

Nova Lepidoptera



The International Barclay James Harvest Fan Club



E. KRAUSE '94

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BJH Go Acoustic?

There is a possibility that BJH will play an "unplugged"-style show in Britain early next year. As I write, the project is by no means confirmed, and is subject to negotiations regarding practical and financial considerations. However, I can reveal that the offer, from an unnamed independent record company, would involve a one-off live performance, probably in front of an invited audience, followed by a live album and video of the event.

Should the show take place, we will try to ensure that club members get priority for tickets; however, I must stress once more that there is no guarantee that negotiations will be successfully concluded.

Whether the show takes place or not, the news does at least mean that Barclay James Harvest are still with us, and open to offers! When we spoke to John recently, he was very keen on the project, as it would entail taking a fresh look at the live show and, perhaps, the return of some old classics.

For the rest of this year, as John said in his recent interview with NL, the band will be taking some time off from the music business, concentrating on their domestic lives.

As ever, we will keep you informed to the best of our ability, and, should any important news break between issues of the magazine, we'll send out a news bulletin to everybody individually.

Official Merchandise

We're pleased to say that we have negotiated a deal with Music Merchandising Services and bought all their remaining stock of official BJH merchandise from 1993. These items were sold in Germany at the 1993 summer festivals, but have never been available elsewhere except direct from the merchandising company. All items are now in stock and we are able to offer them to club members at a substantial discount. The following items are available:-

***Caught In The Light* T-shirts**

100% cotton black T-shirts with the album cover design printed in full colour on the front, and the blue and pink "BJH" logo on the back. Most of the remaining stock is size L, but we have a few left in XL. If ordering XL, please state clearly on the order form if you do **NOT** wish to receive a size L in the event that the extra-large shirts are sold out.



BJH Polo Shirts

Navy-blue polycotton polo shirt with the "BJH" logo from *Caught In The Light* embroidered on the left breast in blue and pink. Size XL only.



BJH Baseball Caps

Black baseball cap with the same "BJH" logo embroidered on the front. Adjustable fabric strap to fit most heads!

To order, please use the enclosed Club Offers form, which includes full details of prices.



The Black Box Bungle

Woolly's long-awaited *Songs From The Black Box* CD was finally issued on June 6th, after a series of delays which put us in the embarrassing position of having hundreds of (understandably) concerned customers, whilst all we had were piles of black boxes autographed by Woolly, complete with all contents except for the CDs! To make matters worse, the last issue of NL went to press before we knew about the final delay, and therefore gave the false impression that the CD was already out.

We pride ourselves on offering a fast, efficient service through both the fan club and its independent sister company, Swallowtail, and we've decided, therefore, that it's not fair to offer any goods to club members which we cannot guarantee to deliver on time - in future, we will only advertise items once they are already in stock. In the event of another important release like *Black Box*, we will let you know about provisional plans, and ask you to send in SAEs or IRCs which we will use to let you know when we can actually supply the goods.

The reaction to the CD has been very encouraging - they've been selling like Pontefract cakes. If you haven't already ordered one, though, don't panic, as we have enough to keep Woolly fans happy for a while yet. Total sales of the normal, unlimited version which is available in the shops currently stand at around 1,000.

Polydor Germany's *Best Of 2*

Plans for a second Polydor compilation are on ice at the moment due to longer than expected discussions with the German record company over the proposed track listing. It's still possible that the disagreements will be resolved in time for a Christmas release, although in all probability there will be nothing on it that fans don't already have.

Jacket Joy

We were very pleased with the response to the BJH jacket offer in the last issue of NL; never having offered such an expensive item before, we weren't at all sure that they would be popular, but we easily achieved the minimum order requirement, and as I write, they are on order from the manufacturer. Expected delivery time is September, just in time for the colder weather. Those who ordered may be interested to know that they are in good company, as John will also be sporting a leather-sleeved one soon...

On Line

We've recently bought ourselves a new computer which will, amongst other things, take over the club records and magazine design. As of the next issue, NL will be produced on a new programme (*Microsoft Publisher*) and will have a new look and layout.

It has also been suggested to me that BJH fans might be interested in an electronic mailing list or forum for computer users; this would take the form of e-mail via The Internet or a bulletin board which could supply the very latest BJH news and an opportunity for fans to communicate worldwide for the price of a local 'phone call.

To be honest, we have no idea how many of you have the capability to join such a list or would be interested in it. Please let us know if you think that it would be a good idea, or, if you've already become part of the information technology revolution, why not contact one of our club members in Finland via the following e-mail address:-

Kari.Ahtiala@uta.fi (or yykaah@uta.fi)

Is there anybody out there?



BJH Videos and CDs

We've had some success in tracking down supplies of deleted videos, especially *Glasnost*. Anyone whom we have not contacted as yet, don't despair, as you are still on our list, and we will be in touch if we can get hold of further copies.

On the CD front, we're looking into the possibility of Swallowtail offering a complete range of those BJH CDs which are currently available, notably all the Polydor discs. Unfortunately, Polydor will not deal direct with anyone spending less than £10,000 a year! We're in touch with one or two alternative suppliers, and hope to be able to offer a wider range of CDs in time for the December issue of NL.

We've still got some copies of the *Darwin* CD left, but will not be able to get further supplies once our present stock is exhausted. Details of prices are on the Swallowtail order form enclosed.

Honeymoon Period

Madge and Andy Liles, and Monika and myself, would like to thank everybody who sent us cards and good wishes for our recent weddings. Both days went off really well, and your thoughts were much appreciated.

Monika and I will be taking a slightly belated honeymoon in the second half of September, so please allow for a couple of weeks' delay in answering letters and orders to the Yeading address during that period. Thanks, too, for your patience in recent months when the service has sometimes been a little slower than normal - all these wedding preparations play havoc with the smooth running of a fan club!

...Other Short Stories...

...Whilst BJH take a sabbatical, John's Friarmere Studios will not be idle; Martin Lawrence will be working there together with Joe Longthorne, putting the finishing touches to a live album. At the time of writing, Joe's *Live In Concert* video is No.1 in the music video charts...

...BJH's "Child Of The Universe" appears on another new **compilation CD or cassette** called *Journey To The Edge: Progressive Rock Classics* (Music Collection International MUSCD 018/MUSMC 018). For once the title is accurate, with other gems included from Jethro Tull, Manfred Mann's Earthband, Camel, Free, ELP etc. Highly recommended, especially as the price is very reasonable...

Talking of **Camel**, those of you who voted the band into 12th place in our recent poll may be interested in a new definitive discography of the band, which will also include exhaustive interviews with Andy Latimer and Peter Bardens. Full details from Northdown Publishing, P.O.Box 49, Bordon, Hants. GU35 0AF, UK...

Anagram Competition

Thanks to club member Damian Blakemore, we have a fully autographed *X//* tour programme to give away. It's slightly worse for wear, but still a great collector's item, and it's yours if your name is the first out of the hat with the correct answers to the three BJH-related anagrams below:-

1. **O TO BE CORN**
2. **I LIVE OFF SIN, GIRL**
3. **DEATH BY CLAM**

Send your entries, to arrive by OCTOBER 10th, to:

Anagram Competition, IBJHFC, 117 De Havilland Close, Yeading, Middlesex, UB5 6RZ, UK



media world

Television

A new version of BJH's "Life Is For Living", with slightly altered lyrics and performed by unknown artists, has been used as the music for a TV commercial for spring holidays in Ireland. It was made by the Irish Tourist Board, sponsored by Guinness (!), and was shown on RTE1 and 2. Special thanks to Irish club members Michael Burke and Thomas Flynn for the information.

Meanwhile, Jürgen Fegers tells us that German channel ZDF used "Hymn" in February for their "World Of Fashion" programme (?!)

The Press

August's issue of *Q* magazine included an interesting article about rock landmarks in Berlin, and included BJH's historic concert at The Reichstag in 1980. We could have done without the sarcastic photo caption, though, and the mindless put-down in a review of a compilation album later in the same issue...

music news

To Hell With Burgundy's new album *3* is out now on CD and cassette on their own Stig Europe label. It includes the new single, "The King And I", and is highly recommended, being rather more diverse than their last offering, and including live favourites such as "If I Was God", "I Could Be That Man" and "Cormorant Wave".

Alan Parsons: we hear excellent reports of the "Live Projekt" shows in Germany, and understand that there may be further live dates in Germany, The U.S.A. and Japan in the autumn...

The Eagles have reformed for live shows in America; does this mean that we can expect new material and/or some European dates?

Desert Island Discs



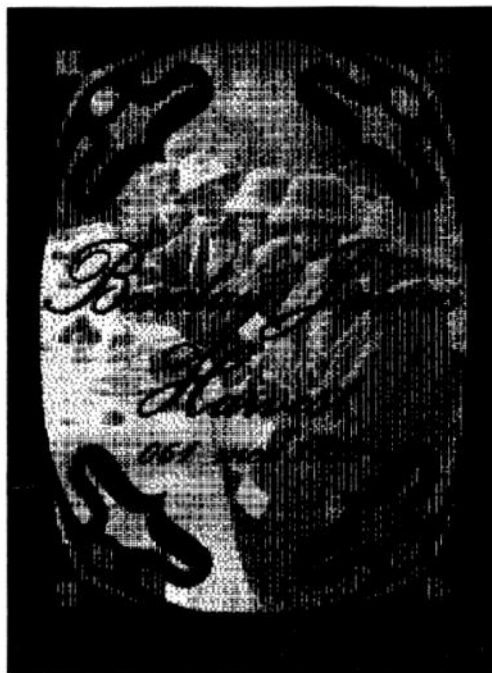
In which hand-picked celebrities not unconnected with Barclay James Harvest select their ten all-time favourite albums. This issue's castaway is the son of bandleader Sid Lawrence, whose brass section graced the *Baby James Harvest* album. However, he is better known amongst BJH aficionados for his production and engineering work on *XII, Eyes Of The Universe*, *Turn Of The Tide*, *Berlin* and, most recently, *Caught In The Light*. Please welcome:-

Martin Lawrence

1. Night Fly
Donald Fagin
2. Tapestry
Carole King
3. Come Fly With Me
Frank Sinatra
4. Provision
Scritti Politti
5. Toto IV
Toto
6. Motown Chartbusters, Vol.3
Various Artists
7. West Side Story
Original Sound Track
8. Band On The Run
Wings
9. The White Album
The Beatles
10. Hot Rats
Frank Zappa

Pretty wierd, huh!! To be honest, I've got too many "favourite albums" to mention!! Nice to hear from you, hope to see you "on tour".
Martin.

the unreleased BJH



***"Yesterday our
songs of glory
shone,
A dream of ages
every one"***

Introduction

One of the most frequent questions that followers of the band ask is whether there is any unreleased BJH material gathering dust in the vaults, particularly since three previously unknown songs from 1968 were disinterred for *The Harvest Years* and "Too Much On Your Plate", a *Once Again* outtake, came out on the fan club flexi. The standard official line when faced with such queries was always that all unused tapes were wiped when the band finished an album, and that any unused songs would probably resurface on a later record.

To a large extent this is true. We now know rather more about the way that BJH approach recording; John comes along with finished demos of songs which, if they are not included on the album, can sit around for years before finally being accepted as suitable for the later album, e.g. "Hymn" was written in 1971 but not released until 1977 and "Guitar Blues" and "The Ballad Of Denshaw Mill" were written around 1983, but didn't see the light of day until 1987 and 1993 respectively.

Les, on the other hand, tends to bring two or three songs which are ready for recording, plus a number of ideas which are then developed into songs in the studio. Neither approach seems likely to produce a rich harvest for the fan eager to add rare outtakes to the collection.

However, over the last six years or so, we've done a great deal of detailed research into the history of Barclay James Harvest, partly for articles in NL and partly for our own edification (OK, I admit it, we're "trainspotters"!). One of the most valuable things to come out of this research is that, whilst there are certainly not hundreds of unreleased BJH classics waiting to be discovered, there are, especially in the early years of the band, enough undiscovered curios to whet the appetite of any diehard fan. Over the next couple of issues of NL we'll be listing all of those songs which had "gone to earth" and whose existence can be verified. Where possible, we'll also include descriptions and as much detail as we've been able to ascertain.

In Part 1, we delve into the very beginnings of the band, way back in 1967...

the unreleased BJH

Part 1: The “Lost” Albums

One of the most puzzling aspects of studying the band's very early days was the apparent discrepancy between reports of prolific songwriting during their formative spell of seclusion on the moors and the paucity of recorded output. In the three years between moving into Preston House and the release of their debut album, a mere two singles were released - four songs out of the one hundred and fifty which a Daily Mail article from July 1968 reported that they had written. What happened to the rest?

A partial answer was provided by the band's BBC sessions from that period (see NL18) and the three songs unearthed by club member Steve Hibbard and subsequently featured on *The Harvest Years*. However, it wasn't until we were privileged to gain access to some of the band members' private collections that the true extent of hitherto unknown recordings became apparent.

Before we go any further, I must at this point cruelly dash any hopes that are raised of this material ever being available; these songs were rejected by BJH over a quarter of a century ago, and the release of them in any form would be blocked by the band as it could damage their reputation! However, the songs do represent an important aspect of the band's early development, and Woolly and John have very kindly allowed us to hear them and satisfy your curiosity, at least in part, by describing what we heard.

The first major surprise was to discover that BJH had made not one but two “albums” before they signed a record deal and released their eponymous debut LP! These were never intended for public consumption, but were acetates made for their publishing company, who then tried to interest other artists in recording the songs. As early as 1967, John Crowther had negotiated a publishing deal with Ardmores and Beechwood, and the first acetate featured eight songs recorded either late in 1967 or at the beginning of 1968:-

The “Eroica” LP

Typically, even the first known recordings from Barclay James Harvest were given a jokey title with a classical pedigree. The recordings are primitive, as you would expect, and the songs themselves are often naïve and derivative, but they have a period charm as well as (with the benefit of hindsight, admittedly) hinting at original talent and the glorious music to come.

SIDE 1

□ Is That OK?

This is the one surviving song from the days of The Blues Keepers, which used to form part of their live repertoire. Listening to it, we weren't altogether surprised that the band never made the big time! It's a very lightweight song in an almost vaudeville style (no trace of the blues here); a joint composition, it's sung by Woolly, but although the chorus of “It's been fun while it lasted” is quite catchy, it must be said that there's no real sign of future splendours.

□ Your Big Mistake

Now this is more like the Barclay James Harvest that we know and love: a slower song from Les, slightly reminiscent of “Early Morning”, but with a rather melancholy feel, particularly in the chorus -

*So, girl, you say goodbye
Don't turn around there's tears in my eyes
Now you've left me all alone
I'm sure I'm gonna die*

The trademark BJH harmonies are already beginning to appear.

□ Memories Of Yesterday

Another Les Holroyd composition, this time featuring John on recorder. A sad little song about a girl recalling her lost lover, with a simple but poignant melody.

the unreleased BJH

❑ The Poet

Yes, the very same song! In its first incarnation, Woolly's ironic look at artistic self-absorption already sounds very close to the familiar version from *Other Short Stories*. John's recorder is again prominent, and Les provides a very effective backdrop on the cello. Interestingly, most of the orchestral parts which were added later are already there, played instead on guitar and cello.

❑ Joanna

A piano-based instrumental by Les. The opening features solo piano playing staccato snatches of melody before switching into a piece which recalls the opening of "Lucy In The Sky With Diamonds"; then it's back to the first theme, now augmented by John's recorder. A haunting piece, although it would have sat uneasily amongst the band's more conventional songs.

SIDE 2

❑ 1923

A jolly little Woolly piece wherein he suggests that "it would be so nice" to go back in time and "see the things that Mum and Dad once knew". The style is very sixties, with a whistled part which is nearly in tune! Such nostalgia from a 20-year old...

❑ In The Rain

This one could be The Hollies in depressed mood. There's a solo from an early electric organ of some kind, and the middle eight is vintage Woolly.

❑ What A Fool

Angst time again, with Woolly lamenting that he's made a mistake in leaving his girl:

*I've made a mess of my life today
All that I do, well I do the wrong way*

Some strong harmonies from Les, and the whole song has a much rockier feel, with the bass and drums starting to become a powerful driving force.

The Ardmore & Beechwood Album

Although it was recorded only months later, there is a quantum leap in the quality of the Barclays' second "album" venture. The band sounds much more confident and together, and the familiar BJH trademarks are beginning to emerge.

SIDE 1

❑ For The Loving Of

Here's John's first recorded contribution to the band, and it's a guitar-led rocky number, with Woolly handling the lead vocal. The song extols the virtues of living a loving life, and the overall feel is very late-sixties psychedelia, but the harmonies in the chorus are pure BJH.

❑ It's Better

Les's voice is instantly recognisable by this stage, on this bitter-sweet tale of love thwarted by what the singer sees as an insurmountable age gap. Happily, it ends on a positive note with him vowing to wait for her.

❑ Up With The Sun

Back to Woolly for a very up-tempo rocker powered by riffing guitar and a thunderous rhythm section. At this stage of the band's development, they could easily have become a heavy rock outfit if these early glimpses are anything to go by. However, it's the strength of the songs and melodies which really stands out.

❑ We've Heard It All Before

A joint composition with Woolly on lead vocals, but John and Les are clearly audible on the harmonies which are now becoming a regular feature. There's a definite Beatles influence at work here, with the main melody having something in common with "A Day In The Life".

the unreleased BJH

SIDE 2

❑ Come Back To Me

Another team effort, this is a really catchy number with a great hook in the chorus. It would have made a very commercial single, rather like something by the Small Faces, but would probably have resulted in BJH being pigeonholed as a "pop" act and not being taken seriously.

❑ Mr. Sunshine

Here's something familiar; this recording, which is just a slightly less polished performance of the song, was actually used when the band recorded the version on the B-side of "Early Morning" - the backing track was taken down to London's Chappell Studios where vocals and a new recorder part were overdubbed.

❑ Am I Right

Woolly strikes again, with a jaunty song including lots of "la-la-las" in the chorus and a lyric which can't, in all honesty, be described as amongst his best:

*I know it, you don't show it, am I right?
It could be that you love me, am I right?*

There's also a number of false endings with some very uncertain percussion which may or may not have been intended as a joke... On the plus side, it's very short!

❑ State Of Mind

By contrast, "State Of Mind" is classic Woolly. Sounding like one of Tim Hardin's more introspective moments, it's a fine song about loneliness set off by some beautiful cello and recorder. The "picked" chord playing brings to mind Simon and Garfunkel's "The Boxer", but the overall effect is very Barclay James Harvest, and the song ends much too soon.

❑ Don't Expect Me To Wait

Opening with an idiosyncratic rhythm and some unusual electric guitar, the song quickly develops into a melodic chorus concerned with Woolly's regular preoccupation of star-crossed love. John's guitar solo at the end is a trifle tentative, but there is definitely a touch of that style and slightly distorted sound that would make his playing instantly recognisable in the seventies.

❑ I'll Be Back

We believe that this was another joint composition. It's heads down, no nonsense boogie time again, with Woolly's vocal backed up by some scorching guitar riffs which are very like those on "Taking Some Time On" and "Too Much On Your Plate". Shades of Clapton in his days with Cream - great stuff!

COMING SOON...

Part 2 of The Unreleased BJH, coming in the next issue of NL, will round up all the remaining unheard material which is known to exist, including more songs from the very early days, plus one or two from a little later in the band's career.

We'll also be taking a look at unissued live recordings and alternative versions of familiar songs, plus, of course, all the regular features including Feedback, Album Portfolio, Tell Me The Answer and all the latest news.

NL27 will be available at the end of November.



In June 1969 EMI, after much hesitation, launched their new 'progressive' label, Harvest. Managed by a young university graduate, Malcolm Jones, the label was intended to replace Parlophone as the outlet for groups who did not specialise in straightforward pop. Barclay James Harvest, sweating over their lyrics and fiddling about with their newly-acquired mellotron in Oldham, were one of the first signings to the label. It has been suggested that the shared name between the label and one of its own groups was no more than coincidence, but believe that and you'll believe that *Ring Of Changes* captures the true spirit of the Barclays' music!

Whatever tensions eventually developed between their new label and the Barclays - and Wolstenholme was speedily convinced that they were being neglected - there can surely be no doubt that between 1969 and 1972 the group wrote some of their most memorable songs. Who can deny that Holroyd's "Eden Unobtainable" and "Song With No Meaning" are two of his loveliest compositions? Who can fail to like Wolstenholme's bouncy little ditty, "Poor Wages"? At the Harvest Festival at Weeley near Clacton-on-Sea in August 1971, the Barclays, with their orchestra, were, one member of the audience recalls, "stunning, brilliant ... first thing I did on the way home was stop off and buy *Once Again*." Other Harvest label groups also turned up at Weeley. But who were these people?

Apart from Pink Floyd, Roy Harper and the strange Edgar Broughton Band, Harvest was home to a whole host of now-forgotten names. Who today knows a song title by Formerly Fat Harry, Mark Almond, East Of Eden, Tea And Sympathy, the Grease Band, Nine Days Wonder or the Third Ear Band? You'll not find CD re-issues of these groups' recordings in your record store, not even if you live in Japan. You may, of course, feel that you can live contentedly without ever hearing "Monotony" by Nine Days Wonder; but, for those

of you interested, as I am, in the milieu the Barclays came from, it should be possible to pick up at a local record fair for about £8-10 a copy of *The Harvest Bag* (1971). This sampler includes the early Lees classic "After The Day" and songs by Mark-Almond, the Grease Band, East Of Eden etc. Mark-Almond, represented here by the hymn-like "The City", were old associates of John Mayall and made three LPs for Harvest. Shorn of Joe Cocker, the Grease Band released just one blues/rock LP on Harvest. Their excellent "Laughed At The Judge" opens *The Harvest Bag*.

East Of Eden were a sort of 1970s version of To Hell With Burgundy, but "Ain't Gonna Do You No Harm" doesn't capture them at their best.

What of the other lost groups who recorded for Harvest? The Third Ear Band were responsible for rambling concoctions with titles such as "Earth" and "Druid" which they themselves described as "electric acid raga". Tea and Sympathy were perhaps even odder, titling their first LP *An Asylum For The Musically Insane*.

There was another Harvest sampler called *Picnic - A Breath Of Fresh Air* and it would be interesting if some of this old Harvest material could be re-issued on CD. Over to you at Swallowtail, Keith...

STEPHEN ROBERTS

Stephen submitted this article some time ago, since when events on the CD reissue front have moved faster than any of us imagined. Thanks to the combined efforts of the specialist labels, notably Beat Goes On in the UK and Repertoire in Germany, where the Harvest label enjoyed a cult following, it's now possible to buy many of the albums mentioned above on CD. Particularly well-represented are The Edgar Broughton Band, The Third Ear Band and Mark-Almond, plus other Harvest faves such as Pete Brown and Piblokto! plus The Battered Ornaments, Shirley & Dolly Collins etc.

Keith



Could it be possible that BJH took their live-show intro to the *Berlin* and *Live Tapes* albums from the song "The Tempest" on the Mandalaband album? Just listen to the drums in that song and then compare them with the intros!

This subject came up in the interview with Woolly which we conducted way back in NL3: you're quite right that exactly the same recording of Mel's rototom work was used for the band's stage show and for "The Tempest" on *The Eye Of Wendor - Prophecies*. However, it was first recorded specifically for the introduction to the BJH live shows, and later used on the Mandalaband track, which was one of the causes of friction between the band and David Rohl during the recording of *X//*. I'm happy to report, though, that this misunderstanding is now water under the bridge and that David is one of our regular readers (look out for his choices of "Desert Island Discs" soon in NL).

As I learned from the info given on the bottom of the poster from the Woolly-box, he played in two bands. One was called "The Sorcerers" and the other was called "The Keepers". Could it be possible that the name of the CD *Sorcerers And Keepers* (Spectrum 550 029 2) has got something to do with this?

Yes.

When was "Rock 'N' Roll Lady" from the "Just A Day Away" shaped picture disc recorded?

The credits on the disc are of no help here, because the wrong track was pressed on to most copies of this single! The recording is from the famous Berlin concert on August 30th, 1980, and was also used on the limited edition 11-track version of the album issued by Polystar in Germany. The other extra song was "Love On The Line", and both tracks were collected up on the Connoisseur compilation *Alone We Fly*.

I've just listened to "Our Kid's Kid" - it's one of my favourites - and I tried to understand the lyrics. So I don't know, what is the meaning of Bargap Road and Oldham Edge and what is the importance of all these names in the lyrics?

"Our Kid's Kid" is a very personal song from John, written about his own family, and is addressed to his sister, Edna, on the occasion of the birth of her daughter, Ruth, John's niece. The "race" was for the first grandchild for John and Edna's parents, and "our kid" is a common expression in northern England for one's brother or sister, especially a younger one. Bargap Road was where John's parents lived, and where he and Edna grew up, in the Oldham Edge area just outside Manchester. Frederick the Great was John's father, whose death last year inspired "Back To Earth". Finally, Frank is a relative of Edna's German husband and Peter is Peter Tattersall, manager of Strawberry Studios at the time.

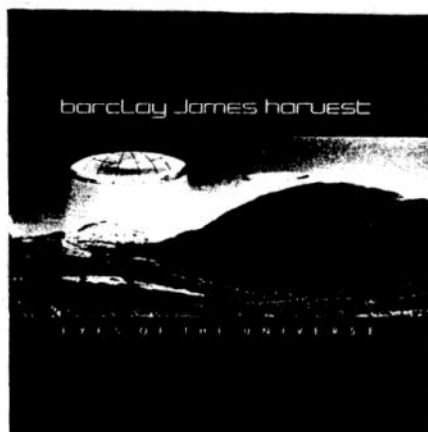
What do Kevin and Colin do between BJH tours? Do they "guest" with other bands, or do session work?

Kevin McAlea has recently been on tour with Barbara Dickson, and his work with other artists in the past has included tasks as diverse as being a member of pub-rock band Bees Make Honey, touring with Kate Bush and writing the English lyrics for Nena's worldwide hit, "99 Red Balloons". The latter was the subject of a court case when the record company, CBS, claimed that the work was simply translation and refused to pay a songwriter's royalty. Kevin won the case. Colin was a member of The Doctors Of Madness, (*did anyone see the wonderful photo of them in Q magazine a while back? On payment of a small consideration, I promise not to reproduce it and identify the guilty parties in NL!*). He then played with The Sadista Sisters, TV Smith's Explorers, Exit and Seamus Sell, and now plays with his own blues band in his local pubs and clubs.

[Questions submitted by Manuel Zin, Dorle Thiel and Mike Muller]



"Eyes Of The Universe"



1. *Love On The Line* (Les Holroyd)
Alright Down Get Boogie (Mu Ala Rusic) (John Lees)
The Song (They Love To Sing) (Les Holroyd)
Skin Flicks (John Lees)
2. *Sperratus* (John Lees)
Rock 'N' Roll Lady (Les Holroyd)
Capricorn (John Lees)
Play To The World (Les Holroyd)

UK Release Date: 5th November, 1979
UK Catalogue No.: POLD 5029

RECORDING DETAILS

Recording Studios:
Strawberry Studios North, Stockport

Recording Dates:
July - September 1979

Producer:
Barclay James Harvest and Martin Lawrence

Engineer:
Martin Lawrence

SLEEVE

Designed by Alwyn Clayden, with photography by John Shaw. The UFO theme is given an interesting twist by the fact that the spaceships are also windows looking out onto another world. Original UK copies had a black and white lyric inner, and a butterfly embossed on the bottom right corner of the front - this is missing from later issues, including the CD, misleading some fans into thinking that the band's trademark butterfly doesn't appear on the album.

GUEST MUSICIANS

TITLE

Taken indirectly from the lyrics of "Sperratus":

"Look in my eyes
See the light of the universe"

Until Woolly's departure, the working title was *High* (see next page).

This album saw the first guest appearance with BJH of Kevin McAlea (ex of Bees Make Honey and fresh from Kate Bush's touring band) on keyboards. Alan Fawkes (who worked with Steve Broomhead plus various members of Sad Café and Steeleye Span on a Tim Hart solo album produced by David Rohl!) played saxophone on "Play To The World".



album portfolio

Love On The Line

Les's opener was selected as a single to promote the album, and gained a lot of airplay, helping "Eyes" on its way to platinum status in Germany. Ironically, the title is similar to Woolly's "Lives On The Line", which was originally going to be included on the album. Like Woolly's "bit of bizarre in 6/8", "Love On The Line" is a rocky number, but the theme is the consuming power of love.

Alright Down Get Boogie (Mu Ala Rusic)

John's "disco" song is not the fans' favourite BJH offering, as evidenced by the fact that it barely troubled the scorers at all in our recent readers' poll! However, it should really be seen in the context of 1979 as a tongue-in-cheek comment on the *Saturday Night Fever* style of disco which was endemic at the time. The strange subtitle may be an anagram ("aural music"?).

The Song (They Love To Sing)

This song and "Play To The World" have a similar theme, conjuring up the unique atmosphere and emotion of live concerts by the band. Whilst "Play To The World" has enjoyed a revival in recent years, "The Song (They Love To Sing)", which is just as good, if not better, has been rather neglected.

Skin Flicks

The title is a slang phrase for pornographic films, and the song is a sorry tale of a model whose career as a glamour pin-up comes between her and her lover. Musically, John continued where "Poor Man's Moody Blues" left off, with the coda borrowing a riff from the Moody Blues' "Question".

Sperratus

I could never understand why this one didn't become an essential part of the live set, with its atmospheric verse, catchy chorus and wonderful "duelling guitars" ending. The song is about the complex relationship between stars and the fans who put them in that position, and the title is another anagram, this time of "superstar".

Rock 'N' Roll Lady

This very commercial song was, surprisingly, never released as a single. Following on from "Sip Of Wine", the song is about the camp followers attracted by the glamour of the music business. The line "In the bars where the stars drink tequila and wine" may also be heard as "the stars drink tequila and whine"!

Capricorn

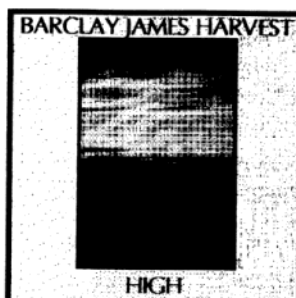
One of John's cut-up lyrics, where he took favourite phrases from books and rearranged them into profound-sounding but meaningless verses. It conjures up a marvellous atmosphere nevertheless, reminiscent of "Medicine Man".

Play To The World

The reintroduction of "Play To The World" to recent live performances has given the song a new lease of life and boosted its popularity. The icing on the cake is John's moody guitar, followed by Alan Fawkes' sax solo, reproduced in live shows by Kevin McAlea.

The Way It Might Have Been...

Eyes was, of course, the first album BJH made without Woolly. However, Woolly was still a member of the band when rehearsals began, and most of the songs had been selected. The working title of the album was *High*, and the cover would probably have been based on Woolly's slide of sunset from an aircraft, which was eventually used on *Maestoso*. This is what the portfolio might have looked like if Woolly had stayed:-



Side 1: Lives On The Line
Rock 'N' Roll Lady
The Song (They Love To Sing)
Skin Flicks

Side 2: Sperratus
A Prospect Of Whitby
Capricorn
Play To The World



Carry On!

What has happened? Issue 22 of NL carried positive reviews and hopes for the future; "the three year wait ... was well worth it", "best for many years", "One of BJH's masterpieces!", "Great from the first song to the last". These comments reflect my views - and I, for one, have not changed them. The only suggestion I have for the next album (and please God it be soon) is that the tempo should be increased, this would make some of the songs more universally appealing whilst allowing guitar solos to be included on the CD!

I can understand the band's disappointment with the album sales and at the tour cancellation, but both of these should come as no surprise. When I mention BJH to acquaintances, I am met with either "Who?" or "are they still going?". The band, and the record companies/promoters must realise that you cannot release an album, or go on tour, and not tell potential customers that this is happening! The total silence from the publicity machine surrounding this album's release has completely underwhelmed me.

The irony of reading Terry Luck's letter "... John Lees' reassurance that the band are not about to split up ..." and John Lees saying "Rather than finish it or just split up, just stop, and if in 2 or 3 years ..." in the same magazine was not missed; "methinks he doth protest too much"! Please carry on, BJH - there's nowt like you and you are, therefore, irreplaceable as well as unique! You've been through worse setbacks; next time make sure your management/promoters let people know what you are doing accurately and in advance, and ensure copies of the album are available when it is released and your fortunes will change!!!

All longstanding fans will be used to John's depressive side, but he must now pull himself together, with the rest of the band - and Woolly if he will leave his Welsh farm once more - and come out fighting. *Caught In The Light* might not be a team effort, but it definitely proves the artistic imagination is still alive in the band and it would be a tremendous shame if their talents were put to bed so early.

DOMINIC SCOTT



A Critic Writes

I am one of the two Canadians who are card-carrying members of the club. As a music critic for a daily newspaper I could not help but have my own professional opinions about the creative and commercial dilemma in which BJH finds itself. Also, from my geographical distance and physical removal from the band's career I have a certain objectivity. I'm a fan, yes, but I'm also someone who writes about developments in popular music on a day to day basis.

It's obvious that not only did Lees and Holroyd part artistically a long time ago but they also seemed to grow quite comfortable with their situation and only awakened to their complacency when the recent album bombed and the tour collapsed. This might be the wake up call the band has needed. Certainly it's got Lees thinking.

Good. For years I've watched Barclay James Harvest slowly veer closer to the middle of the road path taken by colleagues such as The Hollies and that laughable cabaret act, The Moody Blues. If it weren't for the occasional fiery guitar solo and a lyric (usually by Lees) that revealed real passion and awareness the band would have deserved to be written off as irrelevant around the time of BJH X//. It appeared that with each release BJH grew more insulated from the pop music world at large and self-satisfied. To the creative person this is death.

People who love the band bemoan the lack of respect accorded it by the media and how the industry has shortchanged BJH. As a member of the media let me say that dismissing BJH is easy - it sounds old, it has been going round in smaller circles, paying increasingly smaller dividends for too long. Increasingly it appeals to an established niche audience with little change. The record company will only do enough to insure that the immediate business of releasing a record is done because, frankly and justifiably, its priorities are elsewhere. This might sound crass and cold, but what has the band done to combat this problem? It made *Caught In The Light*, the wrong album for the wrong time.



The right album would have been a back to the basics album. By that I don't mean resurrecting the mellotron or rehashing Mockingbird again but drawing instead on the band's natural strengths such as its harmonies, Lees' guitar and a rhythm section that sounds like it was recorded in the same place on the same day at the same time. Pritchard's drums should sound real. Those synthesizers and keyboard pads are dated, tired and have to go.

BJH is a great band that has continued, despite the ephemeral nature of pop, to make good records and can continue to make good records. One of the things I've always admired about BJH is that it's had a strong sense of its roots and influences. Lees, in particular, has made that clear. One of the things that puzzles me is why he or the band don't listen more closely to what he's singing about and take their cues from that instead of writing another of these studio-fixated, overblown Titanics that fill out their albums.

As someone who wants to hear more from the band and fervently believes BJH at its best has much still to offer I'd suggest the guys have another listen to their Love, Moby Grape, Spirit and Buffalo Springfield records then get together in a tiny rehearsal space with a few dozen cans of beer and jam for awhile. Come to think of it, a BJH album of songs such as Dark Eyed Woman, Omaha, For What It's Worth, 7 and 7 Is or The Beatles He Said She Said might be utterly reactionary but also what the doctor ordered.

Hey, I'm a fan. I'm allowed to indulge in a little wishful thinking. Thanks and long may you and BJH run.

TOM HARRISON

P.S. Even the art for *Caught In The Light* was hopelessly out of touch.

These comments have been edited down from a very long letter, but I believe that they retain the main thrust of Tom's arguments. I could have "censored" his letter by simply refusing to print it, on the basis that it will undoubtedly upset many fans, but since Tom has been so frank in sharing his opinions with us, I'm sure that he won't object if I am equally candid, if a

little more concise, in return.

Firstly, Tom takes great pains to establish his "professional" credentials, as though this in some way makes his opinions more important than those of a mere fan. He "writes about developments in popular music" but sees BJH's future in terms of covering thirty-year old songs - incidentally, I was under the impression that the title of The Beatles' song is "She Said She Said", but, hey, I'm not a professional, so what do I know?

Whilst we're being blunt, the thing I really loathe about rock criticism is the mindless slag-off. I'm no fan of The Moody Blues, but as Tom will know from reading the last NL, they are one of the most popular bands amongst this magazine's readers, so to dismiss them as a "laughable cabaret act" is not only inaccurate journalism but also gratuitously offensive.

Tom seems a little confused about whether he's a fan or not. Having stated that, apart from the occasional guitar solo and a lyric, the band would have deserved to have been written off in 1978, he goes on to say that the band has continued to make good records! Presumably these good records are the same ones which are filled with "studio-fixated, overblown Titanics". These points of view seem to me to be mutually exclusive, so which is it to be?

I wonder whether Tom has actually seen the band perform live, or if his geographical distance has given him not objectivity but a distorted picture of the band.

I've probably just lost a club member, but somebody has to defend the band! Tom actually makes some very relevant points which deserve an answer, but I feel that he undermines his own argument with the sort of rambling, ill-thought out writing which gives music journalism a bad name. Criticise by all means, but don't expect an easy ride.

As for the other subjects which Tom has raised, I'd be interested to hear other club members' views...

Keith



Not So Bad

I was looking at the latest poll results, and I don't know whether anybody else has noticed, but the much maligned latest BJH album, *Caught*, comes way out on top in the Best Lyrics section with five songs. This proves to me that this album isn't as bad as some fans would have us believe, after all, it came out number five in the Best Album section of the poll - no mean feat. All right, the band aren't working together as much as they should be, according to the John Lees interview. Is this such a bad thing? Many great rock bands over the years have recorded some of their best stuff after becoming less unified, e.g. The Eagles, The Beatles and, dare I say it, Barclay James Harvest with *Caught In The Light*. JOHN LUNN



A Letter From America #1

I think that John's interview was a warning bell that things have to change in the integral nucleus of the band. John and Les recording separately is not good for the cause of BJH, and, as has been pointed out, the recent albums often sound like two solo albums mixed together on one release. There have been many opinions that BJH should probably call it quits. **Definitely not!** As a U.S. fan I have always eagerly looked forward to their new releases, and quite frankly I consider *Caught In The Light* (especially "Denshaw Mill", "Once More" and "Back To Earth") to be amongst Barclay's crown jewels. I consider John Lees' intention to take a sabbatical from group work a healthy thing, and I would definitely hope he Mel and Les after maybe another year or so can approach a new studio endeavour as a trio and not three individuals. Barclay James Harvest has touched a common chord that appeals to people in many

diverse places, as evidenced by the recent listing of membership from 37 countries. I know for fact that far more than that number are reading borrowed or loaned copies of NL.

BJH has very rarely let me down. I love the recent releases for their integrity and keeping the old spirit alive. I've had too many musical heroes let me down in their music in the last 15 years.

I have a request of BJH's friend Lindsay Brown: if BJH records in the future and/or tours, it wouldn't hurt to send information of new studio releases or concert venue successes to U.S. music 'bibles' *Billboard*, *Cashbox* and *Record World* amongst others to let people outside Europe know this is still a working band and a viable one.

Jill Wolstenholme's note to John was very eloquent and touching - enough cannot be said of Woolly's departure and what massive appeal and influence his keyboard wizardry had on the atmosphere up to 1979. It was great to see Woolly's humorous and often poignant notes in NL25. Has anyone considered that Woolly could at least (if he chooses to) be a guest artist (since John keenly misses the Woolly touch) on some of John's recordings for BJH in the future? Have John and Woolly considered this? Woolly wouldn't have to be a permanent member (it would be fabulous if he did decide to try to return, but I suppose 15 years makes for a lot of distance and differences) and he could certainly bring a certain something back to the sound. Woolly should have had more input and songs on the pre-1979 albums; he was always a songwriter, vocalist and musician on equal par with Les and John.

Okay, this has been very long-winded. I would like to see more from Mel, an interview/his opinion on the state of things, more writing ("Blow Me Down", "Paper Wings", "Negative Earth"). To finish, BJH, I hope you persevere, to the fans it's always been worth it. Polydor: after 20 years you should realise what this group has meant in overall sales (particularly Germany etc) and stature, and promote them as they deserve. Keep plugging away IBJHFC and *Nova Lepidoptera* and thanks for letting me get this off my "across the pond" chest. SAM BOGNER



A Letter From America #2

As one of the few American members, I thought I had a somewhat unique perspective of BJH. So imagine my surprise when I found myself in almost complete agreement with three members' comments.

I agree totally with Steve Gearing's comments that *X//* was indeed the turning point for Barclay. Whether or not this "change of style" was a conscious effort by the band may be another story. Remember, Woolly's contributions by this time were half-hearted at best. That fact, and the sacking of producer David Rohl midway through, may have been the true catalysts. To me, *X//* can be considered a transitional album - from BJH with Woolly to BJH without Woolly. Since I'm in complete agreement with him, I'm afraid I can't set Mr. Gearing straight (as he puts it) about why John Lees thinks the true BJH Sound died so much later than *X//*.

For the real aspect missing from the BJH Sound, I refer to you "I Remember It Well" in the same issue. Member Lloyd Ezra Fortune hits the nail right on the head! Up to that time, "BJH created something very special musically ... augmented by the subtlety of Woolly's keyboards ... so horribly absent" from the later albums. The ethereal quality of Woolly's keyboards (especially the now-neglected and much-lamented mellotron), punctuated by John's (formerly) jagged, impassioned guitar riffs - this is what has been missing from the BJH Sound for quite some time!

Unfortunately, although I share Albert Siebenlist's sentiments regarding Woolly (Feedback, NL25), it's a pipedream to think that Woolly will ever rejoin BJH - it seems that there are some insurmountable personality conflicts at work here. In closing, let me say that, in my opinion, the group's newer material is as good as, or better, than it has ever been. The songs themselves are great, it's just the musical realisation from paper to actuality that is so sadly lacking.

STEVEN R. WILLIAMS



Open the Box

I received the Woolly CD today; what fantastic music! Sound quality is great, the bass is unbelievable and you only have to tickle the volume control and wow! Don't know what the neighbours will think... "Deceivers All" should have been on a Barclay James Harvest album - it sounds like two or three of their songs all in one. So far my favourite has to be "Has To Be A Reason", and I think some of the other stuff sounds like Genesis or Peter Gabriel, especially "Too Much, Too Loud, Too Late". This album has to be a must for all Barclay James Harvest fans, and after hearing the music all I can say is come back Oor Woolly!

DAVID IRWIN

After we had listened to the Woolly CD *Songs From the Black Box* we were speechless: that was BJH with heart, without computer. Possibly the best CD that the Barclays have ever brought out...

RAINER SANDMEYER & GABI HUMMEL



Disappointed

I was mildly disappointed to see that some of my favourite bands were nowhere in sight on your poll. Whilst I find many of the bands that achieved a placing perfectly tolerable, especially Al Stewart, Alan Parsons, Crowded House and Supertramp, I thought I should try to influence the voting for next year. There is one band in particular who I think BJH listeners would appreciate. They were called All About Eve (now defunct, as far as I know). I can only think that most members haven't heard them as I am sure otherwise they would appear on the poll. All About Eve embodied the same musical philosophy as BJH, writing powerful, subtly melodic songs (and Julianne has an extraordinarily beautiful voice), with a live show full of energy and with scant regard to commercial success etc. I would suggest any potential listeners start with the classic single "Martha's Harbour", but any of their albums contain 100% good songs.

DAVID PARTINGTON

I remember it well



For No One?

I was introduced to the BJH by the likes of Alan Freeman, Dave Lee Travis and Anne Nightingale. It was by listening to their programmes that I first heard "Child Of The Universe", "Suicide", "Jonathan" and many more that I couldn't even remember. Having said that, we are talking about the far off days when even those on national radio in the UK had heard of Barclay James Harvest.

It was "Child Of The Universe" that gripped me gently by the throat, and having listened to *Everyone* God knows how many times since then, I put my hand up and say that *Everyone* has just got to be the classic album although I can already hear the clamour for *Once Again*.

Over the years since then, one has realised that as writers both John Lees and Les Holroyd are very perceptive and I find that I can relate to many of their tracks. Having served in various parts of the globe I don't think this is at all surprising.

Digressing somewhat, I have done my bit, so to speak, and introduced many to BJH either by having it as background and them asking "who is this, this is good" or by generally blowing the house down whilst indulging in seeing how quickly can we empty the fridge before we have to buy some more. That's just two of the ways of introducing the band to the ignorant souls amongst us!

I did however whilst serving in the Gulf, work with some Scots and he and I used to swap tapes when our tanks met up every two or three weeks. I'd give him BJH, he'd give me Runrig, and the result was that he's now the proud owner of a sizeable collection of BJH and I have most of the Runrig releases.

One of my most enduring memories of the Gulf War was watching the Americans rounding up surrendering Iraqi prisoners in their hundreds whilst the likes of Rush and Satriani, Kansas and many more were blaring from the speakers mounted on their wagons. And I slipped down into my turret, put on my headphones and played *Everyone Is Everybody Else!* IAN ANGLES

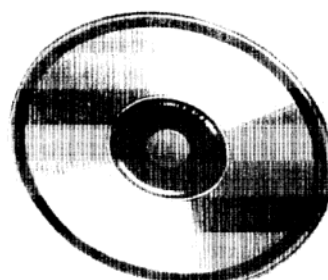
Turn The Pages...

We like the music of the Alan Parsons Project, but Parsons is a lazy person: his latest CD is dated from 1987 [*well, it was when this contribution was written - ED*] (If you don't count *Freudiana*). We looked in a pop-encyclopaedia under the category where Parsons was also in: "Symphonic Rock". There we found the names John Miles, Kansas, Sky and Barclay James Harvest.

Now in our city there's a place where you can rent CDs at low price. We looked into those CDs and found two: one of Sky and one of BJH. It was Barclay James Harvest: *The Compact Story* (a compilation). We played the first song ("Ring Of Changes") and I remember saying that their music was very similar to the Bee Gees (especially Les's voice). We skipped the next songs (how easy it is to skip good songs with a CD-player) till we reached "Suicide". It attracted our attention in two ways: first the good beginning with the guitar, then the special ending of the number with the effects. I guess that if that song hadn't been on that CD, we would have put the CD back in its box and never listened to it again. But that song had reversed our opinion about this new band: they were no Bee Gees at all, they were much better!

We played the rest of the CD, concluding that BJH were even better live than in the studio. The "Mockingbird"-version of *Berlin - A Concert ...* is still one of my favourites. Soon after this we bought *Face To Face*, *Welcome To The Show* and *Turn Of The Tide*, later on we discovered the earlier years with *Another Arable Parable*.

MARC & PAUL STYNEN





BJH RARITIES: I have (or can find) a vast amount of items of all types worldwide. I will trade/swap for Springsteen wants worldwide; pre-84 7" PS and *River* tour 80/81 material of most interest. I get BJH material regularly - latest items are 2 early New Zealand 7". I will also photocopy back issues of *Nova* and FBJH newsletters not available from IBJHFC. I also have to trade items in quantity from Moody Blues, Alan Parsons, Mission, Nils Lofgren, Little Steven, Southside Johnny, Kraftwerk, Alice Cooper and can find items from most artists in return for my Bruce wants. Please send your BJH wants lists and I'll return my Bruce wants for your country. Contacts in USA, Holland, Japan, Scandinavia, Germany most needed. SAE/IRC appreciated. Many thanks.

MARTIN ELLIS, 25 Toronto Terrace, Brighton, East Sussex, BN2 2UX, England. [☎ 0273 689779 or fax: 0225 311455 but UK daytimes only and wait for answerphone to finish]

CONGRATULATIONS to club member Stephanie Spence and her husband, who brought their own 'baby james harvest', Cameron Spence, into the world on February 20th.

FOR SALE: *The Best Of BJH: X Live Videos* (German VHS compilation video); LP Barclay James Harvest *Once Again*. Write to:

DORLE THIEL, Goethestr. 74, 34119 Kassel, GERMANY

FOR SALE OR SWAP: *BJH Live In London* CD; *The Compact Story* (Spanish promo CD); *BJH And Other Short Stories* (Japanese CD); *Excerpts from Welcome To The Show* (promo CD); "Stand Up" maxi CD single UK; *Victims Of Circumstance* VHS video; Pink Floyd- *The Early Singles* CD (unopened) from the box set *Shine On*; Pink Floyd- *Shine On* (promo CD). I am still looking for the "Who Do We Think We Are" promo CD. Please contact me at the address below:

GORDON GEDDES, 6d Parkhead Lane, Airdrie, ML6 6NB, Scotland

I RECEIVED not one response to my request for other club members to play some of the band's songs!! I had hoped for a keyboard player, bassist, drummer, vocalist.... at the very least another guitarist to strum, and sing along "Hymn", but I didn't even get a reply from a tambourinist!! I'm now considering a solo career unless....

MIKE MULLER, 9 Hogarth Road, Whitwick, Coalville, Leicestershire LE 67 5GF

**Free Entry into the
Addressbook of Fans and
Record/Disc Collectors 1995
(2nd edition)**

For a free Entry into the Addressbook please send your name and the fields of interest. The names will be related to the separate fields of interest (Abba-Zappa, Blues, Rock & Roll ...). The book will be published at the end of this year. You will be informed when the book is available.

The 1st edition is available for only DM 40 including p+p from me.

Steffen Grellmann, Hellmundstr. 16
65183 Wiesbaden/Germany

101 Things You Never Knew About Barclay James Harvest

#7: What did The Moody Blues make of "Poor Man's Moody Blues"? Justin Hayward, answering fan's questions in their club newsletter, put it, rather disingenuously, thus:-

"It was interesting and I was flattered that they gave us credit that we had been an influence on them"...

We mourn for our friend

Thomas W. Vollmer

29-11-73 to 26-05-94

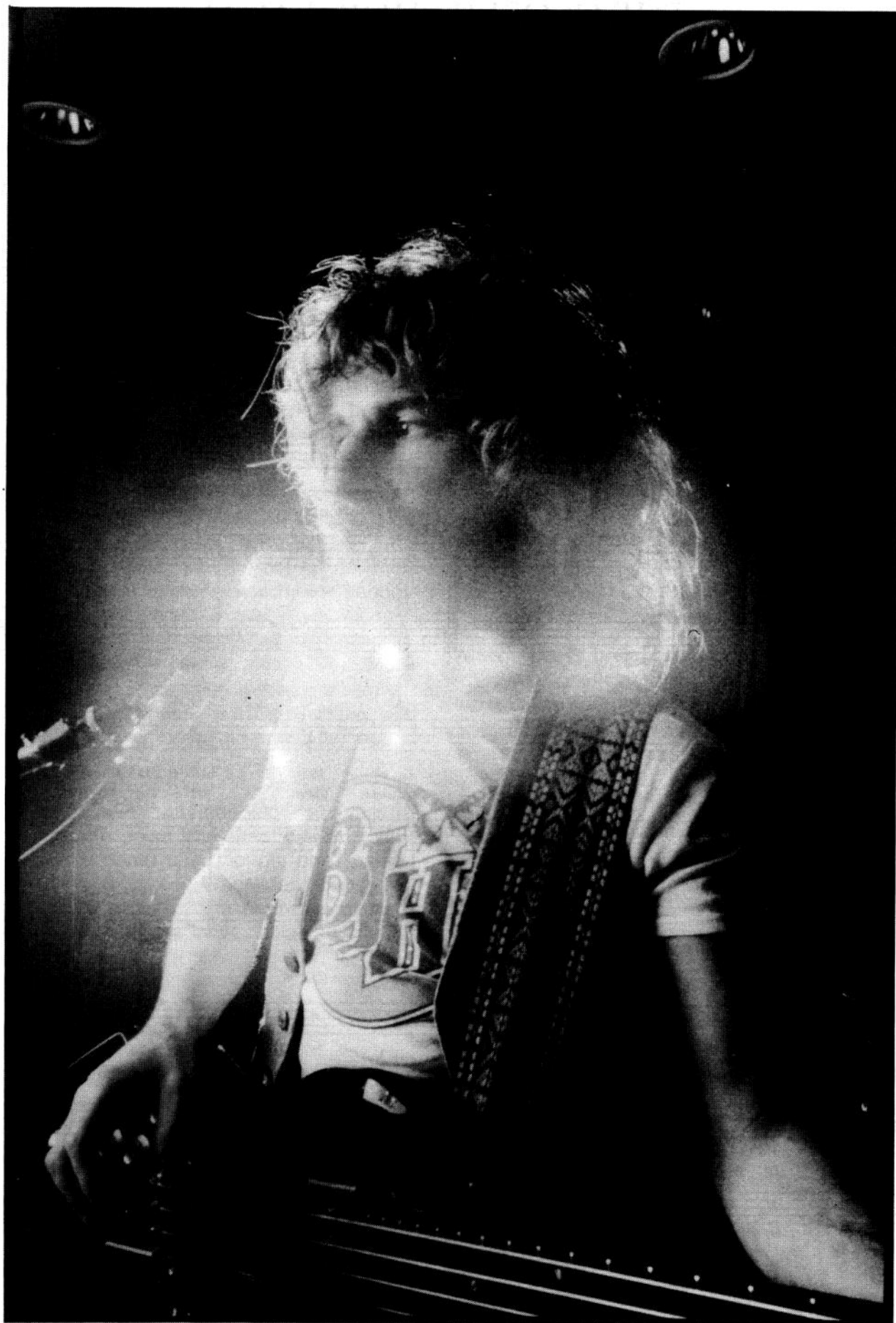
He was a member of this fan club since two years ago. Here he found many friends whom he wrote to and with whom he swapped LPs. In this way they shall hear of his death.

Only a few understand why he committed suicide. He was at the peak of his life and he was happy.

Several of you knew him from BJH concerts in Germany; he also met Les in Heppenheim and they talked together.

We lost a valuable friend and fellow. All who know Thomas will preserve him in their memory and will never forget him.

Diana Köhl (girlfriend)



THE CLOSED SHOP (FACT)

Words & Music by
JOHN LEES

Slowly

Em A Em A

f

Em C G C G

(1) Born a (1+3) poor worker's son,
(2) Shop floor, that's where he's at

Bm Em G Bm Em C G C G

Taught to fight for all his rights. Life for him's just be-gun.
Back to back, bring out the rack. Squeeze them 'til they re-tract.

Bm Em G Bm Em

Un - ion might his see lead- ing light.) It's a shame and it's a
Wield the gun; see how they run.)

C Em G

sin, ————— They don't know the mood they're in Un -

G Em D C To Coda Em A Em

til they strike for what is right, —Not what has been.

A 1. Em 2. Em C

All out for free— dom,

Em C Em

all out for more, — Show them we mean— it, tell them the score. —

C Em C

Broth-er for broth- er, that's what we're for,— Don't give us your rea— sons, Our

D C D Em

rea-son has gone—out the door.

F G C G D. $\frac{3}{4}$ al f

Born a

♢ CODA Em A

been.

3 times Em Em A Em A

