

NOVA

Lepidoptera



The Journal of the International BJH Fan Club



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

THE INTERNATIONAL BJH FAN CLUB

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

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25TH ANNIVERSARY PLANS

British fans, it's your turn: BJH are planning an extensive UK tour for early 1991! As this will coincide with Polydor's "Best Of" album, it seems very likely that the band will take the opportunity to play a retrospective set to celebrate their 25th anniversary and to promote the LP. We'll let you know the dates as soon as they are confirmed. We don't have any more details of the "Best Of" track listing yet, except that it will be a sixteen track CD, LP and cassette, but BJH are hoping to record some new material before the end of this year, and there's an outside chance that there will be a brand new song on the album. Other fans have not been forgotten, but it's too early yet to say what will happen after the UK tour.

REISSUES UPDATE

"The Harvest Years" is now due out in mid-May, and the songs have been treated with the "Sonic Solutions No Noise" system which removes tape hiss from archive recordings: we've heard a listening tape of the results, and it really does give the old songs a new lease of life. "Barclay James Harvest Live" has a provisional release date of June 24th, and it's now possible that it will appear on vinyl after all, in addition to CD and cassette. All copies of both albums ordered through Swallowtail will be despatched as soon as we receive them, although, as we know from past experience, record companies don't always meet their release schedules! If in doubt, drop us a line for the latest information.

NEW CLUB OFFERS

We're pleased to announce three additions to our club offers list in this NL. Firstly, to celebrate BJH's 25 years in the music business, we've produced souvenir **25th anniversary pens**. These are slimline matt-black retractable pens with metal barrels and gold clips, and they have "Barclay James Harvest" and a "25" logo inside a butterfly printed in silver on the barrel. Refills are also available. Next in our ever-popular series of **lyric sheets** will be "The Rest Of Barclay James Harvest", designed, like the last three in the series, by club member Monika Brauckhoff. This sheet covers singles, B-sides and rarities, and the full listing is: "Early Morning"/"Mr. Sunshine"/"Pools Of Blue"/"I Can't Go On Without You"/"Eden Unobtainable"/"Brother Thrush"/"Poor Wages"/"I'm Over You"/"Child Of Man"/"When The City Sleeps"/"Rock And Roll Woman"/"The Joker"/"Our Kid's Kid"/"Shades Of B Hill"/"Blow Me Down". You can order the sheet now, but we're not expecting to get them back from the printer until the end of June at the earliest. Last, but not least, a lot of newer club members have been disappointed to have missed the UK discographies and 'The BJH Story' in back issues of NL. Unfortunately, it's not economic to reprint old NLs, but now you can buy **The BJH File**. This is a sixteen page A5-size booklet which is crammed with information; it includes an updated version of all four parts of 'The BJH Story' series from NL, plus comprehensive discographies of all their singles, albums, videos etc., along with biographies of John, Les and Mel. For details of how to get this definitive reference source for the BJH fan, and the other items above, see the club offers sheet included with this issue.

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TOUR MERCHANDISE

Many thanks to everyone who ordered stock left over from last year's tour: it has proved so popular that the sweatshirts and baseball caps are completely sold out, although we still have stocks of each type of T-shirt. Apologies to anyone who experienced delays in receiving their orders - we were simply taken by surprise by their popularity, and had to re-order in a hurry!

MEMBERS' DISCOUNT ON IMPORTED CDs

We've put so much business the way of C & D Compact Disc Services that they are now offering a discount to club members! Write to them at Magnum House, 140 Seagate, Dundee, DD1 2HF or telephone 0382 76595 and mention IBJHFC. Thanks also to several club members who have found other sources of BJH CDs, often at a good price: if in London, try Tower Records in Piccadilly or the HMV shop in Oxford Street. Another mail-order supplier is Leading Edge CD, 103 Welley Road, Wraysbury, near Staines, Middlesex TW19 5HQ. Whilst on the subject, it seems that the "Victims Of Circumstance" CD is still available in France and Holland. Finally, I'd like to correct a misunderstanding which arose from the 'BJH on CD' article in the last NL: "Another Arable Parable" was described as "CD-only in UK" - this did not mean that it is not available in other countries, but that in the UK it was only issued on CD, whereas in Germany, for example, it came out on CD and LP.

BWARE BOOTLEGS!

A CD called "Barclay James Harvest Live In London 1974" has recently surfaced at record fairs and through importers. Although the sound is quite good, it is taken from a BBC "In Concert" transcription disc, complete with scratches! The CD was not authorised by BJH, and should not be confused with Connoisseur's "BJH Live" CD, which has more tracks, better sound quality and is cheaper! Still, I suppose it proves that BJH are now "big" enough to be worth bootlegging...

...OTHER SHORT STORIES...

...Some of you may have seen the snippet about the Mandalaband "Eye Of Wendor" LP in the May issue of "Q". As stated there, we are presently negotiating with Chrysalis for a CD reissue of the album, but it will be some time before we know the results...

...As most of you will know, Keith is a collector of everything to do with BJH, and has amassed a considerable archive. The latest additions to this are video copies of the Granada TV short film from 1968, and the 1977 tour documentary, Caught Live. Before we get deluged with requests for copies, we must make it clear that a legal condition of getting these films is that we're not allowed to copy them for anybody: however, anyone who would like to see them is very welcome to come and visit us. Please write first, or telephone us on 081-756 1476 to arrange a convenient time. We also have various promo videos, TV appearances and just about every BJH and solo recording ever made, and, of course, you can also see for yourself how this expanding empire that is the fan club really works...

INTERVIEW

LES HOLROYD

[Two pieces of interest to NL readers: first, a transcript of an interview Les gave to the Middle Bavarian Daily newspaper last October]

"Welcome To The Show" - is this just a normal LP like the other ones or is it a new start for the nineties?

I'd never even thought of that: I think probably a new start. We tried to get back to the days of "Gone To Earth", but bringing it into line with the nineties from a technical point of view.

Why did you use new producers?

We thought it was time for a change, to use different people. It's always good to keep changing, otherwise you get a little bit stale.

The world is getting more and more peaceful (Les - oh really?) but in songs like "Cheap The Bullet" you describe the world as a world of power and bullets and so on. Do you think that is relevant any more?

I wouldn't exactly call the world peaceful at this point in time, with situations as they are in the Middle East. That's just a prime example of how cheap the bullet is - life doesn't mean anything, it's all to do with power and at this point in time it's to do with oil. It's nothing to do with saving the Arabs or saving the country, it's to do with saving oil and that's all, so life is still cheap.

What do you think of the divisions of the British (Conservative) party, with the Chancellor resigning?

I try not to think about Mrs Thatcher: it always spoils my day!

What do you mean by "the blind lead the blind" on "Welcome To The Show"? Is it a description of the state of show business?

Yes. There are so many people in this business that don't know what they're doing, but think they know what they're doing - the blind leading the blind.

About the song title - do you know who is Lady Macbeth?

I do, but I'm not telling you! You want to ask John about that one...

All your songs on this album are more about stories than former songs like "Echoes and Shadows" that are more abstract.

That's right, those are more abstract; you can read what you like into those type of songs. It's just an accident actually that there aren't those songs on this album. We never said, oh well, we'll do a retrospective view of the last twenty years - it just happened.

Are you persons like workers, working class, that you write songs like persons who are not so rich and you always see victims?

That's a difficult one(!) We did actually come from working class backgrounds. You can't really call us working class any more: a working class person doesn't fly around the world and get to see all these cities, so although you try to take their perspective on these situations you can't always do it.

Do you think musicians are something special or do you feel special?

No. Some people are: very, very few people are. Specifically songwriters like Paul Simon spring to mind - he is something special. I think he's a poet more than a musician. I class rock musicians and musicians in general as part of the whole thing of entertainment. We

are entertainers like circus people are entertainers and TV personalities and street buskers - nothing special.

Do you still like doing concerts?

Yes of course, after all these years (twenty years?). Oh yes, I still get a buzz from doing it, otherwise we wouldn't do it.

Early in your career you played with an orchestra; are you interested in playing with this orchestra again sometime?

It's very difficult, it's very expensive to do. A one-off situation would be quite nice, but then you have to have special songs that you can perform with an orchestra. It would be rather nice for example to play with the Berlin Philharmonic or the Vienna Philharmonic, but to actually go on the road with an orchestra like we did is financial suicide and it limits you. For just one concert it would be great: it would have to be the right concert - Berlin would be brilliant but it would have to be the Brandenburg Gate right in the centre of Berlin!

Do you think you get good publicity for your music and your LPs because the promotion is not so big like Gary Moore or someone like that?

I don't know why, it's nothing to do with me, that. If you try to get involved in everything then you'd never play music. I leave all that side to other people.

Barclay James Harvest have no front man like Queen, for example.

We've never felt the need to have someone, because we all started out on the same level and we all wrote the songs and we all played the songs and produced them, and it didn't seem right. We're not that kind of band - no one's ever been involved with the band like Freddy Mercury or people like that.

You make no scandals or anything like this in the press.

We're songwriters and entertainers, we're not big movie stars that we feel the need to be in the papers every week. If people were around at the right time then they'd find out there were a few scandals - it's just that people aren't around at the right time! Fortunately...

Is your butterfly still a symbol for you after all these years?

Yeah, it is. It started with the first album and just continued; it's a great image carried through the whole spectrum of things from the albums through merchandise, badges, T-shirts, whatever. I think it's just a nice thing.

Are there any other artists who will carry on your style?

I don't know of any, but I think this style of music will actually come round again. There are kids in England getting influences from bands like the Doors and Jefferson Airplane, so I think it will come round again like the early seventies, which is when we really started.

David Bowie says he has no real relation to his old stuff after all these years; is that the same with you? Why do you still play "Mockingbird", for example?

Because people want it, that's why we play it. In an ideal world we could go on stage tonight and play the whole new album, but I don't think that's fair. If I go to see a band, for example I've seen Queen maybe ten times now, I still like to see them play "Bohemian Rhapsody". That's what people go to see a band for - whatever people want us to play we'll play it. We do listen to people: the Fan Club suggested songs and we listened. They weren't all feasible to do, after all we wanted to do some modern songs as well, otherwise we'd be playing four hours a night.

What do you think now about the backing vocals on "Victims of Circumstance", which caused a lot of controversy?

A mistake! No, that's not really fair, it wasn't a mistake. It was something that we should have really thought about before we went in. We started with one track in the studio, thought of getting the girls to come in and do backing vocals and from that it progressed to quite a few tracks on the album, then touring. It would be all right if you could tell the girl backing vocalists to wear black and to just stand still and sing, but they don't, and of course when you're on the road it's too late to realise that.

On "Once Again" you played with Alan Parsons: is he something for you because in Germany he's world famous?

We didn't play with him: he was the tape operator. I only know of his work with the Project which I quite like. When we knew him he'd just started in the business and we'd already been on the road for six or seven years, and at EMI he was just the tape operator.

Would it be very interesting to work again with a mellotron?

No! Definitely not! The sound was good, but the instrument itself was a pain in the a**e! It was too heavy; it's like a huge tape machine with reels of recorded tape. When you need a different sound you press the cycle button and the cycle moves the whole of the reel onto the next sound, which is maybe ten foot of tape, so you can imagine carrying this and then you switch it on and it starts the cycle and the tape falls off!

How do you educate your children with religion, etc?

He's a little bit too young: he's only three! He's more interested in his teddy bears at the moment!

Why does nobody hear of him?

I didn't think it was relevant. One of the reasons was that at that particular point in time the band were still quite big in Germany and in Switzerland and a certain Swiss magazine wanted to do an article on us. This particular magazine is like newspapers in England like "The People" and the "News of the World", and they wanted to make more out of it. Why should I talk about my personal background? I'm a musician, I'm an entertainer; my life is private and I like to keep it private.

Which is your favourite album that you've produced?

Probably "Glasnost", because I think it's probably one of the best live albums. It's live sound, although people didn't appreciate it: they thought we'd overdubbed it in the studio.

Have you contact with other very famous popular musicians in London like Phil Collins?

We work out of the same office as Status Quo - we come across them occasionally; apart from that, no, not really. I know Deep Purple, I know Ian Gillan quite well. Brian May I know quite well, because we go back years and years when he was at University and we were actually a band playing at universities. That's when he started a band called Smile, and we've been friends ever since.

One last question: what do you think of Burgundy?

It's a very nice drink! You mean To Hell With Burgundy? They're great: refreshing. They haven't got any inhibitions or anything, they just do whatever they want: they're a good band as well.

* * * * *

[The questions below were put to Les by an Italian progressive rock fanzine called "Paperlate", and answered in writing]

Q: Are you satisfied with "Welcome To The Show" and its sales?

L: You can never be totally satisfied as a songwriter with the end product, because you start off with a song going in one direction, and it usually ends up going in a completely different way. Having said that, this album is a vast improvement on the last, as far as the public are concerned, from comments received by members of the fan club etc, so who knows? Sales of albums are an ongoing situation as far as BJH is concerned. Each time we tour, we sell more of our back catalogue, so it really doesn't mean that much if the initial sales aren't as high as some of the other albums that we have recorded.

Q: "Paperlate" is a progressive rock fanzine - do you like this kind of music? Some people also place your music in that category: do you agree?

A: BJH have always been labelled as "progressive", and in the early days "underground", and I'm still unsure of what that is supposed to mean. I think anything that is original could be labelled "progressive", and because we have had "major" success for a limited time in both Germany and France, I really don't know where the crossover point from "progressive rock" to out and out "pop" is.

Q: What sort of bands/artists do you like at the moment?

A: I listen to anything and everything, but mostly "older" rock bands, and in particular American bands.

Q: Not long ago "Paperlate" took a poll: the readers were asked to name the best five albums of the 80s (except live and compilation albums). Which records would you choose?

A: There have been so many bands in the '80s, it would take a long time to really choose the best albums from this era. It is, for me, significant that a lot of the more established bands are returning to the stage, not only live concerts, but TV and video also, and I personally feel that the very early '80s gave us the best albums of the decade. I still listen to a lot from that period, because I had some very good times around that time. (I must be getting old!!)

Among some of my favourites even now are:-

Jon & Vangelis - "Friends Of Mr. Cairo"
Toto - "IV"
Chicago - "16"
Pink Floyd - "The Wall"
Steve Winwood - "Talking Back To The Night"

There are obviously a lot more but I tend to listen to these when I'm driving.

Q: Would you like to write the music for a film? If so, for what kind of film?

A: I like the romantic composers of old. So I would probably like to do something which involves writing in that direction. Yes, a huge romantic movie (showing my starsign again) - Pisces!

Some where on the Road

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

1974

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

CONCERTS AND IMPORTANT DATES:

??..??..74 London Imperial College (Saturday)
??..??..74 Slough Community Centre (February or March)
05.04.74 Doncaster Top Rank Suite
24.05.74 ["Poor Boy Blues"]
24.05.74 Huddersfield Town Hall
25.05.74 Crewe College Of Education
U.K. Tour (supported by Rare Bird):-
31.05.74 Newcastle Mayfair Ballroom
??..06..74 ["Everyone Is Everybody Else"]
06.08.74 Hull City Hall
07.06.74 Glasgow Apollo
09.06.74 Croydon Greyhound
11.06.74 Bristol Colston Hall
12.06.74 Portsmouth Pier Pavillion
14.06.74 Swindon Brunel Rooms
15.06.74 Manchester Free Trade Hall
16.06.74 Hanley Victoria Hall
18.06.74 Norwich St. Andrews Hall
20.06.74 Plymouth Guildhall
21.06.74 Torquay?
22.06.74 Hastings Pier Pavilion
24.06.74 Nottingham Playhouse (two shows)
25.06.74 Leeds Town Hall
26.06.74 Swansea Brangwyn Hall
27.06.74 Birmingham Town Hall
28.06.74 Sheffield City Hall
29.06.74 Liverpool City Stadium
30.06.74 London Theatre Royal, Drury Lane
25.08.74 Reading Festival
01.09.74 Maidstone Festival??
??..11..74 ["Barclay James Harvest Live"]

1975

LIVE SETS: included "Song For You"; "Crazy City"; "In My Life"; "Sweet Jesus"; "Hymn For The Children"; "Paper Wings"; "Child Of The Universe"; "One Night"; "Moongirl"; "For No One"; "Titles"; "Jonathan"; "Mocking Bird".

CONCERTS AND IMPORTANT DATES:

U.K. Tour (supported by Julian Brook):-
22.01.75 Salisbury City Hall
23.01.75 Bristol Colston Hall
24.01.75 Hastings Pier Pavilion
25.01.75 Southend Kursaal
26.01.75 Norwich Royal
28.01.75 Leeds Town Hall

29.01.75	Glasgow Apollo	09.10.76	Manchester Free Trade Hall
30.01.75	Edinburgh Usher Hall	10.10.76	Newcastle City Hall
01.02.75	Newcastle City Hall	11.10.76	Edinburgh Usher Hall
02.02.75	Newcastle Floral Hall	12.10.76	Glasgow Apollo
03.02.75	Manchester Free Trade Hall	13.10.76	Leeds Town Hall
04.02.75	Birmingham Town Hall	14.10.76	Liverpool Empire
07.02.75	Aberystwyth University	17.10.76	Hemel Hempstead Pavilion
08.02.75	Bradford University	18.10.76	Oxford New Theatre
09.02.75	London New Victoria Theatre	19.10.76	Warrington Odeon
10.02.75	Oxford Polytechnic	21.10.76	Portsmouth Guildhall
11.02.75	Reading Town Hall	22.10.76	Cambridge Corn Exchange
12.02.75	Guildford Civic Hall	23.10.76	Southend Kursaal
14.02.75	Uxbridge Brunel University	24.10.76	Grosvenor Palace
15.02.75	Liverpool Stadium	25.10.76	Cardiff Capitol
??.10.75	["Time Honoured Ghosts"]	26.10.76	Bristol Colston Hall
U.K. Tour (supported by Cafe Society, including Tom Robinson):-		27.10.76	Leicester De Montfort Hall
03.10.75	Leicester De Montfort Hall	28.10.76	Leicester De Montfort Hall
04.10.75	Southend Kursaal	29.10.76	Leeds Town Hall
05.10.75	Southampton Guildhall	30.10.76	Leeds Town Hall
06.10.75	Birmingham Town Hall	31.10.76	Leeds Town Hall
07.10.75	Manchester Free Trade Hall	01.11.76	Leeds Town Hall
09.10.75	Portsmouth Guildhall	04.11.76	Leeds Town Hall
10.10.75	Uxbridge Brunel University	05.11.76	Leeds Town Hall
11.10.75	Chatham Central Hall	12.10.76	Leeds Town Hall
14.10.75	Glasgow Apollo		
15.10.75	Edinburgh Usher Hall		
16.10.75	Leeds Town Hall		
17.10.75	Hanley Victoria Hall		
18.10.75	Bradford University		
22.10.75	Malvern Winter Gardens		
23.10.75	London Hammersmith Odeon		
24.10.75	Cambridge Corn Exchange		
25.10.75	Oxford New Theatre		
26.10.75	Cardiff Capitol Theatre		
27.10.75	Bristol Colston Hall		
28.10.75	Guildford Civic Hall		
30.10.75	Newcastle City Hall		
31.10.75	Lancaster University		
01.11.75	Liverpool Empire Theatre		
02.11.75	Norwich Theatre Royal		
03.11.75	Ipswich Gaumont		
04.11.75	Nottingham University		
05.11.75	Hemel Hempstead Pavilion		
06.11.75	Gloucester Leisure Centre		
07.11.75	Salford University		
08.11.75	Sheffield University		
05.12.75	Heidelberg		

1976

LIVE SETS: included "Crazy City"; "Polk Street Rag"; "Rock 'N' Roll Star"; "Suicide"; "Hymn For The Children"; "Medicine Man"; "Jonathan"; "For No One"; "Mocking Bird"; "Child Of The Universe".

CONCERTS AND IMPORTANT DATES:

01.01.76 London Olympia Great British Music Festival
 08.03.76 New York City (one of several U.S. dates)
 ??.10.76 ["Octoberon"]
U.K. Tour (supported by Easy Street):-
 07.10.76 Sheffield City Hall
 08.10.76 Birmingham Odeon

09.10.76 Manchester Free Trade Hall
 10.10.76 Newcastle City Hall
 11.10.76 Edinburgh Usher Hall
 12.10.76 Glasgow Apollo
 13.10.76 Leeds Town Hall
 14.10.76 Liverpool Empire
 17.10.76 Hemel Hempstead Pavilion
 18.10.76 Oxford New Theatre
 19.10.76 Hammersmith Odeon
 21.10.76 Portsmouth Guildhall
 22.10.76 Cambridge Corn Exchange
 23.10.76 Southend Kursaal
 24.10.76 Croydon Fairfield Hall
 25.10.76 Cardiff Capitol
 26.10.76 Bristol Colston Hall
 27.10.76 Bournemouth Winter Gardens
 28.10.76 Leicester De Montfort Hall
 29.10.76 Peterborough ABC
 30.10.76 Ipswich Gaumont
 31.10.76 Norwich Theatre Royal
 02.11.76 Stoke Hanley Victoria Hall
 04.11.76 Malvern Winter Gardens
 05.11.76 Aston University
 12.76 Projected European tour cancelled due John's illness

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Additions and Corrections: many thanks to Peter Kendall for providing the following information about the last part of "Somewhere On The Road":

09.01.72 Hemel Hempstead Pavilion (with Bell & Arc, wrong date given)
 13.02.72 Lewisham Town Hall (postponed - see 25.03.72)
 04.03.72 Watford College Of Technology Rag Ball (support: Genesis!)
 16.03.72 Reading Town Hall (support: Linda Lewis)
 22.03.72 Guildford Civic Hall (support: Matching Mole)
 25.03.72 Bracknell Sports Centre (support: Flash & Steve Peregrine-Took)
 07.04.72* High Wycombe Town Hall (support: Keith Christmas & Affluence)
 08.04.72 Bromley College Of Education (benefit gig to replace 13.02.72)
 24.04.72* Chelmsford Civic Hall (with Fruupp. Rescheduled from 13.03.72)
 06.05.72* Dagenham Village Roundhouse
 05.08.72* Southampton Guildhall (support: Nektar)
 11.10.72* Durban City Hall, South Africa (with orchestra and Gary Farr)
 12.10.72* Durban City Hall, South Africa (") Uxbridge 10.10. cancelled?

* = date missing from original listing. Other entries contain additional information, e.g. support acts, and corrections.

* * * * *

COMING SOON IN NL

* The next issue of NL will include the next part of "Somewhere On
 * The Road", beginning with their 1977 European Tour, plus we will
 * have an exclusive interview with BJH's manager, Lindsay Brown.
 * That's in addition to the NL Songbook and all our other usual
 * features. If you'd like to contribute to, or advertise in NL14,
 * please note that the closing date for receipt of copy is JULY 10th.
 *
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DISCOGRAPHY

BARCLAY JAMES HARVEST'S SPANISH PRESSINGS

BJH records from Spain are of particular interest to the collector, as they include several unique picture sleeve singles, together with one or two variants which have never appeared in any other country. Spain is not a big singles market, so they are quite rare, but do turn up occasionally at record fairs or in adverts in magazines.

SPAIN SINGLES

1971 Mocking Bird/Vanessa Simmons	PC Belter	08.025
1972 BOMBADIL - Breathless/When The City Sleeps	PC Harvest	1J-006 05184
1973 Rock And Roll Woman/The Joker	PC Harvest	1J-006 05374
1978 Hymn/Rock'N'Roll Star (live)	PC Polydor	2059 049
1979 Love On The Line/Capricorn	PC Polydor	2059 217
1980 Life Is For Living/Shades Of B Hill	PC Polydor	2059 294
1981 Waiting On The Borderline/Doctor Doctor	PC Polydor	2059 387
1983 Just A Day Away/Rock'N'Roll Lady (live)	PC Polydor	813 065-7
1983 Ring Of Changes/Blow Me Down	PC Polydor	813 717-7
1983 Waiting For The Right Time/Blow Me Down	PC Polydor	815 846-7
1984 Victims Of Circumstance/Victims (instr)	PC Polydor	821 153-7

Notes: "Mocking Bird" has a blue picture sleeve, and is the only release we've found on the Belter label, licensed from EMI. The Bombadil single has a wonderfully tacky picture, completely unrelated to the song! "Hymn" and "Love On The Line" have different B-sides, and the "Waiting On The Borderline" single seems only to have been issued in Spain. The sleeve and label of "Ring Of Changes" list the B-side as "Love On The Line" live in Berlin, but the record plays "Blow Me Down". Many of the sleeves also carry Spanish translations of the song titles.

SPAIN ALBUMS

1977 Barclay James Harvest Live (single sleeve)	Polydor	2679 034
1975 Time Honoured Ghosts	Polydor	2383 361
1977 Gone To Earth	Polydor	2442 148
1979 Eyes Of The Universe	Polydor	2383 557
1981 Turn Of The Tide	Polydor	2442 189
1987 Face To Face	Polydor	831 483-1
1988 Glasnost	Polydor	835 590-1
1990 Welcome To The Show	Polydor	841 751-1

SPANISH PROMO-ONLY ALBUM

1980 BARCLAY JAMES HARVEST EN CONCIERTO	Polydor	2812 054
Tracks: Love On The Line/Sip Of Wine/Loving Is Easy/Alright Down Get Boogie (Mu Ala Rusic)//Capricorn/Nova Lepidoptera/Poor Man's Moody Blues/Hymn.		

All tracks are studio versions, issued to promote the band's Spanish concerts in 1980. Cover is as "XII" without the band members.

[As usual, any corrections or additions will be gratefully received]

FEEDBACK

HALFWAY TO FREEDOM IN THE USSR?

During the last 25 years music has become a social and political phenomenon. It was a time when every trend (fashion, philosophical ideas, music etc) from Western countries was considered pernicious and dangerous for our society. The world rock music explosion and the May revolution in France meant a new era of hippies, rockers and other groups; waves of such events reached the Russian borders and ran through the "Iron Curtain". At the Komsomol meetings some activists demanded to clear our road to communism from such elements as jazz, tight trousers and lipstick! Recorders, typewriters and radios had to be registered, and it was a common occurrence when neighbours called the police if they heard songs in English. It was war against culture from foreign lands - George Orwell's fantasy was reality!

So, new music from the West was dangerous and outside the law. Some Russian guys' fingers began to itch to play rock, but our stores were full of balalaikas, accordians and other folk instruments; young rockers made guitars themselves, soldered amplifiers themselves and taught themselves how to play. It was terrible to hear their sound, and funny to see them on stage, because they didn't know how to play or even how to hold the instruments - they saw photos of rock stars but didn't see the motion, so they just stood in one pose for some minutes, then jumped into another pose! The Soviet system was shocked, young rockers were expelled from institutes, sacked from work and instruments wrecked.

The next step to the precipice was organising "Vocal-Instrumental Ensembles" at houses of culture. Anyone whose lyrics were not aggressive or uncomfortable for the audience could play songs about love, the happy life in the USSR, dirty rotten capitalism etc. This kind of music was widespread on stage, TV and radio. Some Russian bands found themselves going "underground", playing music with "anti-social" lyrics. Leningrad became the capital of underground culture, although such bands had many problems and their number was not great (Aquarium, Alice, Saint Petersburg, DDT, Cloudness Land, Kino and some others). The words "rock" and "punk" were abusive until 1985, and Komsomol circulated a list of foreign bands with "ideologically pernicious works". These included The Sex Pistols, Madness, the Clash, The Stranglers and Blondie(?) (propagandizing punk and violence), Styx (violence and vandalism!), Pink Floyd (perversion of Soviet foreign policy!!) etc etc. It was very funny for us, but I think that some young men really took it on trust that occidental musicians wanted to wipe the floor with our country and culture. Our life was full of paradoxes during all the time from 1917 to now.

Great numbers of people from Russia now have the possibility to travel around the world due to perestroika, and when any musical maniac goes abroad he comes to record shops to spend his money. Now there are a lot of 'musical maniacs' who unite into clubs in every big city - our Minsk music exchange club consists of about three hundred members, and we have close ties with other clubs from Leningrad, Moscow, Kiev etc. Until recently we had no fan clubs or information services of any Russian or foreign bands, and there is only one firm releasing LPs ("Melodiya"), so every Russian pressing of occidental musicians is a considerable event for us. If you'd like to contact us, please see the advertisement in 'Marketplace' in this NL.

NICK KARPUK, MINSK

A MEMBER OF THE SILENT MAJORITY SPEAKS

BJH occupy a special place in both my heart and my record collection, and have done so since I got into rock music in 1983. They are still one of my favourite bands, but it goes beyond that. I do not worship them, nor see them as faultless, but love them for what they are. I recognise their limitations, their weaknesses, their annoying traits, but still like them all the same, perhaps more. I admire their honesty, their sentiments, their lack of "star" appeal. Due partly to financial reasons I was considering giving NL a rest for a while. I feel a little estranged every time I read Feedback, a bit like a moderate Christian suddenly finding himself amidst a crowd of Charismatics. A "fan" obviously covers a multitude of sins; I hated the poetry in NL, got fed up with the German correspondence, and the minutely detailed and unfortunately dull reviews of concerts. NL is a real love and hate thing with me, obviously: if a fan must worship their chosen band, and be blind to all criticism and turn on all dissenting voices, then I am obviously not one. This is not my definition of fan but of fanatic. I am a fan and always will be. Please find enclosed my cheque as sanity prevailed. Despite the fact that I feel a bit of a stranger in IBJHFC, as I just don't seem zealous enough, I would very much appreciate yet another year's subscription.

JEREMY BARNES

A TALE OF TWO SIXTIES

Once upon a time, there was a **moongirl** all alone in the night. She sang a **poor man's moody blues** and dreamt of the **wings of love**. She travelled from **african** via **berlin** to **kiev**. This is a totally **crazy city**, for there are only **mill boys**, but she met a **medicine man**. He was a **rock 'n' roll star** and sang the song: **leper's song**. He said, "This is a song for you. She asked him after this **hymn**, "Do you want to be a friend of mine?" He answered: "All my life." They went to a hotel called **paraiso dos cavalos** and drank a sip of wine. Slightly drunk they went to the harbour. She said: "I see many **spirit(s)** on the water and a **mockingbird**." He said to her: "Following me, my little **rebel woman**", and he was in search of **England** with his **rock 'n' roll lady**. They thought: "Life is for living". He said love. She asked, "You need love?" - "Yes, for one night, because loving is easy." In that night suddenly she sighed: "Hold on, I've got a feeling". A few months later they became **victims of circumstance** and got a **child of the universe**. They called it **Jonathan**, and he said: "This child is for your love." A year later she must see the **doctor** again. He said: "You must be waiting for the right time, because you get further **fifties child**. How do you feel now? She screamed "panic!" Now she sees nothing but **echoes and shadows**. She believes in a **negative earth**, and she knows this will become the great **1974 mining disaster**. She says "Giving it up" and plans a **suicide**.

Will she do it? What has happened after the day?

ANGIE REICHERT & ANDREAS RASCHKE

[Editor: we'd like to hear from other fans regarding Jeremy's comments - is NL too serious or overrun by fanatics? Do you like the cartoons and stories like the above, or would you rather see factual information like discographies? How would you like to see the magazine develop? Remember, I can only print what I receive, so if you don't like what you read, why not contribute yourself? Let's hear more from the silent majority!]

REVIEW

ERIC WOOLFSON & ALAN PARSONS - "FREUDIANA" (Parlophone LP)

"Freudiana" is a work exploring Sigmund Freud and his writings which is of epic proportions, unsurpassable sound quality and frankly awful content. At the suggestion of one Brian Brolly, producer of the musical "Cats", what had begun as a studio album (much of which was apparently underway before Brolly appeared) became nothing less than the soundtrack for a fully-blown stage musical - more than a soundtrack, in fact, "Freudiana" is a musical, and one listening will leave you in no doubt of the fact! This calamitous development lies behind all the truly bad parts of "Freudiana"; those in which Frankie Howerd starts cooing away in G & S fashion, or where The Flying Pickets start chattering in staccato Austrian accents. Fundamentally, this is my main point of protest against the album, the fact that a partnership as creatively inspired as Woolfson and Parsons, with a host of outstanding and deservedly very successful 'Project' albums behind them should resort so unnecessarily to heavy pastiche of an often ephemeral and skin-deep artform. To soften the invective, it must be said that there are moments of musical excitement on the album in classic 'Project' mould, namely the vigorous, powerfully-scored and excellently produced opening instrumental, "The Nirvana Principle", and the superbly brooding title track; there is, too, a touching ballad, which is additionally the single, entitled "Don't Let The Moment Pass", but this is flawed by Marti Webb's mawkish "Cats"-style vocals and a sadly overstated orchestral close to the song. That said, the musically viable areas of the album comprise only a small percentage of its total content, and the work is patently overbalanced with its heavier side resting on the thin and superficial gloss of the musical. My rantings are all very well, but ultimately, of course, Woolfson is going to make a great deal of money out of this enterprise; "Freudiana" the musical opened in Vienna last December, and despite its ridiculous storyline, is now sold out for a year with prospects of opening eventually in New York and London. "Freudiana" is ultimately going to do Eric Woolfson proud commercially, but I can only lament what I consider a mistaken turn in his creative energies, while I cast a sad and sceptical eye to the uncertain future of the Alan Parsons Project proper.

MARK GREGSON

BLOW UP - "WORLD" (Cherry Red single)

A familiar name to those who read the dedication by John Lees which notes Blow Up's inspiration to "Psychdelic Child". Nik (no "c"), Aziz, Justin and Greavsie have developed very considerably from their patchy debut album "In Watermelon Sugar" to produce this excellent new single, sounding something like a cross between Julian Cope and Echo And The Bunnymen. Backed by a couple of excellent tracks on the flipside, this bodes well for the forthcoming LP "Eyegasm". Incidentally, Josh's abode is revealed on the record sleeve....

JON SCHICK

RUNRIG - A SCOTTISH ROCK PHENOMENON

The Scottish group Runrig have since their formation in the mid-seventies ingeniously forged the folk music of Scotland with progressive rock styles to become one of Britain's "cult" bands. Like BJH, Runrig's music shows a sincere approach to song writing, a

distinctive sound and a high degree of musical proficiency. Runrig have produced six studio albums. The first, "Play Gaelic" (1978), was released while the group was still semi-professional and is of more conventional character than the subsequent releases. With each album Runrig have reached new heights of excellence and popularity, developing their music into new areas. Runrig's song writing talent lies with the brothers Calum and Rory Macdonald (drums and bass) and their lyrics (in both Gaelic and English) are an important aspect of the band's appeal. As well as covering more "usual" topics, many tracks relate historic and present problems affecting Scotland and the rest of Britain. 1981's album "Recovery" is a concept album discussing the effects of English rule, the Clearances and past and present military activity in north-western Scotland. Ecological issues, the Irish situation and the survival of the Gaelic language are other subjects prominent in Runrig's music. The deep and powerful vocals of Donnie Munro and the higher harmonies of bass player Rory Macdonald are a distinctive feature of Runrig's characteristic sound. Moody and atmospheric keyboard work employed by Peter Wishart combined with the powerful guitar work of Malcolm Jones gives the music emotive depth and a great diversity of sounds. The addition to the band of a second drummer (Iain Bayne) in 1981 created a heavier rhythm section which is especially effective at live performances. The use of excellent producers has enhanced Runrig's sound to perfection. Chris Harby (formerly Chris Rainbow) produced "Heartland" (1985) and "The Cutter And The Clan" (1987). "Searchlight", a stunning album by any standards, was produced by Richard Mainwaring. The Runrig concert experience is a main reason for the strong following they enjoy. I first saw Runrig live supporting Chris de Burgh on his "Into The Light" Tour and the energy and audience participation of their performance was impressive. Their live album "One Is A Lifetime - Runrig Live" (Chrysalis Records 1988) reproduces the Runrig concert experience superbly and is an excellent introduction to the band. I strongly recommend BJH fans to look out for their forthcoming new album due out in the next four months. With good British bands few and far between, I hope this article will help some of you to discover one of them.

HOWARD WILLIAMS

BOB DYLAN AT THE FOREST NATIONAL, JAN 30th 1991

I was reminded of earlier follies when I went in January of this year to see Bob Dylan. I have many of his records and have seen him twice before, but as I walked in to a half-empty Forest, I was aware of another generation about to make the "have-to-see-this-living-legend" mistake. The support act was Graham Parker who seems to be in the Robert Zimmerman mould. One wonders, then, why he was chosen. A contrast would have been more advisable. Then came the moment we'd all been waiting for, the author of "The Times They Are A-Changing" walked on and the question has to be asked, was it worth it? After about 15 minutes the answer seemed to come back "No". It has to be said that I'm not fond of being grizzled and growled at and that was basically what Dylan did in a most perfunctory way. As for the well-known anthems like "Blowin' In The Wind", it was well-nigh impossible to join in as he did such peculiar things with the melody and rhythm - and having too much respect for the English language, I'm reluctant to credit Dylan with "singing" that night. Yes, the younger element, probably seeing him for the first time, loved it, but I thought it was a shoddy performance and won't be returning for more. How I wished for BJH and To Hell With Burgundy instead!

CLAIRE POWELL

CLASSIC ALBUMS REVISITED

BARCLAY JAMES HARVEST

I wanted to review this album not because it's my favourite, it's not, but because it was the start of it all. My first encounter with BJH was in 1971 at a college in Coventry; "Once Again" had just been released. I had never heard them before, and after the concert they had instantly become my favourite band. I had been buying albums by The Moodies, King Crimson and the like and I really liked them, but until that concert I hadn't heard anything that 'blew my socks off': they did it that night. I bought "Once Again" the next day, I raved to my friends about it, and that's when someone told me about the first album. It was unfortunate that I heard the albums in reverse order because the improvement between "BJH" and "Once Again" is considerable. Yes, it was a brave experiment to combine group and orchestra together. It wasn't the first time, you may say: The Moody Blues, "Days Of Future Passed". Wrong, it was the first: true, the Moodies had an orchestra conducted by Peter Knight; it could have been conducted by Mantovani - it was strings and pretty orchestral sounds, nevertheless a fine album. What the Barclays did was combine a full blooded orchestra as powerful in its way as any rock band with themselves and played together as one unit, not one backing the other. It didn't work all the way through the album; "The Sun Will Never Shine" and "When The World Was Woken" didn't gel. But then there was "Mother Dear" and "Dark Now My Sky". It all contributed to the early classics "Once Again" and "Other Short Stories", but it didn't get the publicity that went with the Nice "Five Bridges" and Deep Purple's "Philharmonic Orchestra" albums which came out later that year, but from that album came the ideas and inspirations that moulded Barclay James Harvest and produced that unique sound. For those reasons "Barclay James Harvest" was a classic album - it was the dawn of something new.

MICK LYNCH

ONCE AGAIN

"Once Again" was the second BJH album I ever heard: early in 1975, a friend lent me "Once Again" along with the Moody Blues, "Seventh Sojourn", and I remember thinking that both were excellent, but that "Once Again" had the edge. I have grown to love everything about this recording, including the memorable cover, and consider it a definitive early seventies English rock album. Throughout, Norman Smith's production is superb, unfussy and perceptive, mixing, for example, Les's excellent bass work up to a level of prominence sadly lacking in most of their later work. The set opens with "She Said", easily one of my all time favourite BJH songs, with incredible soul rending guitar work from John backed up by the power of Les's bass and Mel's drums and balanced against the delicate fabric of Woolly's keyboards with that fragile, wistful recorder passage in the middle only accentuating the raw energy of the main body of the song. From then on, there's no turning back. Woolly's "Happy Old World" oozes atmosphere; "Song For Dying" is an angry repudiation of war with emotive vocals and savage guitar riffs. "Galadriel" ends the first side in reflective mood, rekindling the magic of Tolkien's masterpiece, and bringing in the celebrated Barclay James Harvest Orchestra. Where Side One opened with explosive power, "Mockingbird" begins side two in subdued fashion, with little hint of the powerful climax to come. Seldom have I heard a song so hauntingly beautiful,

so tragically buoyant. "Vanessa Simmons" shows another side of the band: there is a masked humour about this gently acoustic number in its nostalgic observation on adolescent love. "Ball And Chain" writhes with pent up, turbulent guitar work, underpinned once again by assertive bass and drum work and the most incredible angst-ridden vocals from Woolly. The album closes with "Lady Loves" an enunciation of hope at the end of heartrending introspection. Until I obtained a copy of the lyrics, I thought this song provided the sole flaw in the set; my ears perceived the lyric "The lady loves while she lay...", which irritated me because its mixing of tenses was grammatically incorrect. But no, even this one fault was a figment of my imagination, since the lyric reads: "The lady loves while she may...". Without any shadow of doubt "Once Again" is one of the greatest rock albums I have ever heard or ever expect to hear.

GRAHAM WHEELWRIGHT

MARKETPLACE

FOR SALE OR SWAP: a rare copy of "Early Morning Onwards", Starline pressing (SRS 5126) is up for grabs! It is in good condition; will swap only for "Gone To Earth" (Polydor 2442 148 with picture inner sleeve) and "XII" (Polydor POLD 5006 with poster) OR "Turn Of The Tide" (Polydor POLD 5040 with lyric inner) and "Ring Of Changes" (POLH 3). All swaps must be in good condition, other offers considered. P.S. I am looking for penpals from Germany between the ages 14 and 17. I am 16 and like science fiction, playing keyboards and guitars, and animals. Please contact:

CRAIG SIMPSON, 158 Ariel St, Ashington, Northumberland, NE63 9NG, UK

FOR SALE OR SWAP: Picture disc "Just A Day Away"; black German "Early Morning Onwards" and many other BJH LPs and 7". **WANTED:** "Early Morning Onwards" (white cover); CD and 12" "Panic"; 12" "Sip Of Wine" and any other 7", 12", LPs and tour programmes by BJH. Contact:

ANDREAS RASCHKE, Jahnstrasse 46, O-9023 Chemnitz, GERMANY

I HAVE many German BJH singles (including all the 1990 singles), albums and live tapes, which I'd be happy to swap for UK "Taking Some Time On" single, "Once Again" quad version, or any BJH singles from France, Spain or the U.S.A. Please write to:

MONIKA BRAUCKHOFF, Ruthnerweg 37, W-1000 Berlin 45, GERMANY

OFFER: BJH CD singles "Welcome To The Show" and "Halfway To Freedom" (German), German single "Just A Day Away", German 12" maxi "He Said Love" and German cassette of "Welcome To The Show". **Wanted:** "A Concert For The People" 11-track, "Victims Of Circumstance" picture disc and any other records, singles, maxi-singles or picture discs from BJH. Please write to:

UWE SCHUSTER, Schönfliesser Str.16, O-1071 Berlin, GERMANY

WANTED: BJH "Face To Face" and "Victims Of Circumstance" on CD. Can a club member in Germany or any other country buy it for me? Please write first to:

EMANUEL VELLA, 11A Mallia Vernon Str., Xewkija, Gozo, MALTA

WANTED: Recording of BJH (VHS video) on RTL, 17-10-90 ("Gottschalk"). Please write to:

STEFAN LAUER, Goldene-Au-Str.8, W-6603 Sulzbach, GERMANY

LET'S HAVE MUSIC COLLECTORS IN THE USSR! Please send your name, age, address and musical tastes. You will get Russian pen-friends and the chance to swap records etc for Russianna rarities. This requires no fee - just contact:

Music Exchange Club, 220074, Minsk-74, A/ 48, USSR

WANTED: Radio and live sessions on video, LP or CD from BJH, Supertramp, Dire Straits, Sting and Air Supply. Tapes will be accepted. I have many live tapes from BJH concerts to swap. Write to: GREGOR LELLEK, Theodor-Heuss-Str.9, W-3180 Wolfsburg, GERMANY

PENFRIEND/S WANTED from the UK or abroad. I am 25, and have been a fan of BJH since 1982. For further information, place a very large wad of money in a large brown envelope and send it to me. This is for my retirement... next week! (Only joking about the money... just a couple of fivers will do - I'm very cheap!)

MARK WILLIAMS, 31 Wharfedale Drive, Eastham, Wirral, Merseyside L62 8EZ

I HAVE VARIOUS RARITIES to swap, including a Spanish PS of "Mocking Bird", all UK tour programmes from '75 to '87, the Interview Album, "Welcome To The Show" 4-track promo sampler CD, several promo-only 12" and both solo albums. In exchange I'm looking for things like German record club EPs and 12" of "Mockingbird" and "Sip Of Wine", foreign Harvest label singles and any unusual foreign or UK material.

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

FOR SALE: the following albums:- "Octoberon"; "Gone To Earth"; "XII" (includes lyric poster); "Eyes Of The Universe"; "Turn Of The Tide"; "Ring Of Changes"; "Victims Of Circumstance". Please write or 'phone:

MIKE WHITEHEAD, 65 Amptill Road, Shefford, Beds. SG17 5AZ (telephone 0462 813048)

PHOTOS FOR SALE: I have photographs from the following venues on the 1990 tour: Manchester, London, Utrecht, Munich 1 & 2, Fürth, St.Wendel, Essen, Ludwigshafen, Freiburg, Stuttgart, Osnabrück and Wolfsburg. A standard package of ten photos costs £5.00 (including postage and packing). Please pay in English Pounds. If you want further photos from a particular venue, please write to me for details

JANET RICHARDSON, 26a Crescent Road, Hale, Altrincham, Cheshire WA15 9NA

FOR SALE: "Time Honoured Ghosts" CD, £6.00. Write to:

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

I CAN FIND any record or tape by BJH (or indeed any other artist), or photocopy any FOBHJH newsletter (including No. 3). At present I have many 7", 12", LPs, acetates, shapes, foreign pressings, tapes, programmes, badges, writing kits, photos, posters etc. I prefer to trade with fans who have Bruce Springsteen records or other items, especially foreign items for trade. Please send your wants lists and/or Springsteen items together with an sae or IRC to:

MARTIN ELLIS, 25 Toronto Terrace, Brighton, E. Sussex BN2 2UX, UK.

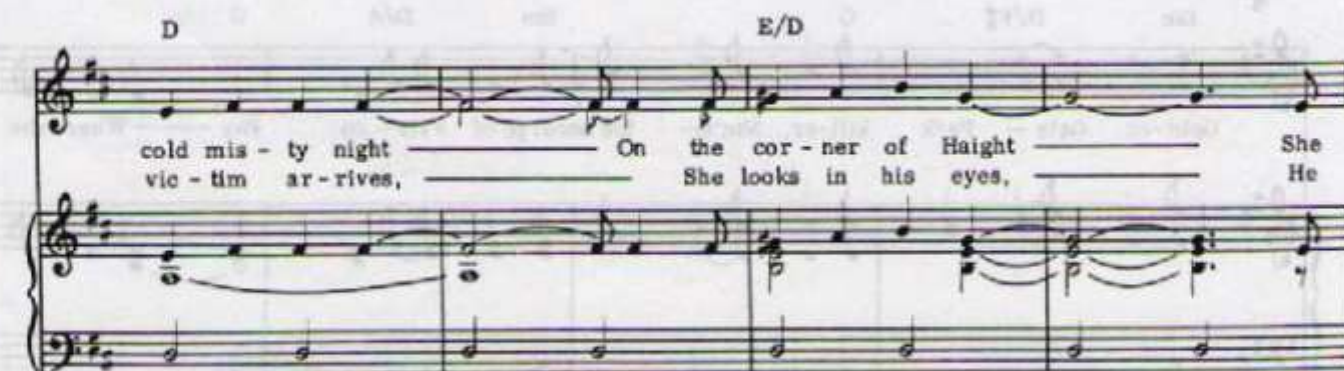
PLEASE NOTE: it is illegal to make or sell bootleg recordings, therefore we can NOT accept adverts offering such recordings for sale.

To advertise free in NL14, send your advertisement to the usual club address to arrive by JULY 10th.

THE STREETS OF SAN FRANCISCO (FICTION)

Words & Music by
JOHN LEES

Moderately
no chord



G/D D

stood with a Colt — for — ty five. — The
goes for the gun — in her hand. — Karl

E/D

gun in her hand — A - wait - ing her man — A
Mal - den was great — But just a bit late, — And
(un-like the film — though) (This was the real —

G/D D

vic - tim to take — by sur - prise. — } She's the
got it right be — tween the eyes. — }
(show)

Bm D/F# G Bm D/A G

Gold - en Gate - Park kill - er, She's - the scourge of Fris - co Bay — Where she

D C G/B A

got her-self— beat up And left for dead ————— By the

Bm F#m G F#m G Bm A G

man she felt— true love for But who left her out of hand. Now she's

D D/C G/B A To Coda

out to take- re-venge — on ev - 'ry man ————— As she

D D/C D 1. 2. D. $\frac{5}{4}$ al ϕ

stands there with a pis — tol in her hand. ————— She's the

✦ CODA

D No chord

stands there with a pis — tol in her hand. —

R.H. L.H.

L.H.

Repeat & fade

R.H. L.H.

