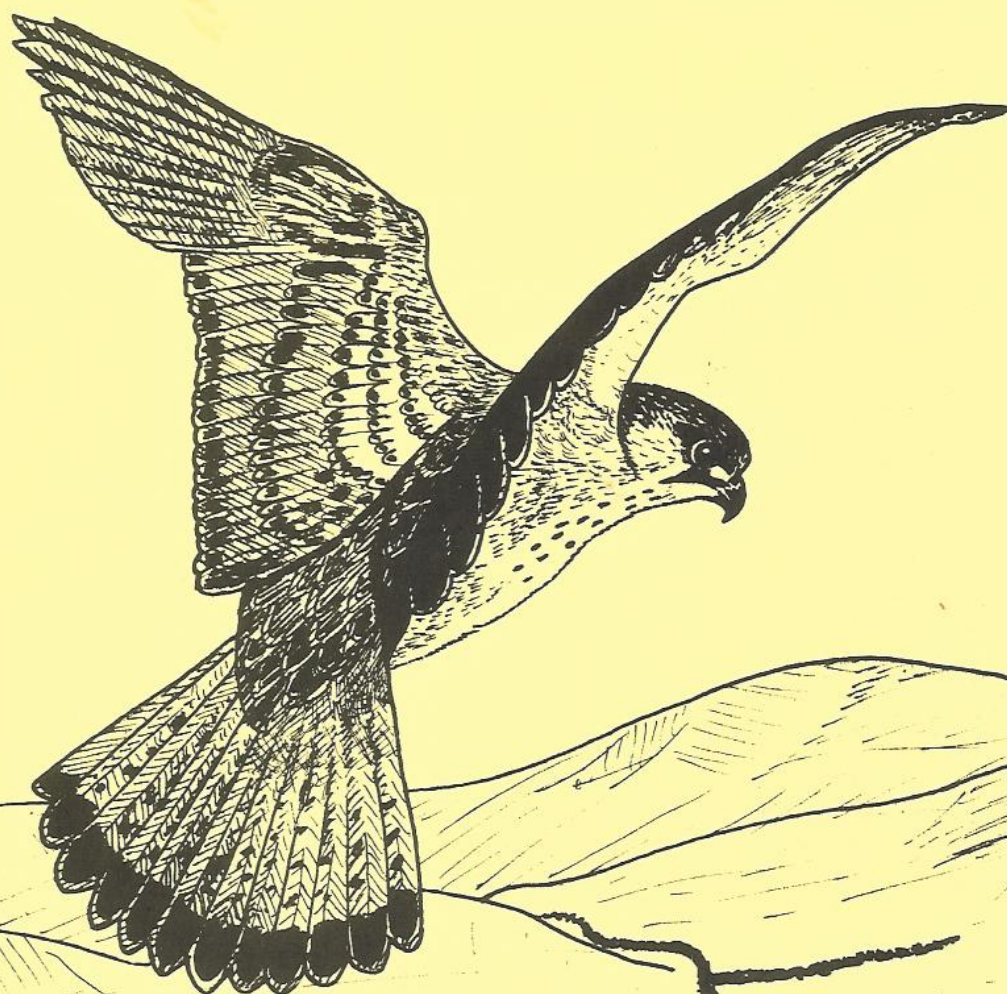


NOVA **L**ÉPIDOPTERA

THE INTERNATIONAL BJH FAN CLUB MAGAZINE

#5, June 1989



JOHN LEES: A Major Interview

NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

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CREDITS

Cover Design : Keith Domone
Contributors : Stephen Roberts, Kevin Goodman, Heather
Went, Ron Bradbury, Ian Chennell, Gregor
Lellek, Gill Bilski, Richard Kierton,
Carol Howitt, Jamie Goodman, Sue Bransgrove.
Typing : Madge and Keith Domone
Editor : Keith Domone

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

S . . . NEWS . . . NEWS . . . NEWS . . .

NEW BJH ALBUM UNDERWAY!

Work has begun on the forthcoming BJH studio album, which it is hoped will be ready for release in the autumn. The as-yet untitled LP will feature the usual mix of John Lees and Les Holroyd compositions, and amongst the working titles of songs being considered for inclusion are "Cheat The Bullet" and "I Played John Lennon's Guitar". The first signs are very encouraging, with Polydor, the management and the production team all extremely enthusiastic about the new material (see the John Lees interview elsewhere in this issue).

Tour plans are dependent on the progress of the recording sessions, but we will, of course, bring you more details as soon as we have them.

MANY THANKS FROM 'FRIENDS OF THE EARTH'

Printed below is an extract from a letter we received from 'Friends Of The Earth'; the donation comprised the proceeds of the Woolly Raffle in NL3, and we'd like to pass on their thanks to Woolly for his generosity in providing the prizes for the raffle.

Thank you very much for your donation of £153 towards our Ozone Campaign. Friends of the Earth relies almost completely on donations from the public to continue with our work, and your support is greatly appreciated.

... OTHER SHORT STORIES ...

...John's composition, "Kes (A Major Fancy)", was not inspired by the Barry Hines book and film, as stated in NL4 - in fact John wrote the song about a young kestrel which he raised after its parents deserted the nest, and named Kes before Barry Hines' story appeared. Incidentally, in that part of Lancashire someone's principal hobby is known as their "major fancy", hence the title...

...Could Polydor be planning to reissue most of their BJH CDs at mid-price? Many of them have become mysteriously unavailable in recent months, and Polydor are planning a big mid-price campaign through the summer. No news on the album and cassette versions as yet, though. For anyone considering buying back-catalogue BJH CDs, we suggest that you hold on just a little longer...

...Thanks to one of our members, Janet Richardson, for pointing out that when sending records through the post to another country, you should always specify "used records" on the customs form - that way the recipient doesn't have to pay tax on them...

... You'll probably notice that the cover date of this issue is June 1989; this is not a sinister plot to give you less NLs for your money, but simply reflects the fact that this issue may be a little late, due to Madge and I being on holiday in May. The next issue, dated September, will be with you by the end of August...

Face To Face

with

JOHN LEES

Photo:

Keith Domone



NL: WHAT'S THE STATE OF PLAY ON THE NEW ALBUM?

JOHN: It's going very well - we've done two tracks already, and we have quite a surfeit of material. I would think we've got enough to do two albums, so we're in the good position of being able to pick the best of what we've got. I don't know whether it'll suit the fans or not, but for once we are enjoying doing it, we're having a good time.

NL: THAT'S UNUSUAL, IS IT, THAT YOU'RE ENJOYING RECORDING?

JOHN: Well, the last few albums have been really difficult to do. The longer you're in the business, the harder it gets to be creative in the way that you want to be, because the record company and all the rest have certain ideas as to the way they think you should do it, telling you one thing; the fans are telling you another, and you've got to sort of fall in the middle. It's very, very difficult.

NL: WAS IT BETTER IN THE EARLY DAYS WHEN YOU COULD DO WHAT YOU LIKED?

JOHN: Well it was, because you weren't worried about the commercial aspect of it. When we've been writing for the past four or five years, maybe more, even since "Gone To Earth", we've had to be aware of trying to keep Barclay James Harvest alive. The last tour that we did just about managed to pay off all the debts that were accrued and set us up for making another album. I think a lot of people tend to think of this band as millionaires sat back in super luxury enjoying a wonderful lifestyle, and it's not true - it never has been true.

NL: IF YOU COULD COMPARE THE NEW ALBUM WITH ANY PREVIOUS WORK, HOW WOULD YOU SAY IT SOUNDS?

JOHN: From a recording point of view, from a technique and from a sound point of view, it's more in keeping with what you would expect from, say, a Dire Straits album or a Peter Gabriel album - that kind of very upfront, very modernistic sound, but used in the Barclays way. The producer, Jon Astley, is working very well to get us working as a unit again. I might be doing him a great disservice, but the guy to me is very like Woolly in temperament and attitude, and it really is having a good effect. There's still the same kind of songs there, still the Barclays' songs, but it's into another stage of treatment when you come to recording them. I would say that we're more in the situation that we were when we produced albums like "Gone To Earth". We were terribly disappointed about the reaction to "Face To Face"; we'd made a conscious effort to go back and look at the catalogue that we'd produced over the years, to try and take something from that, and we didn't really get the kind of reaction we thought we would, and followed by that live album - that was ludicrous. We weren't worried about it not selling, we were worried that people thought it wasn't live! We did hardly anything on it, we didn't even touch it.

NL: ONE OR TWO PEOPLE SUGGESTED THAT SOME OF THE VOCALS WERE TAKEN FROM OTHER CONCERTS.

JOHN: No, untrue. I'll tell you what did happen: the one that went out on East German radio was just raw, we didn't do any treatment at all to it. Obviously, you've got to do a bit of work on the tapes when you get them back to the studio - say a vocal's got a piece of extremely loud feedback or something is wrong with it, then you've got to replace it, but I must say, and I can put my hand on my heart and say this, that the amount of work we did on that album was negligible. I was ill while that was being mixed, so we couldn't have done overdubs for me, anyway. I just wasn't there!

NL: YOU'RE ON RECORD AS SAYING THAT YOU WEREN'T VERY HAPPY WITH SOME PREVIOUS ALBUMS, ESPECIALLY "BABY JAMES", BUT ALSO "RING OF CHANGES" AND "VICTIMS" - HOW DO YOU FEEL ABOUT THEM NOW?

JOHN: They're not my favourite albums, no. It was mainly that I didn't have a good time doing them - I don't think anybody did, really - and at the end of the day it showed. The producer probably kept us all together, we've got to thank him for that, but I think

to do that he had to give such a strong influence that the Barclays really got smothered a bit. It's like with the backing vocalists, it was like "What do we do next?" - "Why don't we try a backing vocal on one song?", and we got backing singers to do that, and then it was "While they're here why don't we do this, that and the other?" and the next thing we're touring with them, and it really didn't work. They were great, and one of them's quite famous now, isn't she?! Everything they did was right, but it detracted from what the band was doing on stage; it actually drew attention to the stage, and my impression of Barclays fans over the years is that people want to sit there and not really be aware of the musicians on stage, just the total effect of the music. Both those albums were enormously expensive to make, and probably will never recoup what it cost to make them.

NL: IS THAT WHY YOU WENT BACK TO ANALOGUE FOR "FACE TO FACE"?

JOHN: No, in actual fact cost wasn't a factor in that, it was the fact that we didn't really think that it made any difference. O.K., if you mix analogue as well, then obviously the quality isn't there, but if you record analogue and mix digitally, I really do defy people to tell the difference. Some things don't record that nicely on digital, because there's a kind of natural compression with analogue when you're overloading drums and things like that - you don't get anything like that with digital. Having said that, we're recording this one digitally, and the machine we're working on seems to be very good, or the sounds that come off the machine seem to be very good.

NL: YOU'VE MENTIONED KEEPING THE BARCLAYS TOGETHER - DO YOU SEE THE BAND AS A CAREER NOW, OR ARE YOU STILL DOING IT BECAUSE YOU ENJOY IT?

JOHN: I enjoy it, I love writing songs. It's the one thing that I think I can do, and do quite successfully. I'm not talking about hit songs, but it's a really good way to be creative, to express yourself, and the net result of that is that we're lucky enough to be able to put those things onto plastic, which a lot of people are not lucky enough to do. To do that we have to keep Barclay James Harvest successful - not just for that, but for all the people who have really believed in us over the years. You get to this point in life where it's "Too old to rock'n'roll" and they call it "Crinkle Rock", but I've always said that it's a shame that something else hasn't come along that's put the music that we're doing into the vein of modern jazz or whatever, kicked it to one side where it could carry on graciously. Unfortunately that's never happened, so you've still got people like ourselves and Pink Floyd and Genesis, still competing in the same arena with young kids. It seems a bit idiotic, really, but we're fighting all the time in that kind of league, otherwise we won't get the releases and we won't get the songs on record.

NL: WOULD YOU BE HAPPIER IF YOU COULD GO BACK TO THE COLLEGE CIRCUIT?

JOHN: I personally would like that situation, but it doesn't just depend on me. Whether that will ever happen again I don't know, because I really enjoyed that, it was great, but I can't see it at this particular moment.

NL: WHEN YOU GET TOGETHER FOR A NEW ALBUM AND YOU PRESENT SONGS TO LES AND MEL, HOW COMPLETE ARE THEY AND WHAT FORM DO THEY TAKE?

JOHN: They're demos, all on cassette. Some of them are very simple, some are quite complex, arrangement-wise. They're just played between the three of us first and then with the management, and this time for the first time with the record company as well, because this chap that we're working with at the record company, John Williams, is somebody that was aware of the band years and years ago when we were with EMI, then he was part of the sales force at Polydor. I remember years ago we did a radio station tour and he did it with us and must have kept in touch with what was happening with the group. He is now head of A & R at Polydor, and he's really behind the band. He's absolutely over the moon with what we've done and there's big moves towards America as well.

NL: DO YOU THINK THIS COULD BE A RENAISSANCE, A REBIRTH OF THE BAND?

JOHN: I hope so. There is another wild card in the pack now, which is Jon Astley, who has a lot of credibility in the States and Canada and also has an American management who are very keen on the project and very pleased with what they've heard already. We sent two rough mixes of unfinished tracks to America and Jon Astley's manager heard these and thought they were finished mixes! So, from that point of view it's very encouraging.

NL: HAVE YOU HEARD JON ASTLEY'S SOLO ALBUMS? WHAT DID YOU THINK?

JOHN: I liked the album ("The Compleat Angler") - there's a couple of songs on it, two or three that I think are very very good. I've not heard the first album. He's just got a big advance from the Americans to do a third album, so he's obviously somebody to watch.

NL: GOING BACK TO SELECTING MATERIAL FOR YOUR OWN LPS, DO YOU THINK THERE'S A DANGER OF BEING TOO DEMOCRATIC IN THAT YOU TEND TO SPLIT SONGWRITING CREDITS DOWN THE MIDDLE? IF LES CAME ALONG WITH TEN REALLY STRONG SONGS, WOULD YOU RECORD A WHOLE LP OF HIS MATERIAL?

JOHN: I suppose you'd have to. The way it works out really is that they look at Les's songs and they pick the best of his songs, then they pick the best of my songs. I think the problem is that they are so very different, at least for the past few albums; the material that Les writes and that I write is absolutely poles apart, but a lot of people think that's good.

NL: COULD YOU ENVISAGE LES AND YOURSELF WRITING A SONG TOGETHER AT ANY STAGE?

JOHN: I don't know, that's not something I've thought about. We haven't actually sat down and written songs together in the past, but I have helped him in the early days to do a lyric or two. "Early Morning" was the only song that the band actually wrote together.

NL: SOME OF THE EARLY SONGWRITING CREDITS ARE A LITTLE CONFUSED...

JOHN: It was democratic in those days. When we set off it was decided that we would sign as Barclay James Harvest, as a group, and that everything would be split between the four of us. In actual fact most of the material was written by myself and Woolly in the early days, but to make sure there was no disparity everything was split four ways, so anything that was split four ways came out as credited to Barclay James Harvest. Before we actually got a record deal we did an enormous amount of songs, maybe something like fifty or sixty songs that never saw the light of day. There were very few of those early songs that ever got onto record. I don't know what happened to the demos, I've just got a list of titles. We did a documentary film for Granada Television, and that's got material on it that has never seen the light of day.

NL: IF YOU WERE TOLD THAT MONEY WAS NO OBJECT, AND THAT YOU COULD USE THE VERY LATEST TECHNOLOGY TO RE-RECORD AN OLD SONG, WHICH SONG WOULD IT BE?

JOHN: I don't know, I don't remember half of them! If I could do any one... I'd like to do "Pools Of Blue" (one of the early unreleased demos) with a full orchestra. At the same time as I wrote "Pools Of Blue", I wrote "Mocking Bird", "Dark Now My Sky" and "Galadriel", and "Pools Of Blue" was the one that was picked to be the follow-on to "Early Morning", but we never came to terms with it. It's all about somebody that's blind - it's imagining what it would be like, all the things that we can see that a blind person can't see, only touch and smell.

NL: CAN WE EXPECT ANY SURPRISES ON THE NEXT TOUR?

JOHN: The album will dictate exactly what happens afterwards. Hopefully the record will sell, because to tour you have to have promoters who want you to tour and they have to put up the money. We'll know when the album's finished whether we've managed to do the trick or not. We feel like it's a real watershed in our career, and we're going to go out and do an absolutely magic album that's going to grab everybody by the throat and make them go out and buy it.

NL: IN A POLL IN THE CLUB MAGAZINE, THE TOP THREE SONGS THAT PEOPLE WANTED YOU TO PLAY LIVE WERE "FOR NO ONE", "SUICIDE?" AND "GUITAR BLUES" - ANY CHANCE OF YOU DOING ANY OF THESE?

JOHN: "For No One" is a great song, isn't it?! I was listening to that the other day when I was doing some work for this album. I went back and listened to a few old tracks. "Suicide?", that's another one, they still shout for that. Again, it's something that I don't have any control over; it's democratic, the three members of the band pick with the management, and at the end of the day you go with whatever the majority say. I really wanted to do more of the old stuff on the last tour, I wanted to do "Jonathan". I think it's one of the best songs that Les has ever written, but it didn't go in the act.

NL: A LOT OF PEOPLE ASKED US WHY YOU DIDN'T PERFORM "GUITAR BLUES".

JOHN: I really don't know. "Guitar Blues", interesting song, that, it goes back a long way; it was written for "Ring Of Changes". There were a couple that didn't get on that album and that was one of them, so it went on the "Face To Face" album. That has happened a few times in the Barclays' career; "Child Of The Universe" got overlooked, and "Hymn" was around for a long time before it was recorded.

NL: YOU BROUGHT BACK "MEDICINE MAN", WHICH WENT DOWN A STORM.

JOHN: That was David Walker - he's been trying to get us to do that for years! I'll go along with that. Again, it's a super song.

NL: ARE THERE ANY OTHERS THAT YOU'D LIKE TO AIR AGAIN?

JOHN: Certainly "For No One" is a cracking song, it really is, and "Suicide?" is as well, from a performance standpoint. On that last verse you could hear a pin drop - I was always really impressed with that, people were really listening to it.

NL: HAVE YOU GOT A FAVOURITE AMONGST YOUR OWN SONGS?

JOHN: I liked "How Do You Feel Now", I thought that was an absolutely brilliant song, it was just the wrong person singing it! It really wasn't a song that somebody like me should have sung, I couldn't do it justice. If some really big singer had done a cover of it...

NL: YOU'RE OBVIOUSLY QUITE A PRIVATE PERSON - DOES IT BOTHER YOU WHEN FANS SEEK YOU OUT AT HOME?

JOHN: Yeah, it really embarrasses me, I can't handle it. I have to, obviously, but I don't really relate to what they relate to. It's kind of like when I read "Nova Lepidoptera", I probably read it like one of them - all these stories about this John Lees character! These people see this lifestyle, they see you on tour and this sort of mad extravagant thing, but when you're at home you're not like that at all, you're just like them, so it comes as a bolt out of the blue when someone recognises you. That's the price you pay, I suppose. In one respect we're lucky, I think, that we're not monstrous in England. I'm sure I'm quite eccentric, but I have no illusions, I'm just a normal person that is artistic.

NL: YOU DON'T THINK THAT FAME HAS AFFECTED YOU AT ALL?

JOHN: No.

NL: DO YOU SEE YOURSELF AS FAMOUS?

JOHN: No, I don't. What's fame? A good indication of the kind of reaction you get here is the chap that we're working with now, Andy Mac. When it was all being put together, that we were going to be produced by Jon Astley and Andy MacPherson - it's a joint production - we had to provide them with back catalogue of everything we'd done for them to listen to, to see where we were going. I got a 'phone call from Andy MacPherson, who said, "I've just listened to all

this stuff, and it's going to sound really bad, but I've never heard anything you'd done before, and it's */\$£*! brilliant!" He really enthused about "Face To Face", and said, "Now I realise what kind of standards I'm going to have to better"!

NL: IF, WITH THIS ALBUM, YOU SUDDENLY BECAME AS BIG AS, SAY, DIRE STRAITS OR FLEETWOOD MAC, COULD YOU HANDLE IT?

JOHN: Oh yeah!! Everything's keyed up and ready to go! No problem at all - that's the beauty of twenty-odd years experience, so I think at this stage of the game I could quite easily cope with every benefit! This kind of music does have a wide appeal, if a wider audience could be subjected to it. If it would be possible finally to get something through, people would have all those other albums to go back to. The band has never got over the fatal mistake it made right at the beginning; this band was a working band, so by the time the first album hit the market we'd got a substantial following. The trouble was, and this is where the trouble's always lain, that the media didn't discover the band, the people that we played to discovered the band, and the press has never forgiven that. Even to this day that kind of stigma's carried on - reporters have this inbuilt thing about the band. What we need to do now is bring out an album that's going to go across the board, and that's what we're trying to do.

* * * * *

In the second part of this interview, to be printed in the next issue of NL, John talks about his solo career, songwriting techniques, the two Berlin concerts and the future of BJH. Don't miss the concluding part of the John Lees interview, coming soon!

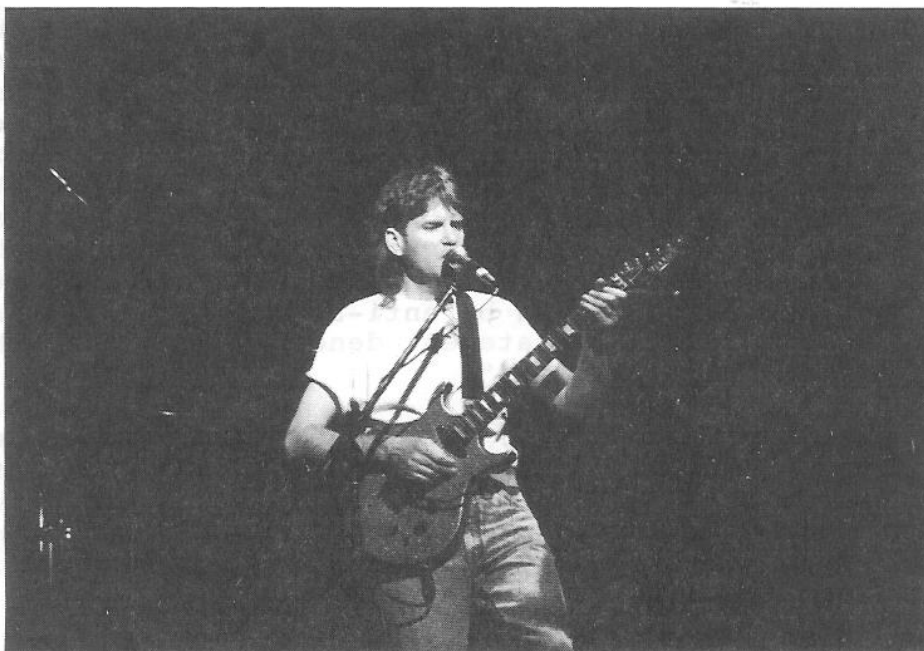


Photo: Kevin Goodman

THE



STORY

PART TWO: DARK NOW MY SKY

1971 had been a frenetic year for BJH, with two new album releases and a vast number of live concerts, including festivals at home and abroad, and although they had achieved a measure of critical acclaim, sales had not been spectacular and a great deal of money had been spent on ambitious projects such as touring with the orchestra. After "Other Short Stories" they went on the road again, under the impression that they would receive a guaranteed fee for each show; unfortunately their management had opted instead for a percentage of the profits, losing out on the deal and severely straining their relations with the band. The situation was temporarily eased when John Crowther delegated two new managers, Ian Cassie and David Crowe, to look after their affairs, and a new agency deal was signed with Gemini in London, but the problems were mounting, and worse was to come.

To tackle their financial problems, BJH undertook a gruelling schedule of touring which kept them on the road for almost a year, and in April 1972 recorded the first of several misguided attempts at a hit single. Perhaps "I'm Over You" was the wrong choice, as the B-side, "Child Of Man", was the stronger song, but in any case the single disappeared without trace. That summer a series of disasters befell the band; first a showpiece concert at the Tower Of London entitled 'Music In The Moat' was abruptly curtailed when it clashed with the 'Ceremony Of The Keys', which was being disrupted by BJH in full flight! Then they accepted an invitation to tour South Africa, breaking a Musicians' Union boycott by playing to segregated audiences in line with that country's apartheid laws.

On their return to England they found themselves with two weeks in which to record their fourth LP. This was originally planned as a double set with one side devoted to the ideas of each member of the band, under the working title "Four Winds"; however, much of the material was unfinished, and the band had to do their own production, and the result was a single LP, "Baby James Harvest" which, while undoubtedly containing some good songs, sounded patchy, lacking cohesion and polish. On the tour to promote "Baby", the folly of the South African visit became apparent as gigs were picketed by anti-apartheid protestors, and BJH were forced to issue a statement denouncing "the South African government's abhorrent policies".

A tour of Europe followed, and turned into another debacle; in Yugoslavia the promoter failed to pay the band, who had to accept an organ and a guitar in lieu of cash. On the return journey the road crew ran into a border dispute, all the equipment was impounded and BJH returned empty-handed and exhausted.

BARCLAY JAMES

THERE were no anti-Apartheid demos or disruptions at Barclay James Harvest's Manchester gig — just 90 minutes of music supreme.

As a four-piece band, Barclay are a very outstanding creative unit. But when combined with their symphony orchestra — at Friday's Free Trade Hall concert it had 36 members — the power and feeling of their work is so strong that it's almost too much for one pair of ears to take.

With conductor Martyn Ford maintaining perfect cohesion between group and orchestra, there were some truly shattering performances of established Barclay favourites like "Mockingbird," "Medicine Man," "After the Day" and "Down Round My Sky." In full flight on songs like these, Barclay seem ready to conquer the earth.

There were new songs, too. The orchestra sat quiet for "Summer Soldier," a many-mooded hunk of beauty from the new album, and the rest of the group took a back seat while Woolly Wolstenholme and the orchestra performed "Moon Water," which Woolly calls: "My little effort towards bridging Radios One and Three."

They played so well, and on home ground too, that there just had to be an encore, and a repeat of "Mockingbird," was welcome indeed.

It remains a mystery that Barclay James Harvest, consistently producing superb albums and memorable live performances, have not yet become an enormous, monster "big name." Still, we love them as they are.

Earlier in the evening, Spirogyra deputised for the absent Camel with a neat little set of harmonised acoustic numbers.

And Joe's Lights deserve a mention for the colourful, tasteful, and above all relevant lighting effects for the Barclay set. — ERIC BEARDSWORTH.

Melody Maker, 18.11.72

Thoroughly disillusioned, John, Les and Woolly began preparing material for solo albums, and John's "A Major Fancy" was completed in January 1973. One of the tracks that Les had written for his LP formed the basis for "Rock And Roll Woman", the single that was destined to be BJH's last new record for the Harvest label. The situation deteriorated further when the band's managers made unrealistic demands when the EMI contract came up for renewal, and withdrew from the agency deal; this in turn led to BJH sacking their managers and a legal battle which dragged on in the courts through 1973. On 15th July 1973 John had a lucky escape at an open-air concert at the White City Stadium — ten minutes into the band's set the canvas canopy, which was full of rain water, collapsed, and John narrowly missed being electrocuted. Finally, EMI lost patience with the band, and despite the support of the Harvest label manager, BJH were dropped from their roster. This really was their darkest hour, as they found themselves deeply in debt, with no record contract, no management and no agency. Perhaps the unkindest cut of all was EMI's decision not to release "A Major Fancy", which had got so far as to be advertised by EMI as a new release in their schedules for June — it would seem that their actions were prompted purely by the bitterness surrounding BJH's departure from the company, since they were quite happy

to issue it some four years later in an attempt to cash in on the new-found popularity the band achieved with the help of another company!

BJH retreated to the village of Delph to consider their future. On the verge of splitting up, it was, ironically, only the legal and financial complications which persuaded them to stay together and try again.

On the positive side, their regular live shows had won them a loyal following, but they badly needed a new recording contract and some practical help in sorting out their problems. On the advice of Eric Stewart, whom they had met while recording at Strawberry Studios, they approached and signed a management contract with Manchester-based Kennedy Street Enterprises. Their faith was repaid when Kennedy Street clinched a record contract with Polydor Records at the end of 1973, and the tide of ill-luck began to turn.

JOHN LEES
A MAJOR FANCY
Untitled No. 6—Allergy; Child of the Universe; Kes
(A major fancy); Untitled No. 8 (A lost affair); Sweet
faced Jane; Wirburg night; Untitled No. 1—Heritage;
Untitled No. 4—Hands across the water

SHVL 811

"New Releases from EMI Records"
(Leaflet dated July 1973)

The days of orchestral concerts were over, ruled out by the prohibitive cost, which meant a re-think of their stage act. They had always played smaller venues without the orchestra, so it was just a matter of building on that experience to reproduce the orchestral sounds themselves; this gave them more freedom to improvise, whilst paradoxically making them more disciplined and encouraging the evolution of their own highly-distinctive sound. Their first album for Polydor was produced by Rodger Bain (whose previous credits included two Black Sabbath LPs!), and was in marked contrast to "Baby James Harvest" - "Everyone Is Everybody Else" was released in June 1974, and showed them playing with renewed vigour and enthusiasm, its strong compositions set off by subtle, understated arrangements. Although the reviews were mixed, John Peel raved, and, more significantly, the album sold considerably better than its two predecessors for Harvest - it looked as though they were on the right track.

In view of the Barclays' reputation on the live circuit, the next move was an astute step, as well as a logical one; two of the concerts on the tour to promote "Everyone" were recorded for a double live album, released that November, which included new versions of the best songs from their early albums as well as the newer material. "Barclay James Harvest Live" caught them on peak form, and after seven years of hard grind, the band finally cracked the U.K. album chart. Another tour was hastily arranged, and ticket demand exceeded expectations as the word about BJH spread.

For the next studio LP the band travelled to San Francisco to work with Neil Young's outspoken producer, Elliot Mazer. The American influence was noticeable, but "Time Honoured Ghosts" retained an English flavour as well as the classic BJH sound. Helped by great interest in the Beatles-inspired single, "Titles", "Time Honoured Ghosts" improved on the chart position and sales of the live set, and was followed by another sell-out U.K. tour.

New Year's Day 1976 saw BJH sharing top billing with Procol Harum for the 'Great British Music Festival' at London's Olympia and faring well out of the inevitable comparisons. Plans to repeat the collaboration with Elliot Mazer for their next LP came to nothing, though, despite them spending much of the early summer in San Francisco "waiting for something to happen". The time wasn't totally wasted, however, as they took the opportunity to undertake a brief tour of the U.S.A., something they had been planning to do for some time, and winning new friends on the other side of the Atlantic. Deciding that they couldn't wait for Mazer any longer, BJH returned home and went straight into Strawberry Studios in Stockport to record the album. "Octoberon" marked the tenth anniversary of John, Les, Mel and Woolly playing together, and was self-produced. Whilst this encouraged a degree of self-indulgence, notably in the horrendous choral arrangement at the end of "May Day" (complete with out-of-tune harmonies!), the LP was a fine set of strong songs, and the band were delighted to see it enter the U.K. album chart at number 19 in its first week. October and November found them on the road again on their now traditional autumn tour of Britain's concert halls, receiving rapturous acclaim from the faithful.

One sour note was increasingly heard during this time of

booming fortunes for the group; as the listening public took BJH to their hearts, so the British music press became more and more vitriolic. Their attitude, which had previously ranged from enthusiasm to indifference, hardened to a mindless vindictiveness, and BJH became a focus for their attacks on what they saw as the "stagnation" and "pomposity" of the rock-scene. The review below was one of the few exceptions amongst a torrent of abuse. It's possible that music journalists were becoming aware of their waning influence on public tastes, and simply vented their spleen on any act which had achieved success in spite of their criticism. In any case, record buyers ignored all the carping, and BJH enjoyed a greater popularity than ever before; with their financial problems almost behind them and a string of successes to build on, BJH's star was in the ascendent once more.

Live review from "Sounds",
October 1976

Barclay James Harvest Birmingham

THE LATEST tour and album mark no less than the tenth anniversary of Barclay James Harvest.

The original line-up of John Lees (guitars and vocals), Les Holroyd (bass and vocals), Wooly Wolstenholme (keyboards and vocals) and Mel Pritchard (percussion) remains unchanged, a testimony to the harmony and unity of purpose so noticeable in BJH.

Musically they are still progressing. They played several selections from the latest elpee 'Octoberon' and of these I particularly enjoyed the sensitivity and intensity of 'Suicide' while the more forceful and powerful 'Rock 'N' Roll Star' ably demonstrated the harsher side to their music.

BJH represent essentially a fusion of musical styles with the semi-classical mellotron sound predominating, although their rock roots are well displayed through the excellence of John Lees' guitar playing — unlike other guitarists he does not restrict himself to one style or sound but permeates through a whole range from heavy metal riffs to clear sharp solos and back again.

However, the undoubted trademark of BJH is their vocalising, their ability to use any one of three lead vocalists as a soloist or to combine two or three voices together allows them considerable freedom and versatility so that each song is given its own individual treatment.

One can only hope that BJH continue to develop and entertain during the next ten years in the same vein as the last ten. —
NIAL CLULEY.

In the next issue of NL, the momentum builds as BJH's success extends to the Continent in Part Three of The BJH Story, "Taking Me Higher"...

* * * * *

The Barclays at the Beeb

by STEPHEN ROBERTS

These days I am not a frequent listener to pop music on the radio; however, I think I am on fairly safe ground in asserting that those who do listen to Radio 1 are as familiar with the music of Barclay James Harvest as, well, the readers of 'New Musical Express'. Old fans of BJH will know that things have not always been quite so bad; you did, during the earlier part of the group's career, hear their songs now and then on the radio - more than this, the BBC, between 1968 and 1974, also recorded several sessions by BJH for John Peel's programme and two 'In Concert' broadcasts. This piece examines those recordings. Altogether, BJH recorded five Peel sessions, although unfortunately none of them is likely to be released by Strange Fruit. For the first session in 1968, BJH performed "So Tomorrow", "Eden Unobtainable" and possibly one or two other Diggie-written songs. "So Tomorrow", sung by Holroyd with the other members of the group joining in on the oft-repeated chorus, is pleasant and catchy, and deals with an unsuccessful love affair:

| | |
|---------------------------------|----------------------------------|
| "So tomorrow | |
| What of tomorrow? | Now that she's gone |
| Will the next day | There's no sense holding on |
| Find me hiding in my sorrow?... | I know that I shouldn't care..." |

"Eden Unobtainable" is sung by Wolstenholme, and I think it is a gorgeous song. Failure to find happiness is again dealt with:

| | |
|------------------------|---------------------------|
| "Things I said before | Sometimes I feel so small |
| No meaning any more... | And if I was to ask |
| | What it's all about |
| | How could I find out |
| | If it's true?..." |

In 1971, when BJH were recording some of the best songs of their career, a second session took place. "She Said" - still an exhilarating song all these years later - "Galadriel" and "Someone There You Know" are more or less identical to the versions which appear on record. The version of "Ursula (The Swansea Song)", however, is very different from the one which can be found on the nonpareil "Other Short Stories" LP. Sounding almost like a demo, this recording lacks acoustic guitar and begins with just Wolstenholme's voice and piano. BJH recorded more sessions for Peel in 1972 and 1974. At the first of these they performed "Medicine Man" and "Child Of Man", the words of the latter being slightly different from the ones fans are accustomed to:

"Child of God was born today
The child of woman just slipped away
The Son of God knelt down to pray
And the Children of The Lord
Didn't know it was the day of
Creation, creation, creation..."

The "Everyone Is Everybody Else" LP greatly impressed Peel, and four songs from it were performed for BJH's last session. "Crazy City" is the only one of these that I've heard.

BJH were also recorded for the hour-long 'In Concert' programme in 1972 and 1974 (some fans may have heard the first of these when the BBC broadcast it again in 1986, and transcription discs also come up for sale occasionally at about £40.00). What can any fan say about this concert? Recorded at the Paris Theatre in London's Lower Regent Street with Martyn Ford and the orchestra, it is simply wonderful. "Mocking Bird" ("a great song - it will always haunt them", according to the presenter), "Summer Soldier" (minus the last verse), "Medicine Man" and "Galadriel" are, of course, performed, but so, too, is the much underrated "Dark Now My Sky". The 1974 concert is very different. Recorded without the orchestra, it includes "Summer Soldier" "Medicine Man", "After The Day" and a lot of "Everyone Is Everybody Else"; what you get, in effect, is the "Live" LP, plus some rather unfair comments about Joe Gormley by Wolstenholme, and mention of a film called "Windsong" which BJH were to have written some songs for. As far as I know, there have been no other BBC radio broadcasts featuring BJH. London's Capital Radio broadcast parts of the 1984 Wembley Arena concert, but I don't think that there has been anything else.

* * * * *

EDITOR'S SUMMARY: It is believed that each Peel session consisted of four tracks, so if anyone can fill in the missing titles, or, better still, let me have a tape of them, I'd be delighted to hear from them. (The same goes for the Wembley concert broadcast by Capital). Here are the details that we have:

PEEL SESSIONS

1. SO TOMORROW, EDEN UNOBTAINABLE + 2 ? First broadcast: 8-9-68
2. GALADRIEL, SHE SAID, SOMEONE THERE YOU KNOW, URSULA " 9-9-71
3. CHILD OF MAN, MEDICINE MAN + 2 ? (repeated 18-4-72) " 1-2-72
4. THANK YOU, ONE HUNDRED THOUSAND SMILES OUT + 2 ? " 11-72
5. THE GREAT 1974 MINING DISASTER, PAPER WINGS, CRAZY CITY, FOR NO ONE
Recorded: 1-8-74

According to Peel's producer, John Walters, and Strange Fruit boss Clive Selwood, the 1974 session is the only one that the BBC still has the original master tapes of.

IN CONCERT

1. MOCKING BIRD, MEDICINE MAN, MOONWATER, SUMMER SOLDIER, THE POET, AFTER THE DAY, GALADRIEL, DARK NOW MY SKY.

First broadcast 2-12-72

2. SUMMER SOLDIER, MEDICINE MAN, CRAZY CITY, AFTER THE DAY, NEGATIVE EARTH, THE GREAT 1974 MINING DISASTER, PAPER WINGS, FOR NO ONE.

First broadcast 22-6-74

As Stephen mentions, the 1972 concert was re-broadcast in 1986, and Tommy Vance played selected tracks from the early sessions in his 'Friday Rock Show' on February 1st 1980. More recently, Alan Freeman repeated six session tracks on his Radio 1 show of April 15th 1989.

Promotional Records

When record companies issue new records, they publicise them by sending out free promotional records to DJs and journalists; these "promo" or "demo" records fall into two categories - some simply have a stamp on the cover or label to identify them as promos, and therefore not for re-sale, but others are special editions which are not available to the public, e.g. different mixes of songs or "samplers" from an album.

All of BJH's releases exist in promo form, starting with the "Early Morning" single, the demo version of which has a green label with a white "A" on side one. Harvest label demos either have a "not for sale" legend on the label along with the release date, or a red and white sticker. Polydor promo LPs have a gold stamp on the back of the cover, and some releases such as the "Eyes Of The Universe" LP and the "Victims Of Circumstance" 12" single have turned up in "white label" form, with no information on the label other than the side number.

SPECIAL ISSUES

Of more interest to the collector are those records which were only issued as promotional devices and were not available commercially. The following list includes all such records that we are aware of, and is in chronological order.

NEGATIVE EARTH flexi disc (Polydor, no catalogue number)

33rpm double-sided flexi given away with "Sounds" in June 1974. The B-side is "Diamonds" by Rare Bird.

HYMN DJ single (Polydor 2058 904-DJ)

Sent out in the normal picture sleeve, this single replaced "Our Kid's Kid" with a "DJ's short version" of "Hymn". Copies also exist with the usual B-side and the A-side marked "For Radio Play".

EYES OF THE UNIVERSE 12" sampler (Polydor BJH 001)

Side 1: Love On The Line; Sperratus.

Side 2: Alright Down Get Boogie (Mu Ala Rusic); The Song (They Love To Sing.

12" 45rpm record with black and white sleeve containing large colour poster of the album artwork.

LIFE IS FOR LIVING one-sided 7" (Polydor POSPW 195)

Features Alan Freeman doing a "Greetings, music lovers!" voice-over on "Life Is For Living". Intended for in-store advertising, the single has a silver label and came in a red Polydor sleeve.

LIFE IS FOR LIVING/HYMN juke-box single (Polydor BARC 1)

Pressed without a centre for juke-box use. Plain white sleeve.

TURN OF THE TIDE 12" sampler (Polydor POLDX 5040)

Side 1: How Do You Feel Now; Echoes And Shadows.

Side 2: Back To The Wall; Death Of A City.

Another 12" 45, issued in a plain white sleeve.

BERLIN 12" sampler (Polydor FLY 1)

Side 1: Life Is For Living; Berlin; Hymn.

One-sided 33rpm 12" with plain white sleeve.

BERLIN promo box set

Special press kit, with promo copy of LP, the 12" sampler, photo and a group biography, all contained in a box.

RING OF CHANGES promo box set

Contains promo copy of LP, biography and metal badge.

THE INTERVIEW ALBUM (Polydor BOB 1)

Rare LP of BJH talking about their latest LP, "Victims Of Circumstance". The questions are not on the record, but are given on the cue sheet included in the black and white sleeve.

I'VE GOT A FEELING 12" DJ single (Polydor POSPX 705-DJ)

Longer than the "new version" which was released as a 7" single, this take was unavailable to the public until 1986, when it was included on the CD-only compilation "The Compact Story Of BJH".

TRANSCRIPTION DISCS

Finally, we come to the rarest of all BJH records (other than unreleased material which only the band would have access to). Transcription discs are made by radio stations, and contain live or studio versions which are not available anywhere else; they are not bootlegs, but legal, high-quality stereo recordings intended for airplay. As so few are made, they command very high prices indeed.

1. PICK OF THE POPS FOR YOUR DJ-351, featuring Barclay James Harvest (BBC Transcription Services 128514/128515-S)

Side 2: Galadriel; She Said; Someone There You Know; Ursula.

1971 BBC recordings with the orchestra. Side 1 has various other artists with tracks from BBC sessions.

2. POP SPECTACULAR #32, featuring Barclay James Harvest In Concert (BBC Transcription Services 132221-S/132222-S)

Side 1: Mocking Bird; Medicine Man; Moonwater; Summer Soldier.

Side 2: The Poet; After The Day; Galadriel; Dark Now My Sky.

One hour of classic BJH from late 1972, recorded live with Martyn Ford and The Barclay James Harvest Orchestra at the Paris Theatre in London, and introduced by Alan Black.

3. POP SPECTACULAR #77, featuring Barclay James Harvest In Concert (BBC Transcription Services CN2129/SQ)

Side 1: Summer Soldier; Medicine Man; Crazy City.

Side 2: After The Day; Negative Earth; She Said; Paper Wings.

55 minute record of a 1974 concert (not the same versions as on the "BJH Live" LP), introduced by Bob Harris and recorded in SQ quad.

4. ROCK AROUND THE WORLD #135

Side 2: Crazy City; Polk Street Rag; Rock 'N' Roll Star; Suicide?

American LP, recorded in Liverpool on the 1976 tour. Side A is an interview with Natalie Cole.

5. BBC ROCK HOUR #8

50 minute show hosted by Brian Matthew, with 8 live tracks from 1977 - the same versions of all the songs appeared on "Live Tapes".

Feedback

This is your letters page, for replies to previous articles in NL, comments on the magazine or BJH's music, or simply an opportunity to get it off your chest! Lack of space means that some letters are abbreviated for printing.

There has been a lot of debate in NL as to the demise of Woolly from the band. After talking to a few local BJH fans, we came up with the conclusion that the band are better now that he has left; this is not to say that his work is no good - they are brilliant classical tracks, but I don't buy classical records, I buy rock records. The only song we really like is "Harbour": Woolly reached his peak on "XII", and I think he knew it and that was why he left. We all know that some of the older stuff was superb, e.g. "Medicine Man", but surely the version on the last tour was far superior to the original? If you don't believe that, then why are you reading this mag. and still buying the new albums? The reason is that the group are better than ever now, so thanks Woolly and goodbye. Sorry, Woolly, if you read this, nothing personal.

RON BRADBURY, Staffs.

Personally, I agree that Woolly's leaving has left something missing from the band's music, although I have trouble myself defining exactly what it is! However, I think "Victims" and "Ring Of Changes" are outstanding records, and will always get a regular playing along with all the other BJH in my collection. With the boys, unlike so many other groups, you can ALWAYS hear and understand the lyrics, and probably the sound I like best of all is the use of voices as instruments (e.g. "Suicide?" and "I'm Like A Train"), which sounds superb! Looking forward to the new album, which is always worth the wait.

IAN CHENNEL, Australia

I was a little depressed by the 'Feedback' attitudes towards the band's 80s albums; I don't think it's very realistic to want to recapture the sounds of the 70s, but then I find it very difficult to be objectively critical of any of their albums - give or take a couple of tracks, I like them all. I thought Claire Powell's letter was interesting, though I don't agree that 'Top Of The Pops', children's TV or 'Wogan' are the proper showcases of BJH music - whilst I wish them every success, I wouldn't want to go that far! Les Holroyd commented in that GWR interview that they've never been an ambitious band; I wonder just how successful they themselves want to be. Perhaps someone could ask them sometime?

HEATHER WENT, Essex

I had a very queer feeling reading about some fans dispute on the question of which LP is good and which one is bad - in my opinion all BJH LPs are good, each in its own way, otherwise I would not count myself to be a fan of this No.1 rock'n'roll band. Instead of disputing, we should use our valuable time to promote the band. I think that there should be more initiative by the fans, i.e. leaflets or demands for radio play - I ask every single fan to promote this idea by his own means. There are enough possibilities: you will be successful, just go ahead!

GREGOR LELLEK, Germany

This correspondence is now closed- ED.

I was very interested to read Nigel Giddings' 'Rant' and couldn't agree more. I have seen BJH at least once on most of their tours since the infamous Tower Of London Moat concert, and would love them to play all the old songs for 2½ hours. I had never heard their music prior to the Moat concert, and I have never forgotten the thrill and emotion inspired by "Dark Now My Sky" played with full orchestra. I know that they can no longer do this, and I realise that they must move with the times, but I am sure that the majority of fans have followed them since their early days and really miss the 'Golden Oldies'. "She Said" and "Summer Soldier" were wonderful - couldn't we hear them again?

GILL BILSKI, Bucks.

Yes, it would be wonderful to see BJH play on stage for 2½ hours or so, with no support, as Nigel Giddings remarks in his article. I should particularly like the band to play some of the older, rarely played numbers, such as "She Said", "For No One", "The Joker", "Galadriel", "Blue John's Blues", "Suicide?" and, please, at least one track from "Time Honoured Ghosts". "Hymn", "Medicine Man" and "Mocking Bird" are some of my favourite songs by BJH, and are always great to hear at concerts; however, I do wish that the band could occasionally, i.e. during the forthcoming tour, substitute one or more of these lesser played numbers. What about it, lads?

RICHARD KIERTON, Derby

First off, I agree totally with Claire Powell's comments on media coverage for BJH. It appears that media coverage is the domain of teeny-bopper "groups" such as Bros, and those groups such as BJH who have been around for twenty years or more have very little exposure. As Claire suggests, even a slot on 'Wogan' would give a preview of new songs. On the subject of support groups, I appreciate that for many support acts, it is their first break. However, we pay to see the group billed so that is what we should see. Also, many support acts are not up to scratch, which creates unrest amongst the audience, impatient for the touring group to take the stage. Anyway, the stars of the 60s did concerts without support acts, so why can't the modern groups?

CAROL HOWITT, Lancs.

The news is sounding pretty hopeful. Anticipating a "harder-edged, rocky production" really sounds the best news possible - that is certainly the way forward. I hope the lads really go for it, because national success is out there and the band have everything going for them. There's never been a better time or chance to make everyone sit up and take notice!

JAMIE GOODMAN, Lincs.

I was staggering round the supermarket the other day, making momentous decisions like which breakfast cereal to buy, when to my utter dumbfounded astonishment I realised that I was actually hearing "Life Is For Living" played a la James Last by a happy little orchestra playing rather tinny organs. This was coming out of a muzak machine which normally emits hermetically sealed and pasteurised versions of "Tie A Yellow Ribbon" and "I Never Promised You A Rose Garden", making you hate shopping more than you did before. Now surely non-lovers of BJH have no special urge to listen to BJH tracks whilst shopping, whereas we lovers of the aforementioned BJH will no doubt agree that this outrage should never have occurred. I take my pleasures seriously; I like to sit in a dimmed room with a small scotch whilst enjoying the odd burst of BJH. I certainly do not wish to be reminded of my private inner pleasures whilst doing the weekly shop. Whatever next, "Waiting For The Right Time" played in digital beeps by the switchboard while you're holding on for the Gas Board?

SUE BRANSGROVE, Beds.

Song Riddle Competition

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| R | E | T | T | W | H | B | I | H | Q | U | N | T | W | L | O |
| I | B | R | U | I | L | O | S | E | S | N | I | G | E | I | N |
| X | U | P | P | L | I | P | L | P | I | S | S | I | E | M | A |
| U | M | L | O | E | G | A | E | D | J | I | T | R | T | O | P |
| L | B | K | C | A | P | R | I | C | O | R | N | T | J | N | C |
| P | A | T | P | U | R | A | M | O | N | N | T | X | E | T | O |
| M | I | F | S | A | N | I | L | M | A | C | D | E | S | S | M |
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| C | R | U | V | M | T | O | C | K | H | S | H | I | S | K | E |
| R | S | V | A | I | S | D | A | P | A | T | O | Y | S | U | T |
| I | R | L | S | R | U | O | U | F | N | K | P | I | M | T | I |
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| O | T | S | A | G | G | A | I | N | S | E | I | L | V | S | I |
| G | U | P | I | S | I | V | V | O | S | E | N | N | A | T | B |
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| O | B | J | H | R | I | S | O | G | H | U | S | U | X | F | T |

Hidden in the grid above are 13 BJH SONG TITLES. They may be written from left to right, top to bottom or diagonally from top left to bottom right or top right to bottom left; the first three correct answers drawn from the editor's disreputable hat after the closing date, JUNE 1st 1989, will win a prize as follows:

- 1st PRIZE:- one supersized BJH photo (30 x 35cm)
- 2nd PRIZE:- one great BJH photo (18 x 24cm)
- 3rd PRIZE:- three BJH photos (10 x 13cm each)

Send your list of thirteen titles to:

Song Titles Competition, IBJHFC, 35 Wood End Green Road, Hayes,
Middlesex UB3 2SB, UK.

SPECIAL THANKS TO BIRGIT HOCHREIN AND MICKI SCHERRER, WHO NOT ONLY DEvised THE RIDDLE, BUT VERY KINDLY DONATED THE PRIZES FOR IT.

* * * * *

Club Offers

NEW! BARCLAY JAMES HARVEST CLOCKS

Now available, the official BJH clock makes an ideal present! Suitable for desktop or bedside use, these stylish, clear acrylic clocks have "Barclay James Harvest" and the club logo printed in green. The clear LCD display shows time, date or seconds, and each clock comes in its own box, complete with battery. Dimensions: 100 x 75mm approximately. For prices see below.

NEW! "ONCE AGAIN" LYRIC SHEETS

A3-size lyric sheet printed in black on white cartridge paper (thicker than the "Barclay James Harvest" sheet), designed by club member Monika Brauckhoff to match the original album artwork. Supplied folded once in a rigid envelope to prevent creasing.

PRICE LIST

| | <u>UK</u> | <u>Europe</u> | <u>Elsewhere</u> |
|--|-----------|---------------|------------------|
| Barclay James Harvest Clock | £5.00 | £5.50 | £6.00 |
| "Barclay James Harvest" Lyric Sheet | £1.00 | £1.25 | £1.50 |
| "Once Again" Lyric Sheet | £1.00 | £1.25 | £1.50 |
| Club T-shirt (please specify M, L or XL) | £5.50 | £6.00 | £7.00 |
| 1980 Tour Patch | £1.00 | £1.25 | £1.50 |
| 1987 French "Face To Face" poster | £1.00 | £1.50 | £2.00 |
| Handmade Butterfly Brooch or Stick Pin | £1.00 | £1.25 | £1.50 |
| Back Issues of NL (#s 2, 3 or 4) each | £1.00 | £1.50 | £2.00 |
| FOBJH Rectangular Metal Badge | £1.00 | £1.25 | £1.50 |
| FOBJH Newsletters (#s 28, 29, 30, 32, 33, 34, 35, 36, 37, 38) each | £0.50 | £0.75 | £1.25 |

Send your cheque, Postal Order or International Money Order, made payable to "The International BJH Fan Club" (Pounds Sterling only, please), together with your name and address to the address on page 3. If paying by Eurocheque, please include your number on the back. All prices include first class/airmail postage & packing.

* * * * *

Apologies to JEAN-YVES HUONIC, who designed the BJH computer logo on p.17 of NL4, and wasn't credited. Sorry...

* * * * *

ADVERTISEMENTS

WANTED: BJH albums "Other Short Stories", "Best Of vol.2", "Best Of vol.3". Please write to:

Jan O.Holm, Drakeasv.21, 3200 Sandefjord, NORWAY

FOR SALE: "Early Morning Onwards", "Berlin - A Concert For The People" (Polystar label 11-track, two copies), "Just A Day Away" 7", "Panic" 7" (two copies). All records are secondhand but in good condition, and are German pressings sold at cost price. Contact:

Gabi Bauer, Fischbachstr.37, 6602 Dudweiler, WEST GERMANY

LPS WANTED: "Barclay James Harvest", "Other Short Stories", "Gone To Earth", "Best Of vol.2", "Eyes Of The Universe". Please write to:

Carol Howitt, 140a Thornton Road, Morecambe, Lancs. LA4 5NW, UK.

ADVERTISEMENTS

| | | | | |
|--------------------------|----------------------------|-----------|-------|-----|
| <u>BJH LPs FOR SALE:</u> | Everyone Is Everybody Else | SPELP 11 | £2.00 | ono |
| | Time Honoured Ghosts | SPELP 12 | £2.00 | ono |
| | Octoberon (USA copy) | MSM 35037 | £2.00 | ono |
| | XII (no poster) | POLD 5006 | £3.00 | ono |
| | Eyes Of The Universe | POLD 5029 | £3.50 | ono |
| | Turn Of The Tide | POLD 5040 | £3.50 | ono |

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|-------------------|-----------------|------------|-------|-----|
| <u>Cassettes:</u> | Ring Of Changes | POLHC 3 | £2.50 | ono |
| | Face To Face | POLDC 5209 | £2.50 | ono |

(n.b. post & packing extra)

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

BJH, MOODY BLUES & BRUCE SPRINGSTEEN: Records available for swaps.
Send sae or IRC for full lists on each artist to:
Stewart Renwick, 16 Sunart Gardens, Bishopbriggs, Glasgow G64 1HW.

I'M SEARCHING FOR PENFRIENDS from Scandinavia and the USA. I can write in German and English, plus a little Swedish, so if you come from Scandinavia or the US and you want to correspond with a nineteen-year old girl and BJH fan, please contact:
Carolyn Krahel, Hauptstr.8, 6482 Bad Orb, Germany.

WANTED: "The Loving Awareness Album" by the Loving Awareness band.
Please telephone Steve Partridge on 0933 676522, or write to me at:
18 Town Close, Little Harrowden, Northants. NN9 5BD, UK.

WANTED: Live concert or radio session recordings of BJH, preferably early material, with or without orchestral backing. Contact:
David Phillips, 8 Wesley Place, Beaufort, Ebbw Vale, Gwent NP3 5JS.

DO ANY OF YOU have any records from the late sixties on which the Moody Blues sing in a language other than English? (Justin Hayward has stated twice in the past six months that such items were made!) Would you consider selling them to me or making a tape? Contact:
Claire Powell, 6 Borreveldlaan, 1930 Zaventem, Belgium.

WANTED: German "Berlin" LP with "Rock 'N' Roll Lady" and "Love On The Line"; "Once Again" quad version; "Taking Some Time On" single; "Brother Thrush" DEMO single. I will swap for one or more of the following:- "Early Morning"; "Rock And Roll Woman"; "I'm Over You"; "Brother Thrush"; "Mocking Bird"/"Vanessa Simmons"; "Thank You"; "Mocking Bird"/"Galadriel" DEMO; "Mother And Child Reunion" (Frank Farian); "I've Got A Feeling" 12" PROMO; "Berlin" 12" 1-sided PROMO; "Early Morning Onwards" BOTH COVERS; "Face To Face" PROMO; "The Eye Of Wendor" (Mandalaband). Please write to:
Mike Melnyk, 110 Thirlmere Drive, St.Albans, Herts. AL1 5QL, UK.

WANTED: JOHN LEES single "Best Of My Love"/"You Can't Get It". Will pay £15.00. Please write to:
Stephen Roberts, 34 Moss Drive, Sutton Coldfield, West Midlands, B72 1JQ, UK.

I CAN FIND any record or tape by BJH (or indeed any other artist), or photocopy any FOOBJH newsletter (including #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.

