

NOVA

Lepidoptera



The Journal of the International BJH Fan Club



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THE INTERNATIONAL BJH FAN CLUB

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

EDITORIAL

Breathless...



Breathless is certainly how we feel at the moment - after a relatively quiet spell for BJH, and therefore for the club, everything took off with a vengeance! At the end of August we enrolled our 500th member, and numbers are rising daily now: as I write this, with the tour about three-quarters of the way through, club membership stands at a record level and our finances are very healthy. Best of all, though, were the concerts, which really took our breath away...

A very special welcome to you if you're reading NL for the first time: I hope that you like what you see, and that you'll quickly feel a part of the 'family' atmosphere which surrounds Barclay James Harvest and, we hope, IBJHFC. Club members now represent 22 different countries throughout the world, from Canada to Australia and from Finland to Japan. We were particularly pleased to enrol two new members recently - Simon from Bulgaria, our first representative in that country, and Nick in the USSR, our second Soviet Union member. BJH's music certainly crosses all cultural divides.

This issue of NL naturally concentrates on BJH on tour, but also includes "The NL Songbook"; we've obtained permission to reprint sheet music published by St. Annes Music, and for the musicians amongst you, we've arranged it at the back of the magazine with its own cover and page numbers, so that you can pull out each song, if you wish, and create your own songbook for easy reference.

The club Open Day on September 15th was a great success, with over sixty members attending, and I'd especially like to thank David Rohl for coming along and answering questions about his production work with BJH, Mandalaband etc., and for entrusting the club with the guardianship of the original "Eye of Wendor". Afterwards we took David to Hammersmith to see his first BJH concert for many years, which he enjoyed very much.

As some of you will know, the club was also largely responsible for the choice of To Hell With Burgundy as BJH's special guests for most of the tour. Since they are personal favourites of mine I was delighted by the warm reception they received, and I'm sure that you'll be interested to know that BJH rate them very highly, too.

I must apologise to those of you whom Madge and I didn't manage to meet on the tour - it was great to put a lot of faces to names of members who already seemed like old friends, but in the end we simply ran out of time. I won't comment any further on the tour, as you've said it all for me in the Feedback Special section elsewhere in this issue, except to say a big "thank you" to John, Les and Mel for taking notice of the fans' views expressed in previous NLs when deciding on the set list, with devastating effect!

Finally, thanks again to each and every one of you for your loyal, enthusiastic support for Barclay James Harvest and for the fan club - I know that the band really appreciate it, and were touched by the tremendous welcome that you gave them. Keep up the good work!

KEITH DOMONE

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TOUR UPDATES

BJH's 1990 tour proved to be a great success all round, with capacity crowds at most of the venues and extremely enthusiastic audiences. The Bordeaux concert had to be cancelled, but an extra date was added at the Pétange Centre Sportif in Luxembourg on October 29th. Many of you will know that an extra show was planned for a Central TV recording in Nottingham on November 4th, but unfortunately Central could not agree terms with the band and the idea was abandoned. For details of the 1990 set list, see page 10.

"ALONE WE FLY" OUT AT LAST!

After many delays, the Connoisseur Collection album finally came out in October - the last hitch was caused when finished copies had to be withdrawn because Polydor mastered "Shades Of B Hill" at the wrong speed! Unfortunately, they also provided the album track of "Loving Is Easy" instead of the single version, and on the cassette, "Mockingbird" was edited to fit everything onto a single tape, but it was felt that any further delay would be unacceptable. Anyone who ordered copies from Swallowtail should have received them by now.

TOUR MERCHANDISE

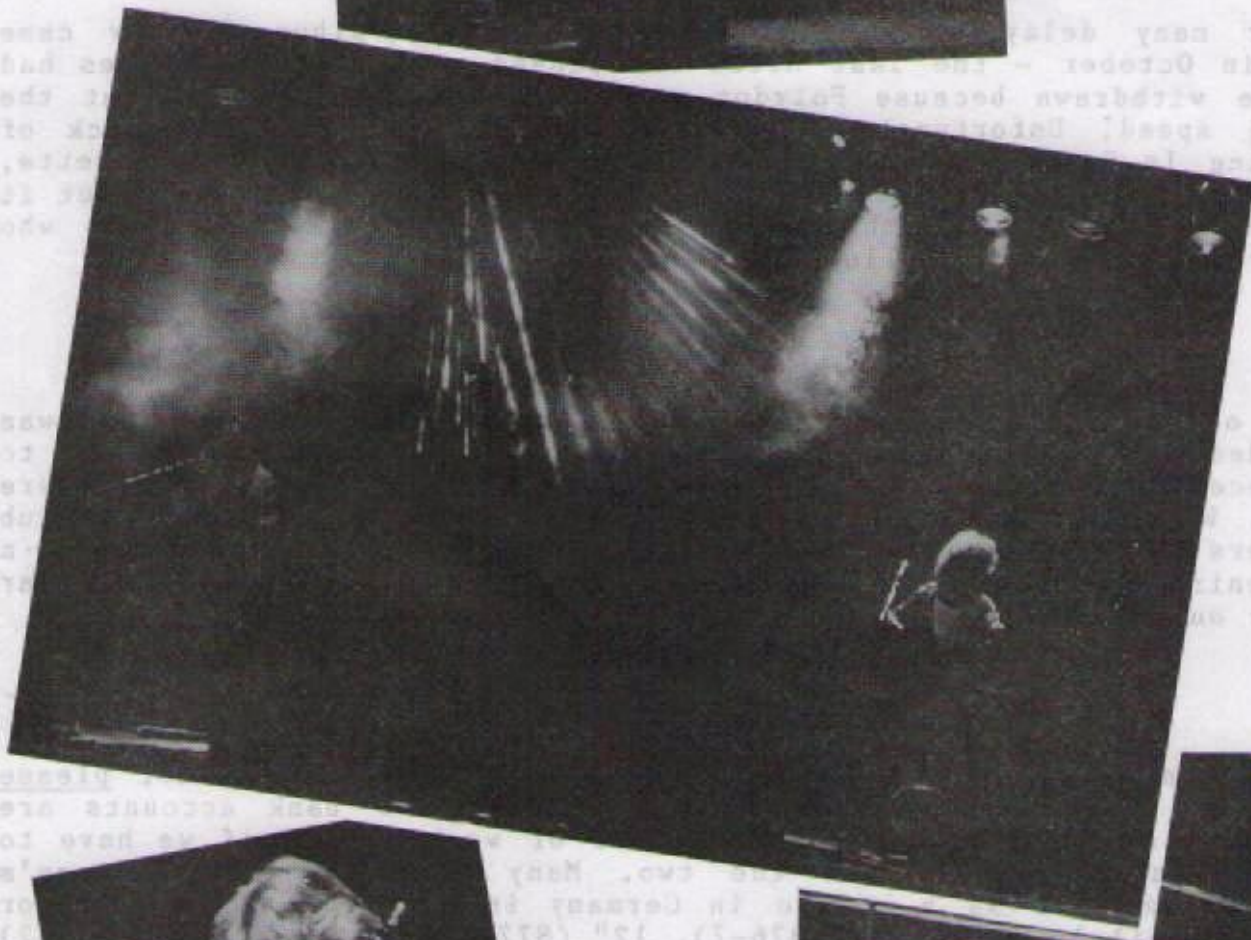
Many of you complained about the lack of programmes this time; it was decided just before the tour began that it would be "uneconomic" to produce them, so only T-shirts, sweat shirts and baseball caps were made. We're hoping to be able to offer any remaining stock to club members in the next NL: in the meantime, those of you wanting a souvenir of the concerts could do worse than see our 1991 calendar offer on page 20 of this issue...

OTHER SHORT STORIES

When ordering from IBJHFC and Swallowtail at the same time, please make out a different cheque for each. The two bank accounts are entirely separate, and it makes a lot of work for us if we have to "split" a cheque between the two. Many thanks... **"John Lennon's Guitar"** came out as a single in Germany in September (see NL10 for track details), on 7" (877 876-7), 12" (877 877-1) and CD (877 877-2) ... **"Welcome To The Show"** released as a single in France... The second batch of German EMI CDs still not out as I write, but due any time now... Some recent additions to the promotional releases listing in NL5 - **"Cheap The Bullet"** appeared as a single track pre-release cassette in the UK, and in France as a one-sided 7" in a glossy white sleeve with just the title printed in black... Shortly before German reunification, West German radio station SDR3 and the DDR's DT64 got together with a **Top 2000 chart** based on listeners' votes: BJH had six entries, "Mockingbird" (no.1248), "Berlin" (1148), "Child Of The Universe" (876), "Life Is For Living" (867), "Poor Man's Moody Blues" (702) and "Hymn" (41)... An addition to last NL's **translators**: Claire Powell, of Borreveldlaan 6, 1930 Zaventem, BELGIUM, can translate letters or articles in French... The **charity compilation album**, "Everybody's Got To Learn Sometime" (see NL10) rescheduled for November release...

WELCOME TO

All photos by
KEVIN GOODMAN



THE SHOW

Manchester
Apollo 14-9-90



FEEDBACK

1990 TOUR SPECIAL

"...FLYING HIGHER THAN BEFORE..." Manchester Apollo, 14-9-90

It had been three years since I had last seen Messrs. Holroyd, Lees and Pritchard "on the road"; during this time it appears that they have returned to their musical roots to produce an album, and now a stage performance, of the highest quality. The show began with the all-time classic "Mockingbird", undoubtedly a winner with the audience, which paved the way for two hours of pure, undiluted musical pleasure. For me it was almost impossible to find a song on the playlist that didn't deserve to be given an airing. It was great to see and hear the return of "Jonathan" and "For No One", to listen again to live versions of "Medicine Man" and "Play To The World" and other classics which mixed superbly with four songs from the new album, giving what must rate as one of the best and most enjoyable concerts in the twenty-four year history of Barclay James Harvest. My only negative thoughts are that the light show could have been a little less predictable, by making more use of the backdrop, the light canopy movement, and using the moving butterfly earlier - having said that, I appreciate that the beginning of any tour can have its gremlins, so maybe the "problems" were ironed out at a later date. This apart, I think that BJH have quite simply done it again - a tour which, if there's any justice in the world, will give the band another push towards the success they so rightly deserve...

JONATHAN (& VANESSA) SIMMONS, POLK STREET, CRAZY CITY, LANCASHIRE
[aka PETER BROOKS & TRACEY MARTIN]

The stage curtains still drawn, intro music blasts through the P.A. system. Curtains open slowly and the guys go straight into "Mockingbird", with John looking like a cross between George Michael in 1985 and Clint Eastwood, with his half-grown stubble and tinted spectacles, surely the macho-man of the nineties (sorry, John - only joking!). Looking across to my right, Les Holroyd looking as cool as the proverbial cucumber as ever, laying down some brilliant bass lines up and down the scales of his treasured work of art (the Alembic stereo bass). The next number they rip into had to be "Hold On", with Mel Pritchard doing a great middle solo on both electric and acoustic drums - I sometimes wonder if Mel has four pairs of hands, his drumming's so quick and gut-wrenching. "Play To The World" featured some nice saxophone playing, and John did a great job on "John Lennon's Guitar", especially when he picked up the old Gibson guitar which was in the spotlight and played a great solo. The final encore could only be "Hymn", with all bass guitars and John's gold Hamer gone, to end a thoroughly great night. Only grumble was the programmes, or should I say no programmes, and I thought they might have played "Sperratus", "If Love Is King", "The Life You Lead", "Welcome To The Show" and "Lady Macbeth". Anyway, it was a great night, and as good as I've seen them on a number of occasions. I must also praise Ian Buxton's lighting design, especially the white 'lasers' and hydraulic lights plus backdrops, and not forgetting the butterfly on "Hymn" - a much better lighting rig than the '87 tour.

IAN BOWDEN

I would like to tell you how much I enjoyed the concert at the Manchester Apollo Theatre on the 14th September; the highlights of the

show for me were when they did some of their old classics, "For No One", "Crazy City" and "Jonathan". It was the first time I'd heard "Jonathan" live, and particularly enjoyed it as you hear the full guitar solo. After listening to the brilliant new album, I was very disappointed that not many songs were sung off it - the biggest let down was the leaving out of "Lady Macbeth". I think the problem with such a brilliant band as Barclay James Harvest is that it is impossible to please everyone on tour, as they have so many great songs to choose from, but I'll still say that it should have been more of a "Welcome To The Show" tour. DAVID IRWIN

Hammersmith Odeon: My heart really went out to Les and John during those first few opening numbers - they just couldn't relax and Les was clearly unhappy about his performance of "Jonathan". I wanted to shout out to them, "Don't worry, you're amongst friends here!". Thankfully, he did settle down after that, and sang some of his best stuff ever. The most important thing was how the audience reacted; the applause and cheering were as loud as always, from beginning to end. John's performance of "John Lennon's Guitar" was pure genius - it's the first time ever I have been moved to tears during a live performance. Overall, I thought the musical content was well balanced, taking care not to overdo the new album, yet at the same time entertaining us with some of their best classics. Please pass on my thanks and congratulations to John, Les and Mel - what a performance! JACKY BENNETT

Please convey my thanks to BJH for the superb concert at Hammersmith, we really loved it. I thought the selection of songs was good, plenty from the past plus some excellent new ones. Many, many thanks, September 15th will live in my memory for quite some time. The only criticism was that there were no programmes - what happened?

MIKE TAYLOR

All I can say is that my best expectations were more than fulfilled, and the selection of songs was on the whole pretty good, with some really pleasant surprises in "Jonathan" and "Play To The World" (and though touring veterans may be a little tired of it by now, I AM relieved that I got to hear "Poor Man's Moody Blues" - especially as it was performed so well this time round). MARK GREGSON

Brilliant! Definitely the best I've seen from the band since the "Gone To Earth" tour of 1977. Highlights for me were "Medicine Man" (I just love the subtle differences they introduce each time they perform that particular song) and "John Lennon's Guitar", which I have to admit brought a tear to my eye. If I were to make any adverse criticism, it would be that I would love to have seen them perform a couple of untried tracks, such as "Spirit On The Water" as suggested by Mel in NL. Still, let's hope it's not too long until the next tour. KEVIN STERRY

Those two hours went by so quickly. It was great just to be there at long last, but I was sad they played so little from "Welcome To The Show". "Cheap The Bullet", "John Lennon's Guitar" and "Medicine Man", along with the atmosphere created by "Life Is For Living" and inevitably "Hymn", were terrific. The drums and bass were rather booming, drowning out the guitar - was this a technical problem? A bit of bass is fine, but in the main it could have been a bit more subtle. HEATHER WENT

There were obvious problems at the mixing desk - I felt that both John's guitar and Les's vocals were mixed too low. Having said that, things did pick up; overall the set was a good choice, and there were some magic moments: to my mind, "Mockingbird", "Medicine Man", "John Lennon's Guitar", "Crazy City" and "Shadows On The Sky". I thought the atmosphere was extremely good, despite the problems - I really hope they don't leave it anywhere near as long until next time. Also, **WHATEVER HAPPENED TO THE SOUVENIR PROGRAMMES?** GRAHAM WHEELWRIGHT

To be honest, I found that BJH lacked something in the sound department; the sound at Hammersmith came over as very empty at times, especially on the slower, more graceful songs like "Jonathan" and "Play To The World", and the lack of numbers from "Welcome To The Show" disappointed us. On the positive side, we enjoyed just being there - a nice surprise was John's guitar solo at the end of "John Lennon's Guitar", although his guitar seemed to be mixed a bit low throughout the gig. ROBIN STAPLEFORD

We expected (hoped) that this concert was going to be special, and we certainly were not disappointed. It was well worth waiting for! I just hope John, Les and Mel picked up the electric atmosphere that night! I'm sure they did, as I've never, in all their concerts, seen John looking so happy and relaxed! MRS.TONIA SMITH

After having seen both events here in **Munich**, in the **Deutsches Museum**, I must say, for me this was the best show BJH ever made. And it was my fourth tour. What we never dared to hope: "Play To The World", "Crazy City", the long version of "Medicine Man" and the best song they've ever written - "Jonathan". Where was "Suicide"? OK, too much... Also Mel Pritchard could show what an excellent drummer he is. Just two "negative" aspects I can think of: five minutes more time BJH should have had to play "Lady Macbeth", and here in Germany a few words should have been said as an introduction for "Halfway To Freedom". Finally, I just want to say please carry on that way, show us more such concerts. I simply can't believe that there is no success for BJH in England! PETER PLATZ

I saw BJH on stage at the **St.Wendel** concert, and four days later in the **Stadthalle, Freiburg**. I was very happy to listen to older songs such as "Play To The World" (the best song), "Jonathan", "Crazy City" and "For No One", but I also noticed that the selection of "Welcome" songs was very small. I missed such great songs as "Where Do We Go", "The Life You Lead" and "Welcome To The Show" (the German single), and there was no song off "Ring Of Changes". In conclusion, however, it was a remarkable concert! I hope that a video of the show will be published in order to see the show again and again... STEFAN LAUER

THE 1990 LIVE SET:

Mockingbird; Hold On; African; Jonathan; Cheap The Bullet; Play To The World; Medicine Man; Halfway To Freedom; Child Of The Universe; Life Is For Living; John Lennon's Guitar; Crazy City; For No One; Rock 'N'Roll Lady; Poor Man's Moody Blues; Berlin; Shadows On The Sky; Hymn [n.b.: after the first few dates the running order was adjusted slightly, with "Life Is For Living" and "Berlin" changing places]

POOR WAGES

As someone who possesses most of BJH's albums, I am amazed at the lack of chart success of "Welcome To The Show", since it is by far the best that BJH have released. I was most impressed with BJH's performance at Hammersmith, and they were much appreciated by the audience. BJH's success in the United Kingdom is long overdue, and perhaps it is not too late for more promotion work to enhance BJH's reputation in this country. It would seem to me that the only thing lacking with BJH is their management and publicity machine in the UK. BJH have a quality product in their music which is unappreciated by the masses.

ERIC RUSSELL

In response to September's NL, I have to agree entirely with comments made by Heather Went and Anthony Pickett. As regards "airplay", I must be tuned into Radio Mars or something! I neither heard nor saw anything in relation to "Welcome To The Show" - the only airplay I ever hear on our Great National radio Station happens once a year, when they blow the dust off a scratched copy of "Hymn" and give it a spin in their 'Christmas Carol' playlist. I feel this to be an insult to a great record and, of course, band. They only play it because it sounds "festive" for the time of year. As Anthony Pickett quite rightly expresses about the record company, I sometimes wonder whether they like the band or not; there certainly seems to be a lack of enthusiasm when it comes to advertising and promotion. I do accept that this may not be Polydor's fault, but I would like to know where the breakdown in communication comes - it's as if there is a sort of 'Bermuda Triangle' between the company and the record shops! Like the song says, "Where Do We (The Fans) Go". Or should it be "Where Do They Go"? Bermuda?

JACKY BENNETT

I have to agree with Anthony Pickett that the promotional support for both the single and album releases was non-existent: I went into the Virgin Megastore and HMV on the day that "Welcome To The Show" was released - there was no indication that the album had been issued. In the HMV shop, the people had no notification of the album on their New Release Listings; Virgin were marginally better in that the assistants were aware that the album was available, but they had to go and search it out from an upstairs stock room. Come on Polydor, with a little bit of support as in Germany, the guys could at least get the recognition they deserve.

ROBERT IRONMONGER

The poll results are very interesting, but where is the number of members who took part? I think that the result isn't representative, because I don't agree with most positions! Why is "Hymn" top of the best songs? The answer is quite simple: it's a product of Fan-Hysteria caused only by the title! Rename "Origin Earth" to "Hymn" and this will be the IBJHF's song! I believe that most BJH fans and listeners don't occupy themselves with the lyrics and meaning of the songs!!! (Some objections out there in the NL-receiver world?)

MARTIN HILPERT

[ED: One here, for a start! Over 170 members voted in the poll, which I consider to be a large, representative sample of BJH fans, even if I don't agree with all the results myself. Also, anyone who listens to the lyrics of "Hymn" will discover that it's not simply a religious song, but deals with the dangers of drug abuse. The original title was "Hymn For A White Lady", but I doubt very much whether that would have affected its popularity!]

REVIEW

"I PLAYED LES HOLROYD'S GUITAR!"

TO HELL WITH BURGUNDY Live at Hammersmith Odeon, 15-9-90

The choice of the imaginatively-named Manchester band To Hell With Burgundy as a support to BJH's excellent 1990 tour was an intriguing one indeed, yielding as it did some strong musical contrasts. Burgundy are an essentially acoustic ensemble whose main focus musically falls on rhythm, and they are especially influenced in this area by the potent flamenco music native to Andalusia; the typical Burgundy song employs a rhythmic rather than a melodic hook, whereas those of BJH observe that rule - generally speaking - in reverse. Contrast, however, proved itself a decisively welcome element in the concert, largely due to the compelling vigour with which Burgundy filled their performance.

Given the fact that the band were using only two guitars and a limited (though effective) drum set at any one time, tight, co-ordinated playing was essential, and this was precisely what they gave us. Moreover, they did so throughout, exuding a confidence which was only occasionally belied by some endearingly rambling verbal links between songs: however, the trio did play down the mini-catastrophe of Karl Walsh's guitar string breaking in mid-riff (so to speak) with good humoured spontaneity and success, replacing the instrument with one borrowed for the occasion from Les Holroyd!

Uncertainty crept into none of their songs, either, and it was good to observe that the band were well-received by the audience. Many of their numbers possess an uncompromising force which can prove wholly contagious, as in the case of the superb anti-yuppie number, "Money", which went down very well. Again, this force is derived primarily from the relentless rhythms of their songs, generally based on Karl Walsh's acoustic guitar and punchily accentuated by Joanne Hensman's drum accompaniments. The band also proved themselves capable harmonists, notably on songs such as "Beaches", as well as displaying a satisfying grasp of vocal counterpoint. Hensman's vocals provide a good foil to Walsh's forceful singing voice, creating some pleasing textures in the process, as on "Go" (of which there's an excellent new single version, accompanied - unusually for the band - by a full string backing).

Lyrically, the themes of their songs often centre upon the rotten elements in contemporary society ("Yesterday's News", for example), which make many into social protests. However, the lyric writing is of an imaginative standard and it generally possesses a subtlety which allows one to appreciate the words while not finding them obstructive to the music. If one were obliged to categorise To Hell With Burgundy, I suppose they would fall into the "indie" bracket, but I feel that they possess a creative standard which I've never identified with independent music (wide-ranging though that term is), and I certainly consider Burgundy a band worth watching in the future. Their bracing performance at Hammersmith has ensured that I, for one, will be keeping my ears open in their direction from now on.

MARK GREGSON

[To Hell With Burgundy's 12" EP, "Go", is available from Swallowtail Enterprises at the club address. It also includes "The Flight", "Beaches" and "Yesterday's News", and costs £4.50 inclusive (£5.50 in Europe). Cheques etc payable to **Swallowtail Enterprises**. The album "Earthbound", is also available on CD or MC - please write for details]

THE MOODY BLUES - Live at 'Great Woods' Massachusetts, 5-8-90

It's been about 18 years since I have seen the Moodies (Hammersmith Odeon 1972-ish): after that gig I remember being slightly disappointed at the vocals, so it was with a mixture of great excitement and a certain amount of trepidation that I sat back to watch my second most favourite band in the world. They opened with "Lovely To See You": this was to be a theme which ran through the show - songs that were chosen to do what a live performance should do, relate to and completely involve the audience, something that seems to have been lost on some of the bands I have seen lately. What they lacked, and what the Moodies had, was a warmth and feeling to their audience that flowed off stage and was overwhelmingly returned.

The Moodies had two girl backing vocalists and an extra keyboard player, none other than former Barclay guest Bias Boshell. The choice of songs was a good mix of old and new. Justin said "we are going to play a song from 1967" (rapturous applause) which prompted him to say, "I bet a lot of you weren't born in '67". They played "Tuesday Afternoon" and got a full three minute standing ovation, one of three; "Nights In White Satin" was predictably the second and "Legend Of A Mind" the third. They are, as you would expect, an extremely polished act, with Hayward and Lodge doing their Status Quo impression on the rockier numbers; Patrick Moraz plays very well but for me is not really a Moody; Ray Thomas has let the pounds catch up on him, and looks out of place with his very rigid attempts at boogieing along, but as soon as he puts the flute to his lips the magic returns.

They returned for one encore, "Ride My See Saw", and how were the vocals and harmonies? They were superb; there were moments when the vocals were so perfect that it brought spontaneous applause during the songs. I understand they are not touring Britain this year: that is Britain's loss. The thing that is different in the U.S. is that America never forgets, and pays homage to its rock heroes. The Moodies responded and gave a classic performance: it may be 1990, but they earned the title they named their 1965 album, "The Magnificent Moodies"

MICK LYNCH, BOSTON, U.S.A

MIKE OLDFIELD - AMAROK

I'm sure those of you familiar with Mike Oldfield's work will agree when I say that since the days of Ommadawn, his music has, towards the later LPs, become somewhat disappointing. But then something changed, and June 1990 saw the release of what effectively turned out to be a sequel to his first major title "Tubular Bells". An album so weird, so stupid, so bloody enjoyable, that it looks as if the man himself is trying to suppress a smirk on the cover of the LP!

Amarok, then, tells the story of, well, nothing in particular, and consists of 2 sides of title-less musical wizardry; vocal chantings by Clodagh Simmonds and co. create beautiful hypnotic symphonies which are complemented by some excellent guitars. But perhaps the major attraction of this album is the wondrous ensemble of objects used to create some of the quite frankly tongue-in-cheek tunes: a hoover, a toy dog, fingernails, face slaps, toothbrush and teeth, the contents of aeromodellers' toolbox and our beloved(?) Prime Minister!

If there is one criticism which could be applied then perhaps the lack of breathing space is it, therefore if "Earth Moving" is the only taste of Oldfield you've had, you're in for a shock! But otherwise, this is a thoroughly fun-full 40 minutes of music which I would highly recommend, although "clotheared nincompoops" are advised to steer well clear of this LP completely!

KEV CROSSLEY

S o m e w h e r e o n t h e R o a d

NL'S LISTING OF BJH TOUR DATES AND LIVE SETS OVER THE YEARS

We've had a number of requests from members for a complete list of all the live shows that BJH have given, plus the songs that were performed; this series of articles has been compiled from a huge range of source material, including contemporary music paper listings and adverts, reviews, tour programmes and personal recollections from the band and club members. Inevitably there are gaps, particularly in the early years, so I'd appreciate any additions or corrections.

1967/1968/1969

LIVE SETS: included "Mr.Sunshine"; "Words And The Way"; "Sarah"; "So Tomorrow"; "I Can't Go On Without You"; "Eden Unobtainable"; "Night"; "Pools Of Blue"; "Need You Oh So Bad"; "Small Time Town"; "Brother Thrush"; "Cream In My Coffee" and "Dark Now My Sky", plus cover versions such as "Both Sides Now" (Joni Mitchell); "A House Is Not A Motel", "Old Man" and "Andmoreagain" (Love); "The Lady Came From Baltimore" and "Black Sheep" (Tim Hardin); "Need Your Love So Bad" (Fleetwood Mac); "My Back Pages" (The Byrds); "Painting Box" (The Incredible String Band); "Dangling Conversation" and "Fakin' It" (Paul Simon) and "Nights In White Satin" (The Moody Blues!).

CONCERTS AND IMPORTANT DATES:

- ???.06.67 [Turn professional; change name to Barclay James Harvest]
- ???.??.67 (August?) Middleton Baths, N.Manchester; 1st public gig
- 08.08.67 Plymouth Van Dyke Club (gross receipts £20.1/6d!)
- 26.04.68 ["Early Morning" released as their first single]
- 05.05.68 [First John Peel session broadcast]
- 26.07.68 Manchester Free Trade Hall, Family + Tim Hardin + BJH ???
- 04.08.68 [Second John Peel session broadcast]
- 13.09.68 Roundhouse, Chalk Farm (Small Faces + The Action + BJH)

Page 20—MELODY MAKER, September 14, 1968

THE ROUNDHOUSE

CHALK FARM ROAD, LONDON, N.W.1

Blackhill Enterprises/Institute of Contemporary Arts present

Friday, 13th September

9.30-Dawn

SMALL FACES

THE ACTION • BARCLAY JAMES HARVEST • LOVE SCULPTURE
BAKERLOO BLUES LINE • SKIN • PETE DRUMMOND • LIGHTS
BY MOONLIGHT & SUN • PLASTIC DREAM MACHINE
REFRESHMENTS

- 29.11.68 Loughborough University (Champion Jack Dupree + BJH etc, 7/6)
- 07.12.68 Roundhouse, Chalk Farm (Gun + BJH etc)
- 14.02.69 University Of Surrey (BJH + Junior's Eyes etc, 10/-)
- 15.03.69 Chelsea College Of Science & Technology (Pretty Things + BJH)
- 15.03.69 Royalty Theatre, Ladbroke Grove (Fairport + BJH, all night)
- ???.06.69 ["Brother Thrush" comes out as a single]
- 14.06.69 Hyde Park (free concert; The Move, The Action, BJH etc) ???
- 21.06.69 Clouds Circus, Bletchley (Blossom Toes + BJH etc)

1970

LIVE SET: Shostakovitch Festival Overture, Op.96 (Orchestra only); "Mocking Bird"; "White Sails"; "Galadriel"; "Wandering"; "She Said"; "Taking Some Time On"; "Mother Dear"; "The Sun Will Never Shine"; "The Iron Maiden"; "Dark Now My Sky" and "Too Much On Your Plate".

CONCERTS AND IMPORTANT DATES:

??.01.70 Edinburgh Usher Hall (Led Zeppelin + BJH)
31.01.70 London University College, Gower Street
05.06.70 ["Barclay James Harvest" LP issued on Harvest label]
28.06.70 Manchester Free Trade Hall*
03.07.70 London Royal Albert Hall*
17.07.70 Birmingham Town Hall*
23.07.70 Edinburgh Usher Hall* (* = with orchestra)
??..??..70 Preston Blues Club (admission 6/-)
28.08.70 ["Taking Some Time On", their third single]
22.09.70 Liverpool Philharmonic Hall (BJH + Steamhammer, Kevin Ayers)
20.10.70 London Revolution Club
29.10.70 London Marquee Club
30.10.70 Northampton Nag's Head
31.10.70 London The Temple, Wardour Street
01.11.70 Epping, The Wake Arms
02.11.70 Letchworth, Hebdomadal Club
04.12.70 Brighton Polytechnic
18.12.70 Basildon Arts Centre
23.12.70 Tooting Broadway, The Castle

1971

LIVE SET: Handel's Water Music (Orchestra only); "Mocking Bird"; "Place Over Where"(?); "She Said"; "The Poet"; "After The Day"; "Dark Now My Sky" and others.

CONCERTS AND IMPORTANT DATES:

23.01.71 North Wales, University College
24.01.71 London, Lyceum
26.01.71 Manchester, De La Salle College, Middleton
??..02..71 ["Once Again" LP]
04.02.71 Harlow, The Birdcage
05.02.71 London, Marquee Club
06.02.71 Wrexham, Cartreffe College Of Education
07.02.71 Stevenage, Bowes Lyon House
09.02.71 Brighton, Sussex University
10.02.71 Exeter, University
12.02.71 Manchester, Didsbury College Of Education (8 to 11 p.m.)
12.02.71 Manchester, Deansgate, The Way In (12 p.m.)

FRIDAY, FEBRUARY 12th
DIDSBURY COLLEGE OF EDUCATION
Wilmslow Road, Manchester 20
BARCLAY JAMES HARVEST
8 p.m.-11 p.m.

Friday, February 12th
at WAY-IN, Deansgate, Manchester
at 12 midnight
BARCLAY JAMES HARVEST
promote their new L.P., "Once Again", HARVEST SHVL 770

13.02.71 Darlington, College Of Technology
15.02.71 Tooting Broadway, The Castle
17.02.71 Flintshire College Of Education
18.02.71 Manchester, UMIST
19.02.71 Maidstone College Of Art* (+ Killing Floor, Good Habit)

20.02.71 Sunderland College Of Technology
 21.02.71 Peterborough, Cloud Nine
 27.02.71 Halifax, Clarence's Club
 05.03.71 London City University*
 06.03.71 East Anglia University
 08.03.71 London City Polytechnic
 10.03.71 Warwick University
 12.03.71 Wimbledon Hobbits Garden (evening)
 12.03.71 London The Temple(all-niter + Nothineverappens,9:30 Fly)
 13.03.71 Watford Hydraspace, Kingham Hall (+ Kripple Vision)
 16.03.71 Chiswick Polytechnic (Argent + BJH; Cancer Research benefit)
 25.03.71 Chippenham Neeld Hall
 02.04.71 London College Of Furniture
 06.04.71 Portsmouth Tricorn
 14.04.71 Tooting Broadway The Castle
 17.04.71 Newbury South Berks College (Heaven + BJH)
 18.04.71 London Lyceum (Caravan + BJH + Gringo)
 19.04.71 Preston Public Hall ("")
 20.04.71 Manchester Free Trade Hall ("")
 21.04.71 Bournemouth Winter Gardens ("")
 22.04.71 Sheffield City Hall ("")
 23.04.71 Bristol Colston Hall ("")
 24.04.71 Guildford Civic Hall ("")
 02.05.71 Bromley New Theatre
 08.05.71 Kingston Polytechnic
 14.05.71 Basildon Arts Centre
 22.05.71 Switzerland Berne Ice Stadium + Berne Symphony Orchestra
 13.06.71 Leicester De Montfort Hall
 28.08.71 Weeley Festival, Essex (with orchestra)
 24.09.71 High Wycombe College
 27.09.71 Guildford Civic Hall
 28.09.71 Birmingham Digbeth Civic Hall
 01.10.71 Hastings College
 08.10.71 London School Of Economics
 09.10.71 Leicester University
 13.10.71 Coventry College

● The Chesford Grange, Kenilworth, 1971: the band came back for an encore; they had played "She Said" earlier in the set and decided to do it 'Once Again' (sorry!). As they came to the recorder passage there were some very bemused faces on stage - Woolly announced "Someone's stolen the recorders", then he promptly sang the recorder passage and they finished the song! Lanchester Poly., Coventry: after the gig Woolly told me how they had a big gig in Edinburgh with the orchestra, and the sign over the theatre said "Barclay James Harvest and his Symphony Orchestra"! ● MICK LYNCH

15.10.71 Lowestoft College
 16.10.71 Cardiff University
 18.10.71 Bolton Casino
 20.10.71 Wolverhampton Lafayette
 21.10.71 Manchester (venue unknown)
 22.10.71 Maidstone College
 23.10.71 Shenstone University
 26.10.71 Southampton University (27th?)
 29.10.71 Uxbridge Brunel University
 30.10.71 Farnborough Technical College
 31.10.71 London Chalk Farm Roundhouse
 05.11.71 ["Barclay James Harvest And Other Short Stories"]
 05.11.71 Nottingham Trent Polytechnic

FRIDAY, FEBRUARY 1971
 UNIVERSITY COLLEGE OF EDUCATION
 100, Gower Street, London WC1E 6BT
 BARCLAY JAMES HARVEST
 8pm-11pm

- 06.11.71 Kingston Polytechnic (Van Der Graaf Generator + BJH, 60p)
- 09.11.71 Leytonstone, Chez Club Nightingale
- 11.11.71 London Rainbow Theatre (free concert; + Climax Chicago etc)
- 12.11.71 Lytham St. Annes (venue unknown)
- 27.11.71 Aylesbury Friars Club
- 04.12.71 Romford Odeon
- 10.12.71 Harrow Technical College
- 14.12.71 Blackburn Technical College
- 21.12.71 Wimbledon Hobbits Garden (BJH + Willa)



CONTRIBUTION: DESIGN NEW CLUB MECHANISMS!
 BJH live at Lanchester Polytechnic, Coventry, 1971 [photos: Mick Lynch]

 * Part 2 of "Somewhere On The Road", taking up BJH's live career *
 * from the beginning of 1972, will appear in the next issue of NL. *
 * NL12 will be sent out at the end of February, and other features *
 * will include the music for "Berlin" in our NL Songbook, an article *
 * listing all of BJH's CD releases with comments on sound quality and *
 * availability, more members' reviews of the 1990 tour and much more. *
 * Please note that the last copy date for submissions, adverts etc. *
 * to be printed in the next issue is January 10th, 1991. *

CLASSIC ALBUMS REVISITED

EVERYONE IS EVERYBODY ELSE

The seventies were my decade! Long hair and jeans suited me well and romance in the sixth form of a small county comprehensive in a small Welsh town enlivened my life. Also music seemed to be more important than fashion or style! And was there some music!: Dylan was going through his wonderful "Blood On The Tracks"/"Desire" period, Cat Stevens and Neil Young were belting out acoustic and electric classics, Dave Cousins was leading an ever-changing Strawbs line-up through a period of electric/acoustic/progressive, thoughtful folk-rock and then there was Barclay James Harvest, last but not least.

I remember buying "Everyone" on one of my rare trips to London to Record & Tape Exchange in Goldhawk Road. This was before the word "deletion" figured in the music collector's mind! I recall playing "Everyone" and not immediately being over-impressed. It seemed a little bit stodgy after the lushness of "Time Honoured Ghosts" which had just come out and which I had recently acquired. However all this was to change six months later when I put it on again.

Obviously I had not paid enough attention to it first time round! "Child Of The Universe" was a classic and expressed the universal view of all us hippies then, that 'love' could, with the help of non-violent direct action, change everything (shades of Vietnam!). The melodies and structures on the other songs were excellent too, and what about the drumming! Even though I politically disagreed with "The Great 1974 Mining Disaster", the tune was good enough to win me over. Moreover what about side 2! "Crazy City" at once hit me. It was London! I had visited it. I knew the Barclays were right: life in the country was better. Then the beautiful "See Me, See You" and on to the lovely country feel of "Poor Boy Blues" (my favourite ever Barclay James track) and "Mill Boys". This was coming from Oldham, Saddleworth, Abergavenny or any part of rural Britain. You could feel it. Lastly the pleas for peace on "For No One" gave the album a fitting finale - breathtaking. "Everyone" is still my favourite Barclay James album. Anyone got a time machine to send me back to 1974?!

DAMIAN BLAKEMORE

COMPETITION: DESIGN NEW CLUB MERCHANDISE!

Calling all IBJHFC members with an artistic bent! We're planning to introduce a new range of club offers during 1991, which will probably include such items as sweat shirts, T-shirts, sports shirts, key rings and pens. We're looking for members' own designs, which should be submitted in the form of **black and white, camera-ready artwork**; they should lend themselves to printing in one colour on shirts etc., and the closing date for entries is **January 10th, 1991**. The winners will receive not only a free shirt with their own design, but also one of a number of collectable BJH items, e.g. an autographed "Victims Of Circumstance" single, German tour posters and 7" singles of "John Lennon's Guitar", etc. Please send all artwork to the club address at the front of NL; prizewinners will be announced in the next issue.

MARKETPLACE

FOR SALE OR SWAP: "A Concert For The People" (Germany, 11 tracks); "Another Arable Parable" LP; East German Amiga "BJH" LP; "Everyone" (U.S. copy) and 7" "Life Is For Living" (UK). **Wanted:** diverse 7" and 12" as well as promo material by BJH. Write to:

Andreas Raschke, Jahnstrasse 46, O-9023 Chemnitz, GERMANY

I WISH TO CORRESPOND with other fans of BJH. I am aged 17. If you want to know more about me, please write to:

Susanne Rosenau, Bergstrasse 44, W-2806 Oyten, GERMANY



[Susanne Rosenau]

FOR SALE OR SWAP: record "XII" and cassette "Victims Of Circumstance", excellent condition, £3.50 each. Swap only for John's "A Major Fancy" in equal condition, please. Contact:

Joop Horsten, Zoeteind 9, 5502 PM Veldhoven, HOLLAND

ANY FANS OF BJH AND MAGNUM please contact me, as I need some people to write to!

Alister Hill, 24 Dukehaugh, Peebles, EH45 9DN

BJH COLLECTOR'S ITEM! Complete your collection with the extremely rare deleted 1972 "Early Morning Onwards" LP. EMI Starline label (SRS 5126), eleven tracks. Both record and sleeve in excellent condition. Please contact:

Peter McGovern, 32 Hewson Road, Lincoln, LN1 1RX

BJH RARITIES: I have a lot of these and will swap/trade for Bruce Springsteen foreign/promo releases. Some Springsteen records which I need and which can secure BJH rarities are as follows: 7" PS (picture sleeve) Sandy (German CBS 3512); 7" PS Point Blank (Dutch); 7" PS Born To Run (German CBS 3661); 7" Tenth Avenue Freeze Out (German CBS 3940); 7" PS Badlands/Candy's Room (Dutch CBS 6678); 7" PS Rosalita (Dutch CBS 7753); 12" PS Rosalita (Dutch CBS 12 7753 with poster); 7" PS Santa Claus (Dutch CBS PRO 151); 7" PS Meeting Across The River (French magazine flexi); 7" Rennbahn Express (Austrian flexi); 12" PS Dead End Street (Israel CBS DJ 428); 7" 'Springsteen 4 Pack' (Irish -4 singles in plastic wallet); 7" PS Sherry Darling/Independence Day (UK promo); 12" PS Killer Tracks From The River; LP Last American Hero From Asbury Park, N.J.; LP The Legend Comes Alive; LP Sing Born In The USA and CD The Future Of Rock & Roll 70s - 80s (all Japanese). I have lots of other BJH items, and will photocopy any FOBHJ newsletter and any 'Nova' not available from the club. I can also find 7"/12"/LP/CD/tapes from most other artists. Please contact me first with full details of any Springsteen items you have/can find, with an SAE/IRC, or telephone 0273 689779. Many thanks.

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

WANTED: "Early Morning Onwards" LP. Please write with details to:

Michael Neumeister, Rue Montfalcon 10, CH-1227 Carouge (GE), SWITZERLAND

FOR SALE: "Early Morning Onwards" (good condition, cover not brilliant) and "A Major Fancy" by John Lees (very good condition). Any reasonable offer accepted. Please ring 0229 473405, or send an SAE to:

Ian Gomersall, 4 Ocean Road, Barrow-in-Furness, Cumbria, LA14 3DX

BROOKS' BARGAIN BOX! I have a number of BJH albums, singles, press cuttings and other "goodies" for sale or exchange. If you are interested, please send your spares/wants list and/or offers to:

Peter Brooks, 38 Warren Drive, Anchorsholme, Blackpool, FY5 3HU

FOR SALE OR SWAP: "Everyone", "Time Honoured Ghosts" mid-price, "Octoberon" mid-price, "Live Tapes", "Eyes" (3 copies with inserts), "Ring Of Changes" LP, "Face To Face". Yes "Going For The One" Italian, "Classic Yes", "90125 Live - The Solos"; ELO "Ole ELO" USA, "The Light Shines On" vols.1 & 2, "Xanadu", "ELO's First Movement"; Jon & Vangelis "Short Stories", "Friends Of Mr.Cairo", "Private Collection"; Yes 12" singles "Going For The One", "Wondrous Stories" (blue vinyl), "Leave It" (Italian); ELO 12" "Don't Bring Me Down"; Asia's "The Smile Has Left Your Eyes" 12" single, red vinyl; Yes 7": "Roundabout" EP, "Wondrous Stories", "Going For The One", "Don't Kill The Whale", "Into The Lens", "America"/"Your Move". Contact:

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

WANTED ON CD: "Barclay James Harvest", "Once Again", "Other Short Stories", "Baby James Harvest" and "Early Morning Onwards". I live in the province of Ontario in Canada, and I would gladly pay top dollars for these CDs if someone could mail them to me. My telephone number is (416) 775-2636, or please write to:

John Hughes, RR1 Gilford, Ontario, CANADA, L0L 1R0

WANTED BY YOUR FRIENDLY FAN CLUB SECRETARY! German singles "Brother Thrush", "I'm Over You", "Thank You", "In My Life" EP, "Rock'N'Roll Star", "Hymn" EP, "Friend Of Mine". Also any other picture sleeve singles from France, Holland, Belgium, Portugal, Italy and Japan; "Time Honoured Ghosts" and "Octoberon" LPs in gatefold sleeves (French or Dutch); 1974 BJH BBC transcription disc; any USA transcription discs; quad "Once Again"; "Music From Two Hit Albums" songbook and any rare promos or acetates. I think that's all! Best prices paid.

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

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 NL12 is JANUARY 10th.

The International BJH Fan Club

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

SPECIAL OFFER: 1991 BARCLAY JAMES HARVEST CALENDARS

Exclusive to IBJHFC, these calendars consist of a horizontal 12" x 6½" mount in brown card, with a 1991 calendar printed in gold on the right and a 7" x 5" colour photo of BJH taken by Kevin Goodman on the 1990 tour on the left. The photo is exclusive to IBJHFC, and a black and white copy of it can be seen on page 6 (the largest one on the page). The price is £2.00 including post and packing (£3.00 Europe and £4.00 elsewhere), by cash, cheque or Postal order in Pounds Sterling only, made payable to "The International BJH Fan Club" at the usual address.

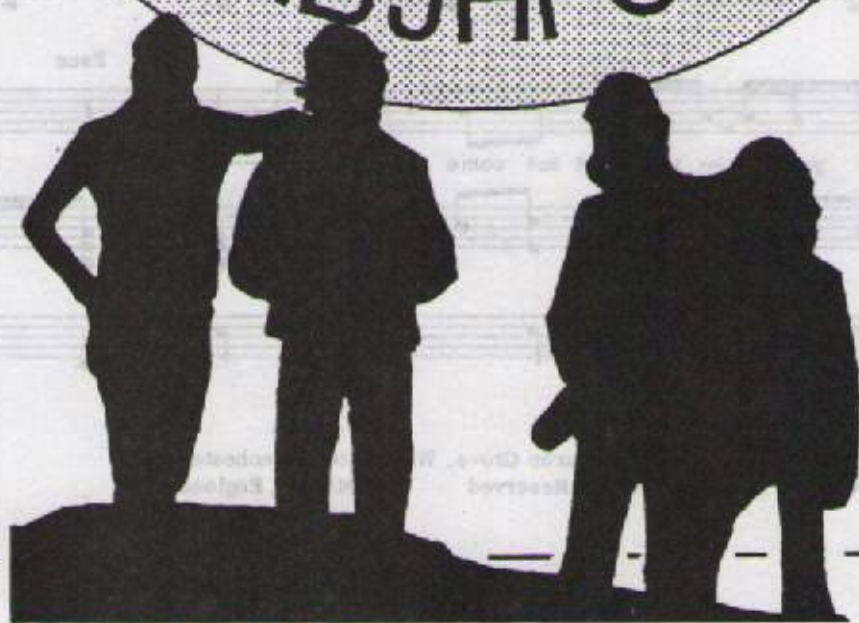
BARCLAY

HARVEST

JAMES

The Nova Lepidoptera Songbook

IBJHFC



HYMN

Words & Music by
JOHN LEES

Slowly

E Esus E Esus E Esus

E Esus

Val-ley's deep and the

A E A

moun-tain's so high, If you want to see God you've got to move on the oth-er side. —

E Esus E A E

You stand up there with your head in the clouds, — Don't

A E Esus E

try to fly, — you know — you might not come down, — Don't

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A

try to fly — dear God — You might not come

E Esus E Esus E

down, — Je-sus came down from

A E A E Esus

Hea-ven to earth. — The peo-ple said it was a vir-gin birth.

E A E A

Je-sus came down from Hea-ven to earth, — The peo-ple said it was a vir-gin

E Esus A

birth. — The peo-ple said it was — a vir-gin

E Esus E Esus E

birth. — He told great sto - ries

A E A E Esus

of — the Lord, — And said He was the sav-iour of us all.

E A E A

He told great sto - ries of — the Lord — And said He was the sav-iour of us

E A

all, — And said He was the sav-iour — of us

E Esus E Esus E

all, For this we killed Him,

p *mf*

A E A E Esus

nailed Him up high. — He rose a-gain as if to ask us why.

E E(9) A E A

Then He as-cend - ed in - to the sky — As if to say in God a-lone you

E A

soar — As if to say in God — a-lone we

E Esus E Esus E

fly. — Val-ley's deep — and the

f ff

A E A

moun-tain's so high, — If you want to see God you've got to move on the oth-er side. —

E Esus E A E

You stand up there with your head in the clouds, — Don't

A E

try to fly, — you know — you might not come down. — Don't

A E Esus

try to fly — dear God — You might not come down. —

1. E Esus 2. E Esus E Esus E Esus

E Esus 1 E Esus 2 E Esus E Esus E

