

Nova

Lepidoptera

THE INTERNATIONAL BJH FAN CLUB MAGAZINE

#7, December 1989

SCOOPI!
NEW ALBUM
DETAILS, page 4



NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

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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

NL NEWS

NL7

December 1989

WELCOME TO THE SHOW !

Yes, that's the title of BJH's forthcoming studio album, which will be released simultaneously throughout Europe on February 5th, 1990 in CD, LP and cassette formats. The LP will contain ten songs and the CD will include two bonus tracks - the cassette running order was not confirmed as we went to press. The full track listing will be as follows (CD running order):

The Life You Lead (Les)	
Lady Macbeth (John)	
Cheap The Bullet (John)	
Welcome To The Show (Les)	
John Lennon's Guitar (John)	
Halfway To Freedom (Les)	
African Nights (Les)	
Psychedelic Child (John)	
Where Do We Go Wrong? (Les)	
Origin Earth (John)	[not on LP]
Love Is King (John)	
Shadows (Les)	[not on LP]

You'll see that a couple of tracks have changed their titles since the last NL, but you should have no difficulty in working out which is which! The album's cover design is by the same team who produced "A Momentary Lapse Of Reason" and "Distant Sound Of Thunder" for Pink Floyd, and we're promised something really special for BJH. The album's appearance will be preceded by the release of "Cheap The Bullet" as a single in late December - if everyone in the club rushes out and buys it when it comes out, we believe that BJH could start the 1990s with a mega hit single!

FIRST IMPRESSIONS

We've been lucky enough to get a sneak preview of a few songs from the album, and here are our impressions:

"CHEAP THE BULLET" - a terrific rocker, which will be BJH's best single in years. The lyrics attack indiscriminate violence, following in the classic tradition of "Child Of The Universe" and "For No One". This song was played at Polygram's recent sales conference, along with new material from bands like The Cure and Siouxsie & The Banshees, and

the audience of young sales reps only wanted to hear one song again - "Cheap The Bullet"!!

"SHADOWS" - an excellent atmospheric song from Les, with a strong chorus and a wonderful backwards guitar solo by John!

"AFRICAN NIGHTS" - memorable tale of travelling in an old Volkswagen through Africa, complete with some great sound effects.

"LADY MACBETH" - totally brilliant!! The brooding menace of this song sends chills down the spine, before some dramatic keyboards and guitar crash in for the climax.

* * * * *

LOCAL MEMBERS' GROUPS

Following the news item in the last NL, several members have offered to organise social events in meetings for members in their areas. If you are interested in meeting other club members in any of the following areas, please send an SAE for more information to the appropriate address below.

EAST & WEST MIDLANDS:

Richard Kierton, 43 Nunsfield Drive, Alvaston, Derby DE2 0GH.
(ring 0332 752995 after 6 pm)

MUNICH:

Birgit Hochrein & Micki Scherrer, Edlinger Platz 2a, 8000 Munchen 90.

BRUSSELS/ANTWERP:

Claire Powell, Borreveldlaan 6, 1930 Zaventem, BELGIUM.

* * * * *

BACK CATALOGUE AVAILABILITY

Several members have enquired about the availability of old BJH material in the shops. The bad news is that the following albums are now the only ones that you can still order from UK record shops:

EMI:

"The Best Of BJH" (LP & cassette)
"Another Arable Parable" (CD)

Polydor:

"Everyone Is Everybody Else" (CD)
"Octoberon" (CD)
"Berlin" (cassette only)
"The Compact Story Of BJH" (CD)
"Glasnost" (LP, cassette and CD)

However, it's not all gloom and doom, as practically all of BJH's albums are still available on the Continent, especially France and Germany - try writing to members abroad. Also, if the new album is as successful as we expect it to be, look out for a mass of reissues of their older LPs...

CONNOISSEUR COLLECTION

The compilation album mentioned in the last issue will be called "FOR EVERY ONE", and is now set for release in May 1990. The mid-price double LP will include twenty tracks as follows:

Poor Boy Blues; Child Of The Universe; Paper Wings*; For No One (live '74); Mockingbird (live '74); Jonathan; One Night*; Rock 'N' Roll Star; Polk Street Rag; Hymn; Our Kid's Kid; Poor Man's Moody Blues; Berlin; A Tale Of Two Sixties*; Loving Is Easy (single version); Alright Down Get Boogie*; Love On The Line (live Berlin); Rock 'N' Roll Lady (live Berlin); Shades Of B Hill; You Need Love*

The LP and cassette will sell for approximately £6.99, and the CD version (which omits the five tracks marked * to enable it to fit on one disc) will cost around £7.99. Look out for sleeve notes by yours truly and an advert for IBJHFC on the sleeve!

* * * * *

COPY DEADLINE

As you can appreciate, it takes some time to write, lay out and type NL, then it has to be printed, collated and stapled, labels produced, copies put in envelopes and, finally, carted round to the local Post Office. This means that submissions intended for inclusion in the magazine have to reach us early to get into the next issue. With this in mind, from this issue onwards, I will be printing a copy deadline in each edition of NL for the following issue.

The copy deadline for the next issue, i.e. the last date by which your letters and artwork must reach us, will be JANUARY 10th, 1990.

It will help us if you get articles to us as early as possible, or state that it does not matter which issue of NL they appear in. Many thanks!

* * * * *

THE



STORY

PART FOUR: PLAY TO THE WORLD

If the free concert at Berlin's Reichstag on August 30th, 1980 represented the pinnacle of Barclay James Harvest's career to date, it also posed a problem for the band - how could they follow it? Over the previous three years the trend had been for ever-longer tours, bigger venues and more spectacular shows, culminating in the Berlin concert, but progress on such a scale would be very difficult to sustain.

The pressure was now on to repeat the success of "Eyes Of The Universe", and a mere two weeks after the Reichstag show, BJH were in the studio recording a new single. Originally planned to couple the two new songs premiered at the concert, "In Memory Of The Martyrs" and "Life Is For Living", the single eventually showcased Les's more commercial "Life Is For Living", backed by a new song of John's called "Shades Of B Hill". Released in November, it sounded like the long-awaited chart breakthrough in the UK, and, indeed, received a certain amount of exposure on British TV and radio before stalling at a rather disappointing #65. In Germany and Switzerland, however, it fared much better, making the Top 3 in both countries and underlining the band's increasing reliance on countries outside their home territory.

BJH spent November and December recording a new studio album at London's Marcus Music studio, and EMI seized the opportunity to release the third and final volume of their "Best Of Barclay James Harvest" series, collecting together most of the Harvest-era material which hadn't already appeared on the first two LPs; unfortunately, they missed the chance to include any very rare or unreleased songs, and the compilation did not sell well.

The new album, "Turn Of The Tide", was released in May 1981, and was a joint production by the band and Martin Lawrence. It marked their first foray into the new territory of digital recording, being mastered on a Sony PCM100 digital processor, and was characterised by a clean, understated sound and a less aggressive approach than "Eyes Of The Universe". Some fans were disappointed at the time, but in retrospect it has worn well, showing more subtlety and refinement than its predecessor, and songs like "How Do You Feel Now" and "Echoes And Shadows" have that indefinable timeless quality which is the hallmark of classic BJH.

A major European tour commenced in the same month, and the LP sold well, achieving the number one spot and platinum status in Switzerland, as well as charting in Germany and the UK, where it made #55. The tour was interrupted early on when Mel was knocked down by a car before the Bristol date, but although he was badly bruised, no

bones were broken, and he was able to resume playing a few days later. Three UK concerts had to be cancelled, and were rescheduled for July, at the end of the European leg of the tour. Apart from this mishap, the tour was a great success, sending more box-office records tumbling.

Germany had been omitted from the 1981 tour, and, as that country now constituted the most important market for their music, 1982 saw BJH undertaking over forty concerts there; the start of the tour in February coincided with the premiere of the film "Berlin - A Concert For The People" at the Berlin Film Festival, where it received a standing ovation, and the presentation of three awards for record sales in Germany - triple gold (750,000 copies) for "Gone To Earth", platinum (500,000) for "Eyes Of The Universe" and gold (250,000) for the new live album "Berlin - A Concert For The People", the film soundtrack. To cap it all, the LP went straight to number one in the German album chart on its first day of release, and on its appearance in the UK in the summer became their most successful album to date, reaching #15. Despite its popularity, the LP drew a great deal of criticism for its liberal use of overdubs, but recent revelations about the horrendous technical problems experienced by the band on the day showed that these were a necessary evil.

In July BJH travelled to Frankfurt to begin work on their next LP at Frank Farian's Far Studios, with Pip Williams (best known for his work with Status Quo and The Moody Blues) in the producer's seat. Recording was suspended for the last three months of the year, while the band went on tour in France, then resumed early in 1983. The end result was "Ring Of Changes", released in May and trumpeted as the first simultaneous release of a digitally recorded album on compact disc, LP and chrome cassette. On a wave of publicity, including expensive launch parties in London, Paris and Hamburg, "Ring Of Changes" made number two in Switzerland, #36 in the UK and also charted in France and Germany. The single "Just A Day Away" acted as an album trailer, and came in both 7" and shaped picture disc formats, the first time that novelty 'collectors items' had been used to promote the band.

Fans remain divided to this day about the merits of the album - for many, especially the relatively recent converts, it is the band's finest moment, but others felt that Pip Williams' lavish production had stifled the essence of BJH, and found it bland and unadventurous. Certainly BJH themselves were not entirely happy with it in retrospect, but its continuing popularity amongst their diehard followers serves to illustrate a recurring problem for successful groups; whether to repeat a winning formula at the expense of creativity, or to pursue the muse and risk losing one's audience. The argument rages on...

The title track of the LP was edited and remixed for release as the follow-up single and did well in Germany, but in the UK there was a last-minute switch, and "Waiting For The Right Time", again in a remixed form, was chosen instead. Both singles were backed with the previously unreleased "Blow Me Down".

By December 1983 another studio album was underway, which meant that, for the first time in the Barclays' career, a whole year went by without them playing any live shows. This time the venue for recording was Wisseloord Studios in Holland, with Pip Williams again undertaking production duties. The new LP, titled "Victims Of Circumstance", appeared in April 1984, and was preceded by a single of the title track in March. Listeners who had been lukewarm about "Ring Of Changes" were horrified by "Victims" - the lush sound was

still there, but the band seemed to have strayed even further from their "progressive" roots, employing female backing singers to create an MOR album which appealed to the audience of Radio 2, Britain's "easy listening" station. However, if BJH were alienating some of their old fans, they were also attracting new ones, as "Victims" sold better than "Ring Of Changes"; the single and album both made #1 in France, and the LP went gold in Germany and Switzerland, as well as reaching #33 in the UK.

Another huge European tour followed, its success marred only by an accident after the show at Lille - John tripped over some wiring and fell from the stage, breaking a finger and forcing the band to cancel sixteen concerts. The sheer scale and economics of the operation involved in setting up such a tour were vividly illustrated by the insurance payout after the accident - £222,755.40! Those shows which had been cancelled were slotted in again during September, after which BJH returned to England for a one-off date - a showpiece gig at Wembley Arena on 13th October, which, as things turned out, was to be their last live appearance for 2½ years. The review reproduced here is from the UK trade magazine 'Music Week', and is notable for being one of very few examples in recent years to illustrate the true function of journalism: fair and accurate appraisal, combined with constructive criticism.

After the frenetic activity of the previous two years, 1985 was the first year since the group's inception with no sign of new material or live shows, and fans had to be content with a video of the Wembley concert (including some truly awful "conceptual" footage intercut with the performance) and a CD-only compilation of Polydor material, imaginatively titled "The Compact Story Of Barclay James Harvest". Inevitably, rumours began circulating that they had split up, and these were fuelled as time went by without any signs of activity in the BJH camp.

Finally, in December, it was reported that BJH were working on a new album; by the following June it had a working title, "Elements", but it was December 1986 before the first new material appeared, in the form of the single "He Said Love", backed with another new song called "On The Wings Of Love". The single, a Christian anthem which owed a lot to "Hymn", didn't fare well, and many felt that the B-side would have made a better choice. However, once having broken their silence, BJH came storming back with a new LP in January 1987. With the new title "Face To Face", the album was a fine set of strong songs; the experiment with girl-singers was abandoned, and the Barclays were back to a rock style with a more basic production by the band together with Gregg Jackman, who had worked as an engineer on previous LPs. The disparity in styles between Les's and John's songs attracted some unfavourable comment, but in fact gave the album a breadth of appeal which only a band with the unusual feature of two songwriters and singers could achieve.

Barclay James Harvest

ONE OF rock's longest running machines arrived at Wembley Arena, oiled with the sort of professionalism you would expect from an act just two years short of their 20th anniversary.

Barclay James Harvest had a long wait for success, but in the past few years have enjoyed almost unparalleled good fortune in other parts of Europe, where AOR is far more appreciated.

At the start there was a certain reluctance on the band's part to give the concert any real sense of occasion. A rather bass-heavy mix resulted in echoey and often indistinct vocals which was a pity as two female backing vocalists had been recruited as well as the guest keyboardists who joined drummer Mel Pritchard.

Thankfully BJH reacted to the loud cheers and after a shaky beginning the show developed into a real treat.

Seven tracks for the recent and superb Victims Of Circumstance LP were played, including two real crowd pleasing ballads, For Your Love and I've Got A Feeling (the new single).

Evergreens such as Child Of The Universe were included, and the anthemic Life Is For Living brought everyone to their feet. Hymn was rightfully reserved for the final encore. But the emphasis was on more recent material, and songs like Just A Day Away, Ring Of Changes and Sideshow were received like the classics in the making that they are.

GARETH THOMPSON

'Music Week', 27th October 1984

FROM PAGE 12

BARCLAY JAMES HARVEST
'Face To Face'
(Polydor POLD 5209)
KKKK 1/2

IT'S OFTEN been stated in recent times that the British simply cannot compete in the melodic hard rock genre. We bemoan the absence of strong domestic acts to capture the stardust sprinkled by Bon Jovi and Europe, whilst at the same time totally ignoring the fact that we have produced several classic bands/individuals in this sphere over the past several years. Russ Ballard, Magnum, John Parr... it's not a bad list, is it? The question is: why do we persist in viewing mediocre (or worse!) outfits such as FM and Terraplane as potential saviours (ha!) of the UK hard rock scene whilst turning our backs on the *real* talent? We are, indeed, a peculiar nation.

And now, here's a band who if there was any sort of reason to the whiles of the music business would be enormous in Britain by this stage; this is the latest attempt to conquer what many consider unconquerable - the complete indifference of British ears to BJH's homegrown genius.

Barclay James Harvest are, without a doubt, one of this country's finest and most exquisite exports, having established gigantic followings in Europe and beyond. Yet in the UK they are a cult largely overlooked, not only by the very people who

would most enjoy their music but also by Polydor Records themselves. Perhaps this has something to do with their ultra-determination to pursue an individually tasteful path drawing heavily on the golden climes of the early Seventies, an area most BJH fans are well disposed towards though it has often lacked the sort of upfront modern age charisma necessary to pick up a fresh, young audience.

Yet, if anyone were to give this band even a glimmer of a chance they'd be so completely overwhelmed by the ensuing emotional swirl that the Barclays would surely ride headlong to the top of the charts. And with 'Face To Face', BJH have taken massive strides to ensure that they cannot be ignored any longer. Put quite simply, this album shows the world a clean pair of heels as traditional Barclays fare (beautifully constructed melodies allied to a balanced sense of instrumental choreography) is swathed in state-of-the-art tension.

The most extreme reaction comes with 'Panic' and 'African', wherein John Lees induces some bear-hugging guitar histrionics laid up against the brow-beating rhythms of Mel Pritchard (drums) and Les Holroyd (bass). The latter number in particular (a virulently anti-apartheid track that comes over as 'Child Of The Universe Pt. II'... with late Eighties relevance) will surely have consciences swaying to the impudent pattern of the music.

Elsewhere, the structure of up-to-date power allied to old-fashioned values is nurtured

rather than flayed as a stream of great material is slowly and steadfastly unravelled. 'Prisoner Of Your Love', 'He Said Love', 'Kiev', 'Guitar Blues', 'Wings Of Love'... every nuance, every twist is lovingly caressed yet never over-indulged. Perfect AOR for a changing era.

With 'Face To Face' BJH challenge every preconception and misconception about their existence. They *will* rise to the very top on the gale force with this superb offering; have you got the balls to ride with 'em?!
MALCOLM DOME

'Kerrang!'

Feb 5-18,

1987

The return to form was confirmed on the subsequent European tour, although sales of the album were slightly disappointing - perhaps as a reaction to the long delay. Even so, "Face To Face" made the UK chart, and a Top Ten hit in Germany was certainly no disgrace. BJH rounded off the tour with several open-air shows in Germany, one of which was a ground-breaking appearance behind the Iron Curtain at East Berlin's Treptower Park. Organised as part of Berlin's 750th birthday celebrations, it was the first time that a Western rock band had been invited to stage an open-air concert in the DDR,

and the eventual attendance was estimated at anything up to 170,000 people. A fourth live album, recorded at the concert and aptly titled "Glasnost", was released in April 1988, followed by a video of the same name in May.

The remainder of 1988 was spent writing and demoing songs for a new album, and, after a delay whilst a suitable producer was found, recording began in March 1989. The new production team comprised Jon Astley and Andy MacPherson, best known for their work with such luminaries as The Who, Eric Clapton and Corey Hart, as well as on Jon Astley's own solo albums for Atlantic, "Everyone Loves The Pilot (Except The Crew)" and "The Compleat Angler". From the start, the collaboration seemed to work very well, with a new optimism and enthusiasm apparent in the band's attitude, and John describing the atmosphere as very like that when Woolly was still with BJH - the band and production team working together as a unit. First reports on the new material are extremely encouraging, and changes in the record company management structure have resulted in the promotion of a new team who are much more sympathetic to the cause than has been the case in recent years.

The new album, as yet untitled, is set for release in February 1990, and Polydor are very keen to issue a single from it, believing that the time is ripe for BJH to confound their critics.

Compilation Albums

BJH tracks have appeared on a variety of sampler albums by various artists, and this listing includes all those that we've been able to track down, arranged by country of release. As usual, any additions or corrections would be welcomed. All the albums listed were available on vinyl unless otherwise stated, and those marked 'MC' or 'CD' were also issued in cassette or compact disc format.

UK :

PICNIC - A BREATH OF FRESH AIR (Harvest SHSS 1/2, 1971)
"Mother Dear" (double album)

THE HARVEST BAG (Harvest SHSS 3, 1971)
"After The Day"

ROCK OF THE U.K. (Polydor 2482 358, 10/1976) MC
"Titles"

GOOD FOR NOTHING - THE "SOUNDS" ALBUM (Polydor SOUND 1, 5/1977)
"Titles" (mail-order promo-only LP from "Sounds" music paper)

INSTANT REPLAY (Polydor 2480 426, 1977)
"Rock'N'Roll Star" (edit of Live EP track)

HARVEST HERITAGE 20 GREATS (Harvest SHSM 2020, 10/1977) MC
"Galadriel" and John Lees' "Kes (A Major Fancy)"

THE HARVEST STORY-VOL.1: ART SCHOOL DANCING (Harvest EG 2600971, 6/1984)
"Taking Some Time On" (also on MC)

COMPACT ROCK (Polydor 823 5522, 1985) CD
"Rock'N'Roll Lady" (limited edition, CD-only release)

ROCK ANTHEMS VOL.II (K-Tel NE 1319, 11/1986) MC
"Mocking Bird" (double album)

WEST GERMANY :

THE HARVEST BAG (Harvest 1C 048 04 925, 1971)
"After The Day" (as UK; number on label is 1C 062 04 925)

THE GREATEST ROCK'N'SOUL SENSATIONS (Polydor 2480 306, 1975) MC
"Jonathan" (gatefold sleeve with metal insert and booklet)

HIGH LIFE (Polystar 2475 538, 1980) MC
"Love On The Line"

HIGH LIFE (Polydor 2475 547, 1981) MC
"Life Is For Living"

HIT RIDER (Arcade ADE G 133, 1981)
"Life Is For Living"

TOP OF THE POPS (Polydor 2417 145, 1982) MC
"Child Of The Universe" (live version from "Berlin")

HIGH LIFE (Polystar 2475 561, 1982) MC
"Child Of The Universe" (live version from "Berlin")

STARS FOR UNICEF (Polydor 2335 262, 11/1982)
"Life Is For Living" (charity album)

THOMMY'S POP SHOW EXTRA (Ariola 205 899-502, 1985) MC
"Paraiso Dos Cavalos"

COMPACT HITS VOL.III (Polydor 825 500-2, 1985) CD
"Life Is For Living" (CD-only release)

HIGH LIFE (Polydor 819 770-1, 1987) MC, CD
"He Said Love" (double LP)

DIE NEUE KUSCHELROCK (CBS 463 098-1, 1988) MC, CD
"Hymn"

EAST GERMANY :

ROCK'N'SOUL SENSATIONS (Amiga 8 55 506, 1975?)
"Jonathan" (same LP as W.German issue, with different sleeve)

FRANCE :

A GOOD HARVEST (Harvest 2C 054 12 638, 1973)
"Thank You"

FOUS DES TUBES (Polydor 825 130-1, 1984)
"Victims Of Circumstance"

SPAIN :

INVESTIGACION DE MERCADO (Polydor 281 2033, 1977?)
"Hymn" (promo-only LP)

PA LA CALOR (Polydor 813 706-1, 1983?)
"Just A Day Away" (promo-only LP)

HOLLAND :

HARVEST SWEETIES (Harvest 5C 048 24338, 1971)
"Song For Dying"

BELGIUM :

THE HARVEST BAG (Harvest 4C 046 04925, 1971)
"After The Day" (as UK)

*[Compiled with invaluable assistance from Dagmar Müller, Bill
Bisch, Stewart Renwick, Martin Ellis and Monika Brauckhoff]*

Guest Appearances

BJH have made only a handful of guest contributions to other artists' records, and, with the exception of the Mandalaband project, they have been of very limited musical interest! Nevertheless, the dedicated collector will want to track them down, so here are all the details:

DAVID SOUL - "David Soul" LP (Private Stock PVLP 1012, 10/1976)

Whilst in San Francisco waiting for producer Elliot Mazer, BJH contributed backing vocals to one song from David Soul's debut album, "just for a laugh", although they are not credited on the sleeve. The song in question is "Black Bean Soup", which was also the B-side of the #1 single "Don't Give Up On Us" (PVT 84). Those of you with strong enough stomachs to investigate will thrill to the sound of BJH delivering the immortal line "Soup, schloop"!!

MANDALABAND - "The Eye Of Wendor- Prophecies" (Chrysalis CHR 1181, 5/78)

Concept album with a Tolkienesque storyline which was the brain-child of producer Davy Rohl. The all-star line-up includes all four members of BJH, plus musicians from The Moody Blues, 10cc, Sad Cafe and many others. Original copies have a colour insert recounting the story. There was also an earlier LP, just called "Mandalaband", also produced by Rohl, performed by the band who later formed Sad Cafe, but BJH were not involved in this one.

FRANK FARIAN CORPORATION - "Mother And Child Reunion" (Hansa, 1/1985)

Charity single of the Paul Simon song, only issued in West Germany, which included John and Les on backing vocals. Frank Farian was Boney M's producer and the owner of Far Studios, and he went on to form The Far Corporation, who scored a hit with their cover version of the Led Zeppelin classic, "Stairway To Heaven". The single was released on 7" (Hansa 107075) and 12" (Hansa 601583), and both had picture sleeves with photos of all the artists involved, including John and Les.

In addition to these guest appearances on other people's work, BJH have also received credits on a couple of other albums, although they didn't play on them:

Sad Cafe's 1981 LP, "Ole", included a credit to "Barclay James Harvest for loaning us Linn".

Finally, "Somewhere in Afrika" by Manfred Mann's Earthband says on the sleeve that "this album was mixed using Sony and Mitsubishi digital systems, and we'd like to thank Simon Renshaw & Barclay James Harvest for their co-operation in this regard."

* * * * *

BJH SONGS FOR OTHER ARTISTS TO RECORD:

"I've Got A Feeling" - Phil Collins
"Guitar Blues" - Eric Clapton
"Paraiso Dos Cavalos" - London Symphony Orchestra
"Rock And Roll Woman" - Status Quo
"Medicine Man" - John McLaughlin & Paco de Lucia
"How Do You Feel Now" - Art Garfunkel or Justin Hayward
or Paul McCartney or Lionel Ritchie or Sting or...
"Poor Man's Moody Blues" - The Moody Blues (of course!)
"Early Morning" - Dawn
"Rebel Woman" - Gary Glitter
"The Iron Maiden" and "Moonwater" by Iron Maiden!
"Song With No Meaning" - Bros
"Jonathan" - A Flock Of Seagulls
"Beyond The Grave" - The Grateful Dead
"Teenage Heart" - Bill Wyman (ouch!!)

Last but not least, a composite suggestion:

1. Take three BJH songs, say "Panic" on a "High Wire" leading to "Suicide"
2. Put into a Stuck, Aching & Water-rat processing machine
3. Distribute to three performers - the only qualifications are good looks, youth and six-appeal (i.e. likely to be adored by 6-year olds)
4. The end result is certainly not BJH, but is bound to be a Number One for all three!

THE WINNERS

As you can see, judging the competition was no easy task, and we would have liked to award prizes to everybody who entered it. However, that wasn't possible, so, after lengthy deliberation, we've decided to award the prizes as follows:

1st PRIZE: (autographed copy of "A Major Fancy") - Heather Went

2nd PRIZE: (large autographed colour photo of John) - Ian Hayes

3rd PRIZE: (autographed copy of the 'Live' EP) - Peter Brooks

Consolation Prizes: (12" Frank Farian Corporation singles) -

Andreas Raschke, Kevin Crossley, Jan Upsahl and Richard Kierton.

Many thanks to everyone who entered for giving us some great suggestions (and a good laugh!). In this issue we have two more competitions and some really good prizes on offer, so why not have a go - if you take the trouble to go in for it, your chances of winning are good.

Very special thanks to Gabi Bauer, Kevin Goodman and Monika Brauckhoff for generously donating the prizes.

* * * * *

Roy Harper in Munich

Originally it was to have been a quiet walk through the "Englischer Garten", but suddenly this plan was changed by an unobtrusive advert at the corner of a coffee shop - "Roy Harper Live In Concert" - that Roy Harper who supported BJH in 1987, that artist with whom we had so much fun (besides Barclay, of course!). Straight away we went to the hall. Having arrived there we immediately met his wife Jane, who was just preparing the stage, and she even remembered us at once! Then, after a few minutes, Roy Harper appeared. He seemed to be a bit surprised to see us again there, but he sat down next to us and started to talk. He told us about his plans for the future, about his past and, of course, about his present, which wasn't rosy at all. His intention was to give five concerts in Germany, but each of them ended as a flop because of the agency. All in all, Roy was very frustrated and fed up with touring.

Of course we asked him about Barclay. He wasn't satisfied at all with his role as BJH's support two and a half years earlier, but nevertheless he would do it again. By the way, he was quite surprised when he heard from us that Barclay will soon release a new album and go on tour. What is his opinion about the members of Barclay? Les appeals to him as he lets things come and go and never seems to be worried - all in all, Roy loves Les's "Life Is For Living" way of life. On to Mel: "He's the best musician in the band, and without any doubt one of the best drummers around, but he's a bit crazy!" His comment about John - "John is the opposite to Les. He occupies himself with his religious belief and thinks too much about problems". His fave concert during the Barclay-tour was the one in Paris. In contrast to Germany, he was applauded there; the audience in Germany didn't give him a chance at all. When he said this, we felt a bit guilty, thinking back to the gigs where we shouted for Barclay when he was performing on stage...

Roy performed a three hour concert that evening, without a band ("because a band steals the message of the lyrics"), and it was really good. His greatest wish is to emigrate to Australia, and to carry on as a songwriter.

MICKI SCHERRER & BIRGIT HOCHREIN



(left to right) Roy & Jane Harper, Micki & Birgit; Munich, 7-5-89

WOOLLY WOLSTENHOLME - "TOO LATE..." (SWALLOWTAIL CASSETTE)

Eight years on, we finally get the chance to hear what the follow-up to "Maestoso" might have sounded like, courtesy of this limited edition, five-track cassette from independent label Swallowtail. Four of the tracks are monitor mixes recorded at Strawberry in 1981, while the fifth is a finished master, originally intended to be the B-side of a single of "Gates Of Heaven" from the first album.

Side One kicks off with "Too Much, Too Loud, Too Late", a powerful, driving song with a perceptive lyric concerning the ultimate emptiness of the rock-star lifestyle. "Deceivers All" is an epic, reminiscent of his earlier "Ra", with some superb interplay between Woolly's keyboards, Steve Broomhead's searing guitar and the powerhouse rhythm section of Terry Grady and Kim Turner - Phil Collins eat your heart out! There's no let-up as "Has To Be A Reason" opens the second side, another rocker with Woolly apparently unsure whether his decision to go solo was the right one; "If it's lonely at the top/I say it's harder if you drop". Next up is "Down The Line", where the permanent insecurity of living on the San Andreas fault line is used as a metaphor for life. The final track, "All Get Burned", provides a contrast to the newer songs and sounds rather slight in comparison, although its acoustic feel shows another side to Woolly.

If "Maestoso" was a good album, albeit patchy, then the second LP would have been a cracker; the songs are stronger and there's a great power and assurance to these recordings. The real tragedy is that a musician of Woolly's calibre was unable to find a niche in the music business, although in "Has To Be A Reason" he sings "I will be back again/Though I can't say how or when". I for one sincerely hope so.

KEITH DOMONE

THE ALARM - "CHANGE" (IRS LP)

In order to begin to listen to an Alarm album properly, you need to pretend you are Frodo in "Lord Of The Rings", setting off to defeat evil, safe in the knowledge that bravery and courage will eventually win the day and the world will be set right as good overcomes evil.

This is The Alarm's fourth studio album, and perhaps their most rock orientated. The songs are clear and precise, and Twist's drumming forces the pace. Mike Peters is also in good voice in "Sold Me Down The River" and "Devolution Workin Man Blues". The two themes in the album seem to be 'oppression, loss and decline in Wales' and 'unrequited love'. The Welsh mountains stare out from the cover of the album, and in "A New South Wales" The Alarm have a song of quality which describes the decline of the coal industry, the scars of the coalfaces and the despair of thousands of people thrown onto the dole queue. Mike Peters is right!! Wales (and the North of England and Scotland) deserve much more.

A fine album, well balanced and a credit to Wales. CYMRU AM BYTH!

DAMIAN BLAKEMORE

TURN IT UP!!! Recent fixtures on the IBJHFC steam gramophone:

KATE BUSH - The Sensual World LP (possibly her finest yet)

TO HELL WITH BURGUNDY - Earthbound LP (brilliant new Manchester acoustic band)

THE LIGHTNING SEEDS - Pure 45 (should have been a big hit)

* * * * *

Feedback

"RANT" RESPONSES: HOW DO YOU FEEL NOW?

First of all, we want to express our view about Keith's question concerning critical remarks in NL; our opinion is that it goes without saying that everyone should express their own opinion. We think every BJH fan must not forbid any criticism, but defend any unsuitable criticism. But on to our comment concerning "The Great 1989 Fan Club Disaster": as we feel some of the main 'accused', it's our duty to correct some things. Although we went to lots of gigs throughout Europe during the 1987 tour, we don't think we got on BJH's nerves; on the contrary, they were delighted and enthusiastic about our questions. To be honest, we must admit that we might have surprised BJH sometimes with our enthusiasm, but remember that, like BJH, their fans are only human, too. BJH have been our idols for years, and it's normal that we love to learn to know them as well as possible. Is this wrong? Surprisingly, we've always thought that Knuffi and Angie shared these feelings... The only disaster in 1989 was that article, and we were deeply shocked. Our opinion is that we should try everything to keep the fans together, and stop this silly quarrel. SIEGFRIED SCHERRER, STEFAN BIERBRAUER, BIRGIT HOCHREIN & MICKI SCHERRER, W.GERMANY

P.S. What is John Joseph's shoe-size??!

For me there is no question that the way you handle the fans' letters is absolutely right, but there is, I think, no definition of a "real fan", nor should there be one. I say that each member has proved to be a BJH fan by joining the club. There will never be one single opinion about what BJH do for us, and we must take this into account. Moreover, I think the club is not just for the fans, but for the band as well; I don't share the opinion that BJH suffer from these arguments - they might even read some things to start them thinking... Concerning the "Rant" itself, I absolutely agree that the band are the only ones to choose how to spend their private lives! Which means for the fans to keep away from their homes, although the situation is a bit different at stage doors. Anyone annoyed now?

GABI BAUER, W.GERMANY

I've only got two things to say on the subject: firstly, if I violently disagree with anything I read, then I won't finish reading it. Secondly, and more importantly, why do people always have to criticize? What's wrong with taking the good aspects of something, and praising them? I am sure most people would prefer to hear what other people like about a certain thing, rather than what they don't like.

MIKE MELNYK, ST.ALBANS

After six issues of NL and the first year of IBJHFC, I've to congratulate you for an informative and interesting fan-newsletter, and I think it is very important that there is no censorship. I agree with the "Rant" in NL6 - on the new album BJH should play the music they want to play, and reading the John Lees interview it seems that they are doing so. Let's hope that this LP can satisfy the high expectations after three years of waiting - "Face To Face" was a good beginning, showing that they have found their roots again, and this is the right foundation for musical progression!

CARSTEN LAUBER, W.GERMANY

What about all this emotional stuff in the "Rant"? Well, I think I'll have my say: I like just about all the BJH stuff I've got, and when I listen to it, I don't try and pick the album to bits. My musical tastes vary a lot, but at the end of the day it is BJH who are my favourite. However, I don't put them on some kind of pedestal - to me they are a group of blokes who play music I like to listen to, so to all the moaners out there, if you don't like it, don't listen to it! For me, perhaps I'm just a peasant, but keep up the good work, BJH, and I'm gonna buy the new album anyway!

IAN MAYES, NORTHANTS.

It's interesting to read the views expressed in "Feedback", particularly the sometimes heated exchanges of criticism - it's all good healthy stuff, but nobody will ever win an argument about music, the appreciation of which, like beauty, is in the eye (ear?) of the beholder. I don't suppose the lads get upset - they must know by now that you can't please all of the people all of the time! By the way, Alan Gates from Kings Lynn says he is a dinosaur at 27; where does that put me at 52?!!

MIKE GREEN, SOLIHULL

We all have different tastes, likes and dislikes, so why can't people accept this simple fact without insisting that their own views are the only ones worth having? I also found the suggestion of censoring critical remarks rather disturbing - NL is, amongst other things, a forum for debate. What it is not, and should never become, is a propaganda rag run solely for the benefit of a few people who refuse to hear a single word against BJH. Incidentally, I speak as one who was disappointed by the "Victims" and "Face To Face" albums, but whose 'fave' album is "Ring Of Changes", closely followed by "Other Short Stories"; does this combination of the old and new make me a well-balanced individual?

KEVIN STERRY, NOTTS.

My response to the "Rant" and the points that were raised is quite simple: I agree that any criticism made about BJH should be about their music, concerts, albums and tours. It should be both objective and constructive. Very little can be gained from poorly thought, negative responses.

PETER BROOKS, NORTHANTS.

I don't think IBJHFC and NL exist to be sycophantic - just because we love the band's work doesn't mean that we have to suspend all critical judgement, and it's a two-way traffic; I'm sure that anyone who makes records wants to know the fans' views. Are BJH fair game at home? - a definite no. That's their private life and they're entitled to it. On tour is a different matter, but the trouble with being a fan is that it's very easy to get an attitude of "I've bought the LPs, the T-shirts and go to loads of concerts - I deserve to meet them", but we must remember that we don't own whatever artist we admire. Moral of the story - don't go into overdrive and you never know what might happen!

CLAIRE POWELL, BRUSSELS

The "Rant" has stirred things up again. I agree with most of it - the good thing about BJH is that each album is a progression in its own way, and an expression of how they feel at the particular time of writing and recording. However, if we do not happen to like it, I don't think there is anything wrong in expressing our opinions, and these should certainly not be censored. It would be nice if the harsher critics could balance their arguments with some positive comment, too; surely anyone still bothering to be a member of the fan club has something good to say about the band.

HEATHER WENT, ESSEX

OK, now everyone has had the chance to have their say, I'd like to give my own views. Firstly, my apologies to those who were offended by the "Rant" in NL6 - my intention in printing it was not to attack any individual club members. Secondly, I think that the arguments have gone far enough, and this correspondence is now definitely closed. In future I will only print articles and letters about BJH's music, which is, after all, what the club is all about. Finally, with a brilliant new album on the way, I believe that we should all forget any past disagreements and concentrate on working together to promote BJH. Please listen to "The Joker" - "It's not too late to see we're all the same".
KEITH

* * * * *

GUITAR BLUES

I'm glad that a lot of the younger generation are taking notice of BJH's music, especially when there is so much junk music produced at this present time. I was listening to Mike Read's 'Pick Of The Week' on new single releases recently, and Pete Waterman said that the guitar was finished, that more groups were not using them. I wonder what John would have made of that?!

COLIN BARNETT, CLWYD

I don't know if there are many BJH fans out there who listen to the charts regularly - I for one do, and I've noticed how well ballads do. The other day I realised how well "For Your Love" would do as a single, and I think there are a lot of BJH songs which could have done well as singles, but unfortunately were never issued. An EP containing such songs as "I've Got A Feeling", "Waiting For The Right Time" and with "On The Wings Of Love" as the main track would be a great idea - a lot of my friends who don't particularly like BJH thought "On The Wings Of Love" was really good. It would be interesting to hear which songs other fans would have liked to have seen as singles, so come on, write in!!
PAUL JOHNSON, W.YORKS.

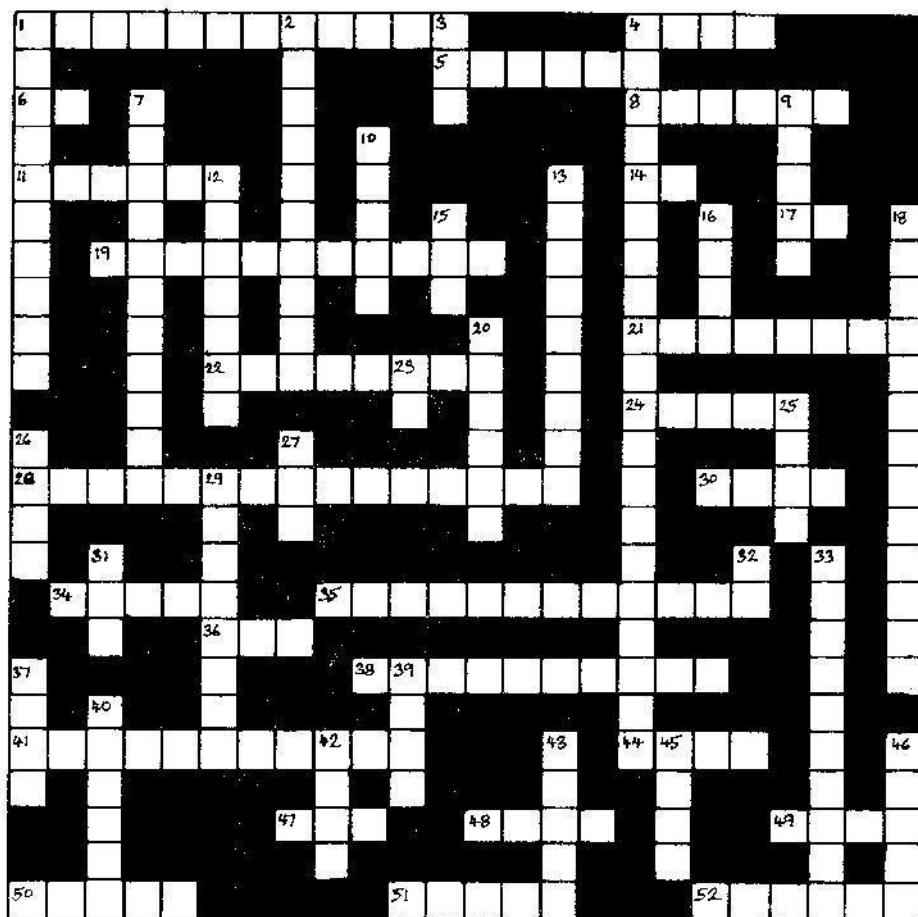
Re Paul Baker's infamous article (NL3): due to this guy, I finally, reluctantly realised that my idols need criticism to achieve further peaks of 'BJH-dom'. OK, Woolly's exit did have a noticeable effect, but it seems that during his last LPs with BJH, Woolly was restricted by what the band wanted to do and vice versa, hence in his eyes it just wasn't working. It was, then, imperative that he left. Thus, with "Maestoso", he revelled in his element, and without Woolly, the same can be said of BJH, as they reached a peak with "Ring Of Changes" - an LP of beautifully spontaneous rhythm and overall highly memorable songwriting. Coupled with "Victims", "Ring Of Changes" is a fantastic set of songs, illustrating BJH's full versatility, and leading us nicely into "Face To Face"; this LP works. It really is good, and one of their best, and I think that Les is just trying to attract more of the younger people who are interested in love songs! As public taste changes, so must the music by the artists. To finish off, I have a surefire way of ensuring the new LP is a knockout hit! When it comes out, everybody buy 15 copies each! Then it will get at least to the Top 20! Seriously - it sounds good already. This LP is gonna be good and could spell the big break BJH so richly deserve. Hit the album chart where it hurts lads!

KEV CROSSLEY, W.YORKS

P.S. John's description of that night in Loreley was beautiful - a really nice, inspiring few sentences which formed a picture of the scene as clear as if I were there myself. Finally, I'd just like to thank BJH (and Woolly) for their terrific music, and Keith & Co. for this fan club - oh, and thanks you lot for reading this!

Lyricword

WIN AN ULTRA-RARE EAST GERMAN BJH 'AMIGA' COMPILATION ALBUM!



CLUES ACROSS:

1. My heart's like sand
5. Dance with the light
6. God of old
11. People shout for more
19. I knew you knew
21. Of old men and first blood
22. Time drips slowly by (& 9D)
24. Danny for the meat pies (& 15D)
28. Help me drift away
30. Hardest of all forget her (& 46D)
35. Seen the turning
36. She thought would redeem (& 48A)
38. You know me well
41. Voice echoes into the night
44. Turns to stone (& 40D)
52. A prisoner of the isles (& 49A)

CLUES DOWN:

1. With my back to the wall
2. Slips on through like tiny bits
4. The green grass
7. It's the same old play
10. Scenes of better days (& 50A)
12. You need a light to see (34A, 47A, 25D)
13. On a block with no name
18. There's gold in the mountains
20. Bringing the life
23. A young child's cry (39D, 27D)
26. What will the future see (17A, 3D, 51A)
29. We've paid our dues
31. Unlike a dove (4A, 8A)
32. Stoned the fools (14A, 37D)
33. And nothing do but good
42. Put your mind in a dream (16D, 43D)
45. Just like an empty glass

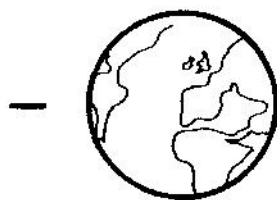
Answers to the usual address by 15th January, 1990. The first correct answer drawn on that day will win the LP. Good luck!

COMPILED BY IAN CHENNEL

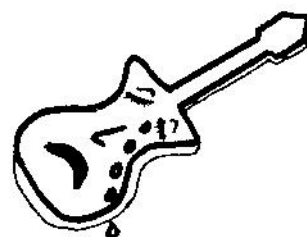
Competition

In our second competition in this issue, you could win a genuine piece of BJH memorabilia, as used by the band whilst recording the "Octoberon" LP! Our prize is a small set of wind chimes, and if you listen very carefully to the beginning of "Rock'n'Roll Star" (on headphones, if possible), you can hear Mel tinkling away on these very chimes. To win this unique musical instrument (!), just find the ten BJH song titles in the cryptic pictograms below, and send your answers to "Wind Chimes Competition" at the usual club address, to arrive by January 10th. Runners-up will receive "Paraiso Dos Cavalos" stickers, advertising the riding school on the Algarve which was the inspiration for John's song.

a)



f)



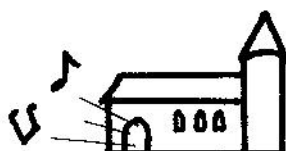
b)



g)



c)



h)



d)



i)



e)



j)



Many thanks to Les and John for donating these prizes, and to Lindsay for rescuing one of them! Competition devised by Monika Brauckhoff.

Club Offers

PRICE LIST

	UK	Europe	Elsewhere
Barclay James Harvest Clock (few left)	£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 (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	£1.00	£1.25	£1.50
Back issues of NL (#2, 3, 4, 5, 6) each:	£1.00	£1.50	£2.00
FOBJH rectangular metal badge	£1.00	£1.25	£1.50
FOBJH newsletters (#28, 32, 33, 34, each:	£0.50	£0.75	£1.25
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. We are also happy to accept cash (Sterling only) if this is more convenient for you. All prices include first class/airmail postage and packing.



ADVERTISEMENTS

FOR SALE: "Gone To Earth" 2442 148, £3.50; James Taylor- "Mud Slide Slim" K46085, £3.50; Traffic- "Best Of" ILPS 9112, £4.00; Justin Hayward & John Lodge- "Blue Jays", DOA 8; King Crimson- "The Young Person's Guide To King Crimson" (double) ISLD 7, £4.50; Procol Harum- "Live In Concert With The Edmonton Symphony Orchestra" CHR 1004, £4.00.

RICHARD KIERTON, 43 Nunsfield Drive, Alvaston, Derby DE2 0GH

WANTED: "Loving Is Easy" (original black vinyl copy), foreign pic sleeves and American singles, "Once Again" quad version, "The Eye Of Wendor" by Mandalaband and "Best Of My Love" by John Lees. All I have for sale at the moment is "Love On The Line" (7" pic cover) at £3.00 plus 50p post and packing, but I may be able to obtain various early Harvest singles and demos in the near future. Please contact:

STEVE HIBBARD, 36 Carlton Green, Redhill, Surrey RH1 2DA

GERMAN RECORDS WANTED: "In My Life" EP (1975), "Hymn" EP (1977), "Sip Of Wine" 12" single, "Mocking Bird" 12" single, "Panic" 12" single.

JAN ØYVIND HOLM, Drakeåsv.21, 3200 Sandefjord, NORWAY

PENFRIENDS WANTED from Britain and abroad. I'm 33 and have been an ardent fan of BJH since 1974. Please contact:

GRAHAM WHEELWRIGHT, 1 Llwyri Deri Close, Rhiwderin Heights, Bassaleg, Newport NP1 9JS

WANTED: BJH video "Victims Of Circumstance" and the Interview Album from 1984. A copy of the video would be acceptable, and I can pay by Euro-cheque. Please contact:

MATTHIAS BLANKEMEYER, Wilhelmstr.121, 4530 Ibbenbüren 1, W.GERMANY

BJH COLLECTORS: I have two spare copies of the David Soul album featuring the track "Black Bean Soup", on which BJH assisted with backing vocals. Please send offers, by the 15th of next month, to:

ANDREW MON HUGHES, 145 London Road, Holyhead, Gwynedd LL65 2NY

REQUIRED: Recordings (tapes) of the Peel Sessions (as mentioned in NL5), in good quality if possible. I'm looking especially for #2 ("Galadriel", "She Said", "Someone There You Know", "Ursula"); #3 (+2?); #4 ("Thank You", "100,000 Smiles Out" +2?) and #5 ("The Great 1974 Mining Disaster" and "For No One"). I also need a recording of a 1982 concert. In return you may have some real goodies! (I'm only prepared to swap).

GREGOR LELLEK, Jakob-Kaiser-Weg 3, 3180 Wolfsburg 1, W.GERMANY

FOR SALE OR SWAP: 11-track "Berlin" Polystar LP and "Mockingbird - The Early Years" German-only LP. I will swap one of these two records for a "Baby James Harvest" LP with original inner sleeve. Please write to:

BERND DÖRSAM, Trommweg 25, 6149 Steinbach, W.GERMANY

FOR SALE: Two copies of "Gone To Earth" (original cover), two copies of "XII" (including poster), one copy of "Once Again" (gatefold cover), "Early Morning Onwards" (mauve cover) and "Maestoso". All records are German pressings, used but in good condition, and sold at cost price.

GABI BAUER, Fischbachstr.37, 6602 Dudweiler, W.GERMANY

BETTER DAYS: Vintage pop and rock papers and magazines. For a huge, detailed list of 2,000 or so different papers, books, magazines, programmes etc, please send SAE, dollar bill or 2 IRCs to:

BETTER DAYS, 20 Trembear Road, St.Austell, Cornwall PL25 5NY

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