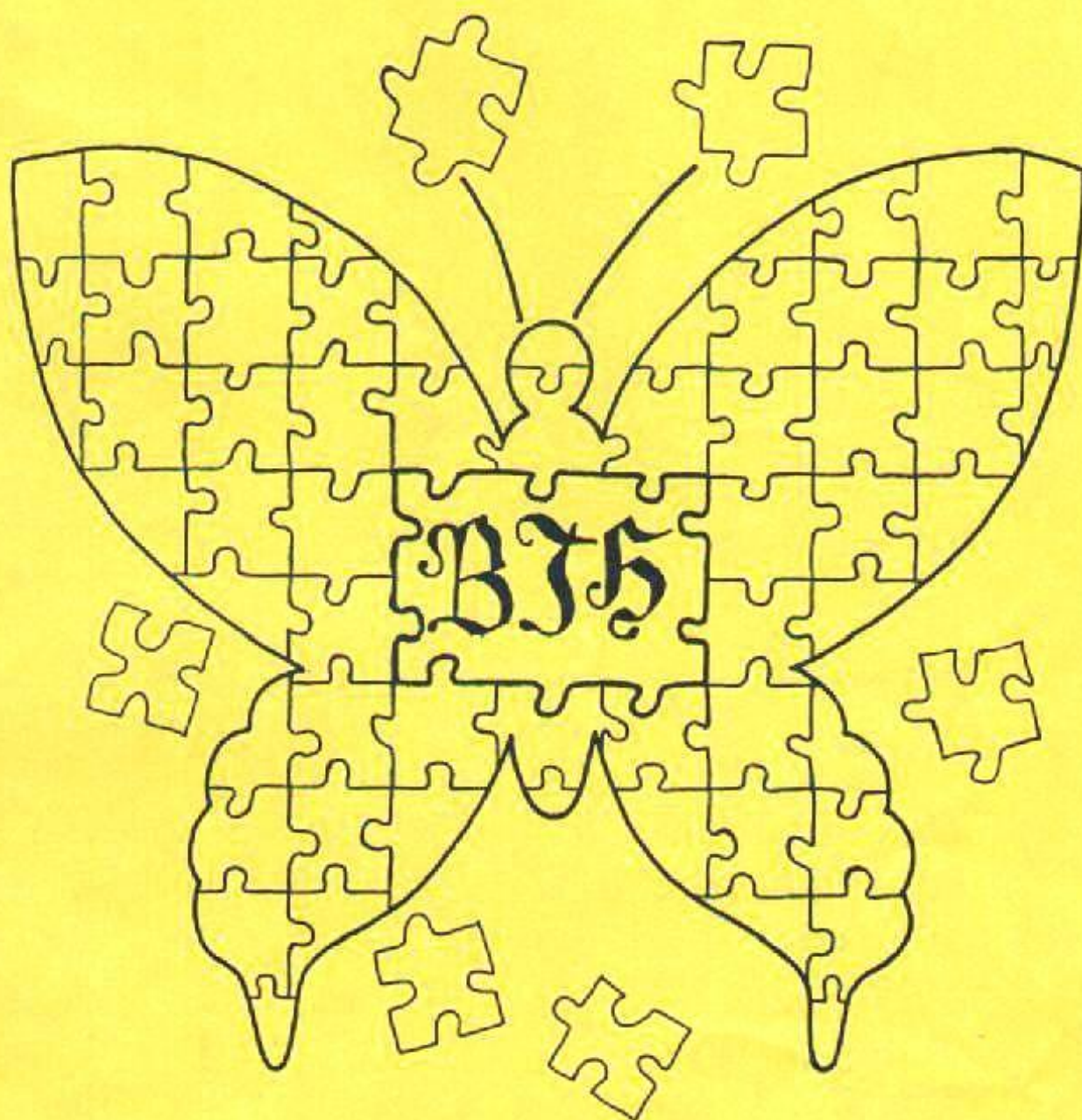




# Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club









# Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club

## CONTENTS

News .....	4
Tour Photos.....	8
Feedback Special.....	10
Press Reviews.....	14
Record Collecting.....	15
Album Portfolio.....	18
Tell Me The Answer .....	20
Marketplace.....	22
The NL Songbook .....	23

## CREDITS

Front Cover:	Valérie Toulousan
Back Cover:	Ian Alexander
Contributors:	Mike Melnyk, Alan Hawkes, R.E.Hewer, Andy Furnell, Steve Walmsley, Martyn Hewitt, Fraser Shiels, David & Maureen Hewitt, Paul Johnson, Andreas Kubik, Richard Kierton, Peter Morton, Phil & Chrs Vose, Ian Bowden, Andy Beecroft, Jacky Bennett, Mick Quinn, Tim Eldridge, Ian Alexander, Keith Taylor, Stephanie Spencer, Steve Hillyard, Dave Phillips, Lyndon Herring, Andrew Pitman, Dennis Wilkinson, Andrew Buffon, Chris Storey, Keith New, Andy Raschke, Angie Reichert, Claire Powell, Michael Bagg, Andrew Hall, Bridget Wright, David Warren, S.J.Clowes, Julie Dyson
Editor:	Keith Domone

All contributions are welcome, but we regret that we cannot answer individual letters unless you enclose an SAE or IRC.

Next Issue:	Last copy date: July 10th; available end August
Membership:	UK: £7.00 p.a., Europe: £9.00, Elsewhere: £11.00

International Barclay James Harvest Fan Club  
35 Wood End Green Road, Hayes, Middlesex UB3 2SB, UK



# Nova News... Nova News...

## "STAND UP" FOR BJH

The new Barclay James Harvest single, "Stand Up", was issued by Polydor UK on May 18th, in four different formats: the 7" single and cassette single (a first for BJH) feature "Stand Up" coupled with "Life Is For Living" recorded live at London's Town & Country Club. A special CD single in a butterfly-shaped limited edition, numbered box has "Stand Up" plus "Alone In The Night", "Life Is For Living" and "Poor Man's Moody Blues" live at the T & C, and a second CD single includes "Stand Up", two different live songs ("John Lennon's Guitar" and "Play To The World") and an extended version of "Stand Up". Fans elsewhere in Europe will have been able to buy the single on April 21st, but without the bonus live tracks: the reason is that, whilst Polydor UK have licensed "Stand Up" for the UK, the rights to the song in the rest of Europe belong to Dino or associated labels. The Dino release was designed to promote *Darwin - The Evolution*, the album by The Bolland Project, from which the song was originally taken. [see review on p.21]

## T and C on TV!

The Town and Country Club show was filmed by Central TV and first shown in some regions on March 16th at the peak-viewing time (I) of 4-30 am. Neither BJH's manager nor ourselves found out about it until that evening, so we couldn't let club members know. I hope that some of you caught it anyway, and the good news is that an extended 90 minute version will be released by Virgin Video in June. Songs included on the broadcast were:

*Mockingbird; Medicine Man; Play To The World; Life Is For Living; Rock 'N' Roll Lady; Poor Man's Moody Blues; Stand Up; Hymn.*

## "The Best Of Barclay James Harvest"

Just after the last NL went out, the release date for Polydor's "Best Of" was put back to late June so that "Stand Up" could be included. One song (which one was not decided at the time of going to press) will give way for it, but otherwise the track listing remains as printed in NL16. Just to confuse matters, the CD and tape with the original UK listing were released in some European countries in March, making three different versions of the album!

## Mid-Price Reissues Out Now

As stated in the last NL, all of BJH's Polydor CDs are now available again in the UK, and, if not in stock at your local shop, can be ordered from Polygram. The bad news is that Polydor decided not to reissue all the cassettes as well, so tape buyers will still be forced to search abroad or in secondhand shops.

## The Live Set

Barclay James Harvest's 1992 live set was as follows:

*Mockingbird; Hold On; Alone In The Night\*; On The Wings Of Love\*; Cheap The Bullet; Rock 'N' Roll Star; Medicine Man; Play To The World; Child Of The Universe; Life Is For Living; John Lennon's Guitar; Crazy City; Suicide?; Rock 'N' Roll Lady; Berlin; Poor Man's Moody Blues; Stand Up; Shadows on The Sky; Hymn.*

\*"Alone In The Night" and "On The Wings Of Love" were dropped from the set after the first five shows because the band felt that the set was too long at well over two hours.



# Nova News...

## Tour Programmes

Those of you who attended one of the first nine concerts in England will have noticed that there were no tour programmes on sale. This was due to an industrial dispute at the printers, which meant that the programmes, which were already on a very tight schedule, were not ready until the Folkestone concert. Normally, it is not possible for the club to obtain any merchandise until after the whole tour is over, but Concert Publishing have kindly let us have a limited supply of programmes so that UK fans don't miss out completely. Our copies are sent post free in a board-backed envelope to help prevent creasing, and full details can be found in the 'Club Offers' form sent out with this issue.

So far I've found three errors in the programme, which was all written by yours truly: the band's name is spelt wrongly on the back cover (I), the UK Albums section in the discography is labelled as UK Singles and finally, Les's son Christopher is referred to as three years old - the latter mistake was my fault, as I hadn't completely updated my biography, which was written in 1990! Hopefully there are no errors in the discography, which I wanted to make as accurate and up-to-date as possible.

## Club and Swallowtail Merchandise

The influx of new club members has led to a surge in demand for merchandise, and I'm sorry to say that the following items are now completely sold out: NL6, 1990 tour T-shirts in white and black, XL sizes (both colours are now available in size L only), pale blue club T-shirts in XL size (still available in sizes L and M) and Woolly Wolstenholme "Too Late" cassettes. The latter was a strictly limited, numbered edition of 250, so is likely to become highly collectable in future! I'm hoping to procure some items from the 1992 tour, but can't promise anything, as it all depends on what is left over. New on the Club Offers list this month is a photo set from the tour, comprising twelve 6 x 4" colour prints taken by Kevin Goodman (see page 8 for examples) and Swallowtail is pleased to be able to offer a special CD edition of Mandalaband's *The Eye Of Wendor* (see next page for details). Don't miss the exclusive club sweatshirt offer which will appear in the next issue of NL!

## Editorial

The vast majority of your comments about the tour were highly favourable. I know that BJH enjoyed themselves immensely, too, so I'll just say that the inevitable rumours that this was Barclay James Harvest's farewell tour are, of course, completely unfounded, as anyone who spoke to the band on tour will know. Everyone is looking forward to the next album and tour.

Club membership figures have rocketed since the tour began - we enrolled a hundred new members within three weeks of the first date, and we are expecting to celebrate our 1,000th member soon.

On a sadder note, some of you whom we met on tour will know that Madge and I have decided to separate. We'd like to stress that this will not affect IBJHFC in any way, and that we will both continue to work on the club: Keith will edit NL and be responsible for club or Swallowtail offers, whilst Madge will be dealing with orders and answering your letters. All correspondence should be sent to the usual address.

Finally, a big thanks to John, Les and Mel for a great tour, and to all those who made it possible.

KEITH DOMONE



# Nova News... Nova News...

## Club Presents Silver Disc To BJH

Inside this issue of NL, you should have found a large colour postcard of BJH with their latest acquisition, a framed, silver-coated copy of *Welcome To the Show* presented to them on behalf of fan club members after the London Town & Country Club concert. The disc was paid for out of club funds, so every member has contributed, and the plaque reads "Presented to BARCLAY JAMES HARVEST to celebrate 25 years of excellent music. From THE INTERNATIONAL BJH FAN CLUB". We had the disc made some time ago, but kept it under wraps as we wanted to surprise BJH!

## The Eye Of Wendor

At the time of writing, Mandalaband's 1978 album *The Eye Of Wendor: Prophecies*, featuring all four original members of Barclay James Harvest, was due for CD release by RPM in May (RPM 105). The new version was remastered under the supervision of David Rohl from the original mixdown master tapes and includes the full version of "Om Mani Padme Hum" from the 1975 *Mandalaband* LP to give a generous sixty-one minutes playing time on the CD.

## Competition Winner

We finally came up with a winner for Ian Chennell's lyricword competition, after the clues were printed correctly! The first one out of the hat was A.P. TORRES, and he won an autographed colour photo of Les, taken on the 1987 tour by Kevin Goodman. Many thanks to him for donating the prize and to Ian Chennell for devising the competition. Judging by the very small entry for this competition, we'd better make the next one a little easier!

For the record, the correct answers to the Lyric word were as follows:

### Across:

1. See The Sun; 6. Ice Cold; 8. England; 11. So Tomorrow; 14. No Talk; 16. Seen; 17. Over And Over; 20. Which; 21. He Just Stared; 24. Angel; 25. Sunrise, Sunset; 29. Got To Try; 31. Time, Don't; 35. Listen Take It Easy; 37. And Yet; 40. Mountain Is; 41. Power; 42. Being; 43. Everything I Do.

### Down:

1. See The Light; 2. Heart Feels; 3. Sad; 4. Nico; 5. Nero; 7. Lord; 9. Gun; 10. To Be King; 11. Skin; 12. To Do; 13. Moves [or 'Makes']; 15. In The Long; 18. And Sail On; 19. Dreamer; 20. We Are Love; 22. Jester; 23. Do, Nothing; 26. Never Give Me Your; 27. God Said Love [or 'Life And Limb']; 28. Or So They Say; 30. It Was Yesterday; 32. Sunset; 33. I Dreamt I; 34. Its Song; 36. Case, God; 38. Dream; 39. Shore.

## ...Other Short Stories...

...a three CD set of *Gone To Earth, Eyes Of The Universe* and *Turn Of The Tide* has appeared in France; on the RFMI label, authorised and distributed by Polydor, the CDs come in a card slipcase with a photo of the band on the front and pictures of the albums on the back. Expect to pay around £20.00...

...Some additions to "Somewhere On The Road" - first, the missing dates rescheduled after John's accident in Lille in 1984:

14-09-84 Nantes La Beaujoire  
15-09-84 Quimper Stade de Penvillers  
17-09-84 Dijon Parc des Expositions  
18-09-84 Strasbourg Chapiteau Place de l'Étoile  
19-09-84 Lyon Palais des Sports  
20-09-84 Nîmes Les Arenes  
22-09-84 Nice Stade de l'Ouest



# Nova News...

25-09-84 Clermont-Ferrand Chapiteau Place  
du 1er Mai

26-09-84 Orleans Palais des Sports

27-09-84 Bordeaux Patinoire Meriadec

29-09-84 Evry L'Agora

30-09-84 Le Mans La Rotonde

01-10-84 Rouen Parc des Expositions

The 1975 live set in NL13 is correct for the Autumn Tour, but not for the January/February tour, which was a "thank you" for the chart success of "BJH Live". The set was:

*Medicine Man; Negative Earth; Crazy City; After The Day; Galadriel; She Said; Paper Wings; The Great 1974 Mining Disaster; For No One; Child Of the Universe; Mockingbird*

Still with live sets, the song in the 1984 set was, of course, "Looking From The Outside".  
Special thanks to Peter Kendall, Ian Bowden and Richard Kieron for these corrections...

...Peter Kendall & Hans-Jürgen Zahner sent some additions to the New Zealand discography: *Early Morning Onwards* (EMI/Columbia 5050), *Baby James Harvest* (Harvest SHSP 4023) and *Gone To Earth* (Polydor 2383 466) also came out in New Zealand, and the NZ *Octoberon* has the number 2383 407. Thanks, too, to Stewart Renwick for pointing out that it is the NZ *Octoberon* which has the black and white rear cover, not the Aussie one...

...Apologies to David Midghall for including the *Isle Of Man* as part of the UK, when it is in fact a self-governing isle, with the world's oldest parliament. That makes 31 countries represented in IBJHFC...



QUICKSTEP  
RECORDS  
INTERNATIONAL LTD

38 HIGH STREET  
NORTHWOOD  
MIDDLESEX  
HA6 1BN UK

TEL: 0923 828832  
TEL: 0923 823449  
FAX: 0923 835034  
CREDIT CARD HOTLINE  
0923 836663 (4 lines)

QUICKSTEP SPECIALIZE IN JAPANESE IMPORT CD's  
TOGETHER WITH WORLDWIDE RELEASES AND LIMITED  
EDITIONS FROM USA, AUSTRALIA, GERMANY & U.K.

PURCHASE BY MAIL ORDER OR VISIT OUR SHOP AT THE  
ABOVE ADDRESS

OUR SHOP IS OPEN FROM 9.30am - 6.30pm MON, TUE, THUR, FRI  
9.30am - 5.00pm SATURDAY and 11.00am - 4.00pm SUNDAY

TOP 100 LP's, TAPES, CD's, 7", 12" & CD SINGLES  
available by mail order or in our shop at the lowest prices possible  
\*\*\*\*\*

116 PAGE A4 SIZE ILLUSTRATED COLLECTORS CATALOGUE  
AVAILABLE CONTAINING OVER 1600 ITEMS  
SEND £3.50 FOR YOUR COPY  
\*\*\*\*\*

QUICKSTEP MONTHLY - THE FREE MONTHLY COLLECTORS  
MAGAZINE OUT ON 20th OF EACH MONTH 1980's OF NEW  
RELEASES FROM AROUND THE WORLD LISTED AND ILLUSTRATED  
EACH MONTH TOGETHER WITH FEATURES, NEWS, PENPALS,  
LETTERS AND THE MOST COMPREHENSIVE LISTING OF  
FORTHCOMING JAPANESE NEW RELEASE COMPACT DISCS.  
NO COLLECTOR SHOULD BE WITHOUT IT!

SEND A4 SIZE SAE (affix 64p in stamps) FOR YOUR FREE COPY

## FONORAMA

The very first monthly for record collectors in Eastern Europe is waiting for you.

Free classified ads, English language section.  
The artists featured so far: The Beatles (incl. East European discography), Rolling Stones (incl. East European discography), B. Holly, New Order, K. Bush, EMF, Jesus Jones, Madonna, Joy Division, The Smiths, KLF, B. Dylan, Duranduran, J. Lennon. Coming soon are: Factory Communications discography, country records in Poland, Tonpress label survey.

The surface 6 month subscription is US\$ 10, 12 month US\$ 20 or equivalent. Payment by International Money Orders, Postal Orders for Fonopress. Sample copy with the back issues index and free personal ad form is available for 4 IRCs or US\$ 1 (overseas 6 IRCs or US\$ 2) from:

Fonopress, Promo Dept., P.O. Box 114, 31-829 Kraków 31, Poland.

...Finally, congratulations to Stefan & Sylvie Bouton, who were married on January 13th, 1992...

## Free Offer!

Thanks to Roy Lemon, we've got some new colour postcards of BJH to give away, featuring the photo from the back cover of the tour programme. If you'd like one (sorry, only one per member), just send us a large enough SAE or IRC. They will be given out on a first come, first served basis, although some will be reserved for overseas members to allow for postal delays.



## BJH Live!





## Behind The Scenes



*"I did it my way": karaoke night with Roy Lemon! (soundcheck at Swindon)*



*"Too Much On Your Plate"! (Les's birthday celebrations at Bremen)*



# Feedback: Tour Special

## The Choice Of Venues

I was able to see BJH at nine venues on this tour; for me the best concerts were the 'stand-up' ones at London T & C, Cambridge, Norwich and Oldham, where there were excellent atmospheres, especially at Norwich and Oldham, the home town gig, where there are not enough superlatives to describe how good they were. At each venue the performance was different, but the things that stood out at each of them were their professionalism and their enthusiasm. **MIKE MELNYK**

**Reading** - I thought the show was superb and benefitted from the smaller, slightly more intimate arena. There were a few technical problems with John and Les joking that after 25 years they couldn't get it right! To their credit they carried on in their usual professional manner. **ALAN HAWKES**

BJH played at the Queens Hall, Bradford, or should I say a dusty, chewing gum sticky, flea pit! However, true to the British spirit, BJH presented a concert which was simply brilliant. My son Steve (aged 15) was well pleased with the performance. **R.E. HEWER**

It was great to discover that BJH were playing in Lincoln - it was totally unexpected bearing in mind that the last tour only had two UK dates. "Medicine Man" has certainly lasted the test of time, likewise "Crazy City" was an inspired choice. Talking of welcome returns, none was more welcome than "Suicide?" - an inspired performance. As ever, "Hymn" closed the show, and being my first time it was great to hear it live and really was the perfect way to finish the show. **ANDY FURNELL**

Whilst I suspect that a twenty-odd date British tour is costing a small fortune, I think it's been worth it - the evidence so far tells me that it's a great success. I've been at the Lincoln and

Nottingham gigs so far, and the atmosphere has been superb. The affinity between band and audience has been excellent - like a meeting of old friends. John, Les and Mel appear to be enjoying the gigs and the fans certainly are - there's been far more crowd involvement etc. than in recent British gigs. So, all in all a great success; please let the band know that their efforts and financing of the tour are much appreciated. **STEVE WALMSLEY**

I would like to express through the fan club my utmost thanks to BJH for the excellent concert at Folkestone Leas Cliff Hall. Although the songs deviated only slightly from those of the 1990 tour, the more intimate atmosphere of the smaller venue made for a much greater impact. **MARTYN HEWITT**

After waiting patiently for the last five years for BJH to play in Scotland, I now find that the Glasgow gig has been cancelled. It was a kick in the teeth last time for BJH to totally ignore Scotland, but for it to happen twice in a row... What's wrong with rescheduling Scottish dates later on? Come on, don't forget the many fans up here who, owing to work commitments, can't make it elsewhere, and play at least one gig in Scotland this year! **FRASER SHIELS**

Having discovered to our dismay that the band were unable, through no fault of their own, to fit in any Scottish dates on the current 25th Anniversary Tour, we set off for **Sunderland**. We were perplexed by the lack of audience response, but in a spirit of true professionalism the band dished up one masterpiece after another. When John launched into "Suicide?" I felt the hairs on the back of my neck stand up, and couldn't believe how beautiful this old song still is. All we can say is please have a Scottish date in Edinburgh on your next tour and we promise to lift the roof off the hall for you as you truly deserve. **HASTE YE BACK!**  
**DAVID & MAUREEN HEWITT**



## The Choice Of Songs

I feel it safe to say that their set of songs, as well as the way they are performing them, is much better than the 1990 tour. "Rock'N'Roll Star" was a complete shock to me, and the way it was performed was absolutely stunning. 30th Anniversary Tour here we come!

PAUL JOHNSON

I was a bit disappointed that the live set was almost the same as on the last tour, a bit shorter, too, but the concert was wonderful!

ANDREAS KUBIK

The choice of songs has been generally a good selection, with a mixture of old and new favourites, with a few surprises, i.e. "Suicide?", "Rock'N'Roll Star" and "Stand Up".

RICHARD KIERTON

If the tour was really 25 years of BJH, then what happened to 1983? OK, "Ring Of Changes" may not be to everyone's taste, but I like it! The sound quality - I've heard Motorhead produce better noises than this. What went wrong? I felt cheated.

DISGRUNTLED, SOUTHAMPTON

Nice to see "Cheap The Bullet", their last unplayed (or was it banned?) single in the live set, as well as "Rock'N'Roll Star", a personal favourite of mine. I was very impressed. To sum up, a highly enjoyable evening.

PETER MORTON

## Stand Up

"Stand Up" seems to be quite commercial-sounding, but was nevertheless an excellently performed number.

ANDY BEECROFT

Came across pretty well live, considering it was not really a typical BJH song, being written by somebody else.

ALAN HAWKES

Excellent, very catchy with a rousing chorus! I hope the song does well for the band - it certainly went down well at the concerts. Next stop 'Top Of The Pops'?!!

JULIE DYSON

The new single "Stand Up" went down an absolute stormer - pity it has not been released to coincide with the tour. If the record gets the airplay, I can see them having the hit they deserve after 25 years of hard work.

PHIL & CHRIS VOSE

A great new number which John said had been written by someone else. Whoever wrote it must have good taste, as it was in the BJH mould, with the unusual arrangement of both John and Les singing separate chorus lines.

IAN BOWDEN

I can't wait to get hold of a copy as soon as the UK release date is known - I loved it, very powerful stuff.

JACKY BENNETT

"Suicide?" was played to perfection by John, and provided a very evocative and dramatic ingredient to the evening, and "Stand Up" came across with all the vitality which should see chart success in Europe and, hopefully, chart recognition in the UK.

MARTYN HEWITT

A possible hit single if the audience reaction is anything to go by. Just take my word for it and go out and buy it when it's released - don't wait to hear it on the radio!

MIKE MELNYK

## Sound Quality

Never having been in the front row of a concert, I feared the worst when I saw all those speakers a few feet away, but the sound system was spot on - such quality and no discomfort whatsoever.

MICK QUINN

Whether it was because we were in the balcony, whether the mixing wasn't quite right or whether Mel had had three Shredded Wheats for breakfast, but after having seen the posters advertising "25 Years Of Melodic Rock" I had hoped for slightly more of the melodic rather than the rock. I enjoyed the atmosphere, but perhaps the band and/or the tour promoter could take into account the size and shape of the venue during the hoped-for next tour.

TIM ELDRIDGE



Is it just me, or do BJH sound too mellow in concert? On certain songs, especially some of the older songs, they just don't sound aggressive enough. The band would probably say they wouldn't want to just re-create an 'old' sound on stage, and would rather keep the songs fresh, but I can't see the point if the end result is bland, rather than an experience to savour! I hope this doesn't sound like criticism for the sake of it - the band and their music mean a hell of a lot to me. Anyone else feel the same way?

IAN ALEXANDER

Was it the empty seats or perhaps the fact that I didn't win the draw that I returned home from Croydon a little disappointed? The sound balance wasn't right for the first few numbers - I'll admit to owning a Shadows CD when I want to listen to instrumentals! Of course the music was good, and we don't expect too much communication, but frankly John & Les (particularly) looked miserable.

KEITH TAYLOR

## First Timers

Being a newcomer to the music of BJH I wasn't sure what to expect when my husband "dragged" me off to see them in the "cosy" Queens Hall, Bradford. However, from the opening notes of "Mockingbird" to the last roar of "Hymn" I was mesmerised. What a show! It had everything: great musicianship, vocals, harmonies and lyrics, and a great variety of music. The atmosphere was great and there was plenty of friendly chat with the audience. Suffice to say that we immediately booked for the Oldham show and joined the fan club! Well done lads, and here's to another 25 years of good honest rock music!

STEPHANIE SPENCE

On behalf of Geoffrey (10), Adam (14) and Terry (15) I would like to thank John, Les and Mel for the great time we had at the Croydon concert. Geoffrey held up a sign requesting drumsticks, John shouted out to Mel who threw one over his drumkit on to the stage. Geoffrey promptly jumped upon stage and retrieved it. He told John he had only one drumstick, and

during the encore a stage hand brought him the other one, so John must have told him who to give it to - a very nice gesture. Geoffrey was not being greedy, as he plays in the St. John's Ambulance band and needed both. Thank you for the drumsticks, and for your wonderful music; we are fans for life.

MICK QUINN

For someone who wasn't even born when BJH started out, the Wolverhampton concert was a frustrating experience: it was so good I wish I'd been able to see everything that's gone before!

STEVE HILLYARD

## Last Words

Liverpool - I liked John's two new Hamer guitars (Hamer electric blue and the metallic dark blue guitar used on "Cheap the Bullet" and others).

IAN BOWDEN

Lincoln & Nottingham - the performance of both gigs we attended was staggering; the feeling put into some of the numbers by the band was nothing short of incredible, especially "John Lennon's Guitar". Anything over a year is too long to wait to see them perform again.

DAVE PHILLIPS

London & Croydon - the nearest venue for me to attend was in Swindon, but upon applying for tickets some four weeks in advance, I was astonished to hear that the gig was already sold out! So I dusted off my faithful A to Z and drove to both north and south London to see these concerts. Overall, the set was well-balanced; on the night, the tracks which came across very well in my opinion were "Child Of The Universe", "Poor Man's Moody Blues", "Play To the World", "Rock'N'Roll Star" and, best of all, "Suicide?". A small criticism of the sound mix - on quite a few tracks when one expected John's guitar to LEAD, it barely managed to do so, and was drowned out by the volume of the other instruments. The live debut of "Stand Up" was really good, and I believe this will become one of the fans' favourites. The new format of NL is excellent, so keep up the good work.

LYNDON HERRING



Poole - the atmosphere felt, to me at any rate, about as warm as Poole Harbour at this time of year - the lukewarm reception was very disappointing. Mind you, my temperature was pretty high all night, especially as Les had somehow managed to pour himself into the tightest pair of leather trousers I've ever seen!

JACKY BENNETT

What a brilliant performance the boys gave at Poole Arts Centre. They were so relaxed and looked as though they were really enjoying themselves.

ANDREW PITMAN

Nottingham - BJH were their usual brilliant selves, and our friends couldn't believe why they're never on TV or the radio. My wife won the all expenses paid trip to see BJH in Strasbourg on April 2nd, and we went backstage to see the boys in person, which was a dream come true for me as it's the first time I have met them after 23 years of being a fan (see p.21)

DENNIS WILKINSON

Wolverhampton - as brilliant as ever; there is no beating this band for live performances. "John Lennon's Guitar" was the highlight for me. I did not want them to go off, as I could have watched them all night. I can't wait for them to tour again!

ANDREW BUFFON

Hull - as ever, BJH put on an excellent show, but were beset with technical problems. Les lost the use of his bass for one song, resulting in him standing "guitar-less" in front of the mic. On the whole, York was a better show, with improved lighting and sound, and an excellent performance by BJH.

CHRIS STOREY

Sunderland - a brilliant show. Songs that stood out for me were "Mockingbird", "Play To the World", "Poor Man's Moody Blues", "Suicide" and "Shadows On The Sky", with of course "Hymn" as the finale. They got two encores and a standing ovation from a large and very appreciative crowd.

KEITH NEW

Oldham - It was funny to hear John say they had finally arrived in the big time, playing Oldham after 25 years on the road! I thought it was a nice idea to do it as a charity show for

the local C.A.T. Scanner Appeal; also, it was a good idea by John to say what "Hymn" was about, i.e. Jimi Hendrix, Janis Joplin, Paul Kossoff etc., in other words drugs are rubbish.

IAN BOWDEN

We were surprised in Hamburg when suddenly two songs were missing and so the show was shorter - what a pity... and so it was good to have seen BJH in the UK. In contrast to 1990 Barclay got a much warmer welcome and the feeling was great.

ANDY RASCHKE & ANGIE REICHERT

Düsseldorf Philipshalle - this is a huge venue, and, incidentally, with a near sell-out, I'd say that BJH had four times the audience that the Moody Blues had there last October. Just before John launched into "Hymn", he pointed out that it was at this venue that the tradition of replying "Yeah!" during this masterpiece began - that could only encourage us to put in an extra effort.

CLAIRE POWELL

Tell the boys they were sensational, and here's to the next 25 years!

MICHAEL BAGG

May I just congratulate you on the new-look newsletter: very neat, very professional and I suppose more importantly more easy to read. Unfortunately, due to recent injuries, illness and now lack of employment, I will not be able to make one of the concerts this year - this means that the newsletter will be my main (and only) contact with the band. I hope someone videos a concert or something! So, keep up the good work, and my best wishes to all concerned with the club.

ANDREW HALL

Ed: this is just a small selection from the huge number of letters we've received - apologies to everyone whose comments have been omitted, or who has had a long review cut down to a few lines, but this seems to be the best way to give a representative sample of club members' views. The quotes have been deliberately chosen in order to give a balanced picture, without censoring criticism - as you can see, the verdict of the vast majority was an emphatic thumbs up!



# What The Papers Said

## Worth a wider audience

Barclay James Harvest / Rock City

IT'S a rare thing when a band sounds as good in real life as it does on its albums. But last night at Rock City Barclay James Harvest more than lived up to their reputation on vinyl (or CD).

Make no mistake about it — BJH are real musicians. The technique, depth and sheer musical ability demonstrated in performance compared well with the best of Pink Floyd, even if they don't have quite the same following.

BJH are big in Europe. Really big. Their romantic, brooding and highly intelligent sound is well received on the continent particularly, it appears, in Germany. In the early 80s, a succession of gold albums and record breaking tours culminated in an historic free concert on the steps of Berlin's famous Reichstag before an audience of 175,000.

Now celebrating their 25th

year in the music business — with a golden oldies *Best Of Barclay James Harvest* album — BJH are as modestly successful as ever. They don't boast. They don't brag. They don't smash up restaurants and get their pictures in the papers. In fact, the trio of John Lees, Les Holroyd and Mel Pritchard revel in their anonymity, according to Lees.

### Common sense

"I like the fact that I can walk down the street and not be recognised," Lees told me in a recent interview. Like the other two, he lives in Saddleworth and keeps well away from the bright lights and big cities.

"I think the reason we've succeeded is because we're like a small business," he said. "We're not multi-millionaires and we don't have massive egos. But we do rely on the band for our livelihood."

Such shrewd Northern common sense has done them no harm at all if last night was anything to go by. In a measured, hauntingly melodic set they gave us *Cheer the Butler* — with the deprecatory intro "You might have heard this — it was on Radio 1, but they only played it once", as well as the classic *Child of Vietnam* "sadly as appropriate today as it was when we recorded it in the early 1970s". John Lennon's *Guitar. Play for the World and Rock and Roll Star*.

BJH have got star quality all right. Mercifully, it's coupled with a down to earth approach that has earned them a justified reputation as musicians' musicians. And maybe this year they'll be as big in Britain as they are overseas, which would be a good thing. They deserve it.

CATHARINE ARNOLD  
ADAMS

Nottingham  
Evening  
Post

LIKE the best vintage wine, Barclay James Harvest seem to get better with each passing year.

The rock supergroup captivated their audience at the Ritz Theatre, Lincoln last night with a 2¼ hour show packed with many of their song highlights from 25 years in the music business.

There were no gimmicks, few frills, but a feast of all that's best about one of Britain's most accomplished yet least acclaimed bands.

It was a night for pure unadulterated nostalgia — and the fans lapped it up. Apart from one new song in the first of their two encores BJH served up a catalogue of their finest moments.

Their repertoire ranged from the all-time classic Mockingbird which opened the set, through to the powerful wall-of-sound epics *Medicine Man* and *Child of the Universe* and on to the more lightweight and ballad-oriented numbers such as *Berlin* and *Wings of Love*.

Frontmen John Lees and Les Holroyd kept the show on a tight, uncomplicated rein, culminating in the now-familiar BJH anthem *Hymn* which rounded off their second encore.

Support band To Hell With Burgundy turned in a competent curtain-raising act dominated by a pounding acoustic style.

Rob Singleton

## It was a trip we will not forget

IT started out as a visit to a concert just a few hundred yards away from her Lincoln home.

But it ended up with a 1,400-mile trip to Europe.

Because Sue Bates was the lucky one. When she went to see Barclay James Harvest in concert at the Ritz in February, her name was drawn out of a hat for two tickets to see the band in concert again — in Strasbourg.

As the guests of the band, Sue — who lives in Boultham Avenue

by Peter Brown

— and her friend Carol Taylor of Vernon Street, Lincoln, were taken over to Strasbourg with the other lucky winners from the band's 22-British concerts.

And at the invitation of the band's tour promoters, I went along too.

"It was absolutely excellent," said Sue at the end of the whistle-stop trip. "I first saw the band in Manchester back in 1974. I have

always liked them. It was great to meet them."

After watching Barclay James Harvest on stage at the Palais de Congress for two hours, you couldn't help wondering just why a band which gets a standing ovation from a near-capacity 3,000-strong audience on the Continent, can still remain virtually unknown in its native Britain after 25 years.

Perhaps that's one of the biggest mysteries of the British pop music scene.

Lincoln Echo



# Collecting BJH Records

As record companies phase out vinyl production and BJH records become harder to find, many fans venture into the collectors' world, only to be discouraged by apparently extortionate prices, confusing jargon and a dearth of BJH items. In this article we'll look at where to begin and explain what the collectors' terms really mean.

At its simplest, collecting records involves trying to find all the music recorded by your favourite artist; however, as Barclay James Harvest fans know only too well, even this is not easy - apart from tracking down all their albums, including the rarer early releases, the music fan will still need to find all the singles which include non-album tracks. The advent of CD and compilations such as *The Harvest Years* and *Alone We Fly* have made the task a little easier by making long-deleted material available again, but now even CDs are being deleted. Having completed this Herculean labour, the more dedicated fan (fanatic?) will then want to add other records on which the band have played, e.g. the Mandalaband *Eye Of Wendor* album and, of course, solo releases, including the rarest BJH-related single of all, John's "Best Of My Love".

While searching for the records which will complete their collection of BJH's output, many people get bitten by the collecting bug, starting by acquiring a full set of singles, say, then getting hooked on original LP issues with lyric inserts, foreign releases with picture sleeves, etc etc. Whether you are simply interested in the music, or intend to build up a collection of BJH records from all over the world, an explanation of the terms you'll come across and some hints on where to find those elusive discs are essential, so here goes!

## ○ COLLECTING THE MUSIC

It may seem to be obvious, but the first step is to ensure that you know about all the records which have been released! For example, how

many BJH collectors know of the existence of "Too Much On Your Plate"? This, of course, is where the club comes in, either from discographies in NL, The BJH File, or, for the most accurate, up-to-date listing, the 1992 tour programme. The next stage is to check out which songs are included on compilations, so that you don't pay vast amounts of money for a single with a rare B-side, only to find that you could have got it on an album!

## ○ WHERE TO BEGIN

The first place to go is your local record shop - it's amazing how often you see high prices being asked on the collectors' market for records which are still available new! If the records that you're after are definitely deleted, they may still be on sale in other countries; for example, most of the Barclays' LPs are still on catalogue in Germany. If you want original UK issues, the best place to start is secondhand record shops. Some "collectors" shops charge very high prices, but it's still possible to find most BJH LPs in very good condition for a reasonable sum. Record fairs are another good source, and jumble sales, car-boot sales and charity shops all offer an outside chance of a bargain. Arranging swaps with other fans can benefit everybody, and advertisements in NL or one of the specialist magazines like *Record Collector* are also well worth checking.

## ○ RECORDS FROM DIFFERENT COUNTRIES

At first sight it may seem pointless to buy a record from another country which only contains music you already have; however, record companies often issue different songs as singles or B-sides in different territories, covers are changed and unique compilation albums issued. For instance, BJH's German releases are of great interest to the collector, as most of their singles were issued in picture sleeves right from the beginning of their career, and



apart from the familiar UK releases, additional songs like "Sip Of Wine", "Panic" and "Welcome To The Show" gained single status - in the case of "Panic", the single features a radically remixed version of the song. NL regularly features country by country discographies, highlighting such variations. A guide to checking a record's country of origin is included as an appendix to this article.

## ○ NON-COMMERCIAL RELEASES

While searching for particular records, the collector will come across terms such as "promo", "demo", "white label" and "acetate", which can cause considerable confusion. These are all records which are not intended for sale to the public, and an explanation of the terms is as follows:

**Demos:** these are demonstration copies sent out to radio stations and the media to publicise a new release, and are usually marked, for example, "demonstration record, not for sale", to prevent them being sold in shops. Demo copies are generally much rarer than the equivalent "shop" copies, but BJH collectors should be aware that some of their Harvest label singles sold so poorly that it is actually easier to find demo copies than "normal" ones!

**Promos:** these fall into two categories: the first are standard issues marked "for promotional use only", which are the same as demos. The second, more interesting, type are releases which are not available to the public in that form at all; examples include BJH's 1984 Interview Album, the 12" re-recorded version of "I've Got A Feeling" and the recent 4-track CD sampler of excerpts from Welcome To The Show, which had a colour insert and included a slightly different mix of "Halfway To Freedom". Only 750 of the latter were made, and it is already changing hands for between £5.00 and £10.00. It should be noted that, whilst these promotional items are invariably marked "Not For Sale", it is perfectly legal to buy and sell them on the collectors' market.

**White Labels, Test Pressings and Acetates:** when a record is about to be released, many

pressing plants will run off a few test-pressings to check that all is well before starting mass-production. These generally have a plain white label which may be completely blank, or may have a few details handwritten or typed onto it. Such "white labels" or "test pressings" are otherwise identical to the finished product. Acetates come from an earlier stage of production, and are much rarer; they are cut either as a quick way of getting a rough idea of how a piece of music is developing, or as a "taster" for record companies, publishers etc. They are actually metal discs coated with black plastic, usually single-sided, and wear out after a few plays. They are made just for the artists and the people they are working with, so very few exist, and some contain completely different versions of songs, or even songs which were never released, making them extremely valuable.

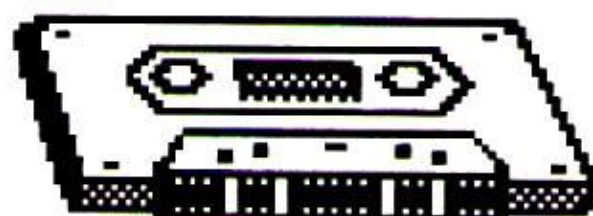
**Transcription Discs:** these are full-length LPs, usually containing live or "session" material recorded for radio shows. A small number of copies are pressed up and rented out to other radio stations for airplay, and should then be returned to the issuing company. In recent years, a few have "escaped" onto the collectors' market, including three BBC discs of Barclay James Harvest - two are of "In Concert" programmes and the third has four tracks recorded for the John Peel show in 1971. On the plus side, these transcription discs contain ultra-rare live recordings and radically different versions of familiar songs, and are legal releases in hi-fi stereo. The bad news? They cost an arm and a leg!

## ○ BOOTLEGS AND PIRATE RECORDINGS

A thorny topic which can bring on apoplexy amongst people in the record business. There is a thriving black market in illegal recordings by practically any artist you care to name; most pernicious of all are "pirate" recordings, which are straightforward copies of legitimate issues, masquerading as the real thing. They are a complete rip-off, as not only do the artists receive no payments, but the recording and printing quality is terrible. Fortunately for the



BJH fan, the pirates tend to stick to a few really major artists, and BJH pirates are very rare. Bootlegs are a different matter: they contain otherwise unavailable material such as live concerts, and although the music industry claims that they take money away from artists and record companies, fans argue that only the really dedicated collector, who already owns all of the official releases, will buy bootlegs. The commonest form of bootleg is a live cassette, although bootleg records and even CDs exist, and the sound quality varies from almost unlistenable to professional stereo. I should stress that it is an offence to manufacture or sell bootlegs and pirate recordings, but buying or owning them is not illegal.



## ○ MEMORABILIA

This term covers almost everything which is not a recording. I've concentrated largely on vinyl records up till now, although most of my remarks apply equally to cassettes, CDs and videos. However, many collectors also search out items such as tour programmes, posters, badges, T-shirts or anything else connected with an artist. As with records, condition is very important, and early BJH tour programmes, for example, can fetch very high prices. Fan club material is also attracting more attention now, so hang on to those back issues of NLI

Whichever aspects of collecting you choose to concentrate on, patience and persistence pay dividends, and while the BJH record collector will have to contend with disappointment, frustration and complaints from long-suffering other halves, there is still nothing quite like the thrill of finding a record which you've spent years searching for, or getting the last one you need to complete the collection. If you've got the bug, like me, good luck!

KEITH DOMONE

# APPENDIX - COUNTRY OF ORIGIN

Although most records clearly state their country of origin on the sleeve or on the label, some do not make it obvious. However, most record buyers will have noticed a box on the record label with letters such as GEMA, STEMRA etc inside. These refer to national agencies which are responsible for the collection and distribution of artists' royalties, and are a reliable guide to a record's origin. When it comes to early BJH releases on the Harvest label, EMI helpfully used a system of different catalogue number prefixes to denote the issuing country. All those codes most commonly seen on BJH records are listed below.

Country	Code	Harvest Prefix
United Kingdom	-	HAR (45s) SHVL SHSP SHSM (LPs)
Germany	GEMA	1C
France	SACEM	2C
Italy	SIAE	3C
Belgium	SABAM	4C or 4M
The Netherlands	STEMRA	5C or 1A
Switzerland	-	13C
Spain	SGAE	1J
Denmark	-	6E
Portugal	SPA	-
E.Germany (DDR)	AWA	-
Greece	AEPI	HARG (45s)
Japan	JASRAC	-

n.b. You may also come across the letters BIEM in conjunction with one of the above; this is an international organisation which regulates the national agencies, and the letters stand for Bureau Internationale de Sociétés Gerant les Droits d'Enregistrement et de Reproduction Mécanique - not a lot of people know that!



# Album Portfolio

## "BARCLAY JAMES HARVEST"



1. *Taking Some Time On* (John Lees)  
*Mother Dear* (John Lees)  
*The Sun Will Never Shine* (S.J.Wolstenholme)  
*When The World Was Woken* (Les Holroyd)
2. *Good Love Child* (John Lees)  
*The Iron Maiden* (S.J.Wolstenholme)  
*Dark Now My Sky* (John Lees)

UK Release Date: June 5th, 1970  
UK Catalogue No.: Harvest SHVL 770

### RECORDING DETAILS

**Recording Studio:**  
Abbey Road Studios, St.John's Wood, London  
**Recording Dates:**  
8th November 1969 to 26th January 1970  
**Producer:** Norman "Hurricane" Smith  
**Engineer:** Phil McDonald  
**Other Details:** two 8-track machines were used to record the album, including all the orchestral pieces!

### ADDITIONAL PERSONNEL

The Barclay James Harvest Orchestra (former members of the New Symphonia).

Resident Musical Director: Robert Godfrey

Credits: "Special thanks to Jim and Jim" - Jim Tellow was the band's road manager and sound engineer, and Jim Litherland was the guitarist in *Colosseum*, an Oldham lad who played on "Taking Some Time On".

### SLEEVE

Designed by Ian Latimer  
Photography by Richard Dunkley (photos taken at "The Hanging Gate" in Diggle and at Preston House)

### Taking Some Time On

The first track was actually the last to be recorded, fulfilling a need for an attention-grabbing opener. It shares a riff with "Too Much On Your Plate", the song which only saw the light of day through the fan club in 1991.

John Lees: 'It was a hippy song, very tongue in cheek, like "Psychedelic Child." It's second favourite of my own songs on the album.'

### Mother Dear

Also written by John Lees, but quite a contrast; "Mother Dear" is a gothic tale of ghostly apparitions in the night, and dates back to 1967. Apparently an early version featuring honky-tonk bar-room piano was rejected as inappropriate to the subject matter!

### The Sun Will Never Shine

Woolly Wolstenholme: 'It was written as a kind of antidote to "Mr.Sunshine", which was about hiding from the bright light of day, not about drugs! "The Sun Will Never Shine" and "Ra" have a similar theme.'

John Lees: 'My favourite song from this album - it gave me a big high, and still sounds great.'



## When The World Was Woken

Les Holroyd: 'I remember writing all the melody lines for that on a Hammond. The singing was all over the place, but in those days you didn't have the luxury of going back and doing it all again!'

## Good Love Child

John Lees: 'It's just an out and out rock and roll song.'

## The Iron Maiden

Woolly: 'It reflected a kind of mediaeval feel - a folk song in a kind of "olde Englishe" way. The song was actually about a rather obnoxious girl I knew who was nicknamed Behemoth!'

'The Iron Maiden' gained television exposure when it was broadcast with a film clip about the return of the steamship *SS Great Britain* to the UK, which was shown on *Disco 2*, a precursor of BBC2's *Old Grey Whistle Test*.

## Dark Now My Sky

John's epic was a firm favourite with early fans, and is still his own favourite out of his own songs on the album. Les and Woolly also both rate it as their favourite track from the debut album. The song was around in 1968, but in a simpler version without the rather overblown orchestration. Woolly admits to being responsible for the "Shakespearean" spoken introduction - the maniacal laugh, incidentally, came from Robert Godfrey...

John: 'It was inspired by a book called "The Silent Spring", written in the sixties about man's destruction of his environment - I can't remember who wrote it, though.'

Les: 'It's still my favourite from the LP, because it was so different from anything we'd done.'

## THE LAST WORD

Woolly: 'Generally, the album wasn't as successful as it could have been - it was rather overblown. It seemed to be rather a pre-emptive strike, a rehearsal for the real thing.'

# Turn It Up!

## THE BOLLAND PROJECT -

*Darwin The Evolution* (Dino import CD)

The source of BJH's "Stand Up" single, this concept album is the creation, if you'll pardon the expression, of Dutch brothers Rob and Ferdi Bolland, who were previously known to me only for an early 70s single, "Waiting For The Sun" and for writing Status Quo's "In The Army Now". *Darwin* is a new departure, an ambitious concept album charting the life and work of Charles Darwin, employing guest musicians along the same lines as The Alan Parsons Project.

Such comparisons are inevitable; Colin Blunstone's haunting performance on "Emma My Dear" and Robert Pot's instrumental pieces, in particular, wouldn't sound out of place on a Parsons album; however, this is not merely some pale imitation, but a fine album in its own right which works well as an entity, suffering only from being a touch over-long at almost seventy-six minutes.

The Bolland brothers have drawn excellent performances from some unexpected quarters; Ian Gillan turns in a beautifully restrained vocal both on the narration and on the closing epic suite, "The Long Goodbye"/"The Final Curtain Falls". Suzi Quatro's contribution is also surprisingly listenable, although I have to confess that the appeal of Falco continues to elude me.

All in all, this album came as a very pleasant surprise, and should appeal to anybody who likes "Stand Up", together with fans of Alan Parsons' style of melodic rock. At present it is only available in the UK through import specialists, though I understand that Polydor have the option to release it if there is sufficient interest. In any case, it's well worth searching out. The Beagle has landed!

KEITH DOMONE



# Tell Me The Answer

Where or what is the origin of the album title *Octoberon*? I don't suppose there's any connection with the month!

RICHARD KIERTON

*Octoberon* really has three different meanings! Firstly, as you rightly guessed, the album was released in the month of October; however, it was also the band's eighth album, if one excludes *Early Morning Onwards*, and *octo* is the Latin word for eight. Finally, it's a pun on the character Oberon, from Shakespeare's *A Midsummer Night's Dream*.

Is it likely that the single "Stand Up" will be included on the new studio album from the band?

RICHARD KIERTON

The answer to that really depends on how successful the single is. As stated in the news pages in this issue, it has already been added to the UK "Best Of Barclay James Harvest" album, but, should it be a big hit throughout Europe, it's very likely to appear on the new album as well. If it doesn't do much, then the new album will probably contain all new material.

Reading Alister Hill's question in NL16 about the possible use of "Jonathan" in a TV programme reminded me of a long-standing question of my own - was I imagining it, or did the first part of "Death Of A City" feature as background to a *Not The Nine O'Clock News* sketch? If so, how? I was rather intrigued by Les's reply to Mr.Hill's question, that nobody ever tells the band about these things. Do they have no right to be consulted?

BRIDGET WRIGHT

Yes, the instrumental opening to "Death Of A City" was used on *Not The Nine O'Clock News* (for our overseas readers, this was a satirical comedy sketch show produced by BBC TV). If I remember rightly, the sketch involved Rowan Atkinson waving to the camera and walking

into a lamppost! Presumably, somebody on the show had the album and thought that it would make good backing music. Generally speaking, artists have very little control over the way their music is used. Permission has to be sought from the record company and the publisher of the song, but these are usually granted automatically. On the plus side, the writer and performers of the song both receive a royalty, so they don't lose out.

Earlier this year, Alan Freeman played approximately 40 minutes of BJH on his Saturday evening Radio One show. Amongst the songs played were versions of "Child Of Man", "Galadriel", "Someone There You Know" and "Medicine Man". I've not heard these versions before - presumably the result of an early radio session? Are these versions available in any form? Does the possibility exist of, perhaps, Swallowtail approaching the BBC with a view to releasing the aforementioned and others?

DAVID WARREN

How many transcription discs of BJH have surfaced, what are the track listings and have Windsong or Strange Fruit any plans to release any of this material in their *BBC Radio One Live In Concert* or *Peel Sessions* series?

PHIL VOSE

First of all, the archive sessions which "Fluff" Freeman has now broadcast three times in all are from the 'live in the studio' sessions which BJH recorded for the BBC between 1968 and 1974, as detailed in NL5. I have approached the BBC, only to be told that this "off-air" tape is the only one that they still have, and it is not of releasable quality. These sessions are not available anywhere, although bootleg tapes are in general circulation. The BBC live concerts are another matter: last year a company called Windsong, part of the Pinnacle group, bought the rights to all of the BBC's *In Concert* series,



and has begun a series of CD releases. However, they have to obtain permission both from the artists and from the record company which owns the original recordings of the songs concerned, and, because of the planned campaign of BJH reissues and the new "Best Of", permission to release the Barclay James Harvest *In Concert* recordings has been withheld. However, it is quite likely that, within the next year or two, one of them (preferably the 1972 orchestral concert) will be released, although it's too early to say whether it will appear on Windsong, R.P.M. or Swallowtail. Watch this space! Regarding transcription discs and BBC recordings in general, I am currently preparing an updated version of the earlier article, with much new information, for the next issue of NL.

**What is Woolly doing these days? Is he still in the music business?**

S.J.CLOWES

Woolly and Jill now live and work on their own organic farm in Wales, and Woolly no longer has any involvement in the music business. Following the release of Woolly's solo album, *Maestoso*, he formed a band of the same name and toured as support to Judy Tzuke in the UK in 1981 and Saga in Europe in 1982. Work began on a second solo album, to be called *Black Box*, but Polydor declined to take up the option on the second album. Woolly ran out of money and retired from the music business. Four songs from the *Black Box* project appeared on our own cassette of Woolly's songs called *Too Late...*, a limited edition of 250 tapes which is now completely sold out. NL3 included an extensive interview with Woolly and more information about his work within BJH and his solo projects.

**What happened to the lyric on "Love Is Like A Violin"? There is a verse which is printed on the inner sleeve of *Gone To Earth* but does not appear on the recording.**

S.J.CLOWES

John: 'I can remember writing the verse and recording it, but I think that when that album was cut at Utopia, that side was too long, and the bass started to get lost on "Hymn". "Love Is Like A Violin" was probably edited because of that, and the sleeve was already printed.'

## Feedback +

Little did I know when I went to Nottingham's Rock City to see BJH that two months later I would be travelling to Strasbourg on an all expenses paid trip to see them in concert, but that's exactly what happened when my wife's name was drawn as first prize winner.

After what seemed an age, the time came for us to embark on our trip of a lifetime; we caught the train at Chesterfield and after driving through the night we arrived at the Novotel at 1.00 p.m. After checking in, we did a few hours' sightseeing in Strasbourg. At 7.00 p.m. our coach took us to the 'Palais de Congress' where the concert was to take place. Incidentally, BJH are the first band ever to play at this venue, which is usually used for trade fairs and Common Market delegations.

After the support band, *To Hell With Burgundy*, had done their spot, the stage was made ready for BJH. The lights dimmed and the strains of "Mocking Bird" began - it was pure joy as the boys turned out classic after classic song, culminating in "Hymn", which had an already ecstatic audience cheering for more.

It was then time for us to go backstage for the reception and a chance to meet the boys. I was pleasantly surprised to notice how friendly and amenable John, Les and Mel are as they chatted and had their photos taken without any qualms. It was a privilege to meet them and to see that 25 years of success has not turned them into typical pop star egotists. After the reception ended at about 1.00 a.m. it was back to the hotel for a few hours' sleep before we set off on our journey home.

I would like to take this opportunity of thanking BJH and their management for making the magnificent gesture to their fans, and look forward to many more concerts and albums. It was greatly appreciated, and an unforgettable experience I will always treasure.

DENNIS WILKINSON



# Marketplace

**WANTED AT CHEAP PRICE:** *Everyone Is Everybody Else, Time Honoured Ghosts, Gone To Earth, XII, The Best Of Barclay James Harvest, Vol.3, Eyes Of The Universe, Turn Of The Tide, Ring Of Changes, Victims Of Circumstance, Face To Face* - any format. Contact:

MR JOHN COOK, 73 Alloa Road, Deptford, London SE8 5AH

**FOR SWAP:** "Halfway To Freedom" (German 12") and "Welcome To The Show" (German 12"). I'm looking for John's solo singles, "Early Morning" (7"), "Brother Thrush" (7"), "Taking Some Time On" (7"), "Breathless" (7") and "Rock And Roll Woman" (7"). Write to:

FRANK WEBER: Doelenstraße 4, W-4230 Wesel, Germany

**WANTED:** a 1990 tour cap, if possible, a black one. Please contact:

INGRID KUHLMANN: Frankenstr. 25, W-2950 Leer, Germany

**FOR SALE:** Barclay James Harvest LPs, all items in mint condition: *Live* (double) £8.50; *Time Honoured Ghosts/Octoberon* (double) £8.50; *Face To Face* £6.00; *Welcome To The Show* £6.00; Video *A Concert For The People* £3.75.

ANDREW BUFFON, 127 Hanover Road, Rowley Regis, West Midlands, B65 9EJ

**I'M LOOKING** to buy any live tapes of BJH from early tours up to and including the Wembley concert. Please contact:

IAN ALEXANDER, Flat 2/1, 167 Greenhead Street, Glasgow G64 1HX

**I'M LOOKING FOR** a copy of NL3 - "Woolly Special". I'd like to buy it or make a copy and send it back to you. Please contact:

ALBERT SIEBENLIST, Seinsheimstraße 6, O-8707 Veitshöchheim, Germany. Tel. 0931/47014. Many thanks.

**WANTED:** tour posters and programmes up to the *Face To Face* tour, promo material by BJH, single version of "Loving Is Easy" and other items, John's *A Major Fancy* LP. Please write first to:

MARKUS KOCHNISS, Humperdinck Str.1, W-5204 Lohmar 1, Germany

**NEW CLUB MEMBER** wishes to read back numbers of NL. Contact:

MIKE MULLER, 9 Hogarth Road, Whitwick, Leicester, LE6 3GF

**BJH ITEMS TO SWAP:** *Once Again* (reissue), *Octoberon* (U.S.A.), *Best Of vols 1, 2 & 3, XII* (German), *Maestoso* (Woolly), *A Major Fancy* (John Lees), *Instant Replay*, *Good For Nothing*, *The Harvest Bag*, *Stars For UNICEF*, *David Soul*. Send for my spares list or write with swaps to:

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

**I AM EAGERLY LOOKING** for *A Major Fancy* by John Lees. I am willing to pay horrendous prices! If you want to sell your one, do not hesitate to write to:

ANDREAS KUBIK, Adolfstraße 1A, W-3062 Bückeburg, Germany

**ANDREI GERASIMOVITCH:** thank you for all your kindness and generosity, from

DENNIS WILKINSON

**NORWEGIAN AND HUNGARIAN** members please contact me. Hungarian members can write in their language, but I prefer English.

JAN UPSAHL, Hoielia 17A, N-4710 Mosby, Norway

**VICTIMS VIDEOS:** a number of copies available for around £15.00. Telephone (from UK) 010 358 31 182162, or write to:

KARI AHTIALA, Teekkarinkatu 11 B 32, SF-33720 Tampere, Finland



# SIP OF WINE

Words & Music by  
LES HOLROYD

Slowly

Chords: E, B, A, B, E, B, A, B, E, B, A, B, C#m, A, E, B, F#m, C#m, A, B.

Lyrics:  
On the road and I'm feel-ing low.  
Got a tick-et for my way back home, — I start to feel-ing like a  
'roll-ing stone' — With-out com — pa-ny.



5/4

C#m A E

1. Down in the bar talk-ing to the trees, I found a la-dy hang-ing  
 2. Instrumental

B F#m C#m

on my sleeve.— I said, "I thank you but I have to leave."— She said, "Stay—

A G#m7 A B

— with me, — I need com — pa — ny, (Vocal both times) Take a sip of my wine —

C#m B A B C#m

It's gon-na make you feel fine. —

A E/G# F#m7 E F#m

Come to-mor — row, leave — it all — be-hind." —



To Coda

G# C#m A

I did - n't see a warn - ing sign

E B F#m

I held her breath and she was hold - ing mine. - I think I'll be here for a

C#m A G#m7

long, long time - If you stay - with me, - got - to be.

A B C#m B A B

Take a sip of my wine - It's gon - na make you feel fine. -

C#m A E/G# F#m7 E

Come to-mor - row, leave - it all - be-hind. -



First system of musical notation. The treble clef staff has a whole note chord  $F\sharp m$  in the first measure, followed by a whole rest in the second measure, and then a whole note chord  $E$  in the third measure and a whole note chord  $B$  in the fourth measure. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

Second system of musical notation. The treble clef staff has a whole note chord  $A$  in the first measure, followed by a whole note chord  $B$  in the second measure, and then a whole note chord  $E$  in the third measure and a whole note chord  $B$  in the fourth measure. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

Third system of musical notation. The treble clef staff has a whole note chord  $A$  in the first measure, followed by a whole note chord  $B$  in the second measure, and then a whole note chord  $E$  in the third measure and a whole note chord  $B$  in the fourth measure. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

Fourth system of musical notation. The treble clef staff has a whole note chord  $E$  in the first measure, followed by a whole note chord  $B$  in the second measure, and then a whole note chord  $A$  in the third measure and a whole note chord  $B$  in the fourth measure. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

Fifth system of musical notation. The treble clef staff has a whole note chord  $E$  in the first measure, followed by a whole note chord  $B$  in the second measure, and then a whole note chord  $A$  in the third measure and a whole note chord  $B$  in the fourth measure. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.







