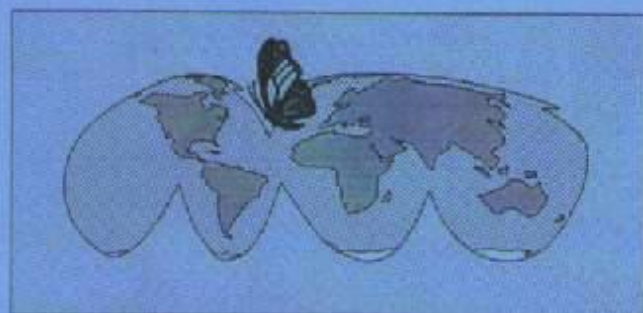
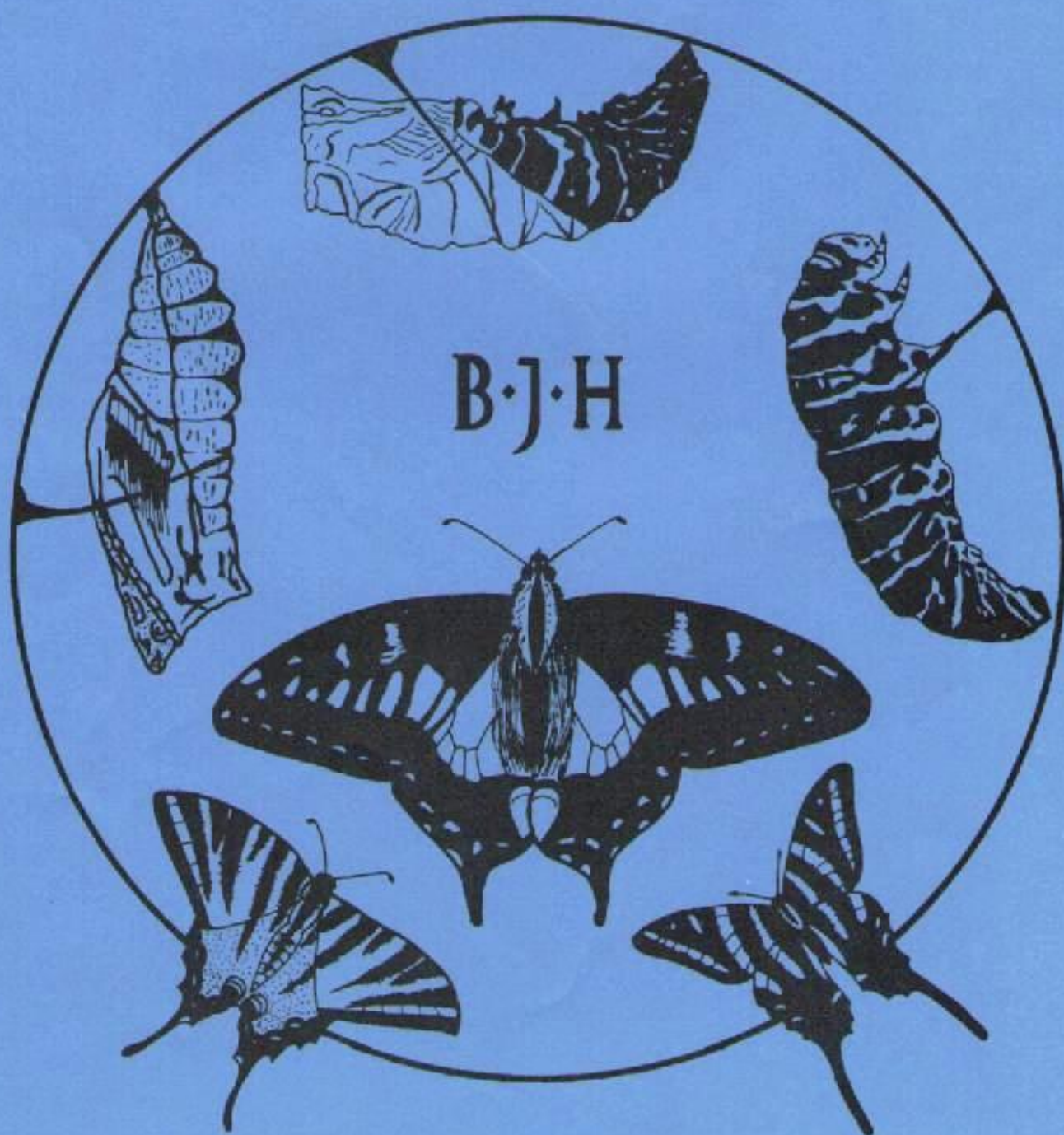


NOVA

Lepidoptera



The Journal of the International BJH Fan Club



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CREDITS

Cover design : Pierre Genuis

Graphics : Jon Schick

Contributors : Mark Stratford, Stephen Roberts, Udo
Sonntag, Peter Kendall, Kev Crossley,
Monika Brauckhoff, Andreas Raschke,
Janet Richardson, Claire Powell, Steve
Gearing, Valerie Toulousan, Stephen
Snape, Robin Stapleford

Typing: Keith & Madge Domone

Editor: Keith Domone

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

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

NOVA News NOVA News NOVA News

WELCOME TO 1991!

Barclay James Harvest celebrate their 25th anniversary in 1991, and there are a number of projects underway to mark the occasion: Polydor have provisional plans for a definitive "Best Of" to be issued in the autumn - the album would appear on the Polydor label in most countries, and on Polystar in Germany, where TV advertising should ensure another big seller. We hope to have full details of the tracks and release date in time for the next issue of NL, due out at the end of May.

For those of you suffering withdrawal symptoms after last year's "Welcome" LP and tour, the good news is that BJH are currently writing and demoing new songs for their next album. Recording is scheduled to begin towards the end of this year, aiming for a release during the second quarter of 1992. Possible live plans are under discussion, and we'll bring you more information as soon as we humanly can!

EMI AND CONNOISSEUR NEW ISSUES

We've been at it again, working with both EMI and Connoisseur to make more of BJH's back catalogue available. For EMI we've compiled a major new retrospective set covering BJH's early years, with three previously unreleased songs from 1968. Provisionally titled "The Harvest Years", it will consist of two CDs, a double cassette or a triple LP, all selling at a bargain price. It is due out in June, and the provisional track listing is as follows:

Early Morning; Mr.Sunshine; Pools Of Blue; I Can't Go On Without You; Eden Unobtainable; Brother Thrush; Poor Wages; Taking Some Time On; When The World Was Woken; Good Love Child; The Iron Maiden; Dark Now My Sky; She Said; Song For Dying; Galadriel; Mocking Bird; Vanessa Simmons; Happy Old World (quad mix); Ball And Chain (quad mix); Medicine Man; Ursula (The Swansea Song); Someone There You Know; The Poet/After The Day; I'm Over You; Child Of Man; Breathless; When The City Sleeps; Summer Soldier; One Hundred Thousand Smiles Out; Moonwater; The Joker

Connoisseur, too, have been busy after the success of "Alone We Fly" (see next page), and have obtained permission to reissue the 1974 set "Barclay James Harvest Live". The album should be released this year in double LP, longplay cassette and single CD formats, all selling at mid-price, and we're hoping to be able to sell both this album and the EMI set through Swallowtail to club members - watch this space...

MEMBERSHIP FEES FROZEN

We're pleased to announce that club subscriptions will not rise this year, despite increases in printing and postage costs. As usual, our policy is not to make profits, but to provide the best value that we can, and the big influx of new members has enabled us to keep costs to a minimum. For anyone who has difficulty in paying the fee, we're launching a new scheme, full details of which can be found on the next page.

NOVA News NOVA News NOVA Ne

FREE MEMBERSHIP

Until now, some BJH fans in what used to be the DDR have been given free club membership, as it was not possible for them to send money out of the country. Since currency union, this no longer applies, and we must now ask those members to pay if they wish to continue to receive NL. Renewal reminders will be sent out with the magazine when the fee becomes due. Club members from any country who genuinely cannot afford the fee, should write to us: we don't want any real fans to be excluded, and we're sure that other members will not mind us subsidising the less well-off from club funds in the true spirit of Barclay James Harvest.

BJH ALBUM GETS GOOD REVIEW SHOCK!

BARCLAY JAMES HARVEST:
"Alone We Fly" (Connoisseur Collection
VSOP CD 140; also on LP) (79.17)

Connoisseur's credentials as a collectors' label take another step forward with this intelligently compiled selection of post-Harvest tracks from one of British rock's most durable progressive bands. The set begins with a nod to the past, through three live tracks (including the epic "Mockingbird") from 1974, before continuing with a mix of singles, LP favourites, and rare B-sides up to "Guitar Blues" from 1987. Collectors should note the inclusion of "Love On The Line" and "Rock'n'Roll Lady" from the "Berlin — A Concert For The People" album; both sides of the "Hymn" single from 1977; and the rare 1980 B-side "Shades Of B Hill". A very useful companion to one of the band's EMI compilations.

BARCLAY JAMES HARVEST

'Alone We Fly'
(Connoisseur VSOP/LP/MC/
CD 140 via Pinnacle)

With only one Polydor-period compilation available (and CD-only at that), Connoisseur should clean up with this mixture of Seventies and Eighties hits, rarities and a smattering of EMI material ("Mockingbird", etc) cleverly included in live form for completeness.

BARCLAY JAMES HARVEST

Alone We Fly

CONNOISSEUR COLLECTION VSOP 140

With their aristocratic-sounding name and symphonic aspirations, Barclay James Harvest were hardly likely to survive the pub rock boom of the mid-70s. They nearly came to grief before then, after financially draining experiments with their own orchestra; taking one on the road can be ruinous — think of the laundry bills. They ploughed on, with woodwind and mellotrons impersonating a private philharmonia, but had to work in Europe to remain successful. Very big in Germany. Here, they're remembered, if at all, for being a college circuit act supreme: serious, progressive and pedestrian, not as pretentious as The Moody Blues, perhaps, but not as tuneful either. Few of these songs, churning in at an average of five minutes each, are melodically distinctive (Hymn is a notable exception). They kind of congeal into a numbing swathe of sensitivity though, during moments of high melodrama, drummer Mel Pritchard will give the skins a good licking. But composer John Lees's guitar work matches Woolly Wolstenholme's keyboards for mellifluous exaggeration and, inevitably, it's their soft sound that dictates the direction of the music. This compilation covers their Polydor years, 1975-87, with previously unavailable live tracks and archive B-sides rounding it out to an unwieldy 80 minutes. Technically accomplished musicianship and superb production values; fans can safely add it to their collection but the uncommitted might remain unconvinced. ***

Monty South

BARCLAY JAMES HARVEST

Alone We Fly

(Connoisseur Collection)

EMI are alleged to have named their 'progressive' label, Harvest, after the band. It may then be no coincidence that their best work was done for that label. Sadly, this collection is sourced from their commercially more successful Polydor days.

Consequently the version of BJH's classic "Mockingbird" included here is a 1974 live one that suffers the heavy handedness that live rock performance often dictates. In fact much of this collection is live though several of those concert cuts included are taken from the devilishly hard to get limited German issue 'Live' album.

Also present are such anthems as 'Hymn', 'Berlin' and 'Rock 'n' Roll Lady'. Barclay James Harvest have always been huge in Germany and the pomposity of their more over ambitious work suggests a caricature explanation; however if you disagree with Lou Reed's view that rock is best limited to guitars, bass and drums, this could be your cup of Lapsang Souchong.

Steve Morris

The reviews above come from: (top left) "Record Collector" (December), February's "For The Record" (bottom left), January's "Q" and (not quite so glowing!), "Brum Beat" on the far right. **Alone We Fly** has now sold over 6,000 copies, 300 of them through Swallowtail alone! A big thanks to all of you who bought it.

Other Short Stories....

COMPETITION WINNERS AND T-SHIRT OFFER

Thanks to everyone who entered the contest in NL11, which attracted a high standard. The winning entry and prizewinners are shown below:



FIRST PRIZE: Udo Sonntag

Highly commended: Kev Crossley, Adrian Farmer, Emma Hudson, Keith Marshall, Elaine Pigeon, Claire Powell, Andreas Raschke, Angie Reichert, Uwe Schuster & Valerie Toulousan. Winners should all have their prizes by now.

The new club T-shirts, using the winning design printed in dark blue on a pale blue shirt, are available now, in sizes medium, large and extra large, price £6.50 in the UK, £7.00 Europe and £8.00 elsewhere, including post and packing. You can either add your order to the enclosed club offers form, or send it on a separate piece of paper with a cheque, P.O. or International Money Order made payable to "The International BJH Fan Club" to the usual club address.

SAEs, IRCs AND CLUB OFFERS

Increased postage charges mean that we must now insist that you enclose an SAE (UK) or International Reply Coupon (other countries) if you would like a personal answer to your letters. In future we will not be able to reply if you do not. When ordering from the club, or Swallowtail, please use only the forms in the latest NL - if items are missing from the new form, they are no longer available. Thanks!

TO HELL WITH BURGUNDY FAN CLUB

Following To Hell With Burgundy's guest slot on BJH's 1990 tour, we have been asked to run their fan club, too! Madge Domone will be in charge, so there is no danger of it interfering with Keith's running of IBJHFC. If you are interested in this inexpensive information service, please send an SAE or IRC to: **The Burgundy Grapevine**, 35 Wood End Green Road, Hayes, Middlesex UB3 2SB.

...The charity album **Everybody's Got To Learn Sometime**, including BJH's "In Memory Of The Martyrs", was finally scheduled for February 4th, and got a reasonable three-star review in February's "Q"...

...Finally, many thanks to everyone who sent us **Christmas cards** this year. We hope that you liked the club card, which featured BJH live on stage at Manchester in 1990, photographed by KEVIN GOODMAN...

Somewhere on the Road

PART TWO of NL's listing of BJH Tour Dates and Live Sets

1972

LIVE SETS: included Handel's "Water Music" (orchestra only, conducted by Martyn Ford); "She Said"; "Mocking Bird"; "Medicine Man"; "Moonwater"; "Summer Soldier"; "The Poet"/"After The Day"; Galadriel"; "Dark Now My Sky".

CONCERTS AND IMPORTANT DATES:

??.01.72 Bristol Polytechnic
 09.02.72 Hemel Hempstead Pavilion
 13.01.72 Nottingham College of Education
 21.01.72 Birmingham University
 22.01.72 Leicester University
 23.01.72 Croydon Greyhound
 28.01.72 York University
 29.01.72 Sheffield University
 04.02.72 Aberdeen University
 05.02.72 Edinburgh Empire
 08.02.72 Southampton University
 11.02.72 Salford University
 12.02.72 Bradford University
 13.02.72 Lewisham Town Hall
 15.02.72 Hammersmith Odeon
 17.02.72 Warwick University
 18.02.72 Chichester Festival Theatre
 19.02.72 London School of Economics
 21.02.72 Oxford Town Hall
 23.02.72 Newcastle City Hall
 25.02.72 Huddersfield Polytechnic
 26.02.72 Leeds University
 29.02.72 Sheffield University
 03.03.72 Barking Polytechnic (+ Orchestra)
 04.03.72 Watford College of Art And Technology
 08.03.72 Wolverhampton Civic Hall
 10.03.72 Lowestoft College of Art
 11.03.72 Liverpool University
 13.03.72 Chelmsford Town Hall
 16.03.72 Reading Town Hall
 17.03.72 London City University (+Trees, 60p)
 18.03.72 Kingston Polytechnic
 19.03.72 Croydon Greyhound (+ Focus)



22.03.72 Guildford Civic Hall
 23.03.72 London College of Printing (+ Orchestra)

25.03.72 Bracknell Sports Centre
26.03.72 Bristol Colston Hall
28.03.72 to 11.05.72 - (projected U.S. tour: cancelled)
02.04.72 Manchester Free Trade Hall
08.04.72 Bromley Technical College
14.04.72 Northampton Guildhall
28.04.72 ["I'm Over You"]
07.05.72 London Alexandra Palace (charity gig with Badfinger etc)
02.06.72 London Kings Cross Cinema (& Orchestra + Michael Chapman)
21.07.72 London Tower Of London ("Music In The Moat") + Orchestra
06.08.72 High Wycombe Chiltern Rooms (+ Keith Christmas)
13.08.72 Croydon Fairfield Halls (BJH + Camel; £1.00, 75p, 50p)
???.???.72 August/September - South African tour
29.09.72 ["Breathless"]
10.10.72 Uxbridge, Brunel University
20.10.72 ["Thank You"]
01.11.72 Norwich University Of East Anglia
02.11.72 (Sheffield City Hall)
03.11.72 (Dagenham N.E. Polytechnic)
04.11.72 (Portsmouth Polytechnic)
05.11.72 (Canterbury Westgate Hall) - cancelled due Woolly's illness
06.11.72 (Gloucester Leisure Centre)
07.11.72 (Salford University)
08.11.72 (Liverpool University)
09.11.72 Liverpool University
10.11.72 ["Baby James Harvest"]
10.11.72 Manchester Free Trade Hall (with Orchestra + Spyrogyra)
11.11.72 Leeds University
18.11.72 Hull University
19.11.72 Glasgow Greens Theatre
22.11.72 Newcastle City Hall??
23.11.72 Hanley Heavy Steam Machine (with Orchestra, 75p)
25.11.72 Swansea College of Education (+ Spontaneous Combustion etc)
27.11.72 Wolverhampton Civic Hall
28.11.72 Preston Public Hall
29.11.72 Bradford St. George's Hall
30.11.72 Derby King's Hall (+ Camel, 75p)
01.12.72 Bristol Colston Hall (with Orchestra)
03.12.72 London Rainbow Theatre (with Orchestra + Camel + Spyrogyra)

1973

LIVE SETS: included "Summer Soldier"; "Medicine Man"; "She Said"; "Mocking Bird"; "Galadriel"; "Rock And Roll Woman"; "One Hundred Thousand Smiles Out"; "The Poet"/"After The Day"; "Moonwater"; "Crazy (Over You)"; "Dark Now My Sky".

CONCERTS AND IMPORTANT DATES:

26.01.73 Sunderland
28.01.73 Norwich
29.01.73 Chatham
10.03.73 Slough Community Centre
23.03.73 Ljubljana (+ Slade) [Yugoslavian tour 23.03 to 29.03.73]
05.04.73 ["Rock And Roll Woman"]
07.04.73 Amsterdam (+ 36-piece Orchestra)
08.04.73 Zurich (")
09.04.73 Rome (")
10.04.73 Frankfurt (")
11.04.73 Copenhagen (")
05.05.73 (Farnborough College of Technology - cancelled)

09.05.73 Blackpool Opera House (+ Bridget St. John; £1.40, £1.00)

BARCLAY JAMES

(Review at left from "Melody Maker", 19-5-73)

BLACKPOOL may sell a lot of rock — but it hasn't much taste for musical flavour. Barclay James Harvest, who opened their British tour in the resort's Opera House last Wednesday certainly deserved more than the 500 or so people who turned out to hear them. Keyboard man Woolly Wolstenholme explained that they were a northern group playing northern music for northern audiences. Whatever the explanation, they gave a performance of unique and compelling music.

Sure they were loud, but the sound was controlled and because of first class mixing, voices and instruments complemented each other in "After The Day," "Crazy Over You," and others.

The group opened with "Summer Soldier," "Medicine Man" and "She Said."

After "100,000" it was time for the new single, "Rock'n' Roll Woman," which spotlighted the funkier direction of Barclay James showing little to the "classical" side of the group.

The addition of synthesiser has given new depth to the numbers, being used as an instrument and not a box of tricks.

Two older numbers, "Gaidriel" and the stand-out "Mocking Bird" were greeted with cheers and the inevitable encore followed — a haunting presentation of "Dark New My Sky."

After listening for 30 minutes to John Lees' guitar, Les Holroyd's bass, Mel Pritchard's percussion and Woolly's keyboard work, I cannot understand why Barclay James did not make it a long time ago. But this tour should put matters right.

Earlier in the evening, Bridget St. John opened the show with a pleasant 5-minute set.

— CRAIG FLEMING

My most memorable concert was the London Royal Festival Hall concert in May 1973. With a friend I'd gone to the stage door on the morning of the concert and offered to lend a hand unloading the equipment truck and carrying PA speakers into the hall (in those days the road crew was much smaller and any help was gratefully received!). The reward for helping was that I could sit in the empty auditorium and watch the orchestra rehearsing for two hours. With the band missing from the beginning of the rehearsal it was interesting to hear familiar tracks being performed by the orchestra alone. An unfamiliar number was a specially written overture by Paul Buckmaster (a cellist and at that time arranger for Elton John). Needless to say, it was a very interesting day, and I picked up some snippets — like why a fan heater was put in front of the mellotron — answer: to stop it going out of tune if the temperature varied. The concert itself was equally enjoyable, and Harvest Records had actually made an effort to support the band by providing an exhibition stand with a poster display and several promotions girls handing out publicity leaflets and rather flashy BJH rosettes. Ironically, this was one of the last gigs the band played while signed to Harvest, and the programme carried an ad for "A Major Fancy" which was due for release on June 1st.

PETER KENDALL

- 11.05.73 Bournemouth Winter Gardens
- 12.05.73 Bristol Hippodrome??
- 13.05.73 Birmingham Town Hall (Chelmsford Chancellor Hall???)
- 15.05.73 Malvern Winter Gardens
- 16.05.73 Southampton Top Rank
- 17.05.73 Bradford St. George's Hall
- 18.05.73 Royal Festival Hall (Orch. + Bridget St. John & Pete Sawyer)
- 19.05.73 Liverpool Empire
- 20.05.73 Birmingham Hippodrome
- 23.05.73 Manchester Free Trade Hall
- 26.05.73 Loughborough University (+ Bridget St. John)
- 27.05.73 Chelmsford Chancery Hall
- 01.06.73 Newcastle Mayfair
- 02.06.73 (Bridlington Spa Hall — cancelled)
- 02.06.73 Cambridge Corn Exchange (BJH + Jailbird)
- 03.06.73 Croydon Fairfield Halls (BJH + Terry Reid + Bridget St. John)
- 05.06.73 Plymouth Guildhall
- ??.07.73 Chester ABC (BJH + Sandgate)
- 15.07.73 White City Great Western Express Festival (Edgar Winter etc)
- ??..??..73 Lincoln Drill Hall (BJH + Greco)
- 03.08.73 London Alexandra Palace (Ten Years After + BJH + Wild Turkey)
- 09.11.73 Uxbridge Brunel University
- 25.11.73 Plymouth Guildhall

"Somewhere On The Road" continues in the next issue of NL

BJH on CD

BARCLAY JAMES HARVEST AND SOLO RELEASES ON COMPACT DISC

This listing includes all of BJH's CD album releases to date, together with our sound rating, recording information and notes, including current availability of the discs.

ONCE AGAIN ** EMI CDP 538-7 91252 2 (AAD)
German mid-price issue. No lyrics or info, sound quality disappointing

ANOTHER ARABLE PARABLE **½ EMI CDP 7 46709 2 (AAD)
Mid-price compilation. CD-only in UK, recently issued on LP in Germany. Good value

MOCKING BIRD - THE EARLY YEARS **½ EMI CDP 538-7 91243 2 (AAD)
German mid-price disc. No information, variable sound quality, but fills some gaps

THE BEST OF BARCLAY JAMES HARVEST, Vol.3 **½ EMI CDP 7 91513 2 (AAD)
German-only, mid-price. Comments as for "Mocking Bird"

EVERYONE IS EVERYBODY ELSE *** Polydor 833 448-2 (AAD)
Excellent sound, considering its age. Deleted in UK but not Germany

TIME HONOURED GHOSTS **½ Polydor 831 543-2 (AAD)
Lyrics included. Rather hissy in places. Deleted in UK

OCTOBERON **** Polydor 821 930-2 (AAD)
Mid-price. Lyrics included, and good quality - "Ra" sounds superb!

GONE TO EARTH *** Polydor 800 092-2 (AAD)
Deleted in UK. Lyric booklet. A pity to lose the original cut-out cover, though...

LIVE TAPES *** Polydor 821 523-2, 2 CDs (AAD)
Deleted in UK. Nice set, shame about the price!

XII **** Polydor 821 941-2 (AAD)
Deleted in UK. Like all subsequent Polydor discs, includes lyrics

EYES OF THE UNIVERSE **** Polydor 821 591-2 (AAD)
Deleted in UK, but, in common with most of their CDs, still available in Germany

TURN OF THE TIDE ***** Polydor 800 013-2 (DDD)
Their first all-digital recording, and it's crystal clear. Deleted in the UK

BERLIN - A CONCERT FOR THE PEOPLE **** Polydor 800 026-2 (AAD)
Uses the German LP artwork with lyrics, but not the extra songs. Deleted in Britain

RING OF CHANGES ***** Polydor 811 638-2 (DDD)
Brilliant all-digital recording. Deleted in Britain

VICTIMS OF CIRCUMSTANCE **** Polydor 817 950-2 (DDD)
Not quite as polished as "Ring". Apparently deleted everywhere

THE COMPACT STORY OF BARCLAY JAMES HARVEST **½ Polydor 825 895-2 (AAD)
Includes otherwise unreleased live version of "Poor Man's". Runs for over 60 minutes

FACE TO FACE **** Polydor 831 483-2 (AAD)
Analogue. 2 extra tracks, "You Need Love" and "On The Wings Of Love". Deleted in UK

GLASNOST **** Polydor 835 590-2 (AAD)
Two bonus tracks, "Turn The Key" and "He Said Love"

WELCOME TO THE SHOW *****

Polydor 841 751-2 (DDD)

Clean but 'warm' digital sound. Extra tracks: "Origin Earth" & "Shadows On The Sky"

ALONE WE FLY ****

Connoisseur VSOP CD 140 (AAD)

Mid-price; 78 mins; includes rare live songs and B-sides. Available through the club

WOOLLY WOLSTENHOLME - MAESTOSO **½**

SPM SPM-WWR-CD 0003 (AAD)

German-only. Superb sound despite minor 'drop outs'. Also available through the club

Recording codes: AAD = analogue recording and mixing, digital mastering
DDD = digital recording, mixing and mastering

Sound quality ratings based on extensive listening (!) on a Marantz CD63B player through an Audiolab 8000A amplifier and Richard Allan Monitor 80 speakers:

**** Disappointing *** Good **** Excellent ***** State-of-the-art**

BJH CD SINGLES

Panic/All My Life

Polydor 885 683-2

German release. "Panic" is a splendid six-minute remix, better than the original

Cheap The Bullet/Shadows On The Sky/Alone In The Night/Hold On Polydor PZCD 69

UK. "Shadows" is a different version. "Alone.." and "Hold On" are from "Glasnost"

Welcome To The Show/If Love Is King/Alone In The Night/Hold On Polydor 873 683-2

Germany. "Alone In The Night" and "Hold On" are taken from "Glasnost"

Halfway To Freedom/African/He Said Love/Shadows On The Sky Polydor 877 255-2

Germany. "Shadows" is the LP cut; "Glasnost" takes of "African" & "He Said Love"

John Lennon's Guitar/The Life You Lead/Medicine Man/Turn The Key Polydor 877 877-2

Germany. "Glasnost" plundered again for "Medicine Man" and "Turn The Key"

Cheap The Bullet/Lady Macbeth/The Life You Lead/Halfway To Freedom Polydor BJHCD1

UK promo-only sampler. "Halfway To Freedom" is marginally different version

More CD releases are planned for this year, including **Barclay James Harvest**, **Other Short Stories** and **Baby James Harvest** in Germany, and **The Harvest Years** in the UK. There is also a chance that **Barclay James Harvest Live** will get a CD release before too long, but **A Major Fancy** is unlikely to get the silver disc treatment, as John feels that it is better left in the vaults after all these years. Deleted discs can still be found as imports in the big record shops or through mail-order specialists. Get your silver beeremats now before Polydor delete the lot!

THE CASE FOR CD: the argument rages on, fuelled by ludicrous advertising claims ("pure perfect sound forever") at one end of the spectrum of opinion and by specious arguments ("all digital sound is bad") at the other. While I for one will regret the passing of vinyl, I won't mourn the days of scratches, clicks, pops and poor pressings. CD at its best can offer superb, durable sound quality coupled with the convenience of up to eighty minutes on a single disc and the ability to programme selected tracks in any order. Ill-informed diatribes against digital technology per se will doubtless persist, but the poll results printed in NL10 speak for themselves: CD is here to stay. KEITH DOMONE

THE CASE FOR VINYL: there's no denying the untouchable sound of the compact disc, but I'm sure many vinyl lovers will agree that a good ol' record possesses virtues unattainable in CDs. I refer to personality and character, and a feeling of reward when handling a new record. To me, CDs are small, cold, impersonal discs, housed in unfriendly cases, and this just doesn't compare to the physical presence emitted by those 12" and 7" residents of my record cupboard. Call me daft, call me what you like, but that's where I stand, and although I will admit to buying CDs, I only buy BJH, and only to add to my collection. Vinyl will still have my loyalty - to the end, so there! KEV CROSSLEY

FEEDBACK SPECIAL

Last words on the 1990 tour: "LAST DANCE, LAST CHANCE" Kiel, 30-10-90

Well, actually we didn't want to go, but think how frustrated we'd have been if we hadn't... Even in the soundcheck there was a surprise when everyone but John began playing "Need Your Love So Bad" by Fleetwood Mac. Les knew all the words, and it sounded really good.

The hall was full, the feeling was fine that night, and even the guards were peaceful, which has not always been the case, as some of us know quite well! It was the last gig of the tour, and accordingly the crew played a lot of tricks on the band, sound and stagemore wise... The concert was brilliant despite (or because of?) that, and I think we've never laughed so much! The fog wasn't blown on the stage, but into the audience, even before the show started. In "Play To The World" the echoes were missing but we found them in other songs where they were not supposed to be. First Les only grinned to the mixing desk, later he put his tongue out.... "Medicine Man"! The fog under the stage must have nearly lifted it, and without the little curtain at its front we'd have been drowned in fog! John waited surprisingly long before he started his solo. Kevin and Colin ran short of improvisation material, but John still went on. Les just looked at him in a very strange and funny way... In "John Lennon's Guitar" Kevin played a few jokes on John. First he made John wait much too long before the singing part began, then Kevin altered his keyboard's pitch up and down, so that John nearly couldn't find the right notes. In a long discussion during the song Kevin explained to Les that somebody must have been standing behind him and done that... He made a completely innocent face - or was it really not him???

In "Crazy City" the lights came down lower than ever, dangerously close to Mel's head, but he didn't seem to realise anything. "For No One" featured John with a superb solo. It was much better than on any other gigs. In "Poor Man's Moody Blues" Les and Mel tried to confuse John by playing the break in the chorus a second time, but John knew where he was. During "Life Is For Living", one of those idiots in the front row had thrown at least 30 jelly babies on stage, all around John's place, where they lay looking very delicious in the light. When John finally saw them he was obviously delighted, judging by his grinning face!! "Shadows": for all who haven't seen this, since Utrecht the fans have always joined the band on "Oooooohlayoh" and Les even encouraged them: "A little bit louder! - "I can't hear you! - "Come on at the back!" etc. The fans continued with Mel, while John, Les, Kevin and Colin slowly left the stage. This went on at least until Mel suddenly stopped, but sometimes even until the band reappeared. Before "Hymn" began, John thanked the crew and everyone for their help, and especially the fan club, some members of which were at virtually every gig, for their support.

While John asked for the usual participation in "Hymn", Colin waved with a broomstick and his towel until it fell onto him. Even Mel used two broomsticks instead of drumsticks to start the song. Soon after that a life-size blow-up doll appeared by his side and danced over to Kevin, where she stayed a while, before she disappeared to Lindsay! John "outdid" himself with his German when he took leave, and Les promised to go on tour again soon. So that was the end of a glorious tour. Thank you BJH for many brilliant concerts, for a certain solo and for all the joy and fun we had on this tour. See you - hopefully very soon!

KNUFFI



Δ Utrecht



St.Wendel Δ

Freiburg ▽



All photos by JANET RICHARDSON. No doubt those who wanted photos of the recent tour will by now have ordered the ones advertised in the last Nova, but for those with money to spare and an insatiable appetite for more, there will be details of how to get the above and other pics from Janet in NL13.

FEEDBACK

"HYMN" - THE BACKLASH!

In reply to Martin Hilpert, I have to say that I think you're very wrong on several counts. "Hymn"'s position as best BJH track is not the result of fan hysteria. If there's one thing that BJH have never been associated with its mass adulation! They're not exactly New Kids On The Block! A lot of us have lived years without knowing many other BJH fans. The actual title has nothing to do with it. BJH occasionally give a song a name where the words of that title don't actually appear in the lyrics, e.g. "Galadriel", and that didn't have the Tolkien fans dancing in the aisles. BJH have always attracted a cerebral, discerning crowd. I don't use their albums as wallpaper music. It seems natural to me to approach a song as a whole; words and tune are intermingled. With a track like "Hymn" we are hardly dealing with "I should be so lucky in love."!

With some other members of IBJHFC, I attended 12 concerts in 1990 (our motto was "Dignity, above all dignity. We are not Brosettes.") and I met a lot of fans. When we told them that we'd already seen a few gigs, they'd always ask "Is "Hymn" the finale?" Yes - great relief. And in Germany, the crowds DEMANDED it as an encore. If you want any proof that BJH fans take notice of lyrics, look at NL of August 88 in which Andy Bannon states that he reads the words before playing a BJH album for the first time. It may only be a vignette but it's indicative of the rest of us. Some fans only started English classes just so they could specifically understand BJH masterpieces.

CLAIRE POWELL

I, like Martin Hilpert in the last issue, didn't agree with most of the poll positions published in September's NL. Unlike him, however, I was not really surprised by this fact, for with a group such as BJH, differing views are inevitable. Some prefer John's songs, whilst others prefer Les's, some prefer their early albums, some their more recent material etc, etc. I was not, therefore, pulling my hair out in disbelief when I saw that the poll results weren't an exact representation of my own personal views. I was, however, very interested to learn that "Hymn"'s lasting popularity was entirely due to the song being called "Hymn". I had previously thought that its popularity had something to do with it being one of the best songs John has ever written. Thank you Martin Hilpert for putting me straight.

I also seem to find myself in the unusual position of not actually knowing what my favourite band is called! Are they simply BJH, or have they reverted back to their original name as is suggested by the German single of "John Lennon's Guitar", on which the full name was used?

STEVE GEARING

I wish to answer Martin Hilpert in "Poor Wages" in NL that most fans and listeners don't occupy themselves with the lyrics and meaning of the song: Martin (I hope that I can call you by your first name), I love "Hymn" and "Origin Earth" too, but I can't understand that a fan like you (are you really a fan?) compares other fans to imbeciles, in particular if the comment was written by someone without gumption! (your comment proves it!). I give you another example to prove that your thought is wrong! You certainly know "Money" by Pink Floyd? In 1973, 1974, this song was at the pole position in the chart - now, if you ask a fan of Pink Floyd a title of their songs, 90% say to you "Money", because the lyrics and meaning of the song correspond to the thoughts of this group, the philosophy of

the time (unruly but so pacifist!) the reality in past, present and future (unfortunately!)

For "Hymn" it's the same thing; BJH denounce drugs' danger, and prefer the hope (= faith) to the destruction by drugs (the most degrading act which a man can do for himself!) - the drug is a real danger actually: are the people searching for a better world? Are they so pessimistic? Hope begins by the love of yourself and the love of neighbours - and BJH fans must know what I want to explain to you..... I think that's why they choose this song. VALERIE TOULOUSAN

THANK YOU

After watching two shows in Manchester and Hanover at the start and rear end of the "Welcome To The Show" tour, I must say a big thank you to the lads for providing what can only be described as excellence. John, Les and Mel gave a well-balanced show of old and new material, complemented by a good visual display. Personally, I would have liked to have heard something from "Ring Of Changes" and "Origin Earth" and/or "If Love Is King" from "Welcome". If my memory serves me correctly there was no "Ring Of Changes" track on the "Face To Face" tour either.

I also noticed, as did Peter Platz, (letter, NL11) that there was no suitable introduction for the German people to "Halfway To Freedom". In Hanover there was greater enthusiasm and more audience participation, which was especially noticeable during "Life Is For Living". Thanks again for a classic album and brilliant tour.

STEPHEN SNAPE

THE GREAT 1990/91 GERMAN NEW YEAR'S PARTY: Get Down Boogie All Right!

It all begun on tour when the meeting was decided to take place in Munich. Due to the number of participants (16) it was changed to Dinkelscherben near Augsburg later. We all arrived on December 30th at the house of Biggi's grandmother (our prospective member?!) which was the ideal place for a party, as we had all the house to ourselves! From the very beginning we had a lot of fun together with music sessions, dancing, eating and drinking. The nights were extremely long, so we never got up before noon... On 31st we had a nice rally through the whole house with funny and interesting questions and things to do, then after another dancing session, Father "Micki" Christmas and his knight Siggi came up with some rather funny or naughty verses about each of us, along with Xmas presents for everyone. At midnight the two guitars we had (one of them signed by John in Kiel!) were strummed hot when we played and sang "Hymn" - only once, but that lasted at least 15 minutes.... Other songs followed: "Cheap The Bullet", "Psychedelic Child", "Life Is For Living", etc.

The next day (which begun with the afternoon!) we saw some high quality movies produced by "Scherrer Brothers Ltd", all of them with BJH music and really well done, enjoyed the famous Hochrein pizza and practised excessive discussion and drinking... Unfortunately, the beer came first! But it wasn't only beer: In the "Disco la Risco" we had "John Waaaaalker", "Coca la Cola" with "Bacardi James Harvest", loud guitars, fancy cass, and the feeling was fine"....

Seriously, this was the best New Year's meeting we'd ever had so far with less chaos than ever and no sightseeing to be done! We all agreed: It was really "Beinhart wie'n Flash Bier", in the truest sense of the word, and we look forward to the next time!

ANDY & KNUFFI

PS: But hopefully we'll meet even sooner, due to BJH activity....

CLASSIC ALBUMS REVISITED

"A TIME HONOURED GHOST"

I started to review "XII" as the best BJH album, but gave up, finding it very hard to choose between the four albums from "Time Honoured Ghosts" to "XII" (and anyway, Stephen Roberts beat me to it). For these were the halcyon years of BJH music, and "Time Honoured Ghosts" is itself a time honoured ghost. A ghost because that era has died. Woolly left a decade ago and what we have now is a different band with a different chemistry; and time honoured: one of my biggest BJH thrills in recent years was the discovery of the newly-released THG in the window of the Norwich Compact Disc Centre. So the clarity of CD fulfills anew the deepest intentions of this classic recording.

Never mind the "West Coast" label, which I think is little more than coincidental to the recording location. THG is not so much typical for a West Coast style as archetypal pastoral-BJH style. The foundations are Woolly's dream-like keyboards and Mel's distinctive, steadying "rat-a-tat" drums. This style is, I think, best exemplified in Les's pieces. John's longing guitar stretching out the last few bars of "Jonathan", Woolly's keyboards winging their way across the speakers in "Song For You" - "Is it the time, flying along...". Privately, I sometimes regard "Moongirl" as BJH's real anthem, because it reaches an impossibly high peak of BJH's musical vision, and the moongirl is, of course, the classic BJH logo herself, as illustrated by Kevin Crossley on the cover of NL6, and she is the muse who deigned to look kindly on those four young chaps during those five or six golden years.

John's highly-motivated songs seem especially recipient to the BJH pastoral touch on this album, except for "One Night", which strikes slightly off-balance among the other eight tracks, but still has its own charm, and nevertheless belongs with equal right to THG. "Beyond The Grave" is another that gains a lot from Mel's drum sound at this time, and the lyrics perhaps speak prophetically of THG itself, and the short but treasured era that it most wholesomely represents in the work of BJH.

LLOYD EZRA FORTUNE

FEEDBACK EXTRA - EDEN UNOBTAINABLE?

I would like to make a plea on behalf of all the neglected British fans. We are basically expected to go out and dutifully buy the latest singles and albums and get nothing in return. Unlike our German counterparts who get press cuttings, posters, TV shows (I know that's not the band's fault, it's the English media) and then the chance to meet the band after concerts, whether it's simply an autograph session or for a drink. That's something most English fans can only dream about. I'm not pleading for myself here as I have met the band on numerous occasions (admittedly mostly in Germany) but for those people who have told me how jealous they are and wish that they could collect autographs etc. How about a meet the fans session for the English fans - after all they did make up 74% of the fan club in 1988! So here is an invitation to the band - you are welcome to come along to any of our Northern members meetings. There are some members who are just longing to meet you!!

JANET RICHARDSON

MARKETPLACE

I WOULD LOVE to swap tapes with live and rare recordings from BJH and others such as Pink Floyd, Camel, Beatles and many others against live or rare recordings from BJH, Camel, All About Eve, The Church, Snake Corps and The Mission. Write for details and tell me which material you can send in return.

DIRK DEROOVER, Cornelis Peetersstraat 17, 1830 Machelen (Brabant), BELGIUM

OFFER: I will copy the songbooks "Gone To Earth/XII", "The Best Of BJH" and "Ring Of Changes". **Wanted:** any other BJH songbooks. Please write to:

STEFAN LAUER, Goldene-Au-Strasse 8, W-6603 Sulzbach/Saar, GERMANY

WANTED: "Once Again" (quad version), "Berlin" (German Polystar), "A Major Fancy" (John's solo), "Victims" video. Also any albums by Smokie or America. Get writing to:

PATRICK CROSS, 16 Croxall Court, Armond Road, Witham, Essex CM8 2HR

GOODBYE STEFAN BIERBRAUER! From Laurence & Denis Charlot from France

I WISH TO CORRESPOND with Swedish (or other) fans of BJH - I'm nineteen and I like Pink Floyd, Yes etc... I want to learn Swedish, but if you write in English or French you can contact me too!!

VALERIE TOULOUSAN, 10 av. de Presov BP 136, 93120 La Courneuve, FRANCE

GERMANY'S GREATEST BJH FAN would like to correspond with other fans. I'm 17 and living in Bavaria. Please send your letters (perhaps with pictures) to:

UDO SONNTAG, Ellrodtstrasse 27, W-8586 Gefrees, GERMANY

I WILL SWAP USSR PRESSINGS of: Pink Floyd "Delicate Sound Of Thunder" 2LP; Paul McCartney "Back In The USSR" LP; Jethro Tull "Best Of 69-77" LP; Moody Blues "The Other Side Of Life" LP; Alan Parsons Project "Gaudi" LP; Dire Straits "Love Over Gold" LP; Peter Gabriel "So" LP; The Doors "Best" LP; Led Zeppelin "Best from III and IV" LP or other groups or Soviet groups. **Wanted:** LPs and singles of BJH - "Barclay James Harvest", "BJH & Other Short Stories", "Time Honoured Ghosts", "Octoberon", "Gone To Earth", "XII", "Eyes Of The Universe", "Welcome To The Show" & "A Major Fancy". Please write in English. My address:

СССР, 690010, г. Владивосток, пр. Океанский 19А, ЭВИСТ, Герасимович Андрей Михайлович.
or: USSR, Vladivostok, Okeansky Street 19A, Gerasimovich Andrei

THANK YOU MESSAGE: To all those members, families and friends who made me so welcome during my recent trips to the UK and Berlin, I send a special thank you for all your hospitality and friendship. I shan't include names, because I always end up forgetting someone by mistake! The spirit behind BJH's music is alive and well in the fan club - I think Mel's last comment in his interview (NL10, p.13) sums it up completely. IAN CHENNEL (Australia)

WANTED MORE THAN ANYONE HAS EVER WANTED ANYTHING BEFORE: 12" & 7" singles by Toto (USA, UK etc). Also, any live recordings or LPs. I would be as ecstatic as a dog with two tails if someone could help. My gratitude will be... gratifying! Ta! Contact:

KEV CROSSLEY, 11 Half Mile Close, Stanningley, Pudsey LS28 6HP, UK

ALBUMS FOR AUCTION: 4 x "Victims Of Circumstance" LPs (UK pressing, vgc); 3 x David Soul LPs (includes "Black Bean Soup", Australian pressing, all fair but water damaged); "XII" LP (Australian pressing, vgc); "Octoberon" LP (USA pressing, ex). Will accept swaps (write first). P & P at cost. Bids to:

IAN CHENNEL, 32 Hillcrest Drive, Eden Hills, SA 5050, AUSTRALIA

FOR SALE: Jon Astley LP "The Compleat Angler", £2.50. Please contact: RICHARD KIERTON, 22 Cissbury Road, Hove BN3 6EN

I'M LOOKING FOR THE FOLLOWING GERMAN RECORDS: 12" "Sip Of Wine", 12" "Mockingbird", Record Club EPs, blue vinyl "Early Morning Onwards" and any Harvest label singles. Also looking for an original UK "Victims" VHS, a "Once Again" cassette and foreign rarities in general. In exchange I have a large collection of spare BJH material including foreign, solo and promo rarities.

PETER KENDALL, 27 Hart Road, St.Albans, Herts AL1 1NF

FANS OF GOOD QUALITY MUSIC! I would like to hear from fans of: BJH, Yes (ABWH) & solo, Renaissance, Jethro Tull, Emerson Lake and Palmer/Asia, Genesis/Hackett, Moody Blues, Tangerine Dream, Caravan, Eloy and Wishbone Ash. Also, does anybody have a tape of BJH's first John Peel sessions mentioned in "Somewhere On The Road" in NL11?

STEVEN GIBBONS, Lonsdale Hall, Lonsdale Place, Derby DE3 3LQ

FOR SALE: "Ring Of Changes" CD, £6.00; "Victims Of Circumstance" LP, £3.00. Other artists LPs: ANYONE'S DAUGHTER - "Live" £6.00; ELOY - "Inside" £4.00, "Live" £6.00, "Colours" £4.00, "Performance" (picture disc) £5.00; GROBSCHNITT - "Kinder und Narren" £4.00, "Sonnentang Live" £4.00. Write to:

ANDY FURNELL, 21 Spilsby Close, Hartsholme Fields, Lincoln LN6 3YX

WANTED: Enya "Watermark" promo CD box set with postcards, Enya "Frog Prince" soundtrack (?), Air Supply Aussie pic sleeve singles, Kraftwerk pre-"Autobahn" LPs, European pic sleeve 7" singles and colour vinyls, singles by Michael Rother (ex-Neu) and Tangerine Dream, and BJH "Berlin" promo box set. I am able to OFFER the following but some need time to find: "Ring Of Changes" HK LP (the only HK release), HK "Ultimatum 2" compilation and assorted Korean BJH LPs - "Live Tapes" (with biography in the Korean language in the inner cover), "Face To Face" ("African" replaced by "On The Wings Of Love"), "XII" (without "The Closed Shop" and "The Streets Of San Francisco"), "Everyone Is Everybody Else", "Gone To Earth", "Eyes Of The Universe" and "Victims Of Circumstance". Plus Pink Floyd and U2 transcription discs. I can also pay if it is more suitable. Please write to:

JEFFREY AU YEUNG, Rm 1402, Lam Shek Hse, Ping Shek Est, Kowloon, HONG KONG

WANTED: UK singles "Early Morning", "Taking Some Time On", "Breathless" (Bombadil), "Mockingbird"/"Galdriel", "Capricorn"/"Berlin". Also any singles from Germany, France, Holland, Belgium, Spain, Japan, Italy and Portugal, any promo items from UK or Europe, "Victims" video and any copies of the 'Peel Tapes' (a tape copy will do). Good prices paid or will swap for other BJH material. Contact:

PATRICK CROSS, 16 Croxall Court, Armond Road, Witham, Essex CM8 2HR

To advertise free in NL13, send your advertisement to the usual club address to arrive by APRIL 10th.

BERLIN

Words & Music by
LES HOLROYD

Moderately

C D/C C

mf

Came to your

D/C C

bor-der — Look-ing back in — to the night —

D/C Em C

Am G F Am

Fall-ing down — on the ci-ty lights — far a-way. —

Em C D7

Tell me the an-swer —

Em C Am G

Who knows the wrong — from the right? — Years may come — and

F D7

years they go. — You've seen your bridges burn-ing And the wheels of time—

Em F C/G

— keep turn— ing. Like — a ship in the night, — You passed a — long the

E7/G# Am Am/G F C

high — ways of my life And now my mind — you're al-ways in.

Caus C Em F C/G

And the ten — thir- ty flight— Will soon be head— ing my —

E/G# Am C/G F C

way — As she sails — a - cross the sky - way — of Ber - lin, —

D/C C D/C

C D

Thought I heard your bells — cry —

Em Bm C Am

Bring-ing the life — to your face. — The time for tears—

G F

has passed a-way — Can't you see the night—

— is lift — ing And the sands of time — are shift — ing Like — a

D7 Em

ship in the night, - You passed a - long the high - ways of my life And now my mind -

F C/G E7/G# Am Am/G

— you're al-ways in, And the ten — thir - ty night — Will

F C Csus C Em F

soon be head — ing my — way — As she sails — a - cross the sky - way — of Ber -

C/G E/G# Am C/G F

lin, Ooh — and to think — of all — the chan —

C Bm D/A

E7/G# G Bm D/A

ges you— have seen. Oh — and re-lect — up-on — the way —

E/G# G F#m G

— it might—have been. Like — a ship in the night, — You

D/A F#7/A# Bm Bm/A G D

passed a - long the high-ways of my life And now my mind — you're al-ways in.

Dsus D F#m G D/A

And the ten — thir- ty flight — Will soon be head- ing my —

F#7/A# Bm D/A G D Repeat & fade

— way — As she sails — a-cross the sky-way — of Ber - lin. —





