



Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club



Number 20

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CONTENTS

News	4
Poll Results	8
Album Portfolio: "Baby James Harvest"	14
I Remember It Well	16
Feedback	17
Tell Me The Answer	20
Marketplace	21
The NL Songbook	23

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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: April 10th; available end May

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

Nova News... Nova News...

OPEN-AIRS IN JUNE

BJH KICK OFF THE NEW YEAR in style by announcing details of six small open-air concerts in Germany for June. The dates are as follows:

June 6	HAMBURG Stadtpark
7	KÖLN Stadtpark
9	RAVENSBURG Oberstufenhalle
11	GEMÜNDEN Festplatz
12	LICHTENFELS Schützenanger
13	NORTHEIM Amphitheater

The band are also planning a more extensive European tour later in the year, and we'll bring you further details as soon as possible.

The promoter for the German shows is Rainer Haensel. I'm sorry to say that it's not possible for the club to get tickets for live shows, although club members in Germany may be able to help. I'm sure that many fans from England will be travelling out, including Monika and myself, so we'll look forward to meeting some of you there.

1993 looks like turning into a very busy year indeed for Barclay James Harvest, with a brand new studio album in the pipeline (see opposite), the summer open-airs already announced and a distinct possibility of more dates to look forward to in October or November. As ever, we will endeavour to make sure that club members are the first to hear all the news, and, as in the past, if important news breaks between issues of NL, we will send an extra news bulletin to everyone.

Martin Lawrence Returns

BJH's forthcoming studio album marks a welcome repeat collaboration with Martin Lawrence, working with the band for the first time in ten years. Martin, whose previous credits include *XII*, *Eyes Of The Universe*, *Turn Of The Tide* and *Berlin*, is co-producing the new album with the band, and is also undertaking engineering duties. There is a fair chance that the album will be out in time for the live shows in June, and we're hoping to bring you an exclusive update from the studio in the next issue of NL.

New Club Address For Correspondence

With immediate effect, the club has a new address for letters and for contributions to NL. If you have any questions which require a personal reply, or any articles or artwork which are intended for publication, please send them to Keith and Monika at:

The International BJH Fan Club
117 De Havilland Close
Yeading
Middlesex UB5 6RZ
UK

[Telephone 081-842 2380]

Membership enquiries, renewals and club order forms should still be sent to Madge at the usual address in Hayes. Thanks!

Nova News... Nova News...

Swallowtail Takes Off

Swallowtail Enterprises, our own CD mail-order outlet and independent record company, has also moved - all Swallowtail orders and correspondence should be sent to Swallowtail Enterprises at the new address, that is:

Swallowtail Enterprises, 117 De Havilland Close, Yeading, Middlesex UB5 6RZ, UK.

Swallowtail is a separate company run by Keth and Monika, the aim of which is to offer BJH CDs and cassettes at reasonable prices and to work with other record companies or interested parties to make BJH-related material available. We have been involved in a number of reissues and compilation albums, making virtually all of BJH's output available on CD by now, and we are currently looking at possible reissues of old solo material by John (see page 20) and Woolly.

Credit Notes

Some members will have found a credit note in with this magazine; we receive many orders or membership renewals with more than the required amount enclosed, and have always advised members that they have a credit. However, many credits remain unclaimed for a long period, so in future we will be sending out IBJHFC or Swallowtail credit notes. To claim a credit, you must send the **original** credit note (not a copy) with your order or membership renewal. Club credits cannot be used for Swallowtail orders and *vice versa*.

Convention

A number of members have again suggested that we arrange a BJH convention. In view of the amount of work and organisation involved, we would like to be sure that our efforts will not be wasted - therefore, please write to us if you

would definitely be interested in attending such a convention, whether any of the band is there or not, and, if there is sufficient interest, we'll do our best!

Postage Stamps

Until now, club members outside the UK have had to send us International Reply Coupons for personal replies, but IRCs are expensive and inconvenient, and give us stamps worth about half what you pay for them! Now we can offer UK stamps for sale, so that you can send them in for an answer. For £1.00, we can send you four stamps with your next NL or order, each of which will cover the cost of a lightweight letter from the UK to any EC country. If you want the stamps immediately, and are not ordering any other items at the same time, then one of the stamps will be used to send you the remaining three. Members outside the EC should write to us if they want to make a similar arrangement.

Quickstep Records

NL17 (June 1992) carried an advertisement for Quickstep Records of Northwood, Middlesex; this was in exchange for them including a free advert for IBJHFC in each issue of their own magazine, but, after a couple of complaints about the quality of their service, I decided not to run the advert in later NLs, and Quickstep has subsequently ceased trading. If you are still owed any money by the company, please let us know.

German Postcodes

Following the reunification of Germany, an administrative reorganisation means that all German postcodes will change to five-figure numbers in July 1993. We'd appreciate it if all club members in Germany could let us know their new postcodes as soon as they have them. Thanks!

Nova News... Nova News...

...Other Short Stories...

...The **Beat Goes On** "two-on-one" CD issues of *Barclay James Harvest/Once Again* and *Other Short Stories/Baby James Harvest* came out slightly later than expected, on December 9th. All advance orders from Swallowtail were despatched that week, so we hope that everyone received their copies in time for Christmas.

Although we supplied the sleeve notes (which were approved by BJH, although they are not generally consulted about reissues), lyrics and a few photos, we weren't involved in the design or mastering of the CDs, so we were very pleased to discover that BGO had done a fine job, including all the original album information and more, and producing CDs with excellent sound quality.

If, like me, you jumped out of your chair at the abrupt ending of "Song For Dying", a careful comparison with recordings of the song on other CDs and LPs will show that the version on the new CD is actually longer by a second or two than the original, which fades out! Which proves that BGO, unlike some major record companies we could name, master their CDs from the original tapes, not later generation copies...

...Some feedback on our **Dutch discography** courtesy of Stewart Renwick, Harm Winters and Hans-Jürgen Zahner - as we guessed, the B-side of "I'm Over You" is "Child Of Man", and the catalogue number is 5C 006 05053. The cover is blue with black lettering. Also, "Loving Is Easy"/"Polk Street Rag" was issued in Holland (Polydor 2059 703). "He Said Love" may also have had a single release there, and the recent "Best Of" came out on CD and cassette, as listed in NL18...

...Yet more **Various Artists'** compilations from Germany featuring BJH songs: *Highlights - Meisterwerke aus Pop und Rock, CD6* (Polygram 825 998-2, 1985) includes both "Hymn" and "Life Is For Living", one called *Dreamtime - Songs Zum Entspannen* (Columbia) also features, with startling originality, "Hymn" and *Rock And Pop Diamonds 1974* (Sonocord 281 46033-7) starts with "Child Of The Universe". The number for *Die Goldene Europa '92*, listed in the last NL, is Columbia 471 980-2. Thanks to Christian Blum, Andy Raschke and Hans-Jürgen Zahner for supplying the information...

...Finally, we bring you exclusive evidence of a bizarre change of direction for BJH, presumably in search of that elusive hit single!!!

109 B.A.T. in my house
00 712 Superlove/Superlove (instrumental)
B.J.H.
111 835 Bulgarian Hip Hop/Wonder of Love
873 682 Welcome to the Show/If love is King
77 254 Halfway to freedom/African
BAP
"ardamp lang hr schsalen"

[misprint from a German mail-order record catalogue]

101 Things You Never Knew About Barclay James Harvest...

#3: More sci-fi trivia from Kev Goodman, who points out that the space effects used during "Nova Lepidoptera" on the *Berlin* video were, in fact, created by Gerry Anderson's special effects team for his 1975 series, *Space 1999*, in particular the episode entitled "Space Warp"...

Editorial

This issue of NL contains more than usual in the way of members' contributions, for which I make no apologies, as NL is essentially your magazine. The readers' poll encouraged many of you to write in, so I felt that it was a good opportunity to print a representative selection of the kind of comments that we receive all the time.

The club reorganisation is virtually complete now, just in time for what looks like being a very busy year for the BJH fan. As we approach our fifth anniversary, we've got lots of ideas for the club and the magazine (see "Coming Soon"), so there's plenty to look forward to.

Finally, I'm pleased to say that, despite ever-increasing costs, there will be no increase in club membership fees for this year, so you will be able to afford to buy the new album!



Drawing by Anne Thiry



Computer graphic by M. Oeschger

Coming Soon...

With a great deal of activity around the band at present, NL will keep you in the picture, starting with an exclusive on-the-spot report on the new studio album.

We also hope to bring you more exclusive interviews with Les, Mel and John in the very near future, and other articles in the pipeline include a feature on the band's chart placings and sales awards, "BJH on TV" and Album Portfolios for *Everyone Is Everybody Else* & *Time Honoured Ghosts*.

The next issue of NL marks the club's fifth birthday and the magazine's coming of age: the twenty-first official issue. To celebrate, we'll be giving NL a face-lift and packing even more into every edition. NL21 will be sent out at the end of May, and the last copy date for submissions is APRIL 10th.

Poll Results

I'M DELIGHTED TO SAY that the 1993 Readers' Poll produced another record response, with a total of 250 poll forms returned to us, including a large number from newer members who have not had the chance to vote before. Your votes and comments are extremely helpful when it comes to running the club, as they tell us which directions to pursue, and previous polls have been largely instrumental in determining current club policy. They also provide a very useful source of feedback to the band themselves, and the live sets on the last two tours were noticeably influenced by club members' preferences. This is the largest survey of BJH fans ever undertaken, so we can claim with some justification that these are the definitive charts for dedicated Barclay James Harvest fans!

Favourite Song

1. (1)	Hymn	799
2. (2)	Mockingbird	779
3. (3)	Poor Man's Moody Blues	607
4. (8)	Suicide?	566
5. (4)	Medicine Man	545
6. (5)	Child Of the Universe	526
7. (10)	John Lennon's Guitar	402
8. (7)	For No One	390
9. (6)	Berlin	309
10. (9)	Play To The World	306
11. (12)	Lady Macbeth	298
12. (11)	If Love Is King	273
13. (22)	She Said	249
14. (19)	After The Day	209
15=(18)	Nova Lepidoptera	204
15=(15)	Paraiso Dos Cavalos	204
17. (14)	Cheap The Bullet	196
18. (17)	Life Is For Living	179
19. (13)	On The Wings Of Love	175
20. (-)	Crazy City	172
21. (-)	Alone In The Night	168
22. (-)	Summer Soldier	164
23. (23)	I've Got A Feeling	149
24. (26)	The World Goes On	141
25. (21)	In Memory Of The Martyrs	139
26. (28)	Rock 'N' Roll Star	137
27. (24)	He Said Love	135
28. (25)	One Night	134
29. (30)	Kiev	131
30=(16)	Jonathan	124
30=(-)	Stand Up	124

Favourite Album

1. (1)	Welcome To The Show	1452
2. (2)	Gone To Earth	1234
3. (4)	Everyone Is Everybody Else	1031
4. (7)	Time Honoured Ghosts	948
5. (9)	Octoberon	851
6. (6)	XII	836
7. (5)	Face To Face	798
8. (3)	Ring Of Changes	749
9. (8)	Eyes Of The Universe	733
10. (11)	Once Again	714
11. (10)	Turn Of The Tide	627
12=(15)	Live Tapes	462
12=(12)	Victims Of Circumstance	462
14. (17)	Barclay James Harvest Live	457
15. (14)	Berlin - A Concert For The People	413
16. (16)	BJH And Other Short Stories	407
17. (13)	Glasnost	356
18. (18)	Barclay James Harvest	155
19. (-)	The Harvest Years	109
20. (19)	Baby James Harvest	106

In the favourite songs section, the unthinkable almost happened, and "Hymn" was nearly toppled by "Mockingbird" - could it be losing its unquestioned status as the BJH classic??? The return of "Suicide?" to the live set is reflected in its improved placing, and other live favourites like "Crazy City" and "John Lennon's Guitar" performed well, too. No real surprises in the favourite albums, except that *Ring Of Changes* seems to have fallen out of favour. Nice to see that *Welcome* has retained its popularity despite being nearly three years old now - let's hope for even greater things soon!

n.b. Figures in brackets refer to our last poll, in December 1991 (see NL15). The points on the right were arrived at by allocating ten points for a first placing, nine for a second etc.

Songs You Would Like To Hear BJH Play Live

1. (1)	Hymn	442
2. (2)	Mockingbird	441
3. (5)	Lady Macbeth	408
4. (20)	After The Day	385
5. (3)	Medicine Man	357
6. (14)	She Said	340
7. (4)	Suicide?	336
8. (7)	John Lennon's Guitar	312
9. (10)	If Love Is King	302
10. (6)	For No One	298
11. (11)	Poor Man's Moody Blues	275
12. (17)	Summer Soldier	232
13. (30)	Galadriel	224
14. (13)	Guitar Blues	218
15. (8)	Child Of The Universe	214
16. (17)	Jonathan	182
17. (12)	Cheap The Bullet	163
18. (-)	Paraiso Dos Cavalos	158
19. (15)	Life Is For Living	157
20. (-)	Ring Of Changes	156
21=(29)	Fifties Child	155
21=(26)	Nova Lepidoptera	155
23. (22)	Crazy City	154
24=(24)	Loving Is Easy	149
24=(27)	Where Do We Go	149
26. (-)	For Your Love	142
27. (16)	Play To The World	139
28. (21)	One Night	135
29. (-)	Echoes And Shadows	132
30. (25)	He Said Love	131

Song titles highlighted in bold are those which were **not** included in the 1992 live set. One or two members said that the choice of live set should be left to the band, and of course, John, Les and Mel will play the songs that **they** want to in concert - our poll is not intended to dictate their choice, but to give them some feedback as to the fans' preferences. BJH do listen to their fans, as the last two tours have proved!

The next section on the poll form asked which songs could be dropped to make way for new material, or different oldies, and, of the 250 replies, 95 left this section blank or said that there should be no change. Again, I want to emphasise that these are only suggestions, so please don't panic if any of your favourite songs make an unwelcome appearance!

Songs That Could Be Dropped From The Set

1.	Rock 'N' Roll Lady	69
2.	Hold On	41
3=	Berlin	21
3=	Hymn	21
5.	Life Is For Living	20
6.	Mocking Bird	18
7.	Poor Man's Moody Blues	17
8.	Shadows On The Sky	16
9.	Cheap The Bullet	14
10=	Medicine Man	13
10=	Play To The World	13

The numbers on the right are the number of individual fans who said that the song should be given a rest. These results are bound to be controversial, and we're not suggesting for a minute that all of these songs should be dropped. However, there were a number of comments to the effect that the live shows are getting a little predictable, so perhaps it is time for one or two of these old favourites to be rested for a while, or at least moved around to give a less obvious running order.

There were also many who praised the balance of the 1992 live set, and, with a new album due out soon, I'm quite sure that we can look forward to some more stunning live concerts in 1993.

We were somewhat bemused to receive a few votes for songs which didn't feature at all in the 1992 live set, or, in one or two cases, which the band have never played live! Those who voted for "Just A Day Away", "Victims Of Circumstance", "Panic", "All My Life", "How Do You Feel Now" and "Alright Down Get Boogie" to be dropped can rest assured that they are extremely unlikely to hear them on the next tour!

Seriously, though, I suspect that a few members had difficulty in translating the questions on the form, so these votes may actually have been suggestions for songs to be added to the live set.

Favourite Other Artists

1.	The Moody Blues	163
2.	Pink Floyd	162
3.	Genesis	161
4=	The Alan Parsons Project	93
4=	Queen	93
6.	Dire Straits	87
7.	Chris de Burgh	86
8.	Camel	78
9=	Jethro Tull	77
9=	Marillion	77
11.	Yes	72
12.	Chris Rea	67
13.	Supertramp	60
14.	The Beatles	59
15.	Mike Oldfield	56
16.	Electric Light Orchestra	54
17.	Wishbone Ash	45
18.	Al Stewart	43
19.	Eric Clapton	42
20.	REM	39

Points are based on five for a first placing, four for a second etc. This section again raised the thorny topic of whether NL should feature any artists other than BJH. In the past I have continued to include a limited number of reviews of other bands, because I know that many of you, like me, have broad musical tastes and appreciate information about artists who might be of interest.

However, I reluctantly have to concede that we are in a minority within the club, so in future NL will not carry any reviews unless they are of releases directly connected with BJH (e.g. the recent *Darwin* project from which "Stand Up" was taken).

The readers' polls will continue to have an "other artists" section, and, perhaps, a "best new artist" one as well, so that club members can still pass on recommendations to like-minded fans.

In any case, it was good to see a very broad spectrum of artists mentioned on forms, from Meatloaf to Mozart and from Steve Miller to Glen Miller. Just about anybody whom you care to name got some votes!

Matters Arising

The "any other comments or suggestions" box raised many points, some of which I'd like to address here. Once again, we were very pleased by the number of flattering comments along the lines of "keep up the good work", but I'll concentrate here on the small number of criticisms, constructive or otherwise!

MAGAZINE FORMAT

"The new style is brighter, easier on the eye"

"I preferred the original format of NL, as I found the type easier to read"

Keith: most club members seem to find the new computerised NL better, and, despite appearances, we can actually fit more type onto each page now - check it and see!

"I find the small format of the German translation very good"

"On balance I would prefer A4"

"I object strongly to NL being reduced to an 'A5' format. The alteration would mean smaller print, limited reproduction of sheet music, photographs and pictures, or even less contents if the number of pages would be maintained"

I was surprised by the strength of feeling aroused by this one! The majority of you prefer the A4 format, so there will be no changes there.

MAGAZINE CONTENT

"Nice to see more photos"

"More photos in colour; for the foreign fan, use easier English vocabulary, please!"

"More photos, please"

We'll try to include more photos, but colour is out of the question without at least doubling the membership fee. I'm sorry that some of our overseas readers are having trouble in translating NL, but I don't want to over-simplify the text for the majority of readers; are any French, Dutch or Italian speakers willing to volunteer to act as translators?

"Why not have a letters page?"
We do - it's called "Feedback"!

"I am starting to be disappointed with my eagerly-awaited NLs. I never want to read another wretched list!!!! Discographies of every country in the world and lists of concert venues since the year dot are of no interest to me whatever. Why not publish them separately so that avid collectors (if such there be) can purchase them. The rest of us would prefer items of more general interest"

"Print more rare labels and covers of BJH issues from all over the world in NL (or make a separate issue)"

These two comments illustrate perfectly the difficulty of pleasing everyone. The final part of the concert listing appeared a year ago, so I feel that it's a little unfair to single that out, but I take the point about worldwide discographies being of limited interest (although there are a considerable number of collectors in the club). As suggested, we will be producing a separate booklet with a comprehensive listing of BJH's releases from around the world at a later date.

"Please watch that you are not bringing the band too much 'down to earth'. Maybe keeping a little distance wouldn't harm, i.e. avoid too much "John says" and too many advices on what to do or not. Other than that, thanks, keep up the excellent work!"

"Without infringing too much on BJH's privacy, a few items of personal information (family, hobbies, influences, friendship with other bands etc) would be of interest for many"

"Could members of the band contribute more often - NL is written far too much on the band's behalf"

"I like NL very much, especially the new series "Album Portfolio". I personally would like to read more about the actual activities of the band, and I think it's time for a new interview with one (or all together) of the band"

We will endeavour to procure an interview with one of the band in time for the next issue of NL; I personally would be delighted if the band's ties with the club were closer,

but the physical distance between the club and the band does not help matters. As ever, we'll do our best!

"The occasional competition (with prizes like signed albums) would be very appealing"

"Simple competitions - with simple prizes, such as an opportunity for a couple of beers with Les!"

"Every issue should include a giant poster!"

"I would like to see more flexis or other fan club music exclusives, production costs allowing, such as outtakes from the Polydor years"

So would we! Such things are extremely difficult for us to lay our hands on, but hopefully "Too Much On Your Plate" won't be the last bonus for club members.

"How about some sheet music for my favourite songs?!?!?"

Unfortunately we can only reproduce pages from the BJH songbooks which were published in the past. If anyone can produce camera-ready sheet music for recent songs, I'll print it!

"In the light of concern about lack of airplay, perhaps a section highlighting this would be of interest, for example the last time I heard a BJH song on the radio was "Sideshow" on Radio 5's *Champion Sport* last March. It would also be amusing to hear members' views as to the worst BJH song!"

"A contact club for members, details of members published, done in such a way that it won't breach privacy, but fans can contact each other if they wish"

As you know, the Data Protection Act prevents us from divulging members' names and addresses without their permission, and when we produced a voluntary Members' Directory for this purpose back in 1990, the response was very disappointing, with only around twenty members wishing to be included. I can only suggest that any club members who wish to meet or write to other fans should take advantage of NL's free advertisements to publish their name and address.

"The content of the magazine throughout 1992 has been much better than in 1991. Carry on with the good work!"

CLUB/SWALLOWTAIL MERCHANDISE

"The club offers were very good in 1992"
"Maybe the early issues available again, and keep on undercutting the shop prices!"

"More merchandise on offer"

"Thanks for very nice NL, but club merchandise not so pleasant"

I'd appreciate it if this member, or anyone else who is unhappy with the quality of club merchandise, would contact me to let me know exactly what the problem is. If you'd like more merchandise, what would you like? Our experience has shown that the more unusual items like clocks are not very popular, and are uneconomic to produce, which leaves us with the less imaginative but more reliable sellers like sweat-shirts and T-shirts, badges and pens.

"Would like to be able to obtain more BJH CDs through Swallowtail"

"I wish earlier albums were available in this country (UK) on CD, i.e. *Turn Of The Tide* and *Gone To Earth*"

All of the Polydor BJH CDs are currently available in Britain and Germany at mid-price, and any record shop should be able to order them for you. It's not really worth Swallowtail selling them, as most members already have them, and it would be difficult for us to undercut shop prices. We specialise in the releases from smaller labels or imports which are harder to find and on which we can negotiate good prices.

"Where is a lyric sheet for *Other Short Stories*? Also needed, lyrics of *The Harvest Years* new (old) songs"

"How about a lyric sheet for *XII*?"

The lyrics are printed on the cover of "Other Short Stories", "XII" originally came with a lyric sheet, and the CD reissues of both also include the lyrics, so there isn't really sufficient demand for us to produce

lyric sheets. The lyrics to the unreleased songs on "The Harvest Years" are included on our lyric sheet called "The Rest Of BJH", which also covers all the band's non-album singles and B-sides from "Early Morning" to "Blow Me Down".

"A club video, please! Surely we have enough members now to justify it?"

"I would like a video with some backstage footage, sessions, interviews etc"

With current club membership figures, we could expect to sell around three hundred copies of a club video. However, I have no wish to sell an amateurish "home video" of poor quality, and to have one shot commercially would cost a fortune. Sorry!

"Can't wait for further releases of archive material such as the live concert with the orchestra and John Lees' solo material"

"How about producing a book covering the history of the band?"

"I wish to get some more songbooks of BJH's music - perhaps it's possible to print leadsheets (containing only the sequence of chords) in NL"

All of these suggestions are avenues which we are currently exploring. As with everything concerned with the club, though, I would ask everyone to remember that all of us here have full-time jobs and run the club as a labour of love in our spare time. Please be patient and don't expect miracles!

"The club offer prices for Europe are too high. I think that if you buy five lyric sheets, the postage isn't £2.50 higher than in the UK"

I would dispute that our prices for single items are high, in view of the high cost of airmail postage and the fact that the falling value of the Pound has actually reduced prices for our overseas members. Nevertheless, this raises a valid point about orders for several items at once, which obviously reduces the cost of postage. I will take another look at prices, but in the meantime, if you are considering ordering a number of items, write or 'phone for an individual quote.

MISCELLANEOUS COMMENTS

"It would be great if the band could meet the fans, e.g. at a soundcheck before a concert"

"I'm waiting for the private concert for the members of the club..."

We did try to organise something along those lines before the last tour, but it proved impossible in the end. We haven't given up hope, although obviously we can't promise anything...

"Perhaps there could be a club tape exchange of rare BJH recordings, e.g. BBC stuff, or is that too illegal?"

My personal position is that such tapes are extremely interesting to the fan and in my opinion do no harm to the band's record sales, as they are only bought by people who have all of the official releases anyway. It is illegal to manufacture or sell such tapes, so the club cannot be seen officially to condone them. It is not, though, illegal to possess bootleg tapes, and there is nothing that I'm aware of to prevent club members swapping them, provided it is not for financial gain.

"Try to keep BJH releases available on vinyl!"
I'm afraid that this is one area where we have absolutely no influence. The record companies are phasing out vinyl whether we like it or not, and it's only a matter of time before a new BJH album does not come out on LP at all - if not the next album, then the one after. The stark choice is that you'll have to buy new albums on CD, tape or not at all.

"Club and NL improving all the time - far superior to the dark distant days of the seventies. P.S. Would BJH like a map of the UK to enable them to see where Scotland is for future tours?!!!"

"Promotion for the 1992 tour was very poor for anyone who was not a club member. I did not see the tour advertised in any major music magazine!"

The last tour was advertised primarily in local and national newspapers, largely

because very few BJH fans read any of the music press any more - hardly surprising in view of their treatment of BJH in recent years. I know that this is one reason why many people join the club, so we do try to ensure that club members get news of tour dates and new releases before anyone else.

AND FINALLY...

"It seems that membership numbers increase day by day, but please don't ever lose the 'family' atmosphere"

For us, that atmosphere is probably the most important thing about the club, and something that keeps us going through the bad days when we feel like chucking it all in! BJH fans are a really genuine, thoughtful bunch (which is probably why they're attracted to the band's music in the first place), and we've made some great friends by running the club. If members are occasionally a little forthright in their criticism of the club, or of the band themselves, it's because they feel personally involved. Thanks to everyone who contributed to this survey and to all club members for your continued support.

Competition Winner

As promised, all of the questionnaires we received were entered in a free prize draw, and the lucky winner was STEFAN STADTMÜLLER, who will receive an autographed 12" single of "Welcome To The Show" as soon as we catch up with all three of the band! Special thanks to Wolfgang Hillmann, who very kindly donated the prize.



Album Portfolio

"BABY JAMES HARVEST"



1. *Crazy (Over You)* (Les Holroyd)
Delph Town Morn (John Lees)
Summer Soldier (John Lees)
2. *Thank You* (John Lees)
One Hundred Thousand Smiles Out (Les Holroyd)
Moonwater (Woolly Wolstenholme)

UK Release Date: 10th November 1972
UK Catalogue No.: Harvest SHSP 4023

RECORDING DETAILS

Recording Studio:

"Moonwater", recorded at EMI's Abbey Road Studios, St. John's Wood, London - all other songs were recorded at Strawberry Studios, Stockport

Recording Dates:

September 1972

Producer:

Barclay James Harvest

Engineers:

Peter Tattersall (Strawberry)
Mike Sheady and Kete Go (Abbey Road)

ADDITIONAL PERSONNEL

The Barclay James Harvest Orchestra perform on "Moonwater", arranged by Martyn Ford and John Bell, and a thirteen-piece brass section appears on "Delph Town Morn", arranged and conducted by Brian Day.

SLEEVE

The "baby" theme was the idea of Ian Cassie, one of the band's managers at the time. The photographer was Julian Cottrell, and the baby is his son! The title came from the finished artwork, although it is probably also a jokey reference to James Taylor's classic album from 1970, *Sweet Baby James*. Original copies have an inner sleeve listing the performers on each song, which is absent from later reissues.

CRAZY (OVER YOU)

Baby James Harvest has been described at different times by members of the band as a "schizophrenic" album. The reason for this is simply that the band were physically split during the recording, with Les, John and Mel at Strawberry in Stockport, and Woolly mostly working with the orchestra in London. On Les's opener, "Crazy Over You", Woolly does play some piano, but Les handles organ and Mellotron as well as the bass part.

DELPH TOWN MORN

John's first contribution to the album is unusual in that it features not members of the orchestra, but a thirteen-piece brass ensemble. They were, in fact, band leader Syd Lawrence's brass section. It's a small world, because Syd's son is Martin Lawrence, who has also had a bit to do with the band down the years! The Delph Town of the title is, of course, the Saddleworth village where John was living at the time, and "Chris's son" in the first line is actually Les!

SUMMER SOLDIER

John's classic which closes side one of the album returns to one of his perennial themes: the futility of violence and a plea for peace. The background seems to be Northern Ireland, with the song's mention of bombers and soldiers being stoned, but, unfortunately it could equally apply to a dozen other situations. The second half of the song was arranged by Woolly, the only significant work that he did on the others' songs on this album.

THANK YOU

The whole of this album was written and recorded in a matter of four weeks or so, and "Thank You" was a late addition to the line-up. The lyric is just a musical credits list - the "who's who" has been stated before, but just one more time, those mentioned are: Dixie - owner of a music shop in Huddersfield; Pete (Tattersall) - manager of Strawberry; Teddy (Meyers) - head of EMI Switzerland; Eddie

(Buckley) - one of the road crew then; Ollie (Olwen Lees) - John's wife; Chris (Christine) - Les's girlfriend; Janet (Pritchard) - then Mel's wife; Snibbly - Ian Southerington; Heather (Crowe) - Dave Crowe's wife; Georgie - Dave Crowe's middle name (he was one of the band's managers at the time); The waterfall - Dave and Heather's baby boy; Cassie - Ian Cassie, the band's other manager; Nicky (Mobbs) - head of Harvest Records; Ricky (Dixon) - of Kennedy Street Enterprises; Eric (Stewart) - member of Hotlegs and 10cc; Kev (Godley) & Lol (Creme) - of 10cc; Billy Bean's Machine - Kev and Lol's "gizmo", their own effects machine for electric guitars.

ONE HUNDRED THOUSAND SMILES OUT

Les's beautiful song is about the isolation of an astronaut lost in space, a theme which he returned to subsequently in "Negative Earth". The "space race" was always in the news after the first manned expedition to the moon in 1969, and that interest was reflected in many other songs from that period on the same subject, for example David Bowie's "Space Oddity" and Elton John's "Rocket Man". Les again played the piano in Woolly's absence.

MOONWATER (*Poco Adagio*)

In the meantime, Woolly was at Abbey Road in London, working on his own epic. The idea was to record the orchestral pieces, then take the tapes up to Stockport for the rest of the band to record their parts. However, when Woolly arrived, the tapes wouldn't play properly, so he had to get back on the train to London and do them again! Time was so short that the other three couldn't wait for him, so went ahead with their own songs. "Moonwater" was Woolly's "attempt to bridge the gap between Radios One and Three", and was dedicated to Gustav Mahler, whose work had a big influence on Woolly; the Countess was a Polish countess who worked for a London publishing company. The "additional material" by Les was actually a mellotron part taken from "Eden Unobtainable" - check it out on *The Harvest Years*

I Remember It Well...

Club members recall how they were first introduced to the music of BJH.

READING KEV GOODMAN'S ARTICLE led me to reminisce of how I came across BJH. Like Kevin, I was weaned on The Beatles but lost interest in music in favour of football (I was young at the time) until the early seventies when I bought *Every Good Boy Deserves Favour* by The Moody Blues. Things have never been quite the same since.

When the Moodies took a few years off in the middle of the 1970s (how come I only get two weeks?) I was frantically trying to fill a musical void. As luck would have it, 'The Old Grey Whistle Test' showed some live footage of BJH performing "For No One". I will always be grateful to Bob Harris and the BBC for that. It only took five minutes or so and I had found what I'd been hoping was out there awaiting discovery. That particular song was sufficient to persuade me to buy the first *BJH Live* album. I was not disappointed.

To this day, "For No One" remains one of my all-time favourite BJH songs. The best part of my tale is that BJH have managed to produce many more songs of comparable standard. Let us hope there are at least a few more gems to flow from the pens of Messrs. Lees and Holroyd.

One more thought: are there any more undiscovered wonders of the musical world?

MARK DOWNER



Mel and Woolly on stage in 1976, photographed by Mike Muller

Feedback

Your Letters To The Editor

FIRSTLY, I'd just like to say how sorry I was to read about the death of John Lees' father in NL. My sympathy goes out to John and his family. On to other things: concerning lack of exposure, I think it could be because BJH have never been established. Someone like Eric Clapton, or Genesis, McCartney, Elton John etc got the hit singles in the sixties and seventies, and it seems to me that a lot of the DJs on the radio will play whatever they put out on single because they're established - they could put out a cover of Lonnie Donnegan's "My Old Man's A Dustman" and it would be played. I also noticed that Emerson, Lake and Palmer's single "Affairs Of The Heart" did not get much airplay. I think BJH should put out "Cheap The Bullet" as a single again; I am convinced that this could be the breakthrough they're looking for. Just an idea?

IAN BOWDEN

Cover Versions? No Thanks!

IN REPLY TO Damian Hardman's item in NL18 'Feedback', I too have seen many rock bands over the years and for me the only acoustic sets worth listening to were Steve Hackett and Led Zeppelin. I, like many other BJH fans, like BJH for their interpretation of their own songs, so I categorically do not want to see them performing other artists' songs. There must be a full repertoire from a group who have just celebrated 25 years and are about to record their 17th studio album! Their last single was written for them, and didn't make the Top 75, so leave it to the experts to decide their own destiny and career and be thankful for what you get. Yes, it would horrify me!!

CARL JACOBS

I SOMETIMES have to laugh at some members' almost religious attempts to make BJH better known. I don't think that this is necessary if only they can make their living by their music. Recently I heard some lads crooning "John Lennon's Guitar" - they had just bought the *Best Of*. It was a horrible experience. No doubt they deserve a bigger audience, but if they don't have it, that does not reduce the quality of their music. Regarding the thoughts on the shows, I have to say that I would love them to play a little "unplugged" session or a cover version of, say, a Paul Simon tune, but I think they won't do it because they are BJH. That's it. So, don't worry, friends, and keep on enjoying them...

ANDREAS KUBIK

DAMIAN HARDMAN is quite right: we are in the age of cover versions. Most of them have one thing in common: they're chasing commercial success, which leads us to the so-called "major hit single" that is mentioned here and there in Nova. In my opinion, the past major success of Barclay James Harvest in Continental Europe had a bad effect on the band's music and especially on the songwriting. With *Face To Face* they started to recover - with *Welcome To The Show* they returned to "State-of-the-Art Sound & Songwriting". Do we want BJH to be trendy again? I don't - I wanna listen to quality rock music. Regarding the suggestion of cover versions, the example of "Stand Up" on one hand and masses of BJH classics on the other prove that John and Les do it better. Furthermore, I'd like to support Graham Wheelwright concerning his suggestion to do away with the drum machine. Mel has proved on several occasions that he's a very powerful drummer and yet always sensitive to a song - in other words I think he's brilliant!

MATTHIAS OESCHGER

Feedback

Beware The Dubdub!

I HAVE TO DISAGREE with the comments made by Kev Crossley ref. post-concert overdubbing. Having purchased the video of the gig at the T & C (which I was at), I have been impressed by the quality and originality of the performance. If the tape had been tampered with, listeners/viewers would fail to appreciate the atmosphere of the 'live' performance. Someone who wishes to listen to tracks free from "irregularities" should purchase the original studio albums - after all, what is the purpose of a live recording? (Sorry, Kev!). Incidentally, the T & C was an ideal venue for BJH; we were all close to the stage, unlike the Hammersmith Odeon on the previous tour, when those unfortunate enough to be upstairs had to settle for a little less of the action! Here's to the next tour! ANNA WAGSTAFF

I'M SORRY, Kev Crossley, but dubbing upsets me. One of the attractions of *BJH Live* that is not shared by *Live Tapes* et seq is that the freshness of a live recording, and the differences from the studio versions of the same songs, make the album stand on its own merit, and demonstrate the skill of the band, capturing the atmosphere of the concert. These days the only way that we fans get to hear Mel's skill on the drums (I agree with Graham Wheelwright's comments, particularly regarding the drum break in "Paper Wings", but also to be found in all the early albums; Mel is a brilliant drummer, but too modest) is at a live concert. The letters pages also raised my eyebrows. I have to agree with comments about underexposure, but must add that, to my mind, commercialisation of the band would destroy some of that uniqueness which makes the band tower above the shorter lived but more 'popular' acts. Please, BJH, maintain your originality. In conclusion, I can't wait for the promised new album... and many more.

DOMINIC SCOTT

AS MUCH AS I HATE bum-notes myself, I have to disagree with Kev Crossley on post-concert overdubbing. To me it is wrong selling a manipulated copy as a "recording" of one particular show. I am willing to accept a minimum of correction, but if it was not a brilliant show, then it should not be released at all, as far as I'm concerned. The best way to get a good and honest recording of a show is not to make the mistakes in the first place, and I have seen several BJH concerts with (almost) no mistakes at all, so it is possible. The real problem is to catch them at their best, and there are only a few ways to do so:

- a) not being under-rehearsed, i.e. the band should be able to perform their show even if their sleep is necessary. This is best achieved at the end of a tour, not after only four concerts.
- b) recording all of the shows of a tour and picking the best performances, because every song will be played in its full brilliance and perfection at least once, if not several times. This was done successfully on *Live Tapes* and *Caught Live*, and it doesn't hurt at all if it's not just one show, as long as this is made clear.
- c) not telling the band that they are being recorded, which would eliminate all unnecessary sources of nervousness. Unfortunately, this is not possible for video recordings, unless John, at least, can't find his glasses...

Although the T & C video is not BJH's most brilliant performance to date, at least it is honest, and the few corrections have been done well. What I'm more annoyed about is the camera work, which is obviously not very professional, as there was much more light at the actual show than the video ever allows you to guess, and the "zooms" were not used in a particularly innovative way. More skilful motion of the cameras would have improved the film a lot - this way, it becomes a little boring after a while.

MONIKA BRAUCKHOFF

Feedback

A Long Story About "Other Short Stories"

The latest issue has finally roused me from passive appreciation and forced me to submit this letter. The first article that made me feel another perspective was required was the **Album Portfolio** of *Other Short Stories*. Enclosed is my review of the album written in September 1991 but never sent due to personal upheaval. I have read many reviews about various BJH albums but, to date, I have not read a good review of *Other Short Stories*. I was particularly upset by the sleeve notes of *Another Arable Parable*, written by Ryszard Szafranski. Even Keith Domone only managed to say that the unfavourable comparisons with earlier albums seem "rather unfair". So, to right this wrong, here goes...

I FIRST HEARD OF BJH from a friend at school during 1974. He played it through, and I wondered what he saw in it. There was really only one track which caught my attention.... "Ursula (The Swansea Song)". I borrowed the album so that I could record the song. After a few listenings, "Medicine Man" and "Song With No Meaning" grew on me. The dreamy sense of summer days past conveyed by the beautiful guitar work on the latter allowed me to forget the tensions of the world and relax, whilst the mystery and superb orchestration of the former demonstrated complete mastery of the complex structure of classical work combined with an innovative (even three years later) "progressive rock" style.

Woolly's talents come to the fore in "Someone There You Know", his use of Mellotron leading the way in what has now become a common part of contemporary music - the keyboard, and his lyrics expressing the search for a companion who is totally in tune with your feelings on all subjects in a place where the cares and troubles of daily existence fade into the background. A similar theme is carried into "The Poet" coupled with more brilliant orchestral manoeuvres. The linking of Woolly's "The Poet" to John's "After The Day" shows inspirational contrast.

In "After The Day", John's more sombre side is reflected. The question of whether there is any purpose to our lives has troubled philosophers for centuries and will for centuries to come.

This side of his nature is also shown in "Blue John's Blues". An almost Beatles-style song with the bite of "Get Back" coupled to the sensitivity of "The Long And Winding Road". "Harry's Song", another John Lees track, combines the questioning theme of "After The Day" with the magic of "Medicine Man".

No review of this album could be complete without a mention of the wistful and dreamy "Little Lapwing" by Les. This song transports the listener to another world, a paradise of remembered dreams and unforeseen pleasures to come. It could be called treacly..... but only as a compliment.

In conclusion, *Other Short Stories* is a musical masterpiece, interweaving full orchestral music with rock, and blending the skills of three talented composers. Those who only know the more recent Polydor albums have missed a lot. Unfortunately, EMI have not yet seen fit to release the album on CD, but rather to hear this musical treat with the clarity of CD, you have to purchase three compilation albums. I have been forced to the extreme of replacing my CD player with a 6-disc player that can be programmed solely for the purpose of hearing this album as it was originally conceived.

DOMINIC SCOTT

P.S. This article has been slightly outdated by the Japanese release of the album in CD format and the promised release of *Other Short Stories* coupled with *Baby James Harvest*.

Tell Me The Answer

What were the reasons for the split of BJH and Woolly? Is there still contact between Woolly and any of the band? What did Woolly do since, and what is he doing today? Could there be a reunion?

Although we've covered this area in the past, it remains one of the most frequently asked questions, so here goes: Woolly left BJH because he was musically unsatisfied within the group framework, and didn't have the opportunity to record a solo album whilst remaining part of the band. The disagreements came to a head during rehearsals for the follow-up to *XIII*, although Woolly agreed to stay on for four concerts in Germany in June and July 1979. After the split, he recorded his solo album, *Maeloso* (Polydor, 1980) and toured with his band of the same name as support to Judy Tzuke and Saga. A second album was begun, but never released, although some songs intended for it appeared on Swallowtail's exclusive cassette, *Too Late...*, in 1989. Apart from some film and TV music, Woolly hasn't recorded since, and retired from the music industry completely in 1982, to live and work on his own organic farm. He still sees the remaining three members of BJH occasionally, and keeps up with their activities by reading NL! However, there is no chance of him rejoining the band - he has now been out of Barclay James Harvest longer than he was a member.

What are the chances of getting ALL of John's solo music re-released? Would this be difficult due to different labels?

The good news is that Lindsay Brown is currently negotiating on John's behalf for a reissue of *A Major Fancy* on CD. There is no problem with different labels, as John now owns the rights to the material. If the CD does appear, as now seems very likely, then it will include three extra tracks - both sides of the Polydor single, "Best Of My Love"/"You Can't

Get It", plus a fine version of a song called "Please Be With Me" (which also appears on Eric Clapton's *461 Ocean Boulevard* album) which was recorded at the same time, but has never seen the light of day.

Most BJH songs, when performed live, are reasonably representative of the studio versions; two exceptions are "Medicine Man" and "John Lennon's Guitar" - why is it that the live versions of these songs differ so much from the studio versions?

In the case of "Medicine Man", the song has evolved down the years into its present form. A 1972 recording of a live performance with the orchestra shows the band staying pretty faithful to the original, but concerts without the orchestra demanded a different approach. The 1974 live version is much more guitar-orientated, and when the song was brought back in 1987 after a long absence, the on-stage line-up was different, so another rethink was required. It says a lot for the song that it has retained its popularity in spite of having gone through more transformations than Dr. Who! "John Lennon's Guitar", on the other hand, hasn't had much time to evolve! In this case, John (and many fans) thought that the studio version could be improved upon for live shows. Hence the addition of a rousing guitar solo, turning the song into a real boogie and dramatically increasing its popularity.

I know BJH are big in Germany, but could you tell me their highest single and album chart positions there?

As luck would have it, I am currently preparing an article about the band's chart positions and sales awards in Germany and elsewhere, which will appear in the next issue of NL.

[Questions submitted by S.J.Clowes, Andreas Rohde, Damian Hardman and Mark Downer]

Marketplace

IS THERE ANYBODY, male or female, aged between fifteen and nineteen who would like a pen pal? I was wondering whether I, at the age of fifteen, was the youngest member of the fan club! Please write to:

LAURA CATHERALL, 11 The Old Palace, High Street, St.Asaph, Clwyd, LL17 0RQ, UK

WANTED: BJH CD single "Panic", BJH CD *Live In London 1974*, Rolling Stones CD *A Radio Sampler*, Mick Jagger CD "Let's Work" 5-track promo. I have BJH CD single "Stand Up", BJH Ltd.edition CD "Stand Up", BJH CD promo *Excerpts From Welcome To The Show* plus various other BJH CDs and Rolling Stones Ltd. edition CDs. Please contact me at the address below or telephone 0236 753093.

GORDON GEDDES, 6D Parkhead Lane, Airdrie, ML6 6NB, SCOTLAND

SPARES AVAILABLE: German singles "Ring Of Changes", "Capricorn", "Love On The Line", "Mockingbird", "Victims", "I've Got A Feeling", as well as several "Victims" shaped picture discs. I'm looking for a UK copy of the 1992 *Best Of BJH*, older BJH singles, cuttings etc. Also looking for stamps (commemorative issues) from any country. I'm looking forward to receiving letters from everywhere. Please write to:

ANDREAS SYMANK, Hindenburgerstr.138, W-7300 Esslingen/Neckar, GERMANY

WANTED: LP *Best Of BJH, Vol.3* (Harvest SHSM 2033), LP John Lees *A Major Fancy* (SHSM 2018), BJH "Cheap The Bullet" CD single or 12" single, LP *Berlin - A Concert For The People* (Polystar 2475 554), "Panic" CD single, 45 John Lees "Best Of My Love" (Polydor 2058 513), 45 John Lees "Child Of The Universe" (Harvest HAR 5132). All items must be in very good or excellent condition and reasonably priced. Write to:

CARL JACOBS, 31 Wilton Ave., Hartlepool, Cleveland, TS26 9PT, UK

SONGBOOK SALE: Moodies one-volume *Nights In White Satin/Question Of Balance/To Our Children's Children's Children* and Pink Floyd *The Wall* £5.00 each. *Best Of Yes* ('69 - '77), Wakeman's *Criminal Record*, ELO *Old ELO* (Best of '73 - '76) and Supertramp *Crisis? What Crisis?* £4.00 each. All include P&P.

Tel. ROBIN STAPLEFORD on 0223 836866 to reserve.

WANTED: all BJH 7" singles; LPs *BJH, Once Again* (gatefold and quad mix), *BJH And Other Short Stories*. Paul Simon *Graceland - The African Concert* (Japanese CD) and Don McLean live recordings. Contact:

THOMAS VOLLMER, Jan-Palach-Str.25, W-6418 Hünfeld, GERMANY

SEEKING FRIENDS anywhere in the UK, preferably Manchester area to meet or write. Like BJH, UK, Yes, Wishbone Ash, Grace, Asia, Genesis, Magnum, Camel, Marillion, Quo and hard rock. Who wants to exchange thoughts and music? Please contact:

DAGMAR MÜLLER, 26A Crescent Road, Hale, Altrincham, Cheshire WA15 5NA, UK

TO SWAP: LPs *Everyone Is Everybody Else*, *Time Honoured Ghosts*, *Octoberon* (German pressings), *Barclay James Harvest* (Amiga, 1985), plus Soviet classical CDs. **Wanted:** BJH CDs (*Gone To Earth* first of all). Contact: VNUCHKOV SASHA, f.22, h.39, s.Bozok, Mekouz district, Yazoslavl region, RUSSIA 152 742

PENFRIENDS WANTED by Russian club members. Write (with both Cyrillic and English versions of the address, please) to:

СНГ	CIS
Россия	Russia
г. ЕКАТЕРИНБУРГ	Ekaterinburg City
ул. БАЗОВА 161-16	Bazhov's Street 161-16
Повышев Куриль и Наде	Cyril & Nadia Povyshev

Marketplace

What About A Painting Of BJH?

BJH-Fan sells:

- * Paintings
- * Drawings
- * Sketches

Techniques:

- * Acrylic
- * Pencil
- * Chinese Ink



For more information contact:

EVELYN KRAUSE, Im Hölzli 33, CH-9000 St.Gallen, SWITZERLAND

WANTED: NL magazines number 1, 2, 3, 4, 14. I can swap for other copies of NL. Contact:

ANDREI GERASIMOVICH, Busse Street 7-2, Vladivostok 690078, RUSSIA

THE CDs I ADVERTISED in NL19 are still available. The *Best Of* CD has now been reduced to £6. This is my final offer!! See NL19 for details.

GRAHAM WHEELWRIGHT, 1 Llwyn Deri Close, Newport NP1 9JS, UK

ISRAELI BJH LPs FOR SALE: for details please contact:

Black Hole Records, 5 Shlomo Hamelech St. Tel-Aviv 64377, ISRAEL [Tel./Fax 972-3-5284308]

WANTED: is any club member able to copy *A Major Fancy* or John's solo single "Best Of My Love" on cassette? I pay £15.00 for the copy of the album and £5.00 for the single. When I get your letter I'll send you the cheque and a tape. Please, and that's a very big please, write to:

CHRISTIAN BLUM, Neusiedlestraße 11, A-4060 Leoding-Doppl, AUSTRIA

WANTED: French 7" "She Said", "Thank You", "Hymn"; Dutch "I'm Over You", "Friend Of Mine"; Japanese 7" "Titles" and others. Many rarities available for swaps. Send sale/swap and wants lists. Thanks in advance.

HANS-JÜRGEN ZAHNER, Pestalozzistr. 25, W-7474 Bitz, GERMANY

BJH RARITIES: I have a lot of these and will swap/trade for Bruce Springsteen foreign/promo releases. I will also photocopy any FOBJH newsletters or NL not available from the club. Worldwide IBJHFC members who have any Bruce items please send for my wants list and BJH lists. I still cannot believe that anyone in Germany/Europe has not been able to find Bruce's "Sandy" 7" PS (CBS 3512)!!!

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

101 Things You Never Knew About Barclay James Harvest...

#4: Kev Crossley tells us that the lecturer in Computer-aided Design at his University is one Colin Chambers, who has worked with Storm Thorgeson on many album covers, including that for *Welcome To The Show*. Apparently, the butterfly logo used on the sleeve is based on a map of air routes somewhere in Asia!

HARD HEARTED WOMAN

Words & Music by
LES HOLROYD

Slowly

mf

Dm B \flat /D F B \flat /C B \flat maj7 B \flat Dm/G Gm

She's a hard heart-ed wo — man See the way that she's watch — ing you.

Vic-tims fall-ing be-fore — her And there's nothing that you — can do.

Loves comes hold - ing on — to us all,

Love comes hold - ing on — to us all.

C Dm B \flat G Dm Gm

Dm Gm Dm Gm Dm Gm Dm

See the hardheart-ed wo —

G B \flat C Dm B \flat C Dm

man Watch the way that she's danc — ing now. Eyes are flash-ing be-fore-

G B \flat C Dm C

you. Break her spell, please tell — me now. Love comes

Dm C

hold - ing on — to us all, Love comes

B \flat G 4 times Dm

hold - ing on — to us all.

Dm B \flat /D F B \flat /C B \flat ma \flat 7 B \flat Dm/G Gm Dm

She's a hardheart-ed wo—

G B \flat C Dm B \flat C Dm

— man See the way she's watch — ing now.

G B \flat C Dm C

Break the spell, please tell — me how? Love comes

Dm C

hold - ing on — to us all. Love comes hold-ing on — to us

B \flat G Dm

all.



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