thanks for the German people's support; the chosen site was poignant - on the very steps of the historic Reichstag, just yards from the infamous Berlin Wall which divides the city, a most physical embodiment of the Iron Curtain between East and West.

Saturday August 30th dawned bright and clear, and the crowds began to gather; German TV showed the scene as the evening approached, drawing in yet more people, and by the time the sun set, official police figures put the attendance at 175,000, and other observers put the true tally at a quarter of a million. The atmosphere was electric as the band launched into "Love On The Line" - nearly two and a half hours later, the crowds were still shouting for more. The concert had been an unparalleled success, gaining worldwide media coverage and even introducing them to a new audience on the other side of the Wall, in East Berlin. After fourteen years, BJH had fulfilled their potential at last.



The concert in Berlin, 30th August, 1980

The final instalment of The BJH Story will bring us up-to-date with their career. Don't miss Part Four - "Play To The World"...

* * * * *

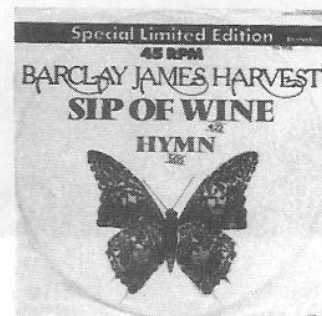
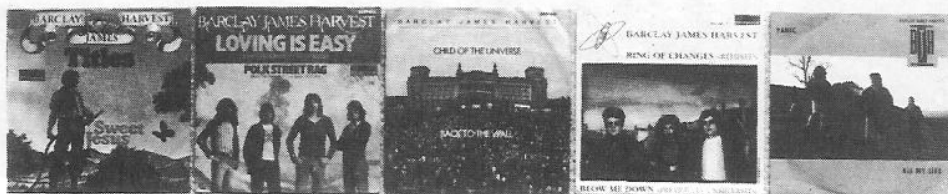
Overseas Issues: GERMANY

These discographies include all those BJH records released in Germany which are known to us at the time of going to press. Many of them came in unique picture sleeves, and some were issued only in Germany.

1. WEST GERMAN SINGLES

1969 Brother Thrush/Poor Wages	Harvest 1C 006 04235M
1972 I'm Over You/Child Of Man*	Harvest 1C 006 05053
1972 Thank You/Medicine Man*	Harvest 1C 006 05188
1974 Poor Boy Blues/Crazy City*	Polydor 2058 474
1975 Titles/Sweet Jesus*	Polydor 2058 662
1975 EP: In My Life/Beyond The Grave/Moongirl/ Sweet Jesus (record club issue)*	Polydor 2835 029
1977 Rock'N'Roll Star (live)/Crazy City	Polydor 2058 871
1977 Hymn/Our Kid's Kid*	Polydor 2058 904
1977 EP: Hymn/Friend Of Mine/Hard Hearted Woman/ Taking Me Higher (record club issue)*	Polydor 2835 030
1978 Friend Of Mine/Suicide? (live)*	Polydor 2059 002
1979 Loving Is Easy/Polk Street Rag (live)*	Polydor 2059 073
1979 Sip Of Wine/Hymn (12", limited to 20,000)*	Polydor 2141 068
1979 Love On The Line/Alright Down Get Boogie*	Polydor 2059 197
1980 Capricorn/Berlin*	Polydor 2059 238
1980 Life Is For Living/Sperratus*	Polydor 2059 299
1981 Child Of The Universe ¹ /Back To The Wall*	Polydor 2059 443
1981 Mocking Bird/Vanessa Simmons*	Harvest 1C 006 07635
1981 Mocking Bird/Vanessa Simmons (12")*	Harvest 1C K052 07635
1983 Just A Day Away/Rock'N'Roll Lady (live)*	Polydor 813 065-7
1983 Ring Of Changes (remix)/Blow Me Down* ²	Polydor 817 120-7
1984 Victims Of Circumstance/Victims (instr.)*	Polydor 821 153-7
1984 I've Got A Feeling/Rebel Woman*	Polydor 881 313-7
1986 He Said Love/On The Wings Of Love*	Polydor 885 419-7
1986 He Said Love/Hymn ¹ /On The Wings Of Love (12")*	Polydor 885 419-12
1987 Panic (edited remix)/All My Life*	Polydor 885 683-7
1987 Panic (extended remix)/All My Life (12")*	Polydor 885 683-12
1987 Panic (ext.remix)/All My Life (CD single)	Polydor 885 683-2

Notes: * = picture sleeve, ¹ = live version from "Berlin" LP,
² = two different picture sleeves (the one not shown uses the same design as the UK "Waiting For The Right Time")



There are almost certainly others that I've missed out, e.g. more Harvest issues; any additions or corrections would be welcomed, and printed in a future edition of NL.

2. WEST GERMAN ALBUMS

Track listings are included only for albums not released in the UK - for details of the other LPs, see the February 1989 issue of NL.

1970	Barclay James Harvest	Harvest	1C 064 04372
1971	Once Again	Harvest	1C 064 04697
1971	Barclay James Harvest & Other Short Stories	Harvest	1C 064 04922
1972	Early Morning Onwards*	EMI	CRY 048 50798
1972	Baby James Harvest	Harvest	1C 062 05171
1972	Baby James Harvest (reissue, no inner bag)	Harvest	1C 072 05171
1974	Everyone Is Everybody Else	Polydor	2383 286
1974	Barclay James Harvest Live (double)	Polydor	2679 034
1975	Time Honoured Ghosts	Polydor	2383 361
1976	Octoberon	Polydor	2383 407
1977	The Best Of Barclay James Harvest	EMI/Fame	1C 038 157746-1
1977	Gone To Earth	Polydor	2460 273
1977	Live Tapes (double)	Polydor	2679 054
1978	XII	Polydor	2460 282
1979	The Best Of Barclay James Harvest, vol.2	Harvest	1C 038 06968
1979	Eyes Of The Universe	Polydor	2383 557
1980	Mocking Bird - The Early Years ¹	Harvest	1C 064 07236
1980	Mocking Bird - The Early Years ¹ (reissue)	EMI/Fame	1C 038 157582
1981	The Best Of Barclay James Harvest, vol.3	EMI/Fame	1C 038 07431
1981	Collection ²	Harvest	1C 028 07553
1981	Turn Of The Tide	Polydor	2383 608
1982	Berlin - A Concert For The People ³	Polystar	2475 554
1982	Berlin - A Concert For The People ³	Polydor	2383 638
1983	Ring Of Changes	Polydor	811 638-1
1984	Victims Of Circumstance	Polydor	817 950-1
1987	Face To Face	Polydor	831 483-1
1988	Glasnost	Polydor	835 590-1

* EARLY MORNING ONWARDS - a number of different versions of this were issued in Germany. Apart from the orange and white/black sleeves familiar to UK collectors, some copies have a mauve surround to the group photo, and a limited number of copies were pressed in blue vinyl and have a sticker to that effect on the cover.

- ¹ MOCKING BIRD - THE EARLY YEARS (newspaper butterfly on cover)
 1. Mocking Bird/The Joker/Rock And Roll Woman/One Hundred Thousand Smiles Out/Thank You.
 2. Medicine Man/Ursula (The Swansea Song)/Song For Dying/Crazy (Over You)/She Said/Galadriel.
- ² COLLECTION (photo of band on cover)
 1. Crazy (Over You)/Mocking Bird/Ursula (The Swansea Song)/Song For Dying/Mother Dear.
 2. The Joker/Blue John's Blues/Rock And Roll Woman/The Sun Will Never Shine/Early Morning.
- ³ BERLIN - A CONCERT FOR THE PEOPLE (Polystar label)
 1. Love On The Line/Mockingbird/Rock'N'Roll Lady/Nova Lepidoptera/Sip Of Wine.
 2. In Memory Of The Martyrs/Life Is For Living/Child Of The Universe/Berlin/Loving Is Easy/Hymn.

Very rare limited edition 11-track version with colour inner sleeve as UK, including the full-length version of "Love On The Line" plus "Rock'N'Roll Lady". Standard Polydor copies have nine tracks and a black and white lyric inner sleeve.

3. EAST GERMAN ALBUM

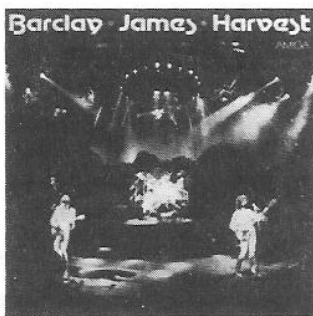
1985 Barclay James Harvest

Amiga 8 56 127

1. Life Is For Living; Believe In Me; Child Of The Universe; The Song (They Love To Sing); Echoes And Shadows.
2. Waiting On The Borderline; Sip Of Wine; Say You'll Stay; Capricorn; The World Goes On.

Only one BJH record has been issued in the DDR, but that one has become one of their most sought-after releases. Only available in East Germany, this compilation of Polydor material contains the studio versions of all the songs, and the cover photo is the same shot of the band on stage that was used for the "Life Is For Living" single. The colour inner sleeve consists of adverts for other albums on the Amiga label by German artists, and there is a biography of the band in German on the back of the sleeve.

It's not known how many copies were pressed, but relatively few have filtered through to the West. The same label was rumoured to be releasing a live album from the concert in East Berlin, but this has not surfaced as yet.



* * * * *

(Grateful thanks to the following members for their invaluable help in compiling these discographies:- Bill Bisch, Sam Bogner, Stewart Renwick, Monika Brauckhoff and Gabi Bauer).

ADVERTISEMENTS

FOR SALE: "Once Again" gatefold original and 'Fame' reissue, "Octoberon" (original with lyric inner sleeve), "Gone To Earth" (original), Live EP. Reasonable prices! Please see also my wants advert. on the Club Offers page. Write to:

KEVIN CROSSLEY, 11 Half Mile Close, Stanningley, Pudsey, LS28 6HP

PENFRIENDS WANTED for East German club member. Please write to:

ANDREAS RASCHKE, Jahnstrasse 46, 9023 Karl-Marx-Stadt, DDR

REVIEWS

IQ - "ARE YOU SITTING COMFORTABLY?" (SQUAWK/VERTIGO LP)

If the first three LPs were a perfect reflection of early Genesis atmospheres, the departure of singer Peter Nicholls and the arrival of Paul Menel involved new musical and lyrical directions. On this fifth album - the second with Menel - we find IQ more settled in a style of their own, with shorter songs of unquestionable quality like "Drive On" or "Nothing At All" that may catch the attention of a wider number of people. Nevertheless, it's also easy to realise how the musicians go back to their roots in wonderful songs like "Nostalgia", "Falling Apart At The Seams" or "Wurensch", which, on the other hand, can't be accused of sounding old-fashioned at all. The strange and spectacular cover, of a humanoid in pain, shows again that IQ have left their original fantasies behind to set their sights on more real subjects. Although it's not the best LP by this unknown but great band, it's a highly recommendable album. Fans of progressive rock, are you sitting comfortably? If you are, listen to this record. You'll be grateful.

JORGE PAREDES

ELVIS COSTELLO - LIVE CONCERT AT THE LONDON PALLADIUM (21-5-89)

Of course "The Beloved Entertainer" has to be different... The sell-out crowd have come for a solo acoustic set, only to be immediately assailed by a wild beat-box, followed by the appearance of "Spike" himself - from the back of the hall - playing a heavy metal version of "Uncomplicated" through a very fuzzy and very loud Fender. The aim of all this soon becomes clear, though - Su Pollard and the awful "'Allo 'Allo" have to be exorcised from the stage before the evening can begin. Over the next two hours follows a show of remarkable intensity. There aren't many who could play solo for this length of time and so completely capture your attention (and with the minimum of gimmickry). Mind you, there are very few who have such a wide range of classic material to chose from... Excellent versions of new songs were interspersed with old favourites, comic interludes and a duet with Nick Lowe, the whole thing being polished off with superb piano renditions of "Shipbuilding" and "Pills And Soap" and then finally the self-confessed 'Little Hands Of Concrete' returned to the guitar strings to "Tramp The Dirt Down". This was the best gig so far this year.

JON SCHICK

TURN IT UP!!! Most played music (other than BJH) on the IBJHFC hi-fi recently:

THE STONE ROSES - The Stone Roses LP

LATIN QUARTER - Swimming Against The Stream LP

RICHARD THOMPSON - Amnesia LP

* * * * *

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WANTED: Recording of the 1972 BBC broadcast of BJH concert. Will swap mispressed butterfly-shaped pic disc of "Just A Day Away". Also will swap Interview Album for copy of Mandalaband's "The Eye Of Wendor"

CHRIS SPEDDING, 13 Trinity St., Southwick, Sunderland SR5 2EG.

"Inside My Nightmare"

or: THE PERILS OF LIFE ON THE ROAD



1. "HELLO - WHAT'S THAT ON MY GUITAR NECK?"



2. "STRANGE - A LITTLE SPIDER"



3. "LOVELY. HOW SWEET IT LOOKS; NOW IT'S CRAWLING ABOUT."



4. "IRK! BUT IT'S COMING CLOSER, AND NO, IT'S NOT THAT PRETTY!"



5. "WOULD YOU PLEASE GO AWAY NOW - I'D LIKE TO PLAY UP HERE."



6. "UH-OH, IT'S GONE ONTO MY JACKET NOW."



7. "WILL YOU GET OUT OF MY CLOTHES?! PANIC!!"



8. "OUCH!! IT BITES! THAT'S NOT FAIR!"



9. "OOH, THAT HURTS!"

Photos: Janet Richardson
Storyline: Monika Brauckhoff

Sorry, John!

* * * * *

Feedback

RANT! THE GREAT 1989 FAN CLUB DISASTER

This page is supposed to be for letting off steam, right? But why should it always be about the band? No, it's the fans turn for once to be nagged. This has been brewing for some time, so here we go:

1) Reading the views and opinions in NL, it seems we are all getting each other down; somebody writes a critical remark, the next one calls him insane, only to be declared wrong himself. Nothing against exchanging opinions, but does it have to be like that? We've got some very sensitive members who can't bear such strong criticism of "their" band - one can express oneself in other ways, folks!

2) Our East German members were on cloud nine when the band played East Berlin at last. Now it's two years later, and they've changed their minds, suddenly criticizing things they've never experienced - the band have become the victims of a lot of rumours about, for example, their backstage behaviour. Can't we understand that the boys are human, too, and if we have to criticize, base our criticism only on our own experiences?

3) Talking of criticism, how can there be articles like Paul Baker's? He is definitely not the only one - do these people expect to buy their own favourite style on BJH records, instead of what the band want to do? The group write songs as they see things, and it makes a complete picture. We don't want that blurred just because some fans don't like one or other song. As the survey showed, every song is at least one fan's favourite, and we must be tolerant. How many fans will knock BJH's forthcoming album, where they play what they like, as with "Face To Face"? The latter is more BJH and better than anything for years, and nobody seems to have realized it.

4) The behaviour of some fans is unbearable. Some are envious, others egotistical, quarrelling about trifles. We don't mind listening to BJH all day long, and it's really none of the others' business to judge us. Quite a few German members meet often, we're like a family sometimes, but some can't live without pestering us with non-BJH music, and bands they know we don't like. If you can't unite, at least don't disunite!

5) Others are quite the opposite: they'd like to have BJH at home, they want to know everything, from Mel's fave aftershave to John Joseph's shoe-size! In whose beds will the boys sleep tonight, and above whose beds do their pictures hang on the wall to receive goodnight kisses?! Most of the time it's these fans who crave endless autographs on tour - that's their own business, but it must get on the band's nerves, and creates a bad impression. If we like the band, we'd better accept the way they'd like us to be, instead of trying to own them in any way. I'm writing this early enough to make the people in question re-think their behaviour before the next tour.

6) If people are unlucky and get a bad reaction instead of an autograph, then there is World War III and the boys are knocked before anyone tries to understand. We think that if we're a little more modest, we'll get along better and reach our goals without frustration. The band are doing their jobs, the same as all of us, so please let them choose how to spend their private lives! In other words, don't make BJH suffer from our arguments and bad temper!

Anyone annoyed now? We hope we don't lose all our friends by this, but it had to be said, don't you agree?

ANGIE & KNUFFI, GERMANY

ED - What do other members think? Should we censor critical remarks? Which are the real fans, those who won't hear a word against BJH, or those who criticise them? Are BJH fair game on tour, or at home? Our policy is to censor only the libellous or really personal comments - should we change it? Let us know your views; we'll print them!

About ten months ago, I was musically unsatisfied; no matter how much I tried, I just could not find a band that played music that I liked. A few of my friends would try to get me into their kind of music - one of my friends introduced me to Napalm Death, consisting of a growling guitar and inaudible vocals like someone in pain, and another introduced me to Bros! Fortunately, I met a BJH fan, who introduced me to songs like "Love On The Line", "Poor Man's Moody Blues" and "Ring Of Changes". At first I didn't like these songs, but as time went on they grew on me, and then I heard the "Victims" album and thought it was fantastic. Now I idolise BJH and I love the things they sing about, especially Les Holroyd's love songs. I can honestly say that BJH have opened up a whole new world of music for me, and I think it's about time that more of the teenage generation were given a taste of BJH.

PAUL JOHNSON, WEST YORKS.

In answer to Nigel Giddings' "Rant", my Dad, his pal Paul, my pal Paul and myself will all try to get tickets for BJH's upcoming tour, and the three devoted fans among us (my Dad's pal just likes good live music, especially what he heard on "Glasnost") would love to hear some of the old classics performed again, particularly "Crazy City", "Thank You", "After The Day", "Titles" and "The World Goes On". I'd also love to experience "Poor Boy Blues"/"Mill Boys" live. Also, in reply to Claire Powell's outcry, I agree - "Victims" and "Ring Of Changes" are two outstanding albums, boasting multitudes of styles. One last thing: why haven't any "Ring Of Changes" tracks been released on a live LP?

KEVIN CROSSLEY, WEST YORKS.

"Ring Of Changes" was released in 1983 and ever since has been regarded as the nadir of all BJH recordings. Why? Am I alone, or are there other BJH fans who think it is one of their most pleasant records? It amazes me that the orchestral sound is something BJH fans missed more than anything, yet when they decided to reintroduce it, they were heavily criticised! Les's contributions are all high spots, "Ring Of Changes" standing out as the album's most memorable track, while "Waiting For The Right Time" is a beautifully moving ballad that sounds nothing like The Bee Gees! For me, alongside "Face To Face", "Ring Of Changes" is without a doubt the best thing BJH have recorded since Woolly's departure. I just hope that in future those fans who disagree think (and listen!) before they speak.

DEREK PATTERSON, LIVERPOOL

As I was flicking through the November NL, I read Paul Baker's letter. Arghhh!!! I'm shocked! My opinion is that the boys are a credit to the British music industry and, since 1979, I feel that the only let-down has been the "Victims" album. "Ring Of Changes" is, in my opinion, the best album they have ever done; "Face To Face" is also very good, the boys are progressing nicely. Sod Les's lyrics, the songs give me enjoyment - we all get older, and surely the band's tastes have changed since "Octoberon". I look forward to the new LP and tour, I shall be there. For the record, I am also a "dinosaur" of 27!

ALAN GATES, KINGS LYNN

I would just like to say that I think the John Lees interview (part one) in the last issue of NL was excellent. The interview was informative and refreshing to read. I think that John's frankness and honesty about himself and BJH has a lot to do with why the band is so unique and why we are all looking forward to the new album and tour with such anticipation. Thanks to Keith for his hard work on this feature and with NL in general.

MIKE FOWKES, SOUTHAMPTON

Regarding a comment John made in NL#5, I was also greatly disappointed by the response to "Face To Face". I thought it was the best album they had done in years, and one of the finest albums of the entire decade! Anyway, I hope the next album is a tremendous success.

VAN RADOSTI, USA

Club Offers

NEW! "BABY JAMES HARVEST" LYRIC SHEETS

Currently in preparation, this will be another A3-sized black and white lyric sheet, designed to match the original album artwork. Printed on good quality cartridge paper, the lyric sheet is ideal for slipping inside the album cover, or as a poster in its own right. Supplied folded once in a rigid envelope. Please note that these sheets will not be available until around the end of October - we can accept orders immediately if you wish, but please be patient! Also available, lyric sheets for "Barclay James Harvest" and "Once Again": for prices, see below.

PRICE LIST

	<u>UK</u>	<u>Europe</u>	<u>Elsewhere</u>
Barclay James Harvest Clock	£5.00	£5.50	£6.00
"Barclay James Harvest" Lyric Sheet	£1.00	£1.25	£1.50
"Once Again" Lyric Sheet	£1.00	£1.25	£1.50
"Baby James Harvest" Lyric Sheet	£1.00	£1.25	£1.50
Club T-shirt (please specify M, L or XL)	£5.50	£6.00	£7.00
1980 Tour Patch	£1.00	£1.25	£1.50
1987 French "Face To Face" Poster	£1.00	£1.50	£2.00
Handmade Butterfly Brooch or Stick Pin	£1.00	£1.25	£1.50
Back Issues Of NL (#s 2, 3, 4 or 5) each:	£1.00	£1.50	£2.00
FOBJH Rectangular Metal Badge	£1.00	£1.25	£1.50
FOBJH Newsletters (#s 28, 29, 32, each:	£0.50	£0.75	£1.25
32, 33, 34, 35, 36, 37, 38)			

Send cheques, Postal Orders or International Money Orders, made payable to "The International BJH Fan Club" (Pounds Sterling only, please), together with your name and address, to the club address on page three. If paying by Eurocheque, please include your number on the back. Overseas members, please note that we are also happy to accept cash (Sterling only) if this is cheaper for you than other methods of payment. All prices include first class/airmail postage and packing.

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I REQUIRE a copy of the BJH Interview LP Promo with cue sheet. Will pay a very good price. Also any 12" singles and programmes - state price. Please contact:

COLIN BARNETT, 12, Maes-y-Coed, Rhyl Road, Denbigh, Clwyd LL16 3ED

WANTED: "A Major Fancy", "Maestoso", "The Eye Of Wendor", posters, photos, press cuttings and a copy of "Time Honoured Tracks" (Aussie EP) - will pay £8.00 for the latter. Plus any foreign-only singles, any UK singles, especially "Poor Boy Blues", "Titles", "Friend Of Mine", "Capricorn", "Waiting For The Right Time" 12", "Victims" 12", "I've Got A Feeling" 7" & promo 12", "He Said Love" 12", "Panic" German 12" and "Baby James Harvest" LP with printed inner bag. Excellent prices paid.

KEVIN CROSSLEY, 11 Half Mile Close, Stanningley, Pudsey, LS28 6HP

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