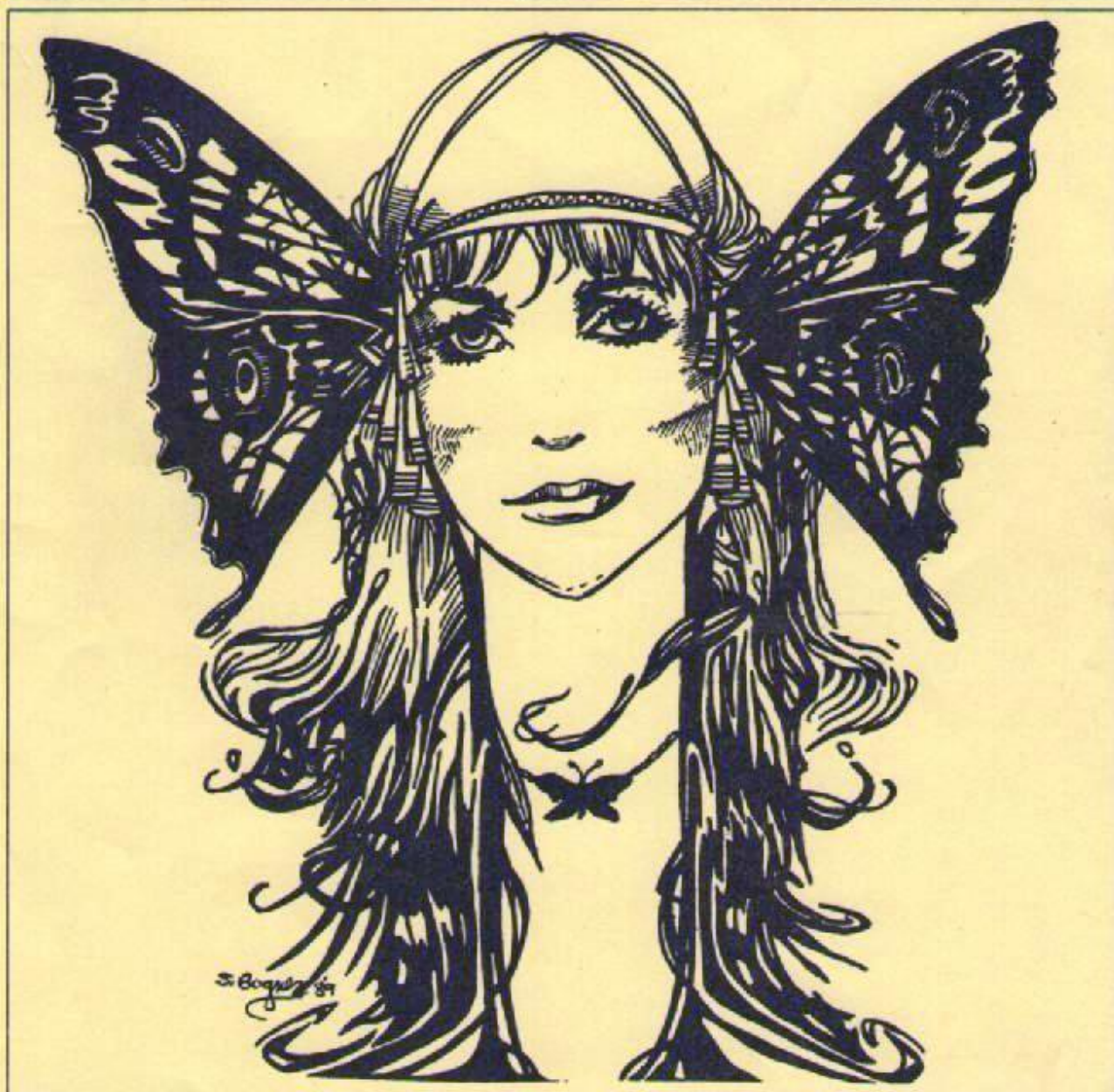


# NOVA

## *Lepidoptera*



The Journal of the International BJH Fan Club



Number 14

September 1991





# CONTENTS

News . . . . .	4
The NL Interview - Lindsay Brown . . . . .	6
Somewhere On The Road, Part 4. . . . .	10
Feature - The Story Behind "The Harvest Years" . . .	12
Cartoon. . . . .	14
Feedback . . . . .	16
Marketplace. . . . .	19
The NL Songbook. . . . .	21

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



# NOVA News NOVA News NOVA News

## THE VERY BEST OF BARCLAY JAMES HARVEST

That's the title of the forthcoming CD, LP and cassette to be issued by Polystar in Germany and Polydor in the rest of Europe. It will be out in Germany and France in October, whilst the UK release is set for January to coincide with the band's tour of the British Isles. British fans are advised not to buy imported copies, as heavy advertising in Germany and France will mean a higher price in those countries. The final track listing was not available as NL went to press, but the sixteen songs will almost certainly include **"Mockingbird"**, **"Child Of The Universe"**, **"Titles"**, **"Hymn"**, **"Poor Man's Moody Blues"**, **"Life Is For Living"**, **"Victims Of Circumstance"** and **"John Lennon's Guitar"**. There will not be any new songs, but it's likely that the album will include unreleased live versions from the 1987 concert in East Berlin. The **25th Anniversary Tour** is planned to include around twenty dates in Britain from mid-February to the end of March, followed by further shows in Europe. If dates are announced between NLS, we'll write to everyone before tickets go on sale. In the meantime BJH will be working on a new album, which it is hoped will also be out next year.

## REISSUES DEPARTMENT

C & D Compact Disc Services tell us that **"Other Short Stories"** is due out on CD in Japan! EMI UK are unable to confirm this, so we suggest that you contact C & D (tel: 0382 76595) or other importers for details. Still no news from Germany as to whether they plan to issue the original Harvest albums on CD... Meanwhile, for the record, **"The Harvest Years"** was released by EMI on May 20th as a triple LP (EN 5014), double CD (CDEN 5014) and double cassette (TCEN 5014), and **"Barclay James Harvest Live"** came out on July 8th (double album Connoisseur VSOPLP 164, single CD VSOPCD 164, doubleplay cassette VSOPMC 164). Our grateful thanks to EMI and Connoisseur for enabling us to despatch Swallowtail orders before the respective release dates.

## QUESTIONNAIRE AND PRIZE DRAW

Inside this NL you'll find our latest questionnaire: apart from your favourite BJH songs and LPs, we also want to know which songs you'd like to see BJH perform on the next tour, and what you think of various aspects of the club. Obviously, the final decision on live sets is the band's, and IBJHFC is limited by financial constraints, but we'll do our best to guide the club in the direction you want. We'd like **everyone** to return their form, so we're giving away prizes including the rare juke-box single of **"Hymn"/"Life Is For Living"** to members whose forms are drawn after the closing date, October 10th.

## RITCHIE CLOSE

We were saddened to hear of the recent tragic death of Ritchie Close, the keyboard player and arranger who worked with BJH on **"Octoberon"** and **"Welcome To The Show"**, as well as Mandalaband's **"Eye Of Wendor"**. Ritchie died of kidney failure, having contracted viral pneumonia while working in Paris. Apart from his contributions to BJH's output, he also wrote theme music for Granada TV shows such as **"Watching"**, played with Maddy Prior and appeared on both of Jon Astley's solo LPs.



# NOVA News NOVA News NOVA Ne

## SOME YOU WIN...

EMI's **The Harvest Years** (CDS 7963002) is an exemplary career summation of **Barclay James Harvest**. The 31-track, two-CD package has been cleaned up (by NoNOISE), the notes are informative and the tracks well chosen to illustrate the group's brand of symphonic progressive rock.

## SOME YOU LOSE...

### **BARCLAY JAMES HARVEST** **The Harvest Years**

HARVEST EN 5014

Twenty-five years ago Barclay James Harvest came roaring out of Oldham like, well, a very ordinary band playing rather undistinguished "progressive rock": cue 30 tracks from their early '70s years on the label that borrowed their name but failed to find their audience - they bombed in Britain initially and the German superstardom on which their viability rests to this day came much later. While Mocking Bird remains a haunting song and Robert "Enid" Godfrey's orchestrations add occasional lustre, for the most part it's prim acoustic guitar, wibbly-wobbly mellotron and, lest unwonted liveliness threaten, a "rhythm" section quite radiant with inertia. ie standard contemporary accompaniment to the sort of vaporous pastoral metaphors which gave peace and love a bad name for more than a decade. Trainpotterly consolation comes via unreleased early tracks and obscure quad mixes. \* \*

Phil Sutcliffe

[Above: "Music Week", 22-6-91,  
Right: "Q", July 1991]

## BJH STICKERS

Now available: round stickers (50mm diameter) with the club logo and "Barclay James Harvest - BJH" in green on white. Only £1.00 for six, or two free with any order from the Club Offers or Swallowtail forms. Please make cheques etc. out to "The International BJH Fan Club".

## QUESTION TIME

In response to a number of requests, we're bringing back a feature from the old FOBJH newsletters, whereby you send in questions and we print the answers in NL. The first "Question Time" will be with Keith, so if there's anything you want to know about the club or Keith's rôle in it, write in, and we'll print as many questions as space permits. The next NL will also contain another new feature, "Tell Me The Answer", for everything you always wanted to know about BJH and their records but were afraid to ask! Who was "a friend whose name was farr"?; when was their first chart record?; why do they use a butterfly as their symbol? - we can't guarantee to know all the answers, but we'll do our best to find out!

## ...OTHER SHORT STORIES...

...Three compilations including BJH have come out in Europe: EMI's "Masterpieces" is a German double tape, triple LP and CD, including "Mockingbird" (LP EMI/Electrola 795673-1). "Rock Romances" (K-Tel Switzerland 330002-2) is a CD including "Life Is For Living" which costs DM30-, and, finally, "Streicheleinheiten" is a double CD, LP and tape available only through a German record club. The BJH track is "Hymn", and the LP catalogue number is 47458-5. Birgit Hochrein has very kindly offered to get copies of this album, or other German CDs, for club members: the cost is DM29- for the "Streicheleinheiten" LP or cassette, and DM39- for the CD, plus about DM8- postage - write first to Birgit at Edlinger Platz 2A, W-8000 München 90, Germany...



## THE NL INTERVIEW:

### **How did you first get involved in the music business?**

I was a student at Ewell Tech. in Surrey, re-doing A-levels, and started working on the Entertainments Committee. At the end of 1969 I was voted Social Secretary: that was my first actual involvement in the music business. I then managed to get myself involved in the Chartered Auctioneering Surveyors Course, basically because it was a three year course and I didn't have to take any exams for two years! We were involved in the early development of artists with colleges, and Caravan played for us at least twice a term. We had a lot of artists - Queen used to play on the floor as an opening act, Genesis used to support Caravan for the grand fee of about £25.00.

### **Where did you go from there?**

At the end of 1970, when I left college, I decided that I wanted to manage rock and roll bands, so I found a very talented musician called Mike Parsons, who had a group called Flying Fortress which I got involved in. Then I had a call from Chris Ewell, who was working for The Red Bus Company, and he said "Do you want to come and work for me and book groups? I'll pay you £12.50 a week". So I started as a booker, and we ended up representing Humble Pie and various other artists. That was my first direct contact with Barclay James Harvest: Red Bus also owned The Temple, which was the club underneath for all-nighters, and the Barclays played it; I was in deep negotiation with Ian Cassie and David Crowe, who were the Barclays' managers then, to represent them as an agent. Red Bus actually took a double decker red bus to the Weeley festival - the idea was that it picked key journalists up from the office in Wardour Street and then drove to Weeley: it got as far as 121, Shaftesbury Avenue and broke down! It actually had to be towed to Weeley, all the way! Red Bus folded and I moved to MAM. I was still negotiating with the band, and in 1972 they finally agreed that I could represent them. The group went to South Africa, and the first dates which I actually booked were in the UK immediately after that. Of course half the gigs got cancelled because of bomb warnings etc., so my first actual work with the band as their agent wasn't terribly successful!





# LINDSAY BROWN

## **Did nobody advise them not to go to South Africa?**

No, the deal was done before I actually got involved. When they got back they weren't happy with Cassie and Crowe and were looking for new management. At that time I was their agent, and I was approached by the band, saying "We want to join Kennedy Street, but we won't unless you're involved as well." I struck a deal with Kennedy Street and formed a company in London called St. Annes Artists Management, which was owned by Harvey Lisberg, Danny Betesh and myself. While I was still at MAM I'd represented all the glam acts: Suzie Quatro, Slade, The Sweet, Gary Glitter - you name them, I represented them! At that time David Walker was the business manager of the Sweet, while I was the agent, and we decided to team up to represent The Sweet and various other artists. The relationship with the Barclays became more productive and at the end of the Kennedy Street era I negotiated with the band that I would represent them, with David Walker being the business manager to try and sort their rather muddled affairs out.

## **What's involved in managing a band?**

I think that question varies a lot between managers. My particular definition of management is somebody who can relate to the artist in a musical and a business way, and the job of that manager then is to try to exploit, capitalise and not compromise the artist. None of my dealings with the band or my judgements on recommending things to the band have ever been made purely on a monetary basis. True artists such as Barclay James Harvest don't work for the money.

## **How is responsibility divided between yourself and David Walker?**

Barclay James Harvest is basically my responsibility. When it comes to major career moves, there are internal meetings to discuss a "map" for the next six months to a year, which is basically implemented by myself, with a bit of tuning on a business level by David.

## **Is your relationship with BJH purely business or is it social too?**

I'm very good friends with the band; I'm the godfather to Esther, John's daughter. We don't see a lot of each other when we're not working or touring, but I would say it's a pretty close relationship.

## **What are the main problems involved in managing a band like BJH?**

Economics. To make records and to tour costs a lot of money, and unfortunately the costs get greater and greater as times go on. To a certain degree I have to try and regulate how they spend money in the recording studio and when they're touring. The amounts of money involved are just astronomical. I also still book them, so I'm still their agent. You have to make sure that you can run things cost effectively, and try to give the paying public value for money.

## **Is it still possible to make money on a tour?**

Touring has become less economical in the last ten years. The shorter the tour the less economically viable the whole thing is. For many years Barclay James Harvest were subsidised by their record company to tour, which was money they then had to pay back out of record sales. We now, at this level, keep it on basically a break-even situation.

## **What are your own musical tastes like?**

Very varied, they always have been. I grew up with the Pink Floyd, I've always been very keen on some American jazz artists like Bob James. I have a huge record collection: I've got every Frank Zappa album ever made, Genesis, Deep Purple, Black Sabbath, Nigel Kennedy's



new one. The last Tom Petty album was brilliant, Supertramp I really like and some of the American rock bands like Foreigner; Journey I think were really underrated. I don't really buy a lot of records now.

**You don't have to, presumably...**

No, that's not true! That's what everybody says, but it's difficult to get CDs out of people for nothing, so if I want something, I'll actually go out and buy it, and the same goes for concert tickets.

**Are there any other managers that you admire?**

Yes, there's a lot of managers that I admire. I think Ed Bicknell, an old friend of mine, has done a marvellous job with Dire Straits. I think Rod Smallwood, who used to work for me at MAM, funnily enough, has done a very good job with Iron Maiden, Doc McGee with Bon Jovi.

**Were you pleased with the response to "Welcome"?**

I thought that it was a very good album; it's an album they enjoyed making, and I think that shows. With hindsight there's probably a few bits and pieces that I would change, and probably things they'd like to change, but you can go round in circles forever discussing that.

**How many copies has "Welcome" sold so far?**

Worldwide, something like 300,000 plus. I don't have up-to-date UK figures, but it's continued to sell slowly. If we could get the magic hit single... The record company spent £35 to £40,000 making the video, which was the first time they'd ever committed money like that.

**Do you envisage the band staying with Polydor?**

It's very difficult: this is a question that many fans have asked me. The biggest problem with record companies is the fact that the staff turnover is astronomical. To have a working relationship with a record company is very hard for artists, because as soon as they've got used to somebody, they move. The other problem, in fact probably the biggest problem, is that personnel at record companies like to find somebody new - to inherit a group doesn't have the same appeal.

**Do you think that the problem in the UK was a lack of advertising, or because of the contraction of the name to "BJH"?**

No, I think the problem was that the record company initially were positive that they were going to have a huge hit single with "Cheap The Bullet" and, unfortunately, once that didn't happen, they got cold feet. The mistake, if there was a mistake made, is that I let them put the single out before the album.

**Will the name go back to Barclay James Harvest now?**

I don't really know, we haven't discussed it. One of the reasons that we did it was that 'BJH' sounded better, and didn't sound as dated as far as media and DJs were concerned. I'm a bit surprised that the fans don't like it, because it's an abbreviation that a lot of fans use. Certainly the new compilation will be "Barclay James Harvest".

**Do you ever disagree with the band over career moves?**

Yes, it's a very open relationship, and we don't agree all the time with each other, but there is mutual respect, and if any individual feels strongly about something, it will be discussed. I don't think the band have ever done anything that they never wanted to do.

**How do you see the long-term future of BJH?**

If you'd asked me that question ten years ago, I don't know what the answer would have been, and I don't think I could tell you that answer



now. It used to be that musicians and rock groups had to be under 30, but that whole theory has gone out the window. I think while they enjoy it they will continue to make music. I think today there's very few groups that have happened in the last four or five years that are going to last 25 years, but it was a classic era when those groups came up - Jethro Tull, the Floyd, the Barclays, the Stones, the Who - it was a phenomenal era of really talented artists.

**Do you have any personal favourites among their songs or albums?**

It would actually be impossible to answer that question, because they have written some very, very poignant songs over the years. My "greatest hits" album would be completely different to anybody else's, but I think that would be the same with each one of the band, and probably with each one of the fans! I can't explain it, but there are a lot of songs over the years that I'm very fond of.

**Will there be major changes in the live set for the next tour?**

No idea; it's always very difficult, and we're never going to be able to appease everybody. Some numbers are easier to play than others, some are practically impossible to play. You have to try to cover as wide a spectrum as possible. You can rehearse it, and it looks great on paper, and we sit in the office and we take all the live versions we've got and we make tapes up and run them in the running order and check and change them. The new ones are always the problem, because you don't know quite how well they're going to be received.

**Is the line-up likely to be the same on the next tour?**

It hasn't been discussed; we know what we can do with that particular line-up. Kevin and Colin are very useful musicians, they're pretty multi-instrumental, and it just depends how they want to put it across. The next tour will be on a smaller scale than the band are used to, so they're going to have to adjust, but it's something that they actually want to do, to go back and play all over the UK in smaller venues. It's something they're looking forward to doing.

**What are the plans for the immediate future?**

The compilation album, still to be titled, is hopefully out in October in Germany, Austria and Switzerland and early January for the UK and other territories. There'll be TV advertising in Germany and we're negotiating a strong promotional package for the LP for January next year, followed by the tour mid-February through March.

**How important a role do you think fan clubs have to play?**

Fan clubs are very important as information sources to the dedicated fans, particularly when you have a media that is hostile, and won't write about them even if they're doing something. The fans need to know more information, hence this "big interview" today! I think the band appreciate it, and I know the fans appreciate it, which is why it's been so successful. There have been various attempts at running fan clubs over the years with the Barclays, and this has been by far the most successful and by far the most professionally run. We try to do things internally in the office with other artists, but you can't really do it; you have to have people that enjoy what they're doing and are actual fans of the band and know what's going on.

**Finally, any message for club members reading this?**

Well, the band are looking forward to their 25th anniversary. They've certainly enjoyed themselves in the last 25 years and hopefully they're going to enjoy themselves over the next 25 years. They'll continue to make music and they'll continue to go out and make concerts; they're always pleased and delighted and genuinely elated when they go out and play.



# *Somewhere on the Road*

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

### 1977

**LIVE SETS:** included "Child Of The Universe"; "Rock 'N' Roll Star"; "Suicide?"; "Poor Man's Moody Blues"; "Medicine Man"; "Mocking Bird"; "Crazy City"; "Jonathan"; "Hard Hearted Woman"; "One Night"; "Taking Me Higher"; "For No One"; "Polk Street Rag"; "Hymn".

### **CONCERTS AND IMPORTANT DATES:**

04.03.77 ["Live" EP]  
27.06.77 (Manchester Belle Vue, Beach Boys + BJH etc - cancelled)  
22.07.77 ["Hymn"]  
(Summer 1977 - Bremen festival cancelled due riots)

??.09.77 "Gone To Earth"

### **European Tour** (supported by Paul Brett):-

28.09.77 Sheffield City Hall  
29.09.77 Manchester Palace Theatre  
30.09.77 Birmingham Hippodrome  
02.10.77 Leicester De Montfort Hall  
03.10.77 Bristol Hippodrome  
04.10.77 Liverpool Empire  
06.10.77 London Hammersmith Odeon  
07.10.77 Ipswich Gaumont  
08.10.77 Southend Kursaal  
09.10.77 Croydon Fairfield Hall  
11.10.77 Edinburgh Usher Hall  
12.10.77 Glasgow Apollo  
14.10.77 Newcastle City Hall  
16.10.77 Oxford New Theatre  
17.10.77 Portsmouth Guildhall  
18.10.77 Brighton Dome  
24.10.77 Amsterdam Concertcabau  
27.10.77 Düsseldorf Philipshalle  
29.10.77 Heidelberg Stadthalle  
30.10.77 Hanover Sendesaal  
31.10.77 Berlin School Of Music  
02.11.77 Sittard Schowberg Theatre  
03.11.77 Brussels R.C.M. Belgique  
05.11.77 Zürich Kongresshaus  
06.11.77 München Circus Krone  
08.11.77 Hamburg Musikhalle  
09.11.77 Paris Pans Olympia  
10.11.77 Rotterdam Schowberg Theatre

**BARCLAY JAMES HARVEST**  
Gone To Earth. Polydor 2442 148.  
Production Barclay James Harvest/Dave Rohl. Following on the success of Octoberon, this enduring band has produced another impeccable set of tension-building, gently rocking numbers which require more than one listening for full appreciation. The band's music creeps up on you — it may not get an audience bopping, but it will send them away warmed, appreciative, and digging into their pockets. The band has been round long enough to have built up a solid core of fans — the folkly feel to the songs means that fans will be a little older — and despite one semi-religious title (Hymns) the mood of the album is dreamy, romantic, and occasionally tranquillising, but with some surprises. The band is touring from in September, so expect response as the promotion for the tour warms up.

[Source unknown]

### 1978/1979

**LIVE SETS:** included "Nova Lepidoptera"; "Hard Hearted Woman"; "Poor Man's Moody Blues"; "Berlin"; "Medicine Man"; "Sip of Wine"; "Suicide?"; "In Search Of England"; "Jonathan"; "Child Of The Universe"; "Loving Is Easy"; "Hymn".

### **CONCERTS AND IMPORTANT DATES:**

13.09.78 ["XII"]



**European Tour (supported by Michael Moore):-**

27.09.78 Preston Guildhall  
 28.09.78 Liverpool Empire  
 29.09.78 Sheffield City Hall  
 30.09.78 Newcastle City Hall  
 01.10.78 Edinburgh Usher Hall  
 02.10.78 Aberdeen Capitol  
 04.10.78 Derby Assembly Rooms  
 05.10.78 Birmingham Odeon  
 06.10.78 London Hammersmith Odeon  
 07.10.78 London Hammersmith Odeon  
 09.10.78 Portsmouth Guildhall  
 10.10.78 Bristol Colston Hall  
 11.10.78 Oxford New Theatre  
 13.10.78 Manchester Apollo  
 14.10.78 Manchester Apollo  
 15.10.78 Leicester De Montfort Hall  
 16.10.78 Ipswich Gaumont  
 17.10.78 Brighton Dome  
 21.10.78 Dortmund Westfalenhalle  
 22.10.78 Düsseldorf Philipshalle  
 23.10.78 Köln Sporthalle  
 24.10.78 Hamburg Congresszentrum  
 26.10.78 Stuttgart Boblingen Sporthalle  
 27.10.78 Zürich Winterthur Eulachalle  
 28.10.78 Nürnberg Hemmerleinhalle  
 29.10.78 München Circus Krone  
 31.10.78 Ludwigshafen Eberthalle  
 01.11.78 Offenbach Stadthalle  
 02.11.78 Hanover Niedersachsenhalle  
 04.11.78 Oldenburg Weser-Ems-Halle  
 05.11.78 Berlin Eissporthalle  
 07.11.78 Geneva Pavilion Des Sports  
 10.11.78 (Porto Coliseu)  
 11.11.78 (Porto Coliseu)  
 13.11.78 (Lisbon Coliseu) - cancelled  
 14.11.78 (Lisbon Coliseu)  
 15.11.78 (Lisbon Coliseu)  
 17.11.78 (Madrid)  
 [+ 5 extra German dates]  
 21.11.78 Paris (venue unknown)  
 ??.11.78 Copenhagen (venue unknown)  
 30.12.78 ["Loving Is Easy"]

**BARCLAY JAMES HARVEST  
Hammersmith Odeon**

DRY ICE blew out over the audience. The revolving crystal ball dazzled. I was happy.

This was new revitalised Barclay James Harvest. This was Barclay James Harvest playing to a crowd fervently clapping along and stamping their feet. This was Barclay James Harvest where for once I didn't sink leaden into my seat after the first hour. Thank God they've escaped the clutches of their last album and headed for pastures new. Stripping themselves down to more basic melodies (I think).

BJH are like a clever dinosaur who found a way of not becoming extinct. An oasis of peace and love amongst the crash and bang. I can't help it, I'm a sucker for melody and I'm a sucker for their high pitched vocal style. Somehow it always strikes a chord deep down with me - especially on 'Berlin', where the band looked like a collection of wandering minstrels from a costume drama.

'In Search of England' also had me dribbling as Woolly Wolstenholme tenderly bit off the top of his microphone to get the lyrics across. I was also reduced to a quiver by 'Child Of The Universe' utterly idiotic lyrics but BJH always have the talent to make them seem serious and deeply meaningful-man. The band struck out, with 'Loving Is Easy' and 'Rock 'N' Roll star' big sympho rock production.

At last they played 'Mocking Bird' and an illuminated butterfly rose at the back of the stage. In streams of cosmic consciousness our hearts soared on the wings of love (sheer poetry, eh what?). ROBIN SMITH

[Record Mirror]

23.06.79 Lorelei Freilichtbühne (open-air, attendance 20,000)  
 24.06.79 Dortmund Westfalenhalle (attendance 16,000)  
 29.06.79 Berlin Deutschlandhalle (12,000)  
 01.07.79 München Olympisches Reitstadion Rein (open-air, 28,000)  
 [München was Woolly's last concert with BJH]

\*\*\*\*\*

**Additions and Corrections:** special thanks to Rick Kulik, Andy Raschke and Lindsay Brown for the following additional information about previous parts of "Somewhere On The Road":

14.03.69 Manchester College Of Commerce (5/6d!)  
 26.11.68 Manchester De La Salle College, Middleton  
 07.04.73 to 11.04.73 - The European orchestral tour was cancelled at the last minute when the record company refused financial backing.  
 03.04.76 Los Angeles "The Troubadour" club



# FEATURE

## THE STORY BEHIND "THE HARVEST YEARS"

"The Harvest Years" was officially released on Monday, 20th May; thanks to the efficiency of Martin Nutley and the EMI Customer Services department, Swallowtail was able to despatch copies ordered in advance on Friday 17th, so club members in the UK should have received them on or before the release date, and overseas fans shortly afterwards. This is how it all came about...

The seeds of the project were sown when EMI Germany decided late last year to issue a double CD of early BJH material - this was not, as we assumed at first, a reissue of "The Best of BJH, volume 1 and 2", but a new compilation called "The Golden Age Of Barclay James Harvest". Whilst the track listing was interesting, there were several serious omissions, notably "Mr. Sunshine", "Taking Some Time On", "When The World Was Woken", "Dark Now My Sky" and the Bombadil single, none of which was then available on CD (or, indeed, in any other form). Fortunately, the proposed track-listing landed on the desk of Tim Chacksfield in EMI UK's Strategic Marketing, the department responsible for re-issues and back catalogue exploitation. Tim's contacts with BJH went back many years, so he contacted Lindsay Brown to get his opinion, and Lindsay, knowing that I'd just put together "Alone We Fly" for Connoisseur, suggested that Tim get in touch with the club.

The result was that I was given the task of compiling a triple LP/double CD and cassette which would be the "the definitive EMI-era BJH collection" - what a wonderful assignment! Of course the classics like "Mocking Bird", "Medicine Man", "She Said" and "After The Day" selected themselves, but the time limit of 75 minutes per CD which I was given left plenty of scope to include rare singles, B-sides and more obscure album tracks. My first priority, once the basic list of the best-known songs was drawn up, was to ensure that every song which had hitherto been unavailable on CD was included, then we studied previous NL polls and consulted a couple of friends in the club to see which other songs from the period were most popular, and drew up a provisional listing.

For some time I'd been aware that one of the club's founder-members, Steve Hibbard, possessed acetates of three ultra-rare unreleased songs from 1968, namely "Pools Of Blue" (which John referred to in NL's interview with him), "I Can't Go On Without You" and "Eden Unobtainable". I'd been trying unsuccessfully to persuade a different branch of EMI to allow the club to issue them as free flexi-discs in NL, so naturally I wanted them on the new compilation. Tim obtained Abbey Road's artist log sheets for us, which listed every song recorded by the band during the period, and, sure enough, there they were: "Recording Date 24.5.68". Then, underneath: horror! "Destroyed 10.6.68"!!

Rescue was at hand, though - EMI had previously used Abbey Road's computer-based Sonic Solutions - No Noise system to "clean up" archive 78s and other discs for re-issue, and thought that they might be able to master direct from the acetates. I therefore contacted Steve, and on 14th January we met Tim at Abbey Road, and the precious acetates were recorded onto a DAT digital master, after which we were given a guided tour of the studios, including Studio 1, where the Beatles produced many of their classics, and BJH recorded with the orchestra.



Adding the three acetates to my track-listing, I began timing songs, juggling with various combinations and, hardest of all, deciding which songs to exclude because of lack of space. Knowing how rare the quadraphonic version of "Once Again" is, I decided to include two mixes from it, where we thought that they added something to the familiar songs - those who have heard the quad LP will know that some of the remixes should have been consigned to the dustbin! Finally, the running order and disc/side breaks for all three formats were settled and presented to EMI, and Tim got busy on the artwork. The set was to be mid-priced, which meant that the three LPs had to be in a single sleeve, but sleeve notes could be included on all formats - once again, I was more than happy to provide these!

I'd already told Tim that BJH fans would lynch us if there were no butterfly on the package, but when I saw the designs he'd come up with, he'd surpassed himself - there were butterflies everywhere! All the artwork and printing was carefully checked for mistakes, although a couple of very minor ones did get through on the LP version, which went to press before we could change it. Listening tapes were prepared by Abbey Road and sent to me for checking; to my dismay, I realised that because I'd given them the single catalogue number for "Brother Thrush"/"Poor Wages", they had, quite correctly, used the master tapes for the single - unfortunately I'd forgotten that they were in mono, whereas true stereo tapes existed and had been used for previous compilations. One panic 'phone call to Tim later, the problem was solved - "Brother Thrush" and "Poor Wages" were back to glorious stereo, sparing my blushes.

At last, May 17th arrived, and with it a Post Office van bearing four large boxes from EMI, at eight o'clock in the morning. By mid-day Madge had packed up all the advance orders and we'd posted the lot off to the eagerly waiting club members! Listening to the CD while we worked, we were delighted by the sound quality, a testament to the skill and care which Abbey Road's engineers had put into their work. The unreleased songs, in particular, were a revelation - whilst the recording from mono discs could never sound as good as the other songs, taken from original master-tapes, the hiss and crackles on the acetates had completely vanished! EMI had done us proud on the packaging, too, even including a plug for the fan club.

So, that's how the album came about. I hope that you enjoy listening to it as much as we enjoyed putting it together, and ask for forgiveness if I've left off your favourite song! Finally, I'd like to thank John, Les, Mel and Woolly for agreeing to let us release the acetates, Steve Hibbard for allowing us to use them, Lindsay for putting EMI on to us, Martin Nutley for getting finished copies to us so quickly, and last, but not least, Tim Chacksfield for giving me the opportunity to turn one of my favourite hobbies - compiling imaginary albums - into reality!

KEITH DOMONE



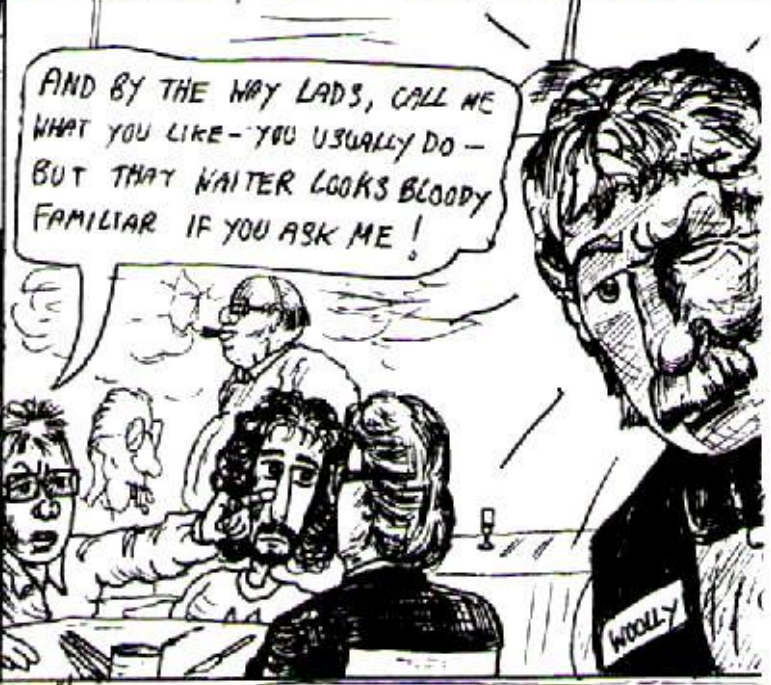
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AS PROMISED IN THE PREVIOUS ISSUE OF THIS GRIPPING COMIC SAGA, THIS EPISODE WAS TO TAKE PLACE IN THE STUDIO WHERE IT SEEMS THAT JOHN & LES HAD BEEN WAITING FOR SEVERAL EDITIONS OF NL, NOBODY BEING PERFECT HOWEVER...

SO MEL MAKES FOR THE 'SHO-LIN' RESTAURANT WITH A LITTLE MORE HASTE...

SEVERAL RECRIMINATIONS AND NUMEROUS ~~FEEL~~ EXPLANATIONS LATER...









# FEEDBACK

## COMPILATIONS - DO WE NEED THEM?

I believe you are working with EMI to issue a three-album compilation. Do we really need another compilation album from that period? EMI have issued enough compilations, to the point that every song recorded on their label is on a best of. Better if you encourage them to re-issue the original albums and/or original compilation albums, but, please, no more new compilations. "Alone We Fly" should have been issued with the single version of "Loving Is Easy", otherwise what was the point of issuing it? Apart from these complaints I enjoyed the fanzine, and keep up the good work. P.D.INGLIS

"The Harvest Years" compilation is superb! I can't understand why the three new tracks weren't released as singles, they are all up to the usual BJH standard! I especially like the quad version of "Ball And Chain", "Dark Now My Sky", "Song For Dying", "Someone There You Know" and the album version of "Medicine Man" (much better than the single version which is on "Another Arable Parable"). I am sure there will be a good response to it in the next NL! ALISTER HILL

I have just finished playing "The Harvest Years" (again). I am especially surprised by the sound quality, which is excellent, and can only be due to the 'No Noise' system. The three weakest tracks (to me) are the three previously unissued songs - perhaps this is due to the fact that they are not familiar to me, and will sound better with continued playing. I will close this letter by making a comment about Jeremy Barnes' letter, as we are very much in agreement. I don't happen to like the poetry, or the reviews of non-BJH albums/concerts. However, I do remember what it was like before NL came along - it was a wilderness as far as BJH were concerned, so I am prepared to put up with almost anything to gather some information about the latest happenings concerning BJH, such as tour and record news, club offers, merchandise, interviews etc., all of which I do like. MIKE MELNYK

I purchased a copy of "The Harvest Years" and I'm delighted with it - especially "Pools Of Blue". It has an innocence that only the Sixties songs seem to have. I do hope that the coming Polydor compilation has more than just "a new song" - maybe some unreleased live tracks? I'm in broad agreement with Jeremy Barnes. I could easily lose the likes of "Tale Of Two Sixties", but I thoroughly enjoyed "Halfway To Freedom In The USSR". I also like the "Classic Albums" feature and "Somewhere On The Road", being a keen historian! I look forward to my copy of NL, and the hard work you do really shows - it's light years away from the old FOBJH newsletter - that was a disappointment. CHRIS SPEDDING

## SPANISH DISCOGRAPHY ADDITIONS

I read your article about Spanish pressings, and I'm afraid that you missed out some: "XII", "Berlin" (Polydor 2383 638), "Ring Of Changes" (Polydor 811 638-1) & "Victims Of Circumstance" (Polydor 817 950-1) were also issued in Spain. I mainly agree with what Jeremy Barnes says about BJH, but absolutely disagree with his opinion of IBJHFC: to my mind IBJHFC is great. Members come from different countries, speak different languages and obviously have different points of view, but we all love BJH in our way. The family atmosphere added to the serious information and the members' participation are not easy to find anywhere else. Of course IBJHFC is not perfect, but there can be no doubt that it's the best club we could belong to. JORGE PAREDES



## NL: WHERE DO WE GO?

The journal NL has two tasks: 1) to give the fans information about BJH, and 2) to give the fans the opportunity to share their thoughts, cartoons, stories, etc. with other fans. If the fanatics are the only people sending stuff, then Keith can only print that stuff. NL is not overrun by fanatics, it's ruled by fans. I'm just a fan and I know that NL is a good journal for the fans. HARM WINTERS

To Jeremy Barnes: you sound like a level-headed guy and I hope you come to feel comfortable as a member of IBJHFC. I think our secretary steers a very steady course between "hard" and "soft" issues, and it must be remembered that four times a year we get 20 A4 pages (at least) and that provides room for a variety of articles to please everyone. I think Keith's greatest coups have been the Woolly tape and CD - so, Jeremy, enjoy the music, however many BJH concerts you go to. See you at one in '92? CLAIRE POWELL

I tend to agree with Jeremy Barnes, although I would make it clear that this is not a reflection on the abilities of yourself and NL. I must confess that I too am no fan of the poetry, and sometimes feel that NL is overrun by German correspondence. The magazine might be improved with more competitions, photos and a brighter layout, and could perhaps include a small number of articles and cartoons not connected to the band. Finally, I personally feel NL have done BJH and fans proud in creating a decent and well-run club compared to the former FOBJH (especially regarding the re-issue of deleted BJH material in the UK!). KEITH MARSHALL

I too dislike the poems, picture stories and extremes of BJH worship. However for the most part you've got a reasonably good balance. The same names do tend to crop up, but I suppose that some, perhaps the majority, of members just don't write to you. I read the Les Holroyd interview with interest; it is nice to get some input from BJH themselves into NL, although I realise that we can't have exclusive interviews every three months - if nothing else, they'd surely run out of polite ways of saying "mind your own business"! HEATHER WENT

BJH have come to mean very special things to me, special enough to spur me to travel from Australia to Europe last September to see them live. Our NL, and it belongs to all of us as members, is the realistic alternative to us all meeting every 3 months, which is impossible! We are all equally entitled to air our views, and there are as many different views as there are members. I personally read NL with that in mind, and accept that there are many different ideas besides my own. So I think NL should continue in the same vein, but support Keith in his request for more from the so-far silent majority. It is better to write what you like and send it in, than feel that what is in NL is not to your liking. Enjoy! IAN CHENNELL

As American fans, we are always glad for all the factual information we can get. Our personal preference would be to forego the cartoons and song-title stories simply because they take up space which could be devoted to more substantial content. However, we recognise that other fans have different tastes and needs, and so the "light" content has its place. We feel that NL usually strikes an excellent balance and we consider it to be well worth our investment. Regarding fanaticism, we belong to one other fan club and subscribe to two fanzines for other bands, and NL is by far the **least** fanatical. Obviously there are fans whose attitude borders on worship of the band, but we've never felt that they dominate NL. SUE & VAN RADOSTI



### BJH AND NOTHING BUT?

NL13 is really good again and I like it very much, also things like tour dates, interviews, adverts, cartoons and stories. What I don't like are the very boring reviews of other groups or concerts - I think that NL is a magazine about Barclay James Harvest and not about other bands; those who have to report about other bands should not waste valuable space in NL: they should contact the fan club concerned instead. Apart from that, carry on!

GREG LELLEK

It was very interesting to read the comments from Jeremy Barnes in the last NL. I think it's important to publish such critical contributions, too. I consider this magazine to be a place to discuss BJH's music critically, not just to swamp the band and their music blindly with praise, so I don't understand some club members, when they answer in a very unkind way another club member who has different views from the majority. NL should be a reflection of the various opinions of its readers. I also like to read about concerts and new albums from other artists, and the listing of the BJH tour dates is very interesting, but I would like to read more reviews from music magazines about BJH concerts and albums.

WOLFGANG SCHWAB

I'm very much on Jeremy's side. To take the example following his letter ("A Tale Of Two Sixties"), I'm afraid I was hugely embarrassed just reading it! I don't mean to knock people who are prepared to take the time putting a few words down, but I'm against the childish cartoons, boring poetry and blinkered fanaticism. I don't think NL is too serious, nor overrun by fanatics: I personally would just filter certain things out.

JAMIE GOODMAN

In the NL of June, in the heading "Feedback" (A Tale Of Two Sixties), I would like to address congratulation to the person who has written the text.

CHRISTIAN JALLEY

Jeremy Barnes strikes a chord with myself and, I'm sure, many others. Being a "fan" of a rock band is a strange admission for anyone of my age (approaching thirty) to admit to, and I find myself twitching with embarrassment at some of the comments of abject devotion printed in NL. The problem, though, is that without all the poetry and dull reviews of concerts, there probably wouldn't be enough to fill an issue. I joined to gain advance notice on albums and tours, and perhaps to contribute to reversing the amazing lack of public awareness of the existence of BJH in the UK. Thus, far more than blind devotion, IBJHFC has a genuine goal to pursue if it wishes to - pushing BJH music into the public eye.

BRENDAN NEWPORT

I was very interested in Jeremy's letter, because I seem to be one of the reasons for his estrangement - I must be a really "radical" fan. Yet I am not blind to BJH's faults and mistakes, quite the contrary! Maybe it's just this German mentality and attitude which makes the difference? Anyway, with its twenty-plus pages, NL's capacity should exceed each member's wishes, and I think it does. I can't expect the whole NL to be completely to my taste, our opinions vary too much to make that possible, but remember, the more you contribute to NL yourself, the more it will be to your taste.

MONIKA BRAUCKHOFF

[ED: These extracts are just a small selection from many letters that we received - apologies to those excluded due to lack of space. Now we'd like everyone to express their opinion by returning the questionnaire enclosed; as Ian Chennell says, it's your NL, and our editorial policy in future will be determined by your answers.]



# MARKETPLACE

**WELCOME, BABY JAMES!** Congratulations to club member Alan Staton, who is now the proud father of James - BJH's youngest fan! James was born on 29th March, and the happy parents are now looking for a suitable plant pot! With all best wishes on behalf of John, Les, Mel and all at IBJHFC.

**CONGRATULATIONS**, too, to Mike and Sue Nind, whose baby daughter Jade was born on June 23rd - under the circumstances, we'll forgive you for renewing late this year!

**I AM URGENTLY LOOKING** for the "Early Morning" single! I'll buy it or swap, e.g. "A Concert For The People" 11-track, John Lees solo, "Loving Is Easy" blue vinyl, "Capricorn", "Life Is For Living", "Mother And Child Reunion", "Hymn"/"Our Kid's Kid". Write to:  
BIRGIT HOCHREIN, Edlinger Platz 2A, W-8000 München 90, GERMANY

**FOR SALE:** "Love On The Line" (7"), "Capricorn" (7"), "Child Of The Universe" (1981 live 7"), "Life Is For Living" (7"), "Just A Day Away" (7"), "Ring Of Changes" (7") and the albums "Everyone Is Everybody Else", "Maestoso" and "Mockingbird - The Early Years"; all records sold at cost price.

GABI BAUER, Fischbachstrasse 37, W-6602 Dudweiler, GERMANY

**WANTED:** copies of the BBC "Peel" sessions. Will swap sessions that I already have, various concerts, singles, albums etc. Please contact:  
CHRIS SPEDDING, 34 Byron Terrace, Seaton, Co.Durham, SR7 0HX

**HAVING TROUBLE** finding those BJH albums on vinyl? I have or can obtain a good selection, e.g. "Early Morning Onwards" and "Maestoso" LPs, "I'm Over You"/"Child Of Man" single and most likely any other album. Fair prices - excellent condition. Contact:  
MIKE ADAMS, 1 The Green, Stoke Lyne, Oxon, OX6 9SB

**PENFRIENDS WANTED** by 23 year old student in the Soviet Union; please write to:  
VICTOR KOLPASHIKOV, 5-56 Skryganov Str., Minsk 220079, U.S.S.R.

**I WOULD LIKE** to write to other BJH fans from other countries. BJH gets no exposure in the USA and I need other fans to talk to. Please write!

MICHELE CURATOLA, 1040D Cold Stream Circle, Emmaus, PA 18049, U.S.A.

**PLEASE HELP!** I require "Face to Face" CD, to complete my collection, also I would like to obtain a copy of the "Victims" video. I will pay top prices for either of these, or as swaps I have "Early Morning Onwards" cass/LP, "Live Tapes" LP, "Live" LP, "Octoberon" LP, "XII" LP, "Victims" cass, "Ring Of Changes" cass, "Once Again" LP SHVL 788. Will take offers for any of these. Steve Cork, 1 Ledley Street, Bollington, Macclesfield, Cheshire SK10 5HY, Tel: 0625 560342.

**AS MY BJH COLLECTION** is already irreplaceable, I can't bring myself to trade any of it! But I would be willing to pay top prices for the following in good condition: any BJH singles up to "Loving Is Easy", plus any promo singles (UK or import) and John Lees solo singles "Best Of My Love" and "Child Of The Universe". Also any tour programmes up to the "XII" tour. Is this too much to ask to make an old fan very happy?! Reply to:

IAN ALEXANDER, Flat 2/1, 167 Greenhead Street, Glasgow G40 1HX



**FOR SALE OR SWAP:** 7" Love On The Line/Alright Down Get Boogie (UK) £2.50; He Said Love/On The Wings Of Love (2x German) £3.00; Cheap The Bullet/Shadows On The Sky £2.50; CD singles: Cheap The Bullet (UK) £4.00; Welcome To The Show (German) £4.50; Halfway To Freedom (German) £4.50; John Lennon's Guitar (German) £4.50; I will also copy tapes with BJH recordings (send for list). P & P at cost. Please contact: DAGMAR MÜLLER, Eckenhofstrasse 13, W-7230 Schramberg 11, Germany.

**I WANT POSTCARDS** from all of you to decorate my wall. Please send to JAN UPSAHL, Høielia 17A, N-4710 Mosby, Norway

**ATTENTION COLLECTORS!** For swap: 2 x "Berlin" 11-track LPs; 3 x "Early Morning Onwards" (white, black and violet covers); 5 x German "Eyes Of The Universe" (with embossed butterfly); singles "Halfway To Freedom" and "Life Is For Living"/"Sperratus". **Wanted:** Interview Album; John Lees singles; "Early Morning" and "Rock And Roll Woman" singles; "Time Honoured Ghosts"/"Octoberon" double album. Please write to: UWE SCHUSTER, Schönfliesser Str.16, O-1071 Berlin, GERMANY

**CAN ANY CLUB MEMBER** find video cassettes of "Victims Of Circumstance" and "Glasnost" for me? Please write first with prices etc. to: MARCO ZOCCHI, Uttins 4, 1110 Morges, SWITZERLAND

**WANTED:** "BJH", "Other Short Stories" and "Best Of, vol.2" on LP. Are they still available in the UK or any other country, and has a club member the chance to buy them for me? Also wanted: copies of John's "A Major Fancy" and Mandalaband's "Eye Of Wendor". Please write to: WOLFGANG SCHWAB, Spitzenhof, W-7109 Schöntal 8, GERMANY

**GERMAN 12" SINGLE** "Sip Of Wine"/"Hymn" (1979, limited to 20,000 copies) and CD "Another Arable Parable": will swap one or both items for the first Al Stewart album, "Bedsitter Images", also for other 60s/70s rock albums. If you are interested, contact: BERND DÖRSAM, Trommweg 25, W-6149 Steinbach, GERMANY

**SALE OR SWAP:** BJH collection; early singles and LPs. SAE for large list, including foreign pic sleeves, to: STEWART RENWICK, 16 Sunart Gardens, Bishopbriggs, Glasgow G64 1HW

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

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

**To advertise free in NL15, send your advertisement to the usual club address to arrive by OCTOBER 10th.**

\* \* \* \* \*



# FRIEND OF MINE

Words & Music by  
LES HOLROYD

Moderately  $\frac{3}{4}$

Chords: A, Dsus, D, A, Dsus, D, A, Dsus, D, A, Dsus, D, A, Dsus, D, E

Lyrics: When the lights are fading slowly on another show -

Instrumental on D,  $\frac{3}{4}$

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A D

And the crowd — has gone, — The peo—

E A

— ple cease to shout for more — (Both times) You'd bet-ter run, —

E F#m D

Stop from cry — ing all — the time. —

B A

Don't you know — it's got to end? I thought — you were a friend of mine, —

To Coda D

Good-bye, bright — light ci —



E A

ty, head-ing for the sun ————— Where the south —

D E

ern girls — are pret — ty and there's two for one —

A E

You'd bet-ter run —

F#m D

Stop from cry — ing all the time.

B A

Don't you know — it's got to end? I thought —



D.  $\frac{5}{4}$  at  $\clubsuit$

— you were a friend of mine. —

D

$\clubsuit$  CODA

Don't you know — it's got to end? I thought — you were a friend of mine. —

D A

D A

Dsus D A Dsus D

Repeat and fade







