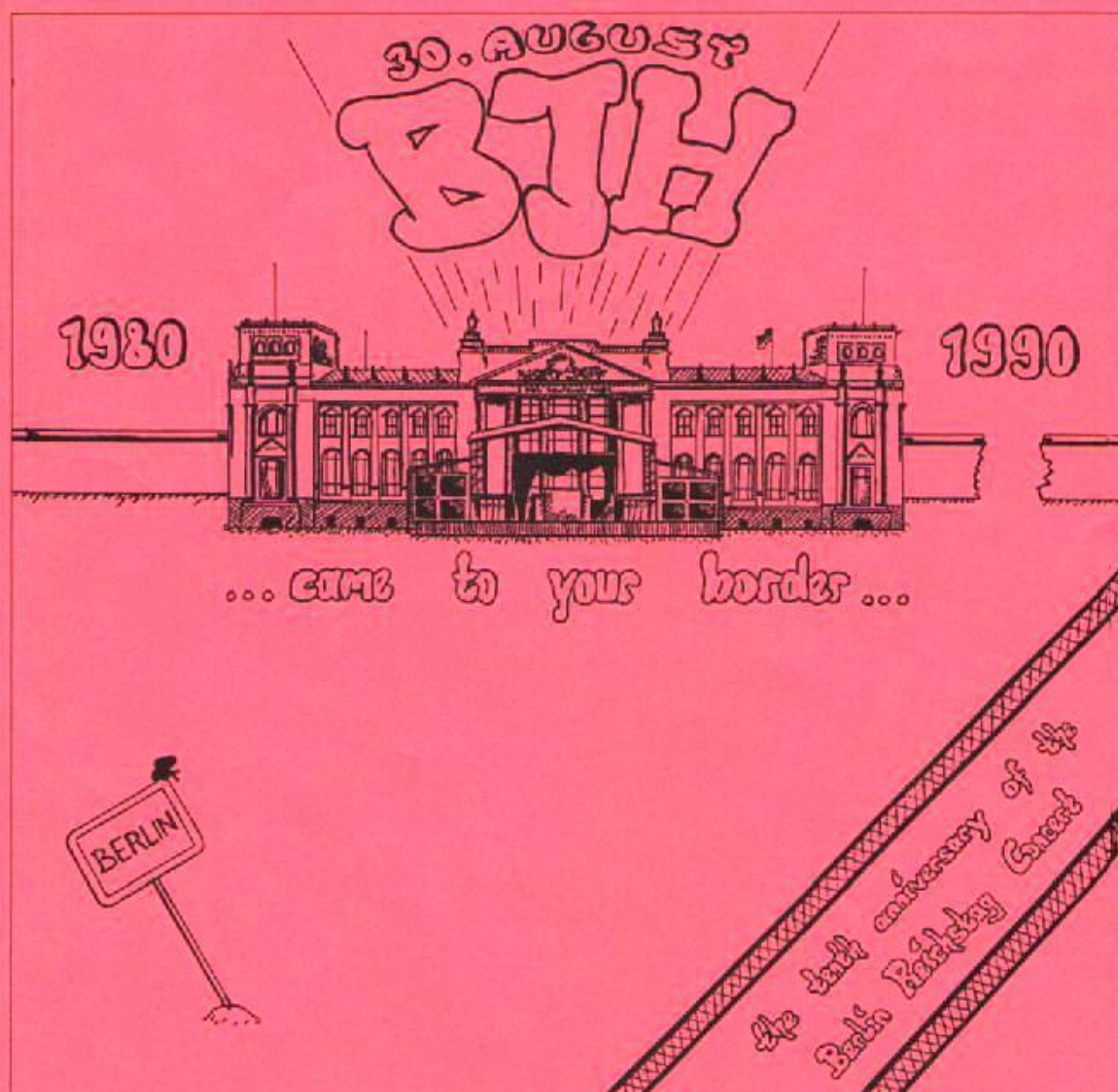


NOVA

Lepidoptera



The Journal 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

NOVA News NOVA News NOVA News

MORE DATES CONFIRMED

The full list for BJH's Autumn Tour is as follows: please note the change of dates for Hannover and Paris.

SEP 14	Manchester Apollo	8	Lyon (venue to be announced)
15	London Hammersmith Odeon	9	Besançon Palais Des Sports
18	Paris Zenith	11	Bordeaux Tatinoire Meriadeck
19	Utrecht Music Hall	12	Toulouse Palais Des Sports
20	Offenbach Stadthalle	14	Hamburg CCH
22	München Deutsches Museum	15	Bremen Stadthalle
23	München Deutsches Museum	16	Siegen Siegerlandhalle
25	Fürth Stadthalle	18	Mulhouse Palais Des Sports
26	St.Wendel Sporthalle	19	Zürich Hallenstadion
27	Essen Grugahalle	20	Wurzburg (venue TBA)
29	Ludwigshafen Eberthalle	23	Brandenburg Kultur-u.Sporthalle
30	Freiburg Stadthalle	24	Dresden Kulturpalast
OCT 1	Stuttgart Liederhalle	25	Schwerin Sport u.Kongresshalle
3	Osnabrück Stadthalle	27	Kassel Stadthalle
4	Wolfsburg Congress Park	28	Hannover Music Hall
5	Berlin Tempodrom	30	Kiel Ostseehalle
7	Lausanne Hall Des Fêtes		

Special guests for the tour will be Colin Browne and Kevin McAlea, and Ian Buxton returns as BJH's lighting designer. Madge and myself will be at as many of the shows as possible, and would be pleased to meet any club members: for anyone going to Hammersmith, we will be in seats D22 and D23 in the stalls. Some late news: "John Lennon's Guitar" will be released as a single in Germany and France before the tour begins, with "The Life You Lead" on the 7", plus "Medicine Man" and "Turn The Key" from "Glasnost" on the 12" and CD. It's possible that it will also be released in the UK -keep pestering your friendly local record dealer!

CONNOISSEUR COLLECTION ALBUM ON AGAIN!

The BJH compilation album will now be released on October 1st. Now titled "Alone We Fly", it has a different track listing as follows:

Poor Boy Blues*	Rock'N'Roll Lady (live Berlin)
Crazy City (live '74)	Shades Of B Hill
For No One (live '74)	Fifties Child
Mockingbird (live '74)	Waiting For The Right Time
Rock'N'Roll Star*	Blow Me Down
Hymn	Sideshow
Our Kid's Kid	He Said Love
Berlin	On The Wings Of Love*
Loving Is Easy	You Need Love*
Love On The Line (live Berlin)	Guitar Blues

Available as a double LP (VSOPLP 140) or cassette (VSOPMC 140) for £6.99, and single CD (VSOPCD 140, minus tracks marked *) for £7.99.

CLUB OPEN DAY: IBJHFC will be holding an Open Day on September 15th from 3 p.m., before the concert at Hammersmith. If you're travelling to London for the show, why not drop in on us first? We're only a few miles from the Odeon; if you need directions, ring us on 081-756 1476.

NOVA News NOVA News NOVA News

CHARITY COMPILATION: BJH's "In Memory Of The Martyrs" will be one of 27 tracks on a double album, "Everybody's Got To Learn Sometime", released in late September in aid of International Hostage Release (to help the families of hostages held in Lebanon) and the International Red Cross. Support a worthy cause: the album is issued by FM/Revolver Records on LP (WKFMZLP 155), MC (WKFMMC 155) and CD (WKFXD 155), and also features Peter Gabriel, Tina Turner, Simple Minds and many more.

CD NEWS: EMI Germany are issuing **Barclay James Harvest, Other Short Stories, Baby James Harvest** and a **Best Of** double on CD. One UK outlet which has all the EMI and Polydor imported CDs in stock is C & D Compact Disc Services, Magnum House, 140 Seagate, Dundee DD1 2HF. Priced from £11.95, you can order by credit card on 0382 76595.

LOCAL GROUPS/MEMBERS' DIRECTORY: In general, local groups have not proved popular, and there seems to be some confusion about their function: there is no question of IBJHFC dividing into smaller regional clubs, as BJH want one centralised fan club, so we're dropping the idea of local groups. Instead, we will produce a directory of members' addresses. If you would like to appear in it, write to us at the usual address. For a copy, send us an IRC or large SAE marked "IBJHFC Directory" after the end of September.

TRANSLATORS: Thanks to all those who responded to our request: the following members are happy to translate letters or articles for other fans:

JANET RICHARDSON, 26a Crescent Road, Hale, Altrincham, Cheshire WA15 9NA. [from English into French or German, and into English from French and German, or Spanish and Italian if it's simple!]

DAGMAR MÜLLER, Eckenhofstr.13, D-7230 Schramberg-Sulgen, West Germany. [German]. Please note that it's no longer possible for Dagmar to provide complete copies of NL in German, but she is still happy to translate specific articles or letters.

FRANCIS DELURY, Foyer Aftam, 14 Rue Andre Ginisti, 60160 Montataire, FRANCE. [French].

DIRK DEROOVER, Cornelis Peetersstraat 17, 1830 Machelen, BELGIUM. [Dutch and some German].

GABI BAUER, Fischbachstr.37, 6602 Dudweiler, WEST GERMANY. [German]

COMPETITION RESULTS: Answers to the competition in NL8:

1. Pip Williams has produced records by both BJH and Kiki Dee.
2. Sam Brown sang with BJH and Spandau Ballet.
3. Both mention places in the Saddleworth area.
4. Both are referred to in "The Great 1974 Mining Disaster".
5. BJH and David Sylvian both had albums called "Gone To Earth".
6. John and Don Henley (The Eagles) both recorded "Best Of My Love".
7. Both wrote and recorded songs called "On The Wings Of Love".
8. Both songs are quoted from in "Sea Of Tranquility".
9. "Shades Of B Hill" is based on Fats Domino's "Blueberry Hill".
10. Only those bands received platinum sales awards in Switzerland.
11. Tom Robinson was a member of Café Society, BJH's support in 1975.
12. The "Cherry Sunburst" and EB3/SG are both Gibson guitars.

There were no completely correct entries, so first prize was shared between JANET RICHARDSON and DAGMAR MÜLLER, who got most right.

Other Short Stories....

CAN YOU HELP?

We're looking for club members who can assist us with our research into BJH's early concerts; if you've been following Barclay James Harvest since the late 1960s, we'd like to hear from you. What we need is press cuttings, interviews or reviews from the period 1967 to 1971 which mention the songs that were performed or the dates and venues. Personal memories of early concerts would be equally welcome. Please contact Keith Domone at the club address.

...Woolly Wolstenholme's "Maestoso" album was finally released in CD form in June by S.P.M./Worldwide Records (SPM-WWR-CD 0003), in association with Swallowtail Enterprises. Although it is a German issue, we have a very few copies left for sale, complete with exclusive lyric insert. The price is £10.00 (£11.00 Europe, £12.00 elsewhere), and cheques/Postal Orders should be made payable to Swallowtail Enterprises. Also still available, Woolly's "Too Late" cassette, price £4.50 (£5.00 Europe, £6.00 elsewhere). All orders to Swallowtail Enterprises at the usual club address...

...More compilation albums featuring BJH have surfaced. In America, a promo-only sampler LP called "Nice And Slow" (MCA 1958, issued 1977) featured "Hymn", while in Hong Kong, Singapore and Malaysia two various artists LPs included BJH: "Rock Ultimatum" (Polydor 2489 164, 1980) has "Hymn", and "Rock Ultimatum Volume 2" (Philips 6448 154, 1981) includes "Love On The Line"...

...Club members searching for BJH songbooks may be interested to know that "The Best Of BJH", featuring songs from 1977 to 1981, is still available in Belgium! You can buy it for 895 Belgian francs from "Vergucht", Steemstraat, 1000 Brussels, BELGIUM...

...Additional TV appearances - BJH were shown on "The Old Grey Whistle Test" in 1972, with a live clip of "Thank You". More recently, the "Cheap The Bullet" video was shown on "Video Music TV" in Italy, and RTL in France and Luxembourg screened a BJH special on a programme called "Vents d'Est"...

...Finally, a number of club members have asked me for the latest sales figures for "Welcome To The Show"; Polydor seem reluctant to provide any statistics, but our best guess at the moment is about 250,000 copies worldwide, with West Germany accounting for about half of all sales...

COMING SOON: The next issue of NL will include the first part of our listing of BJH live shows and set lists over the years (held over from this issue due to lack of space), plus a new feature - "The NL Songbook" begins with the sheet music for "Hymn". Also in preparation, further overseas discographies, and an article about BJH's CD release - anyone want to put the pro-vinyl/anti-CD case? The closing date for submissions for NL11 is **OCTOBER 10th.**

[Thanks to Bill Bisch, Jeffrey Au Yeung, Mick Lynch, Fulvio Casella and Dirk Deroover for some of the information in Other Short Stories]

INTERNATIONAL GALLERY

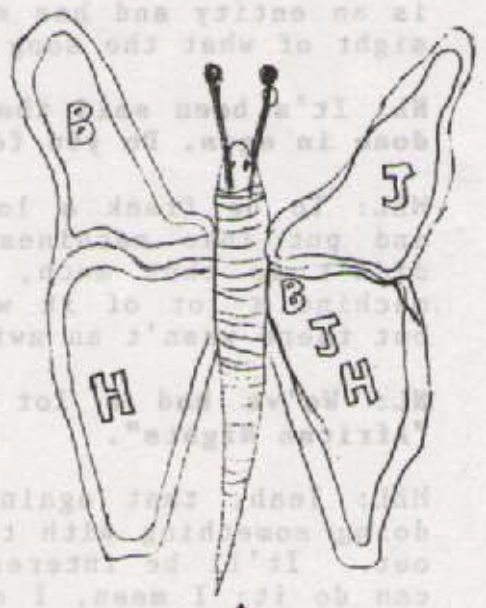
"I REMEMBER THE DAY"



ELAINE PIDGEON



JANET RICHARDSON



CARL PIDGEON, aged 8

THE NL INTERVIEW:

by Keith Domone and Kevin Goodman

NL: First of all, "Welcome To The Show" - are you pleased by the reaction to it?

MEL: Yes, very much so. I'm pleased especially that we got a vibe out of the English record company, which hasn't happened for a long time. The Germans seem to be taking to it, the French reaction is a bit slow, but there's new territories like Italy that seem to be getting into it. I particularly like the album. I think it went a long way into what the idea of the album was, which was maybe a cross between "Gone To Earth" and 1990 - the melody and feel of those songs but yet putting modern things with it.

NL: A number of fan club members have said that it's the best one since "Gone To Earth"...

MEL: I think it is. When it was done I listened to it incessantly and as you grow into it there's a nice cohesion with it; there's a lot of different things happening on it. You get some albums - not naming names - but they have a sound, a snare drum sound or a guitar sound or a new synthesizer sound and it's on every second track, whereas I think with this there's been a lot of separation. A song is an entity and has moved along on that direction, without losing sight of what the song was about.

NL: It's been said that your drumming on the LP is the best you've done in ages. Do you feel you've improved over the years?

MEL: To be frank a lot of that was actually sat down and written and put into machines with Jon Astley. In terms of hands on I didn't do that much, but in terms of putting my ideas into the machine a lot of it was mine. They'll all be reproducible on stage, but there wasn't an awful lot of live playing.

NL: We've had a lot of favourable comment about the break in "African Nights".

MEL: Yeah, that again was Steve Piggott - he had this idea of doing something with the end, so we sat down and worked this thing out. It'll be interesting if we do it on stage to find out if I can do it: I mean, I can do it in my head, but the test is in the stage music. In fact I know I can do it! If it's going in the act it'll be fun, because hopefully we'll have a percussionist with us, so we could do a full number with that ending.



MEL PRITCHARD

NL: John said that he felt that you were all really enjoying recording the album, that there's more of a group feeling.

MEL: Yes, that's absolutely right. It's just that I think we've been together for so long now, you go through phases; it's like in marriage or any consortium. With this one everyone seemed to have their head on, doing exactly the same thing, and going back to it I think the record company being involved helped a lot. It's all right having all this success in Europe and everything, but if your English record company or peers get involved in it, it helps everything to gel a little better. It's all reflected, I think, in the closeness of the band and the direction that everybody wanted to go in.

NL: What was it like working with Jon Astley and Andy Mac?

MEL: I quite enjoyed it. Jon Astley was there on the pre-production and actually putting the songs into shape, and that gave me more time to work on ideas to do with drums and everything. Once they were in a kind of rough outline shape with no vocals on or any of the top colours, then it would be taken upstairs, because we were working downstairs with the programming, and then we'd all get involved with it. Jon Astley set songs in directions that possibly they wouldn't have gone without him but that's always the case with producers. With Pip Williams there were some songs that went in ways that never in our wildest would have gone that way, but the record company got Jon Astley and ourselves together, and we decided we wanted the classic Barclay James Harvest brought up to date, and I think it's worked.

NL: There seemed to be one or two last minute changes.

MEL: Well, one of the things was John had written "Origin Earth" and at the same time Les had written "Shadows". "Origin Earth" had been put down into a rough idea with programmes and everything, and Les had got another song, but he didn't want to use that - he wanted to use "Shadows". Jon Astley was back down at his place in Twickenham, because he was working on his solo album, so Les, myself and this other guy went in and put the basis of "Shadows" down. It was based on a Zulu chant; it could have gone a little bit further than that, but there again if we do it on stage there is room for more African-type percussion. The song that was going to be on was virtually finished and that was just put on one side for this new thing at the last minute. That always goes on: it's something you've got to set within time schedules, but a lot of the time someone just gets a better idea.

NL: So what happens to songs like that one of Les's that was almost ready?

MEL: That's really up to Les: it might come up on the next album with a totally different concept, or he might take it away and write a song about that. It didn't have a name, it was just a rhythm track with very moody chords. It had got a melody which he'd hummed to me, and Jon Astley had programmed it to the format Les wanted, but he came up with "Shadows", then within the last three weeks John arrived with "Origin Earth" - it's an ongoing thing.

NL: Do you enjoy live work?

MEL: Yes. Albums are pleasing but sometimes it's almost like being in an audio office! When you go out there it can be tiring, but when you get to that stage when the butterflies start going and you hear the response of the audience, there's no other feeling like it. It's just that you've got to do recorded work to reach out to people, and hopefully when we do recorded work people that go along out of interest come out saying "Oh, I'm going to get the album": a fan, or a potential fan.

NL: How will you prepare for the tour?

MEL: First we're going to have to start looking at the set list. I spoke to Les about it especially because I think "Spirit On The Water", which was off... if anyone can remember which album that was off... [NL: "Gone To Earth"], is so relevant now - it was relevant then, but it just sums up everything that's happening. I'd like to do that in the stage act and I'd like to do "After The Day" - that could be a stunning track, with the keyboard players that we've got, but I've also got another three that I'd like to do. With John and Les with another three they'd like to do, we're going to have to put a stage act together. What we have got to do is sit down with the new album and see how many we can do off it; I know the fans won't like this, but we've found from painful past experience that if you do the whole of the new album, even for the most ardent fans it's a bit unacceptable. I think five or six is optimum, but inbetween the songs that people know.

NL: The next magazine will have another readers' poll in it, including five songs that you'd like to see the band do live...

MEL: Actually it does help, that, if you have some kind of guideline. We've got to do the best set possible: I can certainly see maybe "For No One" or "After The Day" taking over. I'll have to look at the old set list. "Hymn" has been around for a long time...

NL: Somebody wrote in the last magazine that "Hymn" shouldn't be the last encore, that's it's getting too predictable.

MEL: Yes, that's right, I agree with them actually. You kind of create a precedent and then once you've done it, try and break out of it! The thing that people are not aware of is the fight that John, Les and myself had to get that as the last encore! People said it's nice to see "Medicine Man" back, and I'll hold my hand up and say that I was against that for a long time!

NL: Do you prefer playing in Britain or abroad?

MEL: I don't mind, as long as the dressing rooms are clean! I suppose sat at the back, hidden, I never seem to feel a different reaction. Because it is Barclay James Harvest and we're not the flavour of the month, a lot of people go because they want to see us anyway, so you get that glow or whatever it is. It can be terribly depressing at a gig, but when it's ten minutes to go and you start psyching yourself up, all that's forgotten. We've done tents and everything - we're just a bunch of old journeymen, really, but we still enjoy it! I'll play anywhere, anytime...

NL: Have you done any session work outside BJH?

MEL: No, I haven't. The only thing, that I think everyone's aware

of, was the Davy Rohl Mandalaband thing, that's really it. I've got a confidence problem in terms of working with other musicians. I'd like to - I used to enjoy the jams with Kevin and Bias and Colin when we were there at soundchecks.

NL: What drum kit do you use now?

MEL: It's a "Pearl Export". I'm in the process of arranging a new one before we get into rehearsals. It's just the more modern one - it'll be an acoustic. It depends on the set, I might be using electric ones as well. Colin will probably be using drum machines through pads, but I'm going to stick to the old acoustic.

NL: I know that you and Les go back to schooldays; what's your earliest memory of him?

MEL: He'll like this one, actually: it was in the sandpit, because it was at infants school and everything, it's that far back. He used to live in the next street - our parents knew each other.

NL: Do you still socialise a lot now?

MEL: Not really, I've got my own friends. Obviously when you're out working it's back to how it was, but in the early days we were in each others' pockets for such a long time, we just used to go out and drink and do everything together, but as you get a bit older it just becomes your separate life.

NL: What effect do you think Woolly's departure had on the band?

MEL: It's difficult to assess. I think at the beginning there was this terrible shock, and then we had to go in the studio. The thought then was to get the album and the keyboards done. Les and John did quite a bit, I think we got Ritchie Close in, who's on the latest album. I think we were all a little bit petrified about going into the studio, because it's like one of your legs has gone or something. Obviously it left a massive hole, but I think as often happens you tend to close ranks. Woolly used to come up with ideas on other people's songs, he's got a very fertile mind, so it's not just a matter of a missing musician. He was a good ideas man; that side more than any was missed.

NL: Did you blame him for leaving you in the lurch?

MEL: No, I think I understood what Woolly was going through, and I think that he felt that his music was relevant to the band and I think that the band was going away from what he regarded as his ideal. I wasn't angry at all, I understood absolutely what he was saying - on the other hand, and I've got to say this, Woolly, I think that a lot of the way it was going was pretentious and too floral. I'm not saying I'm glad he left, but it then created a more direct way for us to go. I don't think San Francisco helped, he didn't like that at all, because the producer there was very much an American producer, and a lot of Woolly's ideas were just so alien to him musically - you can imagine, a West Coast producer meets Mahler Mark IV!

NL: Yet ironically the new one is probably closer now to the way you were with Woolly than at any time...

MEL: Isn't it weird? I don't think there's that overbearing string effect, but certainly there's that colour about it. Jon

Astley is a very similar personality to Woolly, they're out of the same kind of mould. Going back to Jon Astley, we were all sat around this massive computer which does your every whim, which is wonderful, it's a musician's dream, but I think that did bring the band together as well, because it started ideas going. Woolly was a bit like that; he liked to sit around the piano. I think we were lucky in getting Kevin pretty quick. Musically he's totally different to Woolly; he doesn't get involved that much in the actual production or arrangement, but he'd throw in ideas.

NL: You never thought of getting someone like Kevin in as a permanent replacement?

MEL: It was out of respect for Woolly in the early days, when the absolute heartfelt answer was, "No, there's nobody going to come in and take Woolly's place." It's just so happened that Kevin's always worked with us, not on this album but live work-wise.

NL: I read years and years ago that you'd been offered the drum seat in Fairport Convention.

MEL: Yeah, when the drummer[Martin Lamble] - he was a lovely guy as well - was killed in a van smash. They invited me to audition.

NL: What made you stay with BJH, then?

MEL: First of all I think my ego was given a good massage by them asking me. To be perfectly fair I don't think I came up to the standard they were looking for, being absolutely honest. Certainly Fairport were getting the better gigs, the better money. At the time Fairport were a big band and a damn good band as well, and it was just this thing that permeates all the way through BJH, this kind of loyalty. You can't put a price on it.

NL: And that kind of loyalty goes through the fans as well.

MEL: I know. I'd like to think that there's an honesty that shows through all the music, there's no hype, there's no pretension, there's just something there that you can't put a finger on. It's the heartfelt honesty that's in the music.

NL: On "Negative Earth" and "Paper Wings" you had co-writing credits. What did you actually contribute?

MEL: I wrote all the lyrics to "Paper Wings". On "Negative Earth" Les had got this thing that I couldn't get out of my head, and I wrote everything except "For fifty-five days". It struck a chord with me, and I liked the alliteration of "here in syncopated time, while my tangled web of rhyme...". I just thought about the isolation of this guy. With "Paper Wings" I was up the Eiffel Tower and I'm not gifted with a head for heights, so I got to the first stage. The rest of the guys went up and I came down, and there's a plaque at the bottom and this dent in the floor - it's like "Suicide", was he pushed or did he jump? It was basically that he was "a broken man without a dream" because if he jumped and he couldn't fly it was a broken dream, or if somebody pushed him then it's still a vision that finished up as a bump in the floor. I'd like to do more. On "Turn Of The Tide" the lyrics aren't mine, but I put some initial ideas down like "I'm like a train off the track". "Back To The Wall" was a bit like that, as well. I like lyrics, but with such good lyricists as we've got it's very hard.

NL: What are your own musical tastes like now?

MEL: I still like Don Henley, I still like the Eagles. I've got to say I haven't heard anything really new come out - a lot of it is regurgitated. The guy that I listen to most at the moment is a guy called Gino Vannelli, an American guy. He's got a great voice, a great bunch of musicians, his lyrics are quite nice as well. I always go back to Steely Dan and Donald Fagen's "The Nightfly". I'll tell you who I do like of the new stuff - Hue & Cry, I think they're really, really good, Level 42 are good. Prince, I think, is the governor recently.

NL: These days is Barclay James Harvest a job for you or is it still a pleasure?

MEL: Sometimes it can be a pain, but 90% is fabulous. You get to go on stage, you get to play music that you like, you get to go into a studio, you get to meet people. We're all from the working class and it's a one-way ticket to paradise, isn't it? But, for all those people out there, it's not that easy, there's a lot of heartache. I didn't have a teenage life from '67 to when I must have been 27. I was involved very quickly in paying debts to do gigs to pay debts to sign deals. I'm getting an old man now, and I find myself saying "when I was a kid", but things were different. Having said that, that's the input that you put in to get everything back out; I'd like to think that I've put as much back as the industry has given me. The other thing about the music industry is that you can live a life that's honest to yourself and I mean that in the nicest way. In this business you've got the freedom to be whatever you want.

NL: So it was worth all that hassle in the early years?

MEL: Yes. I really feel for bands now, because the industry works in such a mechanical way. When we were doing it it was all about experimentation and you were allowed to. The first album wasn't a major success and the record company gave us carte blanche to use a full orchestra, whereas now if they haven't had a hit in the first three they could be the best potential musicians in the world but that's it. Things were easier in those days, looking back: they used to throw bricks at you because you had long hair, but that was the fun of it!

NL: How do you spend your time when you're not working?

MEL: At the moment I've got this house that I'm gonna make into my little rehearsal room, but a lot of the time I don't do a lot. I read a lot, I like watching films, and I've started doing quizzes a couple of nights a week. Playing soccer, talking about music and life. I like to watch soccer, I play a bit of squash.

NL: Finally, any message for the members of the Fan Club?

MEL: I think all of the messages are on all the Barclay James Harvest albums - the main one is just look after each other.

[Photo of Mel by Kevin Goodman]

POLL RESULTS

BEST ALBUM:

- | | |
|--------|-----------------------------------|
| 1 (-) | WELCOME TO THE SHOW |
| 2 (3) | GONE TO EARTH |
| 3 (1) | RING OF CHANGES |
| 4 (7) | EVERYONE IS EVERYBODY ELSE |
| 5 (2) | FACE TO FACE |
| 6 (5) | XII |
| 7(11) | TIME HONOURED GHOSTS |
| 8 (6) | EYES OF THE UNIVERSE |
| 9 (9) | TURN OF THE TIDE |
| 10(10) | OCTOBERON |
| 11(15) | ONCE AGAIN |
| 12(13) | LIVE TAPES |
| 13(12) | VICTIMS OF CIRCUMSTANCE |
| 14 (4) | GLASNOST |
| 15 (8) | BERLIN - A CONCERT FOR THE PEOPLE |

Numbers in brackets refer to the last NL poll conducted two years ago (see NL2), and the recent influx of new members has given rise to some fascinating changes. The fact that "Welcome To The Show" made No.1 is not too surprising. However, the margin is, with "Welcome" polling 75% more votes than its next rival. Elsewhere, mid-seventies albums like "Everyone Is Everybody Else" and "Time Honoured Ghosts" make big gains, "Face To Face" slips, but is still highly regarded, and "Glasnost" plummets - it's now less popular than "Live Tapes". "Baby" lovers will be pleased to know that it wasn't last this time: the next four were "Other Short Stories", "Live", "Baby James" and "Barclay James Harvest".

BEST SONG:

- | | | | |
|--------|------------------------|--------|--------------------------|
| 1 (1) | HYMN | 16 (-) | JOHN LENNON'S GUITAR |
| 2(10) | FOR NO ONE | 17 (-) | KIEV |
| 3 (3) | POOR MAN'S MOODY BLUES | (8) | PARAISO DOS CAVALOS |
| 4 (4) | MOCKING BIRD | 19 (-) | I'VE GOT A FEELING |
| 5 (8) | SUICIDE? | 20(16) | HOW DO YOU FEEL NOW |
| 6 (-) | IF LOVE IS KING | 21(29) | SHE SAID |
| 7 (-) | LADY MACBETH | 22(10) | NOVA LEPIDOPTERA |
| 8 (2) | MEDICINE MAN | 23(18) | IN MEMORY OF THE MARTYRS |
| 9 (7) | BERLIN | 24 (-) | SUMMER SOLDIER |
| 10(15) | PLAY TO THE WORLD | 25(12) | HE SAID LOVE |
| 11 (5) | ON THE WINGS OF LOVE | 26 (-) | ECHOES AND SHADOWS |
| 12 (-) | WHERE DO WE GO | 27 (-) | FOR YOUR LOVE |
| 13 (5) | CHILD OF THE UNIVERSE | 28 (-) | ONE NIGHT |
| 14(24) | ALONE IN THE NIGHT | 29(14) | LIFE IS FOR LIVING |
| (-) | THE WORLD GOES ON | 30(27) | GALADRIEL |

With a larger sample for this poll, we've extended the chart to a Top 30: "Hymn" retains pole position, but "Medicine Man" loses ground, and is replaced in the second slot by "For No One", staging a remarkable revival. The new songs make a good showing, with "Lady Macbeth" and "If Love Is King" resuming the battle from the "Welcome To The Show" poll - there was really nothing in it, and I feel that "Lady Macbeth" won't relinquish her crown easily!

SONGS THAT YOU'D LIKE TO SEE PERFORMED LIVE:

- 1 FOR NO ONE
- 2 LADY MACBETH
- 3 GUITAR BLUES
SUICIDE?
- 5 SUMMER SOLDIER
- 6 IF LOVE IS KING
- 7 CRAZY CITY
- 8 MOCKING BIRD
SHE SAID
- 10 JONATHAN
- 11 HYMN
- 12 AFTER THE DAY
MEDICINE MAN
PLAY TO THE WORLD
- 15 GALADRIEL
WHERE DO WE GO
- 17 JOHN LENNON'S GUITAR
- 18 CHEAP THE BULLET
- 19 PARAISO DOS CAVALOS
- 20 PAPER WINGS
ROCK'N'ROLL STAR

"For No One" repeats its win of two years ago, and, with its showing in the "Best Songs" category, it must be time for this classic to return to the stage show. The atmospheric drama of "Lady Macbeth" would surely be a show-stopper, and there's still plenty of support for older epics like "Suicide", "She Said" and "After The Day". This year's tour could be a cracker!

ALBUMS YOU'D LIKE RELEASED ON CD:

- 1 A MAJOR FANCY (JOHN LEES)
- 2 BARCLAY JAMES HARVEST LIVE
- 3 BJH AND OTHER SHORT STORIES
- 4 BARCLAY JAMES HARVEST
- 5 BABY JAMES HARVEST

Events overtook the poll, with the last three scheduled for release by EMI in Germany by the time you read this; however, that still leaves "A Major Fancy" unavailable in any form, and the 1974 live double is another notable omission. We're still pestering all the right people, so perhaps these gaps will be filled soon.

PREFERRED FORMAT FOR ALBUMS:

CDs	:	62% (39%)
RECORDS	:	28% (45%)
CASSETTES	:	10% (16%)

Compact discs have made phenomenal inroads since our last poll; I'll be sorry to see vinyl go, but as CD player prices have fallen, the sheer sound quality and convenience of CD have won the battle, and "Welcome To The Show" is a perfect example of the hi-fi excellence obtainable from digital recording and reproduction.

* * * * *

WE ALL KNOW HOW HARD IT IS FOR ROCK GROUPS LIKE B.J.H TO SURVIVE IN TODAY'S WORLD OF DISPOSABLE PLASTIC-POP, YET B.J.H PUT UP ONE HECK OF A FIGHT, IN QUITE A UNIQUE WAY... DID YOU EVER WONDER WHY N.L.#7 WAS SLIGHTLY LATE ARRIVING? HERE IS THE EXPLANATION. A STORY WHICH, FOR THE FIRST TIME UNCOVERS THE ALTER EGO OF B.J.H... THE STORY OF B.J.H AS:

SUPER HEROES

A PAUL JOHNSON & KEVIN ROSSLEY PRODUCTION

THE SETTING:

A HOUSE IN DOWNTOWN OLDHAM, B.J.H ARE HAVING A QUIET DRINK WHEN...



WHAT? KEITH DOMONE HAS BEEN KIDNAPPED BY S.A.W-?

HOW WILL N.L. CONTINUE WITHOUT ITS EDITOR? LES EXPLAINS THEIR FLIGHT....



DEVIL CACKLE: WITH YOU AS OUR PRISONER -BJH FANS WILL NEVER GET, THIER N.L.'S NOW! HAA HAA HAA, HAAA-HAAA ETC.



BUT AN AWSOME SIGHT AWAITS JOHN AND LES...

OH MY GOSH! A GIANT DROSS DROID!

BUT THE DROSS or BROSS DROID IS UNABLE TO COMPREHEND THE CONCEPT OF INTELLIGENCE - HENCE THE DAZZLING BRILLIANCE OF LESS ATTACK CAUSES THE INEVITABLE....





CLASSIC ALBUMS REVISITED

"GONE TO EARTH"

A recently caved-in love affair, large helpings of melancholy in seemingly every department - such was the none too chirpy state of affairs when I was initially introduced to "Gone To Earth"; by no means the first BJH album I'd heard, but certainly the one which took me most completely by storm. What better anthem for a self-pitying and bereft lover than "Poor Man's Moody Blues"? Night after night I would wallow with bittersweet self-indulgence in its sonorities, and the whole album became the staple part of my musical diet.

But personal circumstances aside, I am sure that even had I heard "Gone To Earth" at a totally altered time in my life, I would nevertheless have considered it BJH's finest; admittedly less ambitious than its lofty predecessor "Octoberon", the album succeeds partly for that very reason, insofar as it's a beautifully even work. The nine songs collected on the album are not (as is sometimes the case with, say, Lees) musical vehicles for a conceptual end - concepts are in this case secondary to musicality, and "Gone To Earth" triumphs in its concentration upon that aspect.

The album is possibly the finest showpiece for BJH's harmonial effects - an area in which they've always led the field - which can be offered. Throughout, the harmonies are exceptionally tight and ambient with a breathy, cushioning quality which the closing bars of "Spirit On The Water" and phrases of "Hard Hearted Woman" display in abundance. Interestingly, it was the critical complaint that BJH were harmonically ripping off the Moody Blues which apparently prompted Lees to write his "Poor Man's" version of Hayward's tour de force; though basing itself throughout upon the chordal shifts of "Nights In White Satin", Lees' adjustments of actual chords are highly sensitive and wholly successful, never more so than in the central guitar solo in which an inspirational change of key lifts the song above its original counterpart. Though obviously depending upon "Nights in White Satin" for its own conception, "Poor Man's Moody Blues" becomes an improved version which stands independently as a great testimony to the musical talents of John Lees - and let's not forget Woolly's epic keyboard sequence with which the song closes. Wolstenholme's clarion-like keyboard parts more than make up for the lack of orchestral accompaniment on the album, and in his own contribution, "Sea of Tranquility", (one of his best, I feel) he summons all the resources at his command with great effect.

"Gone To Earth" is not a magnum opus in the manner that other BJH albums are; it sees the band musically in a more modestly reflective vein, concentrating on some really coordinated ensemble playing of songs which are all of a piece in terms of quality. It is really Lees' album if anything, in a way perhaps no other is - two classics and not a bad track elsewhere - but Holroyd too is in fine fettle without a doubt. "You can't judge a book by its cover", they say, but even there, "Gone To Earth" is the exception to the rule; the mellow beauty of Maldwyn Reece Tootill's artwork with the owl frozen in flight forms a fitting preface to the musical content - as if one were needed !

MARK GREGSON

BJH didn't come into my life in a formal way until the summer of 1976, when, intrigued by the cover art to "Time Honoured Ghosts", I took a chance on a band I only knew about through two rather sneering reviews in "Rolling Stone" magazine, in both of which they were referred to as a "Poor Mans...." (you get the picture). An FM radio station in Peoria, Illinois (approx. 130 miles south of Chicago), used to have a progressive programme late Monday nights in the seventies, when they would play an album by an obscure group (to give the audience exposure to the unfamiliar?). One night, lying in bed at 11pm the show came on, and I settled myself comfortably, entranced by the haunting, majestic strains of "Hymn". I should quickly note here, the disc jockey failed to mention either the group or the album title until "Poor Man's Moody Blues" concluded side one !

I only knew I loved the music, it sounded familiar but I wasn't sure it was BJH until the disc jockey got on the ball. I love many BJH songs, but, for a variety of reasons, "Hymn" since 1977 has become my favorite song of all time; it's probably been played on the turntable here (remember turntables?) well over 1,000 times (I'm not exaggerating, friends!). Also keep in mind, neither "Hymn" nor anything else has been played on any radio stations I listen to since 1977 (consider that, my European and UK friends). Startling and intensely moving too, is John's "Poor Man's Moody Blues" that very astutely, concisely answers music critics everywhere.

While all BJH LPs have at least one spiritually (?) centered track, "Gone To Earth" was chockful: highlights were also Les's "Spirit On The Water" and his provocative, eloquent "Taking Me Higher", which closes the album with the emotional forcefulness that "Hymn" so exhilaratingly opens. Of course, I'm not forgetting for a minute Woolly's brooding, Mellotron-laden "Sea of Tranquility", which can be interpreted on a variety of levels: "We sold our souls for senseless gain... and brought our harvest home in vain...". Those words still haunt me... To echo Jill Wolstenholme's words in an old fan magazine from summer 1977, the song does indeed, "open quietly and end with a (tremendous) bang". There have been bones of contention about Woolly's stylistic and artistic (supposed) differences compared to the styles of Lees and Holroyd; "Sea.." is somewhat more grand and complex when compared to their material, but the group on this LP, in my opinion, reached their artistic plateau and they appear to be in perfect harmony, synchronised and working together with breathtaking results.

I love portions of every BJH LP, but "Gone To Earth" is something I can truly say puts a lump in my throat, with me asking "How in the world do they do it?!" afterwards. It's a great conceptual album, and needless to say, while absolutely ignored in the land of "American Excess", it is at least more properly appreciated by enlightened people in Britain and Europe. Hey guys, maybe the forthcoming US release of "Welcome To The Show" will remedy that here? It's time the US was let in on a well-kept secret; Barclay is unique and still steadily making headway thro' the flat musical landscape know as Progressive (even Art Rock) music. Thank God for BJH; thank you John, Woolly, Les and Mel for putting everything in your hearts (and souls) into "Gone To Earth".

SAM BOGNER

FEEDBACK

THE BERLIN TV SHOW AND A MEETING WITH THE FANS

On Friday, 4th May, I met Jürgen Langanki at the Grand Hotel in East Berlin at 6 pm, and then went to the "Friedrichstadtpalast", which wasn't far, to meet BJH. When we arrived, they were just rehearsing - we weren't allowed in but there was a monitor outside, and we asked someone to tell the boys that somebody was waiting outside. After 30 minutes the band came out. John walked towards us at once to say hello. After the introductions we invited them to be our guests on Sunday after the show. John, Les, Mel and Kevin were delighted with the invitation and asked Lindsay if it was possible; first he was a bit sceptical and didn't have much hope - a typical manager!

On Saturday at 1100 the boys gave an autograph session at WOM, a major record store. Since Micki had left his "Welcome BJH" banner in the car, we went down to fetch it. Outside there were the Barclays! They looked rather helpless, so Micki and I showed them the way. Together with Les, Kevin and Michael Eberhardt of Polydor we took the lift to the record store. There were quite a lot of "friends of good music" who wanted their records signed. In the afternoon we met John and Kevin (and Roy Lemon) at the Reichstag - where they played the concert of their lives 10 years ago. We talked about the forthcoming tour and took photos before the Brandenburg Gate, right before the Wall, that had already been nearly demolished.

On Sunday after BJH's TV appearance, where they presented their new German single "Halfway To Freedom", we waited at the back door. Knuffi and I planned with Lindsay what to do, and made a booking for the "Adria" restaurant. Greg Lellek, Hotta the 363rd and I led the three black Mercedes limousines there. A short time later they all sat at one table with us: John, Les, Mel, Kevin, Lindsay and Eby of Polydor. We talked a lot and took many photos. We got along very well, Lindsay said "We'd like to thank you for your hospitality" and everyone agreed to repeat this meeting some time. Well then, so long!

STEFAN OLEYNIK

WE CAN'T ALL BE RIGHT!

If possible I would like a quiet word or ten in Steve ("John's songs are a let down") Newland's ear.... "Lady Macbeth", "Cheap The Bullet", "John Lennon's Guitar", "If Love Is King", "Origin Earth", need I say more?! Overall I think this is John's best set of songs for many years and many others agree with me.

ALISTER HILL

Steve Newlands' comment that John's songs were weak illustrates just how big a problem the band have in satisfying everybody - because I am in total disagreement. I feel that John has written six superb songs and has hardly put a foot wrong throughout, whereas some of Les's songs are disappointing, particularly the bland and M.O.R. opener "The Life You Lead". I wish also to disagree with Mark Gregson; rather than flagging in the middle I feel the album is frayed at the edges, with "The Life You Lead" and the extra tweaks on "Shadows On The Sky" (I much prefer the single mix) spoiling the overall effect of what is a very classy album. I was disappointed and surprised to see "Psychdelic Child" voted least favourite song. We asked for more guts on guitar and we got it; I for one would like even more of the same. Over now to Keith Marshall: perhaps it really shouldn't matter if BJH make it big

in Britain, as long as they're selling enough albums to consider it worthwhile continuing. Finally, I must defend my views about "Hymn" criticised by Dagmar Müller and Janet Wood. I love "Hymn", but have never considered any live performance to approach the beauty and subtlety of the original studio version. Anyway, surely nothing should be too sacred to change, at least with regard to music: predictability is boring!

GRAHAM P WHEELWRIGHT

I agree entirely with Keith Marshall, concerning the manner in which Barclay James Harvest (if you please!) and their music is presented. I sincerely hope that BJH never write music to satisfy the mass market. This inevitably means BJH will never become household names in this country, but does that matter? I think not. Hello Dagmar and Janet! I have to disagree with you both, that "Hymn" must be the finale - after all, "Hymn" has been used in this context for the last six tours (correct me if I'm wrong!), and surely it is time to replace it with another song of equally uplifting lyrics, i.e. "He Said Love"? By no means drop "Hymn", but a change in the last number would be welcome. Finally I echo Janet and Monika's comments regarding BJH playing some of their older numbers, especially as the band are approaching their quarter century in the music business.

RICHARD KIERTON

I was disappointed but not too surprised that "Welcome To The Show" failed to make an impression on the UK charts, given the minimal airplay it received (I had better hopes of GLR) and the reviews, which in the main could almost have been written before the album was released. Malcom Dome seems to be the one sane voice amongst them - is he a member of the fan club? No change of "image" is going to help them at this stage, although I would suggest it's a debatable point whether BJH have ever really had one in the first place. The critics seem firmly entrenched in their preconceived views and I honestly don't think they really listen to the music, and the radio show producers just don't give anyone else a chance.

HEATHER WENT

I utterly disagree with David Watson. I loathe general admission. It means you have to arrive two hours before the show and entails a lot of hanging about. I much prefer to have numbered seats and know where I'll be. Of course, the reverse side of this coin is that you (or a kind friend!) has to be at the box office on the first day of booking.

CLAIRE POWELL

I would like to comment on the disappointing lack of response to "Welcome To The Show" in the UK. While I wholeheartedly agree with the comments on the 'music' press, ('RAW' excepted), there seems to be another reason for the low sales in the UK: lack of promotion by Polydor UK. I'm sorry to have to say this, but I saw no adverts in the music press, and no shop displays promoting the LP. In addition to this, when the "Cheap The Bullet" single was released, it was available in only one out of the three record shops in my town (Southend). When the album was finally released (after, in my view, an unnecessarily long delay), it was also only available in one of the three shops. In my view, stronger promotion would have encouraged more shops to stock the album immediately and simultaneously. This may be strong criticism of Polydor UK, and if I'm wrong then I apologise to them, but while harder promotion is certainly not the only answer, I believe that it would have helped sales in the UK significantly.

ANTHONY PICKETT

[Ed: there were two adverts for the single in the music press, a full-page colour ad for the LP in "Q", posters, pens etc. However, not only did shops not display the album, many refused to stock it at all!]



MARKETPLACE

CONGRATULATIONS to Dirk and Anne Deroover on the birth of their "Baby James Harvest", Kevin, on May 30th, from BJH and all at IBJHFC.

ANDY HALL, 37-year old "young" man wishes to meet fellow BJH fans on the Isle Of Wight (or area), preferably female! I like sport, music (60s, 70s & early 80s), but hate the rubbish that's in the charts now. I love BJH, The Bee Gees, The Searchers, The Beatles and David Bowie amongst others (mentioned are my favourites). Pen pals would be nice, too! My address:

Flat 4, Victoria Court, Victoria Avenue, Shanklin, Isle Of Wight

WANTED - "Barclay James Harvest", "Once Again" and "BJH And Other Short Stories" LPs. Please write to:

Geoffrey Muscat, 91 Graces' Street, Zabbar, MALTA

WILL SWOP "Once Again" U.S. version, Sire label, for BJH T-shirt (L). Best T-shirt gets it, all others will be returned, promise!

Mick Lynch, 770 Cummins Highway, Unit 17, Mattapan, Mass.02126, USA

WANTED - Recent convert to BJH needs copy of LP "Ring Of Changes" to complete collection. Also wants copy of John's solo LP, "A Major Fancy". Please write to:

Patrick Cross, c/o "Manfield", 3-4 High Chelmer, Chelmsford, Essex CM1 1XG

FOR SALE - "Baby James Harvest" with printed inner, "Early Morning Onwards" (both covers): £5 each or swap for any foreign picture sleeve single. Please write first. Many other BJH records available.

Peter Kendall, 27 Hart Road, St.Albans, Herts. AL1 1NF

JOHN CROFTS would be pleased to have a drink with any BJH fans travelling through Dover for the forthcoming concerts - he is the landlord at the "Crown & Sceptre", 25 Elms Vale Road, Dover (Tel: 0304 201971)

I HAVE a live cassette of BJH recorded in Amsterdam on May 28th, 1984, and would like to swap it for other live or rare recordings from BJH or solo. Please contact:

Dirk Deroover, Cornelis Peetersstraat 17, 1830 Machelen, BELGIUM

I WILL SWAP my "Victims Of Circumstance" promo LP for the 11-track "Berlin" German Polystar LP. Also I require a copy of the Interview Album (in very good condition). I have the following LPs for sale: Moody Blues - "Days Of Future Passed" (DOA 6, £2.50), "In Search Of The Lost Chord" (DOA 7, £2.50), "On The Threshold Of A Dream" (Greek reissue gatefold, DL 13.012, £4.00), "To Our Children's Children's Children" (THS 1, gatefold with lyric sheet, £4.50), "A Question Of Balance" (THS 3, gatefold, no lyrics, £4.00), "Every Good Boy Deserves Favour" (THS 5, gatefold with lyric sheet, £4.50). **Cassettes for sale:** ELO - "Balance Of Power" (40-26467, £3); Queen - "Greatest Hits" (TC-EMTV30, £2.50). P & P extra. Write to:

Richard Kierton, 43 Nunsfield Drive, Alvaston, Derby DE2 0GH

WANTED - V.O.C. video (VHS) in mint condition. Also, has anybody got an FOBH rectangular metal badge they'd like to sell, or a "Gone To Earth" T-shirt (M/L) in vgc, viz. not too shrunk or sweaty!? Contact:

Graham Wheelwright, 1 Llwyn Deri Close, Rhiwderin Heights, Bassaleg, Newport NP1 9JS

WANTED - BJH "Victims Of Circumstance" video, new if possible. Can a club member in Germany or any other country buy it for me? Please write first, to:

Christian Jalley, 2 rue des Celtes, 29200 Brest, FRANCE

I HAVE a few copies of German 'Pop' magazine which contains two pages of BJH in Malta and a flexi disc with a recording by BJH. Best offer or swap to secure. I also have more than thirty spare items - send for my list.

Stewart Renwick, 16 Sunart Gardens, Bishopbriggs, Glasgow G64 1HW

WANTED - penpals from abroad. I'm 14 years old, my hobbies are music and sport and I like animals. Please write in English (or German) to:

Cathrin Theil, Steinlachstrasse 102, 7406 Müßingen 4, WEST GERMANY

FOR SALE (OR SWAP) - "Live" EP; "Just A Day Away" pic disc; "Victims" pic disc; "Asia in Asia" video; "Cheap The Bullet" 7" (2); various LPs from "Everyone" to "Eyes". **WANTED:** "Time Honoured Tracks" Aus 12"; "Mockingbird" WG 12"; "French Tour '82" French 12"; "Waiting For The Right Time" 12"; "He Said Love" 12"; "Panic" WG 12"; "En Concierto" Spanish promo LP; "Barclay James Harvest" Belgian LP (same as WG "Collection". Also, can any fans of Mike Oldfield get in touch, as I require: "Moonlight Shadow" 12"; "Shadow On The Wall" 12"; "Crimes Of Passion" 12"; "Pictures In The Dark" 12"; "In High Places" 12"; "Islands" 12". Please contact:

Kev Crossley, 11 Half Mile Close, Stanningley, Pudsey LS28 6HP

I CAN FIND any record or tape by BJH (or any other artist), or copy any FOBHJH newsletter. I have many 7", 12", LPs, acetates, foreign pressings, memorabilia etc. I prefer to trade for Bruce Springsteen records or other items. Please send your wants lists and/or Springsteen items together with an SAE or IRC to:

Martin Ellis, 25 Toronto Terrace, Brighton, East Sussex BN2 2UX

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

FOR SALE OR SWAP - BJH and other artists' live tapes (1980, 1984, 1987, write for details and track listings); "French Tour '82" promo 4-track 12" with excerpts from "Berlin" LP, mint condition; "Victims Of Circumstance" picture disc; "Life Is For Living"/"Shades Of B Hill" single; "Just A Day Away"/"Rock 'N' Roll Lady" single. Offers to:

Jean-Yves Huonic, 26 ter rue du Bout Guesdon, 14123 IFS, FRANCE

WANTED - any video recording of BJH TV appearances. Please contact:

Jorge Paredes, Modolell 47, Barcelona 08021, SPAIN

FOR SALE - 3 copies of the "Maestoso" LP in mint condition (UK pressings) and 1 "Mockingbird - The Early Years", also mint condition. Anyone still interested? Write to:

Gabi Bauer, Fischbachstrasse 37, 6602 Dudweiler, WEST GERMANY

To advertise free in NL, just send your advertisement to the address below, stating which issue you would like it to appear in. Remember, the closing date for NL11 is OCTOBER 10th.

The International BJH Fan Club

35 Wood End Green Road, Hayes, Middlesex UB3 2SB, UK

