

Nova

Lepidoptera

THE BJH STORY, Part 1
COMPLETE UK ALBUMS DISCOGRAPHY

THE INTERNATIONAL BJH FAN CLUB MAGAZINE

February 1989



NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

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THE INTERNATIONAL BJH FAN CLUB

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Editorial : Blow Me Down !

IBJHFC is one year old! With this issue, the fourth official edition of NL, we celebrate twelve months of frantic organization, fun, frustration and, above all, great enjoyment, and it doesn't seem possible that only a year ago the whole future of any BJH fan club was in doubt. Now we're delighted to report that we have nearly 350 members and a healthy balance sheet, proving that it can be done.

Since the club is in the black at the end of its first year, we're pleased to announce that, despite rising postage and printing costs, there will be no increase in membership fees this year - we don't aim to make a profit out of members, and will always keep the cost to you as low as possible.

Many thanks to everyone who sent us Christmas cards - even the rude ones! Although we can't thank you all individually, they were very much appreciated, and our living room was festooned with them. We hope you liked the club cards - finances allowing, they will be an annual event in future.

1989 should be a very high-profile year for BJH, and NL will, of course, keep you fully informed about their activities. In this issue, you'll also find the first part of a comprehensive history of the band (for readers of the original fanzine version of NL, this is a totally revamped version, containing much new information), and future articles will include interviews with the band, discographies (starting with a full listing of U.K. album releases and German issues) and more special club offers.

For us, one of the best things about running the club has been the opportunity to meet some of you, and we hope that the 1989 tour will give us the chance to see many more of you at concerts; it's always good to meet other fans, particularly when we've been writing to you for a year or more!

Thanks to all of you for your support and encouragement - we couldn't have done it without you! It's nice to see that this issue includes more members' contributions than ever before. We're always on the lookout for more artwork and articles, but please bear in mind that it may be several issues before your work appears in print.

Finally, our very best wishes to you for 1989; could this year be the one in which Barclay James Harvest finally achieve the major breakthrough to a larger audience which they so richly deserve? We think so, and with your help, we'll be doing everything we can to turn that hope into reality.

Keith & Madge, Kevin & Helen

NEWS

NEW PRODUCER FOR BJH

BJH begin work on their forthcoming album in March, marking a new collaboration for the band with producer Jon Astley and engineer Andy MacPherson. Jon has an impressive track record, having started his career working with Glyn Johns on such rock milestones as The Who's classic number one album, "Who's Next", graduating to co-production for "Who Are You" before taking on the combined role of engineer, mixer and producer of Eric Clapton's highly successful double live set, "Just One Night". He has also worked with Clapton on the "Backless" LP and, more recently, has produced albums by Corey Hart.

In addition to his work on the production and engineering side of the business, Jon is also a talented songwriter and musician in his own right, as can be heard on his two solo albums, "Everyone Loves The Pilot (Except The Crew)" (Atlantic 781 740-1, 1987, LP and cassette) and "The Compleat Angler" (Atlantic 781 882-1, 1988, LP, cassette and CD). The guest musicians on these excellent albums include Eric Clapton, Sam Brown and Ian Wilson of Sad Café.

Jon and Andy Mac have plenty of experience in working as a team, and will begin by recording a couple of tracks at a studio in the Manchester area; then, if the partnership is successful, the rest of the album will be recorded in May. This does mean that the LP will be released later in the year than planned, and the projected tour of Britain and Europe is now likely to take place in the autumn, but I'm sure you'll agree that it's worth waiting to get that BJH sound just right. Details of the LP are being kept under wraps for the moment, but, judging from Jon Astley's other work, we can expect a harder-edged, rocky production...

MEMBERSHIP RENEWALS

Yes, I'm afraid it's that time already! Some of you will have found a reminder slip inside your copy of NL - we prefer to issue personal reminders rather than fill up the magazine with endless lists of numbers. The good news is that fees have been frozen for the next year, and, if your renewal reaches us before the date shown on the reminder, you'll receive a FREE metal BJH button badge, exclusive to the club.

BIRMINGHAM BREAK-IN

BJH became the victim of thieves recently, when a warehouse in Birmingham containing some of their equipment was broken into. Two special tool kits, an oscilloscope and a Yamaha XBX90 digital delay effects machine were stolen, but, fortunately, none of their essential gear was lost.

CHARITY RAFFLE - THE WINNERS!

Many thanks to everyone who entered the charity raffle in the November issue; thanks to your generosity we raised over £150.00, which, at Woolly's request, will be donated to Friends Of The Earth to assist in their conservation work.

The winners were:

1st prize (Woolly's embroidered jacket) - Peter Brooks (no.0114)
2nd prize (green "Woolly" jumper) - Ian Mayes (0036)
3rd prize (red "Woolly" jumper) - Ian Chennell (0206)

As a special consolation, a fourth prize of a "Gone To Earth" official tour T-shirt goes to the next member out of the hat, Keith Marshall (0104).

Commiserations to you if you were unlucky, but at least your money has gone to a good cause - better luck next time!

... OTHER SHORT STORIES ...

...On April 26th, Barclay James Harvest's recording career comes of age - "Early Morning" was released twenty-one years ago on that day...

...The 'Record Collector' article on BJH finally appeared in the November 1988 issue, running to four pages of biography and discography. Unfortunately, it contained a number of errors, such as mis-spellings of "Woolly" and "Maestoso", the incorrect assertion that the mis-pressed "Just A Day Away" pic disc is worth more than the correct version, and one grammatical howler! They also saw fit to increase by a substantial amount the values that I had given them, so please don't blame me if your local dealer has put his prices up! If you missed the article, back copies are available from: The Production Manager, Record Collector, 43/45 St.Mary's Road, Ealing W5 5RQ, price £1.95 (£2.10 in Europe). Cheques or Postal Orders should be made out to 'Parker Publishing'...

...Could Cutting Crew's single, "One For The Mockingbird", be a tribute to a well-known Barclaysong? Opinion here is divided, but there are some similarities...

...It's not too late to send us an sae for tour dates, if you would like the information as soon as details are confirmed. We just hope that the tour goes ahead before the Post Office increases its postage rates again! Seriously, though, as soon as anything definite comes through, members of IBJHFC will be the first to know about it...

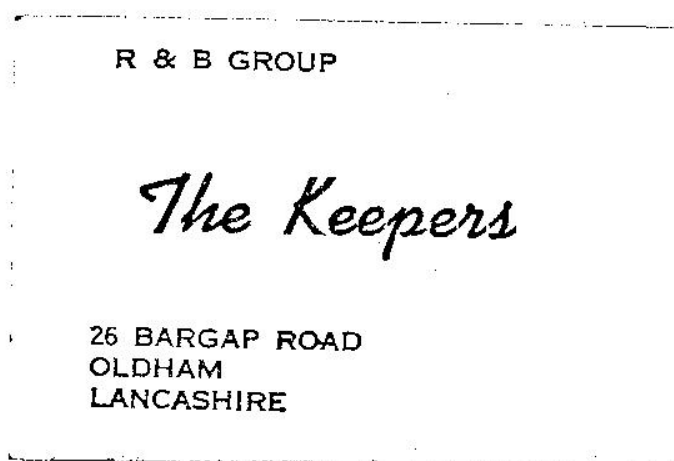
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THE **BJH** STORY

PART ONE: EARLY MORNING ONWARDS

In 1965 The U.S.A. landed its first marines in Vietnam, Alexei Leonov became the first man to walk in space, 16,000 people were killed by a cyclone in East Pakistan and in England Sir Winston Churchill died. Britain's Prime Minister was Harold Wilson, and the pop charts were dominated by The Beatles and The Rolling Stones...

Meanwhile, at Oldham Art School, John Lees and Stuart "Woolly" Wolstenholme met up and decided to form a group. 'The Sorcerers', as they became known, played Eddie Cochran-style rock and roll, and were short-lived, but the group formed the basis for another band called 'The Keepers' in 1966, who in turn became 'The Blues Keepers' to emphasize their new style of rhythm and blues.



Les Holroyd and Mel Pritchard were old school friends playing in another Oldham band at the time, 'Heart And Soul And The Wicked'. They had seen The Blues Keepers play live, so when The Wicked's lead guitarist left, they approached John Lees to fill the vacancy. He was unwilling to leave Woolly behind, so a new band was formed, comprising six members who performed live gigs on a semi-professional basis as The Blues Keepers. The line-up was never particularly stable; the lead singer, Rob Buckley, left to pursue a career in teaching, and before long the group was reduced to a stable quartet of Lees, Holroyd, Wolstenholme and Pritchard. None of these bands made any records, but, as the business card shown above indicates, they took their music seriously.

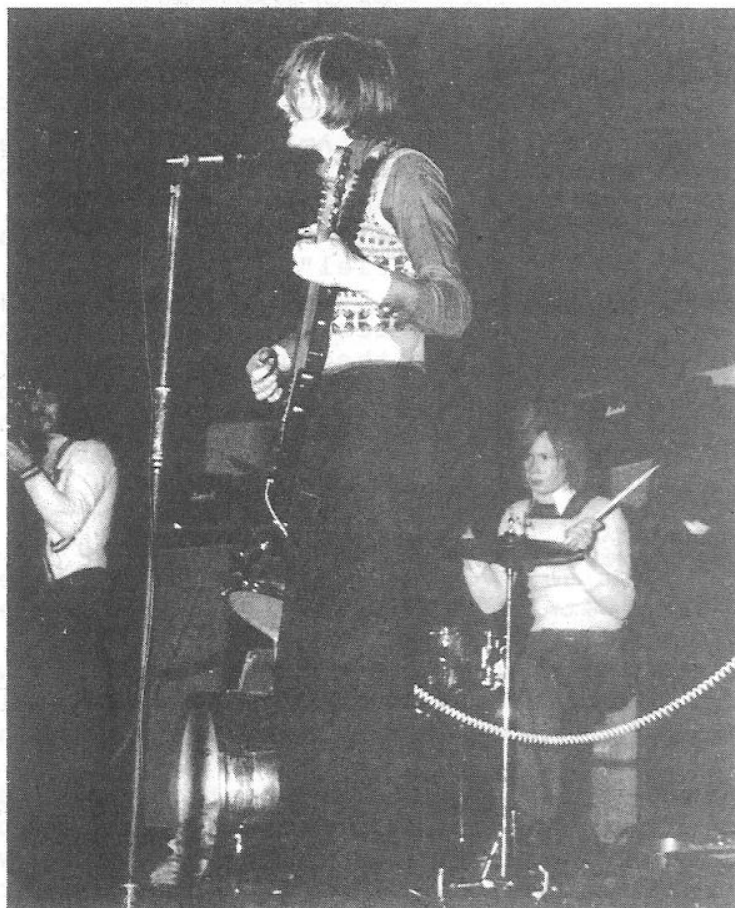
A local businessman called John Crowther engaged The Blues Keepers to play live on a number of occasions, and became their first manager; he had just bought an 18th century farmhouse on the moors at Diggle with the proceeds from his clothes boutiques,

intending to live there with his wife Christine, but he decided that it would make an ideal place for the band to live and rehearse. So it was that in June 1967 they turned fully professional and left their day jobs (John and Woolly were commercial artists, Les an interior designer and Mel a central heating engineer) to go and live in the farmhouse at Diggle, a small village near Saddleworth. Now that they intended to write their own music, they decided that a change of identity was required; each member contributed their favourite names, which went into a hat, and in September 1967 Barclay James Harvest was born. Their first public performance under the new name was at Middleton Baths in North Manchester later that month.

They lived in spartan fashion, writing, rehearsing and playing local gigs for around £12.00 to £15.00 a time; their repertoire included original songs, plus cover versions such as Paul Simon's "Dangling Conversation", The Incredible String Band's "Painting Box" and material by Tim Hardin, Love and The Byrds. Their act was embellished with strange costumes and unusual instruments like cellos, oboe, French horn and glockenspiel. Their first big break came early in 1968 when a friend called Lawrence Moore, who worked at Granada Television, made a short documentary about the band and their lifestyle. The film included "Early Morning" and featured a mellotron hired for the occasion, the instrument which rapidly became their trademark.

By now they had written around thirty original songs, and John Crowther arranged for them to record some demos for EMI at London's Chappell studios; from these tapes EMI selected "Early Morning" and released it as a single on the Parlophone label on April 26th 1968, backed with "Mr. Sunshine". Although it wasn't a hit, the single attracted the attention of DJs like the BBC's John Peel, who booked them for a session later that year, when they performed other original songs such as "Eden Unobtainable" and "So Tomorrow", which were never released on record.

Remaining independent was proving expensive - by July 1968 Crowther had already spent over £5,000 on the band, so in 1969 they signed an "in-house" contract with EMI, whereby the company paid all recording costs, but then owned the copyright to the material. At that time EMI were setting up a new label to specialize in the emerging "progressive" movement, and decided to call it Harvest; discussion continues to this day as to whether or not it was named after BJH! The first fruits of the new contract appeared in June 1969 with the single "Brother Thrush"/"Poor Wages", produced by Norman Smith, who had previously worked with The Beatles. To promote the single, BJH played a number of gigs, including one at The Roundhouse in London's Chalk Farm, supporting The Gun, who had recently scored a Top 10 hit, "Race With The Devil". At the gig they were approached by a classically-trained musician called Robert John Godfrey, who was interested by their unusual use of instruments; he subsequently went to live with the band as their "resident musical director", and helped to organize the formation of 'The Barclay James Harvest Orchestra' to augment their sound. Another early concert was at the Edinburgh Usher Hall, as support to Led Zeppelin!



BARCLAY JAMES HARVEST: "Brother Thrush" (Harvest)
I like that 12-string guitar. Oh that's nice, this is a good record. It's the nicest record so far. Who is it? Barclay James Harvest — they're a good band. It's bloody great, it could get in the charts in fact. The chorus makes it, it's really good. This is the only one I've really liked so far.

Review by Stan Webb of Chicken Shack in Melody Maker, June 28th, 1969.

A rare photo of BJH live on stage in 1969.

(Courtesy of Woolly Wolstenholme)

In November 1969, work began on their debut LP at Abbey Road. Although it was completed by the following January, "Barclay James Harvest" didn't appear until June 1970, losing out on the publicity surrounding the first releases on the Harvest label. The album showed a natural progression from their singles, and its grand finale, "Dark Now My Sky", quickly became their live show-stopper. To celebrate its release they played four showpiece concerts with the orchestra, including one at The Royal Albert Hall on July 3rd, where they performed much of the album, together with new songs like "Mocking Bird", "Galadriel", "She Said", "White Sails" and "Wandering" (the last two of which have never been released), backed by a 102-piece orchestra.

Review of the Manchester date on the orchestral 'mini-tour' of 1970, taken from Melody Maker dated 4th July 1970.

BARCLAY JAMES

BARCLAY JAMES HARVEST calculate that their symphonically-backed launching tour will lose them some £8,000. It is a pity that so large a slice of this loss should have been incurred at the venue nearest their native Oldham — the Free Trade Hall, Manchester.

For on Sunday, June 28, the Hall was only two-thirds full of a mainly invited audience to hear them backed by the sixty-strong Barclay James Harvest Symphony Orchestra.

The orchestra does credit to the music colleges attended, or recently left, by its young members, who started with an enjoyable rendering of the Shostakovich Festive Overture. This was entirely appropriate as a showpiece for the excellent brass and as a foretaste of the rich, melodious backing scores by 22 year old conductor Robert Godfrey who obviously loves the lush, romantic, orchestral sound.

Too little was heard from the orchestra in the first half, comprising "She Said" (group assisted by orchestral flutes); "Too Much on your Plate" (group solo); "Galadriel" (gentle recorder feature for John Lees); "Taking Some Time On" (group plus orchestra percussion) and "Mocking Bird" — the interval number which brought in the orchestra in full strength for the first time. — FRANK DIXON.

After the tour, BJH returned to Abbey Road to record their second album, again with Norman Smith; "Once Again" was released in February 1971, and was an absolute classic. The band had found their direction, and their songwriting had matured rapidly to encompass a range of styles from the anthemic "Mocking Bird" and "She Said", to the pastoral feel of "Galadriel" and the bleak outlook of "Happy Old World" and "Song For Dying". The LP brought them to a new audience, selling 25,000 copies in eighteen months, and remains their best-selling record for the Harvest label. It was followed by more live shows, including a tour as support to Caravan and a headlining concert in Berne with The Berne Symphony Orchestra conducted by Martyn Ford, who replaced Godfrey as the Barclays' musical arranger.

BJH reached a new high in August 1971 with a triumphal appearance at the open-air festival at Weeley, where they played with the full orchestra along with just about every other 'name' in progressive rock, and went down a storm. The future looked bright after Weeley, but the momentum which they had built up was to prove harder to sustain. John Crowther was still running his own business, and thus unable to spend sufficient time promoting the band, who suffered as a result of having no-one to work on their behalf in London, where Britain's music industry was (and largely remains) concentrated. Critical acclaim was welcome, but of little use to them unless translated into record sales; it was decided to record another LP immediately to capitalize on their increasing popularity, but a new producer had to be found, since Norman Smith was now busy making hit singles such as "Don't Let It Die" and "Oh Babe, What Would You Say" under the name 'Hurricane' Smith.

"Barclay James Harvest And Other Short Stories" was produced by Wally Allen, ex-bassist with the Pretty Things, and, whilst containing some BJH classics like "Medicine Man" and "After The Day", was not the breakthrough they had hoped for. Allen was inexperienced and unfamiliar with the group's earlier work, the material had to be written and recorded too quickly, and it lacked the assurance of "Once Again". It later transpired that the recording was so rushed that "Harry's Song" was issued in an unfinished form, minus keyboard, guitar and vocal overdubs which they had intended to add. Needless to say, BJH were unhappy with the album, reviews were mixed, and Harvest chose not to issue a single from the LP, preferring instead to re-promote "Mocking Bird".

The end of 1971 saw BJH struggling to establish themselves, despite a promising start to their career, and blissfully unaware that things were about to become very much worse before they reaped any rewards for their efforts.

In the next issue, we follow BJH through their darkest hour, when the band nearly split up, to their subsequent recovery and the beginnings of their rise to fame. Don't miss Part Two of The BJH Story, "Dark Now My Sky"...

U.K. Albums

This discography includes only those vinyl albums which were originally released in the U.K. - pressings from other countries, cassettes and compact discs will be covered in future articles in NL. Where known, we have included information on variations of packaging, reissues and the current availability of each LP.

BARCLAY JAMES HARVEST (Harvest SHVL 770, 6/1970)

Taking Some Time On; Mother Dear; The Sun Will Never Shine; When The World Was Woken; Good Love Child; The Iron Maiden; Dark Now My Sky.

Grained-effect gatefold sleeve without lyrics. Original copies had sepia printing inside the gatefold - later ones were printed in black. Now deleted.

ONCE AGAIN (Harvest SHVL 788, 2/1971)

She Said; Happy Old World; Song For Dying; Galadriel; Mocking Bird; Vanessa Simmons; Ball And Chain; Lady Loves.

Gatefold sleeve, no lyrics. Quadraphonic version released in July 1973 (Q4 SHVL 788) with new vocal and instrumental parts dubbed onto the original. Stereo version reissued in EMI's 'Fame' series in July 1983 with single sleeve (FA 3073). All deleted.

BARCLAY JAMES HARVEST AND OTHER SHORT STORIES (Harvest SHVL 794, 11/71)

Medicine Man; Someone There You Know; Harry's Song; Ursula (The Swansea Song); Little Lapwing; Song With No Meaning; Blue John's Blues; The Poet; After The Day.

Gatefold, grained-effect sleeve with lyrics, replaced by smooth card on later pressings. Deleted.

EARLY MORNING ONWARDS (EMI Starline SRS 5126, 9/1972)

Early Morning; Poor Wages; Brother Thrush; Mr. Sunshine; Taking Some Time On; Mother Dear; Mocking Bird; Song With No Meaning; I'm Over You; Child Of Man; After The Day.

Budget compilation (originally 95p!), including electronically re-processed stereo versions of "Early Morning" and "Mr. Sunshine". Original sleeve was a photo of BJH on a black background and had the lyrics on the back, while later pressings had orange lettering on a white cover and no lyrics. Both deleted and hard to find.

BABY JAMES HARVEST (Harvest SHSP 4023, 10/1972)

Crazy (Over You); Delph Town Morn; Summer Soldier; Thank You; One Hundred Thousand Smiles Out; Moonwater.

Single sleeve with printed inner bag but no lyrics. Included in EMI's 'Price Attack' series in May 1985 with a sticker on the cover giving the number ATAK 8. Reissued in April 1987 as FA 3172 with new label and no inner sleeve. This version still available.

EVERYONE IS EVERYBODY ELSE (Polydor 2383 286, 6/1974)

Child Of The Universe; Negative Earth; Paper Wings; The Great 1974 Mining Disaster; Crazy City; See Me See You; Poor Boy Blues; Mill Boys; For No One.

Single cover, no lyrics. Reissued in August 1983 as SPELP 11 with black spine and reverse of sleeve in black and white.

LIVE (Polydor 2683 052, double album, 11/1974)

Summer Soldier; Medicine Man; Crazy City; After The Day; The Great 1974 Mining Disaster; Galadriel; Negative Earth; She Said; Paper Wings; For No One; Mockingbird.

Gatefold sleeve with lyrics, reached number 40 in the BBC album chart. Now deleted.

TIME HONOURED GHOSTS (Polydor 2383 361, 10/1975)

In My Life; Sweet Jesus; Titles; Jonathan; Beyond The Grave; Song For You; Hymn For The Children; Moongirl; One Night.

The original had a glossy inner sleeve with lyrics and a pale blue label, and made number 32 in the LP chart. Reissued in August 1983 with no inner sleeve and a red label as SPELP 12.

OCTOBERON (Polydor 2442 144, 10/1976)

The World Goes On; May Day; Ra; Rock'n'Roll Star; Polk Street Rag; Believe In Me; Suicide?

Issued in an embossed cover with lyric inner and pale blue label and charted at no.19. Reissued as SPELP 13 in August 1983 in smooth sleeve without lyrics.

THE BEST OF BARCLAY JAMES HARVEST (Harvest SHSM 2013, 1/1977)

Ursula (The Swansea Song); Brother Thrush; Poor Wages; Child Of Man; The Joker; Rock And Roll Woman; Good Love Child; Mocking Bird; Galadriel; Medicine Man; The Iron Maiden; Moonwater.

Mid-price compilation. Re-numbered in August 1986 as ATAK 95 with a blue sticker on the original cover.

GONE TO EARTH (Polydor 2442 148, 9/1977)

Hymn; Love Is Like A Violin; Friend Of Mine; Poor Man's Moody Blues; Hard Hearted Woman; Sea Of Tranquility; Spirit On The Water; Leper's Song; Taking Me Higher.

Cut-out cover with picture inner sleeve plus lyrics. Later pressings replaced the inner sleeve with a single sheet, and recent copies have a white space where the cut-out should be! Reached no.30. Still available.

LIVE TAPES (Polydor PODV 2001, double album, 4/1978)

Child Of The Universe; Rock'n'Roll Star; Poor Man's Moody Blues; Mockingbird; Hard Hearted Woman; One Night; Taking Me Higher; Suicide; Crazy City; Jonathan; For No One; Polk Street Rag; Hymn.

Gatefold sleeve, no lyrics. Pale blue labels.

XII (Polydor POLD 5006, 9/1978)

Fantasy:Loving Is Easy; Berlin; Classics:A Tale Of Two Sixties; Turning In Circles; Fact:The Closed Shop; In Search Of England; Sip Of Wine; Harbour; Science Fiction:Nova Lepidoptera; Giving It Up; Fiction:The Streets Of San Francisco.

Some early copies had a sticker announcing the inclusion of a free lyric poster, and had an embossed cover. Made number 31. Later copies had a smooth cover and no poster. Deleted.

THE BEST OF BARCLAY JAMES HARVEST VOLUME 2 (Harvest SHSM 2023, 9/79)

Early Morning; She Said; Lady Loves; Crazy (Over You); When The City Sleeps; Medicine Man (single version); Mother Dear; Vanessa Simmons; One Hundred Thousand Smiles Out; Mr.Sunshine; Taking Some Time On; Breathless.

Compilation including both sides of the 'Bombadil' single.

EYES OF THE UNIVERSE (Polydor POLD 5029, 11/1979)

Love On The Line; Alright Down Get Boogie (Mu Ala Rusic); The Song (They Love To Sing); Skin Flicks; Sperratus; Rock'n'Roll Lady; Capricorn; Play To The World.

Originals had a matt cover with embossed butterfly, while later pressings came in a smooth, glossy sleeve. Both had a black and white lyric inner plus an insert advertising their Polydor albums and a picture label. Deleted.

THE BEST OF BARCLAY JAMES HARVEST VOLUME 3 (Harvest SHSM 2033, 2/81)

The Sun Will Never Shine; Someone There You Know; Little Lapwing; Song For Dying; The Poet; After The Day; Thank You; I'm Over You; Harry's Song; Ball And Chain; Delph Town Morn; Blue John's Blues.

Mid-price compilation.

TURN OF THE TIDE (Polydor POLD 5040, 5/1981)

Waiting On The Borderline; How Do You Feel Now; Back To The Wall; Highway For Fools; Echoes And Shadows; Death Of A City; I'm Like A Train; Doctor Doctor; Life Is For Living; In Memory Of The Martyrs.

Black and white lyric inner sleeve. Made no.55. Deleted.

A CONCERT FOR THE PEOPLE (BERLIN) (Polydor POLD 5052, 7/1982)

Berlin; Loving Is Easy; Mockingbird; Sip Of Wine; Nova Lepidoptera; In Memory Of The Martyrs; Life Is For Living; Child Of The Universe; Hymn.

Their most successful LP in the U.K. to date, reaching no.15. Still available with its full-colour inner sleeve. Some shops sold the album in a special promotional carrier bag.

RING OF CHANGES (Polydor POLH 3, 5/1983)

Fifties Child; Looking From The Outside; Teenage Heart; High Wire; Midnight Drug; Waiting For The Right Time; Just A Day Away (Forever Tomorrow); Paraiso Dos Cavalos; Ring Of Changes.

Issued in a lavish gatefold sleeve with a circle cut out of the front to highlight the 'atom' artwork, which was repeated on the label. Some copies again came in a promotional carrier bag, and the LP made number 36. Now deleted.

VICTIMS OF CIRCUMSTANCE (Polydor POLD 5135, 4/1984)

Sideshow; Hold On; Rebel Woman; Say You'll Stay; For Your Love; Victims Of Circumstance; Inside My Nightmare; Watching You; I've Got A Feeling.

Lyric inner sleeve plus merchandise insert. Reached no.33. Deleted.

FACE TO FACE (Polydor POLD 5209, 1/1987)

Prisoner Of Your Love; He Said Love; Alone In The Night; Turn The Key; Guitar Blues; African; Following Me; All My Life; Panic; Kiev.

Black and white inner sleeve. Charted at no.65.

GLASNOST (Polydor POLD 5219, 4/1988)

Berlin; Alone In The Night; Hold On; African; On The Wings Of Love; Poor Man's Moody Blues; Love On The Line; Medicine Man; Kiev; Hymn.

Black and white lyric inner.

* * * * *

EDITOR'S NOTE: This discography appears in place of two articles from members which we had planned to include in this issue, a report on the Berlin members' meeting in December, and a photo-story entitled 'Inside My Nightmare'. Unfortunately, both of them included colour photographs, and we were quoted a figure of £44.00 per page just to make photographic plates of the pages so that they could be reproduced in black and white.

Naturally, our funds do not run to such extra expenses, so, if you are submitting articles for use in NL, we would ask you to ensure that any photos included are in the form of black and white prints, or we will be unable to use them.

Apologies to Janet Richardson, Monika Brauckhoff, Birgit Hochrein and Meinrad Scherrer for the non-appearance of their work; by way of consolation, Monika's report on the meeting in Berlin appears on page 23.

Twenty Questions

Just for fun, our fiendishly difficult trivia quiz is meant to tax even the most ardent of fans. The theme is "Songwriting Inspirations", and the answers can be found later in this issue. Anyone who gets them all right is either a member of the band, or is in immediate need of professional help!

SECTION 1: LITERATURE

Which books inspired the following songs, and who wrote them?

1. "Kes (A Major Fancy)"?
2. "Jonathan"?
3. "Leper's Song"?
4. "Medicine Man"?
5. Where is the title of the last book taken from?
6. BJH used the names of two characters from Tolkien's "Lord Of The Rings" in their early work - which two?

SECTION 2: MUSIC

Which songs, performed by whom, are the following based on?

7. "Poor Man's Moody Blues"?
8. "The Great 1974 Mining Disaster"?

In "The Great 1974 Mining Disaster", who are:

9. "A sailor oh so gay"?
10. "Mister Groan"?
11. Which two David Bowie songs does John quote from in the same song?
12. Which two Bowie LPs are referred to on the LP "XII", and in which track?
13. At the end of "May Day", the choir sings six traditional songs - can you name them?

SECTION 3: TV AND FILMS

15. Which American cop series inspired a BJH song, and who is the actor referred to in the lyrics?
16. "Polk St.Rag" was inspired by an infamous film - name it and its star.

SECTION 4: ODDS 'N' SODS

17. What does "Nova Lepidoptera" mean?
18. What does "Paraiso Dos Cavalos" mean?
19. Where is Paraiso Dos Cavalos?
20. What events inspired (i) "Kiev"?
(ii) "Negative Earth"?

* * * * *

RANT!

1) THANKS FOR YOUR SUPPORT, BUT NO THANKS

Last year I went to an absolutely superb concert at the Royal Albert Hall. The group....Supertramp. The hall was packed with ardent, die-hard fans who had waited a long time to see the band again (not too dissimilar to BJH fans). Supertramp came on stage at 8 p.m. and left at about 10.30 p.m. It was 2½ hours of classic Supertramp. They obviously played some tracks off the new album, but they also played much of their earlier music; the fans loved it, and the standing ovation was well-deserved.

Whilst travelling home on the train I had plenty of time to think, (mainly because the train broke down!) and I kept thinking to myself, "wouldn't it be superb to see BJH on stage for 2½ hours, no support act, just BJH".

Now I've nothing against support acts, indeed I quite enjoyed Roy Harper, but having waited over two years to see the band again, I know which I'd prefer. What do other members think? Imagine all the old favourites that are no longer played; "Negative Earth", "She Said", "Summer Soldier" - the list is endless. The looks on people's faces when the boys played "Medicine Man" on the last tour would seem to confirm this.

So come on members, what do you think? Perhaps the editor could pass on some of the letters to John, Les and Mel.

NIGEL GIDDINGS

2) YOU CAN SEE ME ON THE TV EVERY NIGHT?

I'm about to address that well-worn topic that comes up when BJH fans get together - what can be done to give our heroes a higher public profile as regards the UK in particular? Why, after 21 years, aren't they household names? Why are we the fans musically disenfranchised as regards the media?

There's a very obvious answer. The singles charts are inevitably part of the youth culture. Who makes it into the chart, by and large? Callow youths with sculptured short hair, ex-topless models and anorexic bimbos who preferably have a connection with abysmal Australian soap operas. If you can get the unholy trinity of Stock, Aitken and Waterman to produce your record, so much the better.

A Catch 22 situation has arisen. You can't get into the charts unless you're on 'Top Of The Pops', and you can't be on 'Top Of The Pops' unless you're in the charts! Let's face it, some BJH release dates have been like classified information. When TOTP was under discussion on the BBC's 'Open Air' I got through to a researcher to suggest that they re-institute the New Release Stop that they used to have. Instead of showing a video by the current flavour of the month like Bros, who for the moment will crash into the Top 20 after a few days of release, why not show a group like BJH? I don't know if my remarks were used on the programme the

next day.

The irony will not have been lost on IBJHFC members that "Loving Is Easy" was banned by the BBC, but in 1988 they allowed the salacious videos for "Alphabet Street" by Prince and Salt 'n' Pepa's "Move It", which I didn't class as family entertainment.

Of course, TOTP isn't the only slot. I reckon some new fans could be picked up if BJH appeared on Saturday morning children's TV. Then (dare I say it?) there's always "Wogan"! Who cares about a lack of street cred? BJH must be the only group never to have been on it. Even the odd Rolling Stone and ex-Beatle have turned up to unveil the new video etc., even if they didn't mime or, as the Americans say, lip-sync to the latest single.

Talking of videos, it's amazing how even the most devoted long-term BJH fan might not know of the existence of all 'official' promotional videos. I finally got to see the "Victims" one this year and it seemed to me that it had pretty cheapo production values. The one for "Just A Day Away" seemed a bit pretentious, but "He Said Love" was a good, understated, subtle one.

As for the future, well, there are glimmerings of hope. If Phil Collins can get to number one with his lacklustre version of "Groovy Kind Of Love" (if I were an ex-Mindbender I'd be releasing my original version PDQ) and those crinklies The Hollies top the charts with "He Ain't Heavy", perhaps the under 18s are getting away from pap and getting into melody and romance, and they'll discover BJH. And what we're all curious about is the rumour (probably very true) that in five years' time we won't be able to buy black vinyl records, we'll be forced into CDs and then the singles market will be redundant, AOR (Adult Orientated Rock) will reign supreme and that can only help BJH.

CLAIRE POWELL



Feedback

WOOLLY - SEARCHING IN VAIN

I was surprised to see in your "Woolly File" that you'd missed out "S.W.A.L.K." in the film and TV music section. This was originally shown on Channel Four in its first weeks of transmission and has since been repeated. The title song, incidental music and one other song, which Woolly sang, were credited to Woolly and David Rohl.

Chris Spedding

ED: Sorry about the omission - the two songs were "One Night" (not the BJH song) and "First Night Nerves", which Woolly sang. The series was aimed at teenagers, and, for those unfamiliar with the expression, "S.W.A.L.K." means "sealed with a loving kiss".

Thank you for the interview with Woolly in the latest issue; both a revealing and intriguing portrait of the man, and ultimately a sad reflection that a musician and songwriter of Woolly's calibre no longer wishes to be part of the current music scene. I believe that the "Maestoso" album contains some of his best work, and grieve that the follow-up may never be heard. Still, good luck and happiness to the man. Elsewhere, the "Rant" is always interesting to read, and the album review section is also a great idea - might I suggest recent releases by Crosby, Stills, Nash and Young and the Traveling Wilburys for future consideration?

Tom Warrington

ED: Your wish is our command! See the Reviews page elsewhere in this issue.

PAUL BAKER - HERO OR HERETIC?

I found the Woolly interview most interesting, and, should the unlikely ever happen, I for one would rush out and buy his new album!

Now for my response to the article entitled "Rant! So Tomorrow?". In a nutshell, Paul Baker has hit the nail on the head; Woolly's departure from the band has had a very noticeable effect, and BJH have adopted a more commercial stance in the 1980s, particularly on such albums as "Ring Of Changes" and "Victims Of Circumstance". I, too, would ask John, Les and Mel to really consider their future direction, and hopefully attempt to rekindle their former values, which resulted in some classic albums in the early and mid 1970s.

Richard Kierton

At first I was fuming, but have calmed down now; I keep wondering if I'm the only one who loves "Victims Of Circumstance" and "Ring Of Changes", not to mention "Face To Face". Why does Paul belong if he feels so negative? Do BJH need to read such stuff? If we were to meet, I might shake Paul warmly by the throat! Is he trying to be deliberately controversial? Perhaps he hopes to galvanise the band into action, knowing that they'll see the article. What I like about NL is that, as you say, it's a forum for ideas and views.

Claire Powell

I would imagine that, since the publication of Paul Baker's article, "So Tomorrow?", IBJHFC has received a number of letters from outraged fans accusing the author of nothing short of heresy. However, I have decided to give him my backing, albeit with certain qualifications. Paul's basic theory, that BJH have suffered from the loss of Woolly Wolstenholme, is, I think, a wrong one. As Paul himself said, the first truly disappointing album from the band was "XII". "Eyes Of The Universe" was a second disappointing album, but "Turn Of The Tide" was highly enjoyable. "Ring Of Changes" is where Paul and I take up opposing viewpoints; for me, this album represents the pinnacle of the band's career, and shows their versatility to the full. Encouraged by this latest success, I looked forward eagerly to the next album, but what a disappointment "Victims" turned out to be, as did "Face To Face". The innovation and versatility of "Ring Of Changes" has been completely lost. Instead, the band appears to have settled upon one or two musical sounds from which it rarely wanders. My hope is that next year will see an upturn in the band's fortunes, and a return to the sounds and feelings which have made so many of their albums a joy to listen to. After all, two consecutive disappointing albums might be considered unfortunate; a third would be catastrophic!

Kevin Sterry

I whole-heartedly agree with Paul Baker in every point he has raised, and would even go further: I do not believe BJH have made a particularly stunning album since "Octoberon", and "Victims" must be their worst ever - bland and unadventurous. Please don't misunderstand my loyalties here, but perhaps after "Gone To Earth", BJH thought that they had progressed enough, and true fans will always run to buy the new album! What I don't understand is the fact that they have a brilliant vocal capacity, 'cosmic' sound, and all are excellent musicians, but ideas seem to have dried up. I can't say how surprised and relieved I was to hear "Guitar Blues" on the "Face To Face" album. A simple but effective track showing some GUTS on the guitar!

Paul Timms

I found that I was in agreement with most of what Paul had to say, although certainly not all of it. I personally think that "XII" is one of the band's best albums, but I do agree that "Ring Of Changes" and "Victims Of Circumstance" seemed rather weak and uninspiring. By the time we come to "Face To Face", the band seemed to have found their feet again, and things have definitely improved. I look forward to the next album, and some 'real crackers', hopefully with a lot more guitar-solos; come on, John, you're a superb guitarist, so let's hear plenty of it!!

Julie Dyson

ED: These letters are a representative selection of those we received in response to the "Rant" in November's NL, although some have had to be edited due to lack of space. Contributions for "Feedback" should be sent to the editor at the address given at the front of this issue.

Reviews

SAM BROWN - "STOP!" (A & M)

Sam Brown! Does the name ring a bell? Well, she was one of the two girls on the "Victims" tour and video. Last summer this attractive young lady released a stunning debut solo album, "Stop!". From the daughter of Joe (sixties star) and Vicky (backing singer on the VOC album), this album is a must. So far, three great singles have been released with little response in Britain, including the title track and "This Feeling", with a chilling guitar solo from Pink Floyd's Dave Gilmour. She also comes across brilliantly live, as I witnessed last year at London's Marquee. The CD has extra songs, including a great version of "Nutbush City Limits". Stop!, Look and Listen to the good looks and versatile voice of Sam Brown, who must surely be a big star of the future.

Rob Bousfield

CHRIS DE BURGH - "FLYING COLOURS" (A & M)

What can I say but disappointing? The album appears to have been rushed to meet deadline dates and general public demand. It holds only a small handful of memorable songs compared with past LPs and it lacks in energy and new ideas - let's scrap the rhythm box; perhaps a return to real string arrangements such as "Spanish Train" and "Crusader" (arranged by Andrew Powell of Alan Parsons Project fame) rather than the use of keyboards would be the answer. To me, "The Risen Lord" and "The Last Time I Cried" save the day, creating a superb and dramatic ending. These represent Chris as he was, before the massive commercial drive.

Keith Marshall

SUPERTRAMP - "LIVE '88" (A & M)

Culled from their recent world tour, this is an album which is 'live' in the truest sense, being a two-track recording taken straight from the mixing desk - hardly what is traditionally expected from these spit-and-polish perfectionists. Starting with competent renditions of new material, it's not until the second half that the album really wakes up, the band burning through their back catalogue, giving a blistering encore of Willie Dixon's "I'm Your Hoochie Coochie Man" and finishing with a positively menacing "Crime Of The Century". An album of surprising spontaneity, which will still show a clean pair of heels to any of their more fashionable rivals.

Jon Schick

THE TRAVELING WILBURYS - "VOLUME ONE" (WEA)

Otis, Lucky, Charlie, Nelson and Lefty - The Fab Five? A highly enjoyable outing by a load of old has-beens. I could easily lose Otis' contributions (I never did like ELO), but the rest is sheer pleasure. In particular Lucky (alias Bob Dylan) has benefitted from playing here; it's the best album he's done in years. Worth buying just for the hilarious sleeve notes, which have George Harrison written all over them.

Jon Schick

Club Offers

NEW! LYRIC SHEETS

In response to a large number of requests, we are preparing a series of high-quality printed lyric sheets for all those BJH albums which were originally issued without lyrics. Each sheet will be A3 size (twice the size of this page) and will be carefully designed to match the original album artwork. First in the series is the 1970 debut album, "Barclay James Harvest", printed in sepia on white and supplied folded once to fit into the LP sleeve. Coming soon: "Once Again" and "Everyone Is Everybody Else".

"Barclay James Harvest" lyric sheet (including postage):

U.K. - £1.00
Europe - £1.25
Elsewhere - £1.50

CLUB T-SHIRTS

Top-quality white polyester-cotton shirts, cut in a fashionably baggy style, with the club logo printed in green on the left breast. Please state size (medium, large or extra large) when ordering.

U.K. - £5.50
Europe - £6.00
Elsewhere - £7.00

BACK ISSUES OF "NOVA LEPIDOPTERA"

We have a few copies left of the issues from August 1988 (illustrated discography of U.K. singles, questionnaire results) and November 1988 (Woolly Special, including ten-page interview). We regret that the May 1988 issue is now out of print.

U.K. - £1.00 each
Europe - £1.50 "
Elsewhere - £2.00 "

OTHER ITEMS FOR SALE

	<u>U.K.</u>	<u>Europe</u>	<u>Elsewhere</u>
1980 Tour Patch	£1.00	£1.25	£1.50
1987 French "Face To Face" Poster	£1.00	£1.50	£2.00
"Nova Lepidoptera" Ballpoint Pen	£0.50	£0.50	£1.00
Handmade Butterfly Brooch	£1.00	£1.25	£1.50
FOBJH Rectangular Metal Badge	£1.00	£1.25	£1.50
FOBJH Newsletters (each)	£0.50	£0.75	£1.25
(nos. 28, 29, 30, 32, 33, 34, 35, 36, 37, 38).			

To order any of the items on this page, send your cheque, Postal Order or International Money Order, made payable to 'The International BJH Fan Club' (Pounds Sterling only, please), together with your name, address and membership number, to the address below. If paying by Eurocheque, please include your card number on the back. All prices include first class/air mail postage and packing.

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

LYRICS TO "HE SAID LOVE"

Thanks to Peter Platz in Munich and others, who have pointed out that one of the verses of "He Said Love" is missing from the lyric sleeves of both "Face To Face" and "Glasnost". Here is the complete version, with the 'extra' lines marked:

There once was a man
Who was born to be king
He changed all our lives
And he made my heart sing
He turned water into wine
And called his fishermen
He cured the sick
The lame could walk
The blind could see again

He told us of the shepherds
And the flowers in the field
The story of the farmer's seed
And the harvest it would yield
He told us of two houses
And the man who lost his son
Of two men in the temple
And the good Samaritan

Love
Only love's gonna take you higher
Love
Only love's gonna carry you home

He healed the soldier's servant
He calmed the raging sea
He shared five loaves and two small fish
And five thousand he did feed
He told the rich men share your wealth
He cured the ten sick men
He raised a friend called Lazarus
And made him whole again

He said love
Only love's gonna take you higher
Love
Only love's gonna carry you home

He taught the people how to pray
The children he did bless
And Mary came with perfume
And before his feet she wept
He gave us bread - His body
He gave us wine - His blood
He asked us all to live in peace
And nothing do but good

Now one friend did betray him
Another did deny
With arms outstretched he died
So all of mankind could survive
There once was a man
Who was born to be king
He'll change all your lives
If you'll just let him in

He said love
Only love's gonna take you higher
He said love
Only love's gonna carry you home

Love and understanding

Love
Only love's gonna take you higher
Higher and higher
He said love
Only love's gonna carry you home
Love...

Words and music: John Lees. Copyright: Barclay James Harvest Music
Ltd/Handle Music Ltd.

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BERLIN - A MEETING FOR THE PEOPLE

Having read the questionnaire results, according to which quite a few members were interested in a meeting even without the boys, we were surprised to be only ten at the meeting, although five or six more were unable to come because they had become 'Victims Of Circumstance', but at least showed interest. The participants arrived on December 29th; most of us knew one another from tours, letters and previous meetings, but 'newcomers' were as welcome as 'hardcore' members and got along with the others very well.

On the 30th we crossed the border into East Berlin, using the checkpoint Friedrichstrasse, the only one that can be used by West Berliners and foreigners. On the other side we met club member Axel Zirkel, and with him went to Jürgen Langanki, another member who had reserved us a table in a restaurant; we also met Thomas Hoffman from outside Berlin and a guy from the Treptow BJH fan club - surprisingly enough, there is one! We took BJH albums to the East, which you couldn't do a few years ago, and when the last of us left East Berlin, the East Germans shouted "So vielen Dank-yeeaah!", and our guys answered the same; the border guards looked pretty surprised, but said nothing. Five or six years ago we might have been arrested for that - the first effects of Glasnost?

The party in West Berlin was great, too; we watched videos, had a quiz, lots of music and fun, celebrated both the German and English New Years, and even played BJH songs together ourselves.

Special thanks to the East Berliners for giving us a great time, and to all who helped out (i.e. everyone). It was great to have you here.

Knuffi (alias Monika Brauckhoff).

ADVERTISEMENTS

I WILL SWAP my album of John Lees' "A Major Fancy" for a copy of "Victims Of Circumstance"/instrumental (picture disc) or just the plain disc. Please write to:

Charles Mahoney, 38 Grantham Street, Liverpool L6 6BX, UK.

WANTED: Manfred Mann's Earth Band singles, photos, posters and all other material, plus Woolly's and John's solo albums. Letters are welcome. Contact:

Ari Puranen, Kaviokatu 2-4 A 14, 15830 Lahti, FINLAND

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*****
* To Birgit:                                     *
* "Guess the truth is I love you,               *
*   I can't say any more."                       *
*                                                *
*                                                *
* Love, Micki                                     *
*****
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£10.00 PAID for John Lees single "Best Of My Love"/"You Can't Get It". Write to:

Stephen Roberts, 34 Moss Drive, Sutton Coldfield, West Midlands, B72 1JQ, UK.

CALLING ALL DUTCH MEMBERS: Help wanted! Who will be kind enough to translate the Dutch parts of a one-hour BJH interview from Bernisse Radio and a Dutch newspaper article "15 Jaar BJH" either into English or German? I am also looking for the other seven parts of this radio show. Please contact:

Dagmar Müller, Eckenhofstrasse 13, D-7230 Schramberg-Sulgen, West Germany.

FOR SALE: Australian-made "XII" cassettes (3170 526-122, available from stock). Just send A\$10.00 for Air Speeded delivery anywhere in the world, or write first if you have other BJH swaps. I need BJH singles (7", 12", PS, demos, you name it...). Will pay in currency of your choice, or can swap for Australian BJH albums or singles (rare!). Please write to:

Ian Chennell, 32 Hillcrest Drive, Eden Hills, S.Australia 5050.

TWENTY QUESTIONS: THE ANSWERS

1. "A Kestrel For A Knave" by Barry Hines.
2. "Jonathan Livingstone Seagull" by Richard Bach.
3. "A Burnt Out Case" by Graham Greene.
4. "Something Wicked This Way Comes" by Ray Bradbury.
5. The Ray Bradbury title is a quote from Shakespeare's "Macbeth" (Act IV, Scene 1).
6. Galadriel and (Tom) Bombadil.
7. "Nights In White Satin" by The Moody Blues.
8. "New York Mining Disaster 1941" by The Bee Gees.
9. Ted Heath, the then Prime Minister of Britain.
10. Joe Gormley, the miners' union leader at the time.
11. "Space Oddity" and "The Man Who Sold The World".
12. "Hunky Dory" and "Aladdin Sane" are mentioned in "A Tale Of Two Sixties".
13. The six traditional songs are "Land Of Hope And Glory", "It's A Long Way To Tipperary", "We'll Meet Again", "There'll Always Be An England", "The White Cliffs Of Dover" and "The Red Flag".
15. "The Streets Of San Francisco" and its star, Karl Malden.
16. "Deep Throat", starring Linda Lovelace.
17. New butterfly.
18. Paradise Of The Horses.
19. A riding school in the Algarve, Portugal.
20. (i) The Chernobyl disaster. (ii) The failed Apollo 13 mission.

