

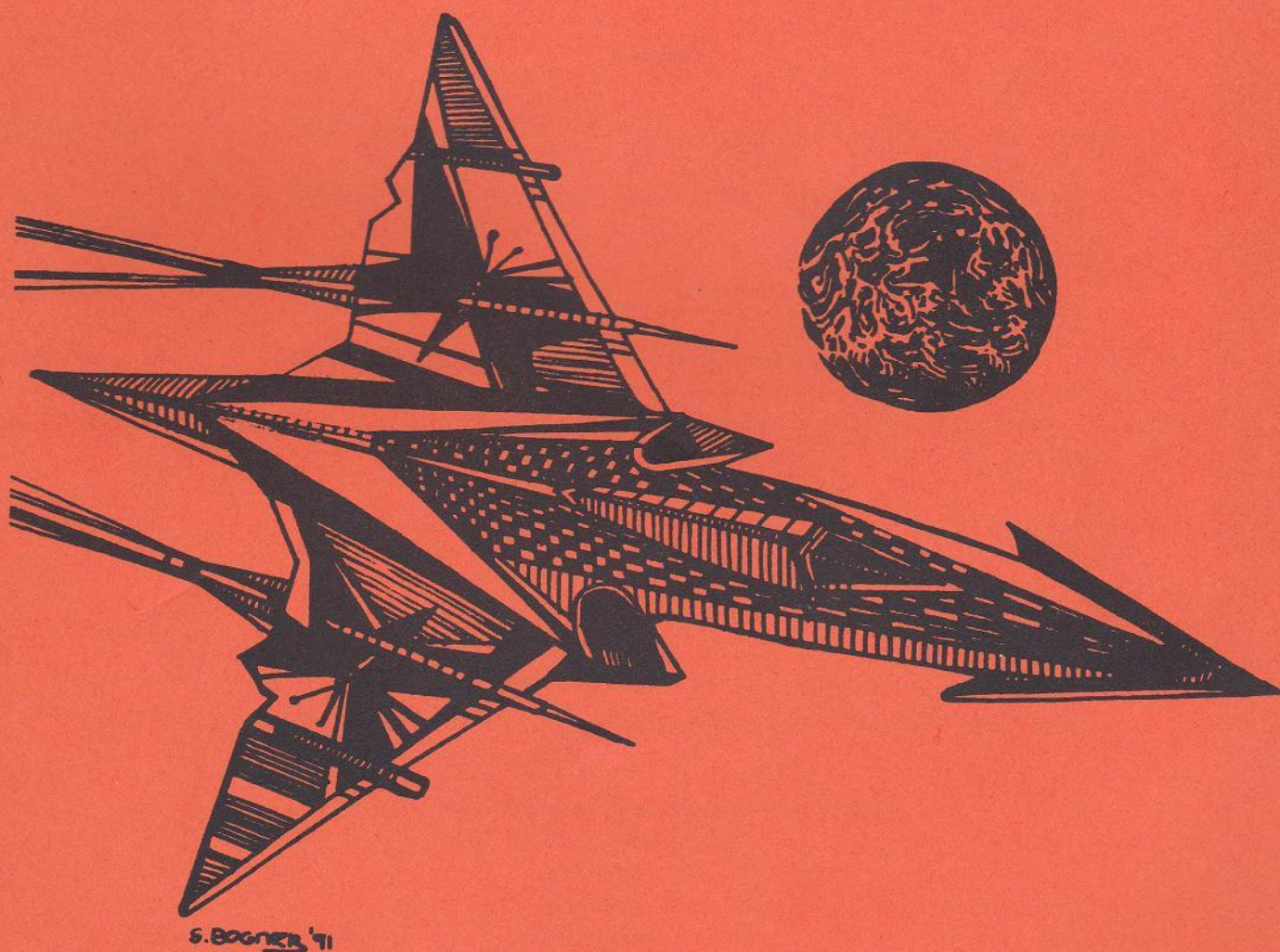
Nova Lepidoptera

The Barclay James Harvest Magazine

Number 27

December 1994

INSIDE:
David Walker interviewed
The Unreleased BJH



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Members' letters and contributions are always welcome. Please don't forget to enclose a stamped addressed envelope or International Reply Coupon if you would like a personal reply.

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BJH PART COMPANY WITH POLYDOR

Barclay James Harvest, not for the first time in their career, are currently without a recording contract. Following the disappointing sales of *Caught In The Light*, Polydor UK, to whom BJH were signed, have declined to take up an option on a further two studio albums, although the German branch of the company remains interested in the proposed *Best Of, Volume 2*, with a view to a 1995 release. Manager David Walker, speaking exclusively to NL, also revealed that they will not be seeking to negotiate a contract with any other company until the band's internal problems are resolved.

It's been apparent to dedicated fans for some time that there have been artistic differences within Barclay James Harvest, although these have not prevented them from producing quality music. External factors, too, such as the legal battle mentioned elsewhere, have taken their toll on the band, which would seem to have reached another turning point in its long and distinguished career.

Unplugged Tour?

It's not all bad news, as the proposed "unplugged" project is still under discussion with at least two other record companies, and there is a possibility that an acoustic recording of the band would be followed not only by an album and video release, but also by a short tour to promote it. The entire plan is dependent on successful negotiations regarding the financing of the project, but we understand that the band themselves are very keen to do it.

The Case Continues

Older readers who were also members of *Friends Of Barclay James Harvest* may recall a piece in one of the old fan club's newsletters saying that the band had been served writs on behalf of Robert John Godfrey, who was credited as "musical director" on the band's first two albums. That was back in 1985: we can now reveal that the cause of much of the trouble in the Barclays camp at present is that this case has still not been resolved, and seems likely to continue for at least another year.

Unfortunately, we are unable to go into any details of the case here, as the matter is *sub judice*, and we have no wish to prejudice the outcome (or to be sued ourselves!). However, the August issue of *Mojo* magazine carried an interview with Godfrey, which quoted him as saying, "'Mockingbird', which is like their 'Bohemian Rhapsody', was partly my creation. I was employed as their orchestrator for their big Royal Albert Hall gig and the accompanying tour, and I was accepted as part of the group, promised an equal share. I got nothing. I'm finally taking them to court, using the same solicitors as George Michael."

The band, including Woolly, who was also cited as a defendant, have already spent something of the order of £100,000 in a vigorous defence of the case, money which, due to the absurdities of Britain's legal system, they will not be able to recover even if they win. Unsurprisingly, John, Les and Mel find it hard to concentrate on creative matters at present, which may explain any slight lack of enthusiasm or inspiration with which they may have approached their recent work and which has been commented on by some fans. Woolly, too, has been badly hit, and stands to lose his home and farm if Godfrey wins. During this very difficult period for BJH, we hope that all members of the club will understand why the band is not very active and be patient whilst we hope for better times around the corner.

Editorial

As you've read the main news page, you won't need us to tell you that this is a critical time for the members of Barclay James Harvest. Naturally, as some of the band's greatest fans, we are all concerned about their future, and want to help in any way that we can.

We have always felt that a magazine aimed at the discerning music lovers who appreciate a band like BJH should not be merely a public relations exercise in blind adoration, but should include constructive criticism, and to this end we have jealously guarded our independent voice, even in the face of some opposition.

However, in our zeal, perhaps we have not always given the band sufficient credit for the enormous amount of pleasure which their music has given us over the years, and been rather too demanding of them.

Should anybody doubt where our true loyalties lie, then a time of crisis like this will surely let John, Les, Mel and Woolly know who their real friends are.

The last thing that BJH need right now is us, however well meaning, trying to tell them what they should do. They alone can decide where their future lies, and we can only express the hope that, however things work out for them, they will continue to write and record music in the style that they wish.

This is not a time for apportioning blame or for endless arguments about what's gone wrong, something of which we've certainly been guilty in the past. Instead, we'd like to offer, on behalf of all club members, our unqualified support and to be of assistance in any way that we can, and we hope that all members of the band and their managers will accept this offer in the true spirit in which it is intended.

Keith and Monika

New Address

Due to personal commitments, Madge is no longer able to spend so much time on club matters and is therefore leaving the team, although she will continue to lend a hand when possible. On behalf of the band and all club members, Monika and I would like to thank Madge for the six years of hard work that she has put in, and to wish her and Andy every happiness in their new life together. In future, all correspondence should be sent to the Yeading address. Cheques for the club and Swallowtail must still be made out separately, but at least you can save the price of a stamp by sending everything to:-

117 De Havilland Close, Yeading, Northolt, Middlesex UB5 6RZ, UK

New 'Phone Numbers

As of April 16th, 1995, every telephone number in Britain will change. For most people this will mean adding a 1 after the first zero in the dialling code, e.g. 061- numbers will become 0161- etc. Between now and next April, both the old and the new numbers can be used, but after then only the new numbers will work. Where members have given us their telephone numbers, we've automatically updated them. The revised number for all club enquiries is **0181-842 2380**.

New Look NL

Our new computer has now been pressed into service. For the techno-buffs, it's a 486SX 33MHz machine running *Microsoft Works* and *Publisher* programmes. For those who couldn't care less, the main differences that you'll notice are that NL has a different design and that the mailing labels are more readable. From our point of view, it means that it will make our work quicker and easier, particularly the production of NL, which is probably the most time-consuming aspect of running the club.

New Database

I've had to re-type our entire database to take advantage of the new programmes, so it's quite possible that errors will have crept in - before you throw away the envelope in which this magazine arrived, please check that there are no errors in your name or address. If you find any, however small, please let us know so that we can make the list 100% accurate.

In the interests of your privacy, not to mention compliance with the UK Data Protection Act 1987, we will not pass on any information about club members which is held on our computer without their express permission. This means that we cannot give you information about other fans who may live in your area or country - sorry!

Season's Greetings

We'd like to be the first to wish you a very happy Christmas and much joy in 1995. Together with this issue of NL you should have found this year's gift to club members, our own 1995 BJH calendar. The photo was taken before the open-air concert in Heppenheim on June 12th, 1993. If your calendar is missing, please let us know and we'll rush another one to you. There may be a few spare calendars over after NL has gone out - if you're interested in buying extra ones, please enquire.

Credit Where It's Due

It's sackcloth and ashes time, as I forgot to credit the photos in Swallowtail's exclusive boxed edition of Woolly's *Songs From The Black Box*. The black and white shot of the later line-up including Terry Grady and the colour photo of the original trio were official publicity shots from Woolly's own private collection, but the picture of Woolly live on stage with Mæstoso was taken by club member Marco de Niet on February 20th, 1982 in Amsterdam. Apologies, Marco!

CD Finding Service

It's proved impossible for Swallowtail to offer the complete range of currently available BJH CDs, due to the large minimum orders required by wholesalers, compounded by the fact that the majority of the band's discs may easily be ordered through European record shops. However, I know that some overseas readers, and even a few fans in the remoter parts of the UK, experience difficulties in obtaining BJH CDs. Therefore we have decided to offer a service whereby we will purchase CDs for members through normal retail outlets, and charge only the shop price plus postage and packing. As a guide, expect to pay about £14.99 plus £1.00 post and packing for a full-price disc such as *Caught In The Light*, or around £9.99 plus £1.00 for mid-price discs. Airmail postage to countries outside Europe would be extra. This is a non-profit-making service, but retail prices are relatively high in the UK.

HOW TO ORDER:

To order any currently available BJH CDs which do not appear on the Swallowtail order form enclosed, just write to us with details of the CD(s) you require, enclosing an International Reply Coupon or stamped addressed envelope. We will send you details of cost and how to pay. If you are unsure as to which CDs are still on catalogue, ask for our list of current BJH CDs (please note that all BJH CD singles are now deleted). When sending a firm order, please allow a minimum of twenty-eight days for delivery - if it takes us longer than that to find a particular disc, we will let you know in writing.

Berlin Videos

We've managed to obtain fifteen Dutch copies of the *Berlin - A Concert For The People* VHS video for sale through Swallowtail. The price will be £12.00 in the UK, £13.00 in Europe or £14.00 elsewhere. Please write to the usual address or telephone first to reserve, as, judging by past experience, we expect to sell out quickly.

Anagram Winners

The answers to the anagram competition in NL26 were as follows:-

O TO BE CORN = OCTOBERON
 I LIVE OFF SIN, GIRL = LIFE IS FOR LIVING
 DEATH BY CLAM = LADY MACBETH

The winner of the autographed *XII* tour programme was GUIDO SCHELLSCHEIDT, but we had quite a few entries, so we also gave out consolation prizes to the following entrants - GREG LELLEK and SYLVAIN HAYDINGER. Congratulations to the winners, and commiserations to the unlucky losers.

Jackets

The club's BJH jackets have now been sent out to everyone who ordered. They were later than promised, partly due to a query about the embroidery arising whilst Monika and I were on honeymoon in Portugal, and therefore unable to deal with it for two weeks, and partly because of late delivery by the supplier. The final colours which we selected were not quite as advertised in NL, as the manufacturer suggested to us that they would look better with the front logo and lettering in the same blue and silver embroidery as the design on the back; I hope that you agree!

High On What?

Woolly has pointed out that the information about the *High* concept in the last issue's *Eyes Of The Universe* Album Portfolio was incorrect. The track listing given could well have been the actual one had Woolly stayed with the band, but the "High" title and the sunset photograph which was eventually used for *Maestoso* were actually proposed not for that album, but for *XII*, and were replaced by Chris Clover's butterfly artwork. More grovelling apologies to all concerned for the misunderstanding, which was probably due to that excellent Welsh beer...

Other Short Stories...

...Special thanks to club member Edwin McCloughan for tracking down more information about the Irish Tourist Board advertisement mentioned in the last issue. The version of "Life Is For Living" featured in the *Bórd Failte*/Guinness advert is performed by Niamh Kavanagh, best known as the performer of "In Your Eyes" which won last year's Eurovision Song Contest...

...Sad to read that **Manchester's Free Trade Hall**, home of the Hallé Orchestra and venue for numerous BJH gigs over the years (including one of their first orchestral concerts back in 1970), is to be turned into a hotel. The building has great historical associations, having been built in the 1850s on the site of the Peterloo massacre of 1819, and having originally served as headquarters of the Anti-Corn Law League. A new concert hall is currently under construction...

...BJH's "Victims Of Circumstance" appears on a new **Various Artists compilation** CD and cassette called *Soft Rock - Reason To Believe* (Spectrum 5506472/4) which also features Rod Stewart, Jon & Vangelis, Split Enz and many more, as they say. In the same batch of releases on the Spectrum label comes *Live Rock - Life Is For Living* (5506462/4, CD and cassette). No prizes for guessing which BJH song is included, and the live version used is, unfortunately for collectors, taken from the *Berlin - A Concert For The People* album, rather than the rarer East Berlin, Town & Country Club or even Wembley recordings...

...Several members have expressed an interest in an **on-line/e-mail** outlet for BJH news, and we're now looking seriously at the practicalities of setting up such a system. In the meantime, netsurfers can contact one of our club members in the land down under by e-mail: Ian Chennell in New South Wales can be reached at vk2iaq@gw.mu.ampr.org. The Telnet address of gw.mu.ampr.org is [44.136.10.1].

: -)

David Walker, BJH's co-manager since 1979, speaks exclusively to NL:



NL: The first thing we wanted to ask was about yourself - how you first got involved with Barclay James Harvest.

DW: Lindsay Brown was the agent for Sweet, which was the first act I managed, and was also the agent for Barclay James Harvest, and he was working at Kennedy Street's London office. I set up a company called Rock Exchange with Lindsay, he became managing director and as a result of that Barclay James Harvest became clients of one of the companies that I am involved with. When the first part of their management contract expired with Kennedy Street, they asked me to manage them, on the basis that Lindsay and I would form a partnership, a management partnership, him looking after them as far as their live work was concerned and me dealing with their business affairs, their recording, etc., so I did.

NL: Back to the present, have you got any news on the proposed "unplugged" project?

DW: Not yet, no. We are in fact waiting to see what happens as far as a second part *Best Of* - we're talking to the record company about putting out a *Best Of, Part 2* sometime in the New Year...

NL: What would be on that?

DW: Quite a lot of the titles which weren't on Part 1; I can't really give you the track listing - that's to be approved by John, Les and Mel.

NL: So does that mean that the band are still under contract to Polydor?

DW: No, they're not, actually, although Polydor have the right of exploitation of the existing catalogue in perpetuity. Obviously, knowing that

one has the catalogue there, knowing that it is probably the sensible thing at this time in the band's career to do, one always wants to co-operate with the company that controls your recorded catalogue. That to me makes sound sense.

NL: Do you actually have to give your permission for them to exploit old catalogue?

DW: Yes, if they wish to re-package. Not if they want to put it out in the original form that it was delivered, but if they want to repackage it, if they want to re-compile, if they want to sub-license, then they have to get our permission to do so.

NL: It may sound an obvious question, but why was the contract with Polydor not renewed?

DW: It's not an obvious question, actually - it's a very good question. Why wasn't it? I think that the record company could see what we could all see, that Barclay James Harvest, as Barclay James Harvest is perceived, no longer existed.

NL: This is something that many fans have perceived for a long time, and yet the official line has always been that the band are not splitting up, that everything is well in the BJH camp.

DW: I'm not so sure that that's been the official line. I think you have to understand that I became a fan of Barclay James Harvest in 1975/76, which is a lot later than a lot of fans, so I'm a baby in real terms, but I will never forget being in my office and hearing, coming through the walls, the first recording of "Hymn", which I believed was Barclay James Harvest's anthem. As a result of hearing "Hymn" that was the first time I went to see them, and I fell in love with Barclay James Harvest. Barclay James Harvest was John, Les, Mel and Woolly. They had the same opinions about life, about the future, about the past, about the present, and it was reflected in Barclay James Harvest, that was the catalyst for it. As it went on,

'Barclay James Harvest will be there forever'

as it got older, and maybe as they had more success, the aspirations, the dreams, the visions, the opinions, changed. This is only natural - their surroundings changed, instead of living with each other, they were living with wives and/or girlfriends, they were experiencing different things, they'd attained different goals. Woolly, whom I've had many rows with, but I have a tremendous amount of respect for, obviously realised this at a particular time and split, because he didn't want to continue - this is my reading of it - working in a situation that he felt he had nothing in common with any longer. There's nothing wrong with that, but he did it, so one went on. If you're creating from the heart, you're creating from the heart, and if my heart is different from yours - it's no better, it's not worse, there's no right or wrong - but if it is different from what you are experiencing in your life, what I present to you as a member of Barclay James Harvest, to be performed by Barclay James Harvest, may be totally incongruous to what you are thinking, feeling or experiencing at the time, so naturally things are going to foment, and this is what happened with Barclay James Harvest.

NL: So is that the end of Barclay James Harvest?

DW: Obviously it's the end of Barclay James Harvest as Barclay James Harvest was, but that doesn't mean to say that it's the end of Barclay James Harvest in that Barclay James Harvest cannot record together again. I think we're all disappointed as fans of Barclay James Harvest; we're all disappointed that they are not experiencing and feeling the same emotions and the same things, and they're not expressing those feelings and emotions through their music, through the music of Barclay James Harvest.

What's happening is John is expressing his feelings as John Lees through Barclay James Harvest and Les is expressing his feelings through Barclay James Harvest and of course if they're having different feelings, the other one's contribution is going to be minimal. I know the fans can see it. Then of course it's not as appealing to the majority, and this is the interesting thing, it's how much appeal does Barclay James Harvest have? When you ask me, "Is it all over, will Barclay James Harvest ever be sought after by a vast majority of people again?", well, only when their emotions touch the vast majority. Barclay James Harvest will be there forever, if one could be that adult about it, but at this moment in time, one, two or three of the members cannot contribute sufficient to justify Barclay James Harvest recording and/or performing. That's the reality of it. All this business about how John sees it, how Les sees it, how Mel sees it, how I see it, basically it's totally irrelevant, because I can't look at any of them and say that any of them are to blame. You know, we are a little bit hard on them. I'm being honest with you, the staunch fans. I read comments in the fan club magazine, and to be honest, sometimes I think it's a bit over the top. I respect everybody's rights to say and think and write what they like, but sometimes I think, "Hold on a minute, you don't own these guys".

NL: We can be the harshest critics of the band, there's no doubt about that.

DW: An opinion is all very well, we're all entitled. Sometimes I read the comments and say the people that are making these comments are not respecting John, Les and Mel's rights to have emotions, to have feelings, that they don't share, to have pressures that they're not able to share. One thing you can write is that they should back off, fans should back off and not be so hard on them. They should have a little bit more gratitude for all the good times and all the highs the band has given them. I also sense that sometimes the fans are trying to start a war between them, trying to create something that actually doesn't exist. They just creatively are not on the same wavelength at this moment in time, that's all it is.

NL: I think that most fans are realistic enough to know that they've passed their peak commercially, but musically they still seem to have a lot to offer; certainly with *Welcome To The Show* there seemed to be a good feeling there, whereas since *Caught In The Light* somehow it's evaporated.

DW: To me it was two albums put out under the name of Barclay James Harvest. It was a John Lees album and a Les Holroyd album. They were no longer Barclay James Harvest as we all perceive Barclay James Harvest as far as I'm concerned when Pip Williams became their producer with *Ring Of Changes*. As brilliant as Pip was, and, believe you me, very necessary at the time - they were doing a tax year out in Germany, they'd had stupendous success, success beyond their wildest dreams commercially, and they were seeing it in a completely different light, and there had to be a catalyst there - otherwise there would have been no album. Although technically it's been hailed as one of the most brilliant albums, emotionally it leaves me cold. The manner in which it was recorded, I'm sure John, Les and Mel would agree, was very stark as far as I'm concerned. They were not in there playing as a band. Give me Barclay James Harvest live, because at least that way you have got them all at least playing together; if you're making albums where one is going in one day and another one's going in another day and you've got John recording six songs his way and Les recording six songs his way, this is not Barclay James Harvest as we know Barclay James Harvest.

**'I'd love to see them
get back together with
Woolly'**

NL: But isn't it your job to guide the band in that way?

DW: That's another interesting point. It's not to say that nobody did, maybe nobody listened. I think if you speak to the individual members of the band, they'll tell you I'm probably the most honest person they've ever met. I mean I actually look them straight in the eye, because I believe as a manager the only thing I owe artists is the truth. I've stopped going to Barclay James Harvest concerts because in reality they stopped listening. My attitude is this: "Fine, if you don't want to listen to what I've got to say, then I won't say anything.", and Barclay James Harvest and I did get to that point. The first fan of the band, if the band have got it straight, is the management, isn't it, because if you get the management team loving what you're doing, and they go to the record company and the agents, they're the second fans, and then you've got the core fan club, they're the third fans, and then you've got the mass market. Well, if you totally ignore the opinion, when it's contrary to yours, of the first fans, you've got a serious problem, and Barclay James Harvest are not the only ones who have fallen foul of this. Creatively I have to tell you that I lost management of them some years ago. I gave up some years ago, banging my head against a brick wall, because there comes a point where you have to say no. I love them as individuals, by the way, and I really do want to help them, but management is not just about what they're doing creatively, you know. As you remember, I got involved with them to look after their business management. There are accountants to deal with, lawyers to deal with, record companies to deal with, you know, there's VAT, there's finance. There's a hell of a lot of work that goes on in management which has actually got nothing to do with what happens when they go onto that stage, with what songs they record when they go into the studio. They stopped listening to each other, so there was no chance of them listening to people like me and Lindsay, let's get it straight. That doesn't mean to say that we just sit back and hope and dream, and that we don't have a responsibility. We enjoyed some very good times with Barclay James Harvest. Economically, does it make sense for this company to manage

Barclay James Harvest? Well, of course it doesn't, but out of loyalty and respect for them as individuals, we represent them.

NL: You're not seriously trying to tell us that you make a loss on Barclay James Harvest?

DW: A loss? Yes, of course we do, now, but we've done very well out of Barclay James Harvest. How can we make any money on Barclay James Harvest?

NL: Royalties on back catalogue?

DW: It's negligible. An organisation like this costs something like £400,000 a year to run. We represent maybe three artists. If one apportions our annual expenses against each artist, that's the reality. I'm not moaning about it, by the way. The fact is that there have been some times, some years, when all the income, all the expenses have been paid by Barclay James Harvest. I have a responsibility as a fan of Barclay James Harvest, as you are.

NL: In the light of that, are you actively looking for a new record label?

DW: No. I don't think it's necessary. The problem is, you get a record label and then you've got to make a record. Well, that's not what it's about, it's got to start with the art, hasn't it? It's got to start creatively, you've got to have an emotion that you want to share and that you want to express through your music. Now once you've done that, if you do it individually, then it's John Lees or Les Holroyd and/or Mel Pritchard, but if the collective power, if what John wants to express, Les can relate to and they can record it because it needs it, not because by necessity it has to be that way, anything other than that I don't really want to know. I think what you actually do is you taint what Barclay James Harvest is all about, once you start playing those sort of games, I'm not up for it. Now that doesn't mean to say that it won't happen, by the way, they have the right to choose their management. You've got to

remember, individually they're great guys, musically they're great guys, if you actually take each individual and their differences, and there are differences, let's not kid ourselves. Their differences are differences which are natural, which we've all got to have. It's no big mystery, it's no big war, it's not a right and a wrong, it's not a "My way is right for Barclay James Harvest" - it's "My way is right for me and his way is right for him".

NL: If that's the case, why don't they do the obvious thing and record solo?

DW: I'm sure they will, I'm sure they will, or I'd like to think that they will, they're artists.

NL: So do you think that we've seen the last new Barclay James Harvest album?

DW: I'd like to think not, actually. I would like to think that by taking a sabbatical from each other... Sometimes you don't appreciate what you've got until you don't have it any longer. It's like a marriage, it's like a family relationship. The family are not communicating on a creative level at this moment in time, and maybe they lost sight and lost appreciation of what each one had to offer. I'd like it to be like it was, but it will only be like it was if somebody calls a halt, and the record company are the first ones to say, "Well, we don't want any more of these so-called Barclay James Harvest recordings", and the fans said "We don't really want any more of these Barclay James Harvest recordings". I'd love to see them get back together with Woolly, to be quite honest. Woolly was the humour, for all his dour persona, Woolly for me was maybe the spirit of what it was, maybe he was the dreamer, I don't know.

NL: The musical spirit?

DW: That's what I meant, yes. An incredible guy. And he hated it when I got involved, because I was doing totally what he didn't want.

NL: What made commercial sense didn't necessarily tie up with his artistic views?

DW: Absolutely. Just because I don't share the same viewpoint as somebody else doesn't mean I don't totally respect their right to have it, and my intentions were to do nothing that the majority of Barclay James Harvest didn't deem was necessary for Barclay James Harvest. They wanted to get some sort of financial reward from what it was they were doing, they wanted to get some sort of commercial acclaim, and they were right, weren't they. Berlin was my idea, so, as a result of *Berlin*, they got it.

NL: What can you tell us about the case of Robert Godfrey versus Barclay James Harvest?

DW: I think that the system that allows Robert Godfrey to do what he's doing is disgusting.

NL: For the benefit of fans who have not known anything about it since there was a letter from yourself in the old club newsletter back in 1985, can you tell us what's been happening?

DW: I'm not really allowed to, am I? You know, it is going to court, the boys are fighting it, they're fighting not Robert Godfrey but the Legal Aid system in this country that enables him to do what he's doing.

‘What they have been put through, I wouldn't wish on my worst enemy’

NL: Obviously, most of this is *sub judice*, so there's not a great deal that we can say, but can't we at least put the main points that he's claiming?

DW: No, I would rather you didn't, because I don't know what is *sub judice* and what isn't, and I would hate you to write anything or me to say anything that would jeopardise their position at all, because what they have been put through, what Woolly has been put through, what Mel and what John and Les have been put through, I wouldn't wish on my worst enemy. As angry as I am - I've never met him, either - but as angry as I am at Godfrey, I'm more angry at the legal system that allows this to happen. I think the lawyers are milking it, and milking it and milking it, and I think we, as the taxpayer, are paying for it. We're all paying, and to me that is despicable, but that's only my view.

NL: Just going back to the "unplugged" idea for a moment, whose project is that - is it a different record company?

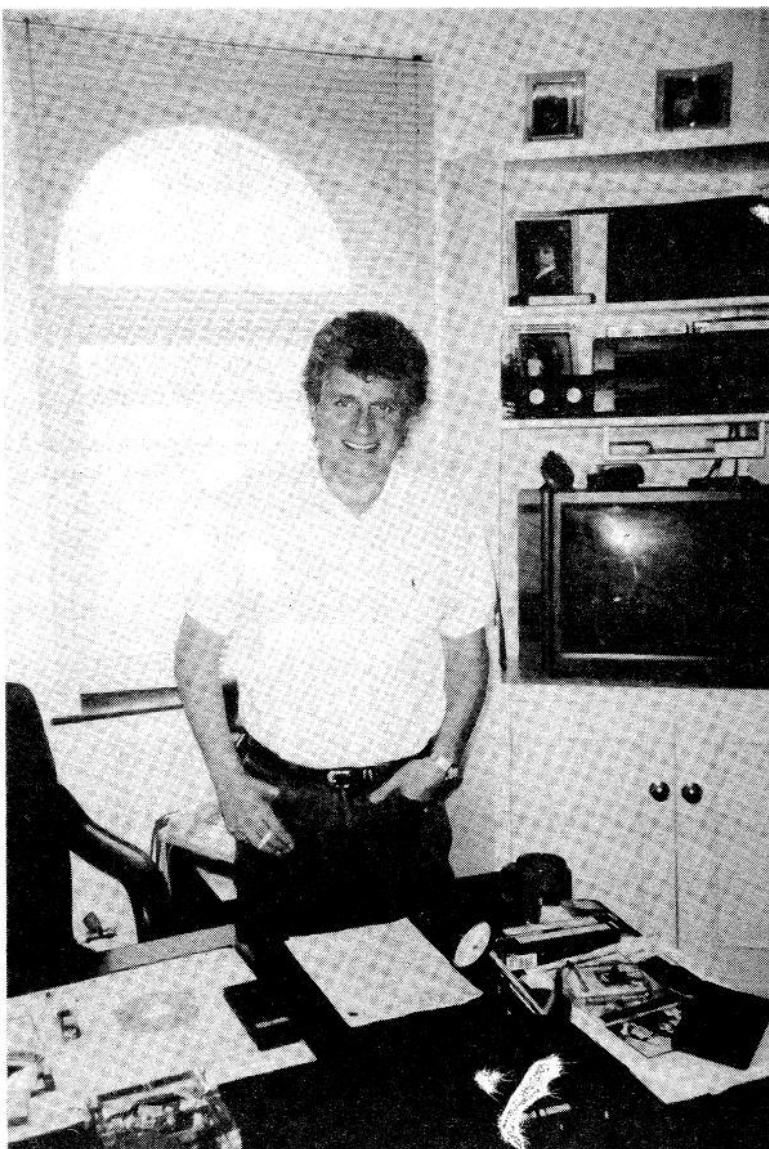
DW: It is, yes, and it will depend on us getting permission from Polydor to allow us to re-record - there is always in recording contracts a re-record restriction - and to record an unplugged album that I would like to record would necessitate re-recording titles that would fall within the re-record restriction so far as the Polydor contract is concerned.

NL: Can you tell us which company it would be?

DW: No, because there are a couple of companies that are talking, and I would like to get three or four interested in it. Firstly, the boys, Barclay James Harvest, have got to want to do it, otherwise it won't work, and again, you don't need to be just paying lip service to it, people have got

to want to do it. I'm not saying that this is going to happen, that there is going to be one. Ideally I would like to see it happen - that's probably the best route to take.

**Interview by Keith and Monika Domone,
conducted at the Handle Artists offices.
Photographs by Monika Domone.**



"TURN OF THE TIDE"



1. *Waiting On The Borderline* (Les Holroyd)
How Do You Feel Now? (John Lees)
Back To The Wall (Les Holroyd)
Highway For Fools (John Lees)
Echoes And Shadows (Les Holroyd)
2. *Death Of A City* (John Lees)
I'm Like A Train (Les Holroyd)
Doctor Doctor (John Lees)
Life Is For Living (Les Holroyd)
In Memory Of The Martyrs (John Lees)

UK Release Date: May 1981

UK Catalogue No.: POLD 5040

Recording Details

Recording Studios:

Marcus Music, London (except for "Life Is For Living", which was recorded at Polygram, September 12th, 1980)

Recording Dates:

September 1980 to March 1981

Producer:

Barclay James Harvest and Martin Lawrence

Engineer:

Martin Lawrence, assisted by Liz Biddiscombe

Sleeve

The art direction was by Alwyn Clayden, but the photography and design which illustrated the title so aptly were by Bob Carlos Clarke, then a relative unknown, but now one of the world's most famous portrait and fashion photographers. The front and reverse of the single sleeve are mirror images, both literally and metaphorically, showing a parched city-landscape shimmering in a heat haze on the front, and the same landscape reversed on the back, now flooded and with heavy storm clouds above. Memorable imagery, complete with the obligatory butterfly, which has made the sleeve very popular amongst fans.

Title

Taken from the lyrics of "Back To The Wall":

"He's been waiting on the other side,
He's been waiting for the turn of the tide"

The choice of title also expressed an optimism about the future, that the tide of misfortune which had nearly swamped the band in the seventies had begun to turn in their favour.

Guest Musicians

Kevin McAlea made his second appearance on a BJH album, assisting on keyboards, and the new boy on *Turn Of The Tide* was Colin Browne on guitars, bass, keyboards and backing vocals. Previously with The Doctors Of Madness, Colin had already played live with BJH on their 1980 tour and at the Berlin concert, so it was a natural progression for him to play on the new album as well.

Waiting On The Borderline

Les's opener is about the hurt and recriminations surrounding the end of a relationship. The repetitive rhythm and the keyboards provided by guest musician Kevin McAlea give the song a hypnotic feel.

How Do You Feel Now?

One of John's most personal, autobiographical songs, written on the birth of his daughter, Esther, in July 1980, and it remains one of his own favourites. The piano-led backing gives the lyrics prominence, and the sentiments are delivered with an effecting simplicity, even though John is on record as saying that he never felt that his performance did the song justice.

Back To The Wall

Apart from supplying the album's title, this song was apparently inspired by the situation in Berlin and the band's free concert there. There is a double meaning here, in that the phrase, "to have one's back to the wall" means to be in a desperate situation, whilst at the concert the band literally had their backs to the Berlin Wall.

Highway For Fools

Possibly an early pointer towards John's current dissatisfaction with the music business, this no-nonsense rocker attacks the "diamond love" mercenary approach to music, making his point with the lyrically punning "that kind of rock don't appeal". There were several occasions in the 1980s when John seriously considered his position within the band, and the immediate post-Woolly period seems to have been one such occasion for soul-searching.

Echoes And Shadows

A beautifully atmospheric work, with some evocative, mystical lyrics, apparently about a love affair, although they could equally be interpreted as a reflection on the impermanence of material things. The way in which the vocal fades before the rest of the music makes for a very effective ending.

Death Of A City

This song's genesis dates back to 1968! Although large parts were rewritten for the album version, many lines are there in their entirety on the original 1968 demo. Several of John's songs from this period share a similar apocalyptic theme of destruction, and it's no accident that one of the new lines refers to "after the day".

I'm Like A Train

By way of contrast, Les pitches in with one of the album's brighter songs, describing the start of a love affair and the radical changes in lifestyle that it brings. Mel helped out with some of the lyrics.

Doctor Doctor

This album was the band's first digital recording, and, whilst it occasionally sounds rather clinical, certain parts leap out of the speakers, particular the fine "plucked" bass playing on this track. The song extols the virtues of love as "a natural panacea", but also offers an insight into the depressive phase that John was going through.

Life Is For Living

One of the Barclay's most enduring favourites, which Les wrote specifically for the 1980 concert in Berlin, where it made its live debut. Released as a single to trail the album, it became the band's most successful single, reaching the Top 3 in Germany and Switzerland.

In Memory Of The Martyrs

The other song performed live for the first time at Berlin was John's "In Memory Of The Martyrs", which refers to those who lost their lives attempting to cross the Berlin Wall. Originally planned to be a double A-side single with "Life Is For Living", but the plan was changed for some unknown reason, possibly because it is nearly eight minutes long, and would have been difficult to edit without losing the epic sweep of the original. Philip John Ireland, to whom the song is dedicated, was John's cousin, who was tragically killed in a road accident in Germany.

Return Of The Old Grey Whistle Test

Owners of satellite TV dishes and subscribers to cable TV should look out for MTV's new channel, VH-1, due to launch in Europe on September 30th.

The station is aimed at 25- to 49-year olds, and one of the highlights will be re-runs of classic *Old Grey Whistle Test* programmes from the 1970s. *OGWT* was presented by "Whispering" Bob Harris, and was as influential in its way as John Peel's radio shows.

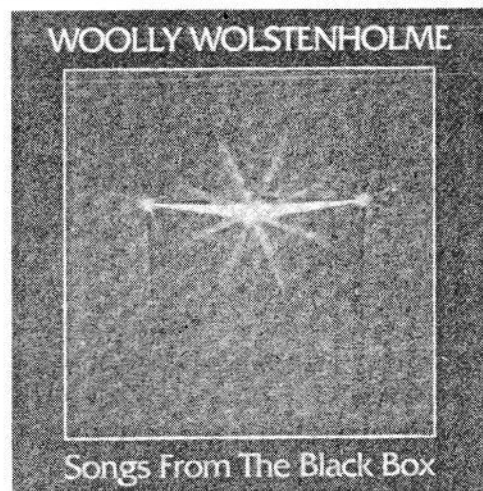
BJH made a number of appearances on the programme, including a live session in 1974 to promote the *Everyone* LP and live concert footage of the Drury Lane concert which was featured on the *BJH Live* album. Unfortunately, I only have one confirmed date when BJH were definitely on the show - January 20th, 1976, probably with concert film of the Autumn Tour of the previous year. The BBC are expected to repeat the VH-1 series in 1995.

Parsons' New Avenue

We rarely cover other fanzines in *NL*, not out of any fear of competition, but simply because most would be of little interest to the average BJH fan. There's always an exception, though, and this one comes in the shape of *The Avenue*, the first fanzine dedicated to the music of Alan Parsons and the Project, who are, perhaps, the only artists about whom it is more difficult to obtain information than BJH! We were very impressed with the first issue of this Canadian-based 'zine, which includes interviews, discographies, photos and news of the disastrous events which have befallen Eric Woolfson since he left the Project. From Europe, a single issue costs US \$3.75, or \$13.50 for a 4-issue sub. More details are available from:-

The Avenue, 65 Front Street West, Suite 0116 - Box 201, Toronto, Ontario M5J 1E6, CANADA.

WOOLLY WOLSTENHOLME:
"Songs From The Black Box"
(Voiceprint VP 176 CD) (78.08)



The Barclay James Harvest founder member picked up his keyboard and walked in 1979, hoping for more freedom as a songwriter. He got that, but after one unsuccessful album for Polydor, 1980's "Maestoso", he was also freed from his contract, leaving him with a bunch of demos and no hope of doing anything with them.

So thank goodness for today's 'if it's on tape, then release it' policy. Voiceprint, whose reputation as the progressive musician's friend is well-known, have picked up the rights to the Polydor set, and have kindly added demos from his projected "Black Box" follow-up as bonus material.

Elements of BJH can be detected, notably on "Deceivers All", "Lives On The Line" and "Prospects Of Whitby", but the overriding emphasis is on more straightforward arrangements. It was a mood that ran counter to the alternative strategies of its era, though history (or at least BJH fans) might be kinder to it this time round.

Incidentally, Woolly promises that any profits from the CD will be ploughed back into his farming business; he has no plans for a comeback. (MP)

WOOLLY WOLSTENHOLME **Songs From The Black Box**

VOICEPRINT VP174CD

Mild post-prog rock stuff from Wolstenholme, the original keyboards-player in Barclay James Harvest. This 18-track CD is never far from the lush, indulgent tones of his former band. For the most part it's twiddly synth and acoustic guitar-laden tosh. ★★

Reviews of Woolly's *Songs From The Black Box* taken from the October 1994 issues of *Record Collector* (above) and *Q*.

This issue's victim has been kind enough to present us with not one but two Top 10s, a classical chart and a rock one. So, without further ado, will you welcome the producer of *Gone To Earth* and the genius behind Mandalaband:-



David Rohl

Rock Albums

1. Peter Gabriel 4
Peter Gabriel
2. Little Earthquakes
Tori Amos
3. So
Peter Gabriel
4. The Whole Story
Kate Bush
5. Songs From the Big Chair
Tears For Fears
6. Pastpresent
Clannad
7. Welcome To The Show
Barclay James Harvest
8. The Mahabarata
Real World
9. Diva
Annie Lennox
10. Máire
Máire Brennan

Classical Pieces

1. Tod und Verklärung
(Death and Transfiguration)
R. Strauss
2. Sinfonia Antarctica
Vaughan Williams
3. The Rite Of Spring
Stravinsky
4. Four Lost Songs
R. Strauss
5. The Lark Ascending
Vaughan Williams
6. The Firebird Suite
Stravinsky
7. La Cathédrale Engloutie
(The Cathedral Under the Sea)
Debussy
8. Tosca: E lucevan le stelle
Puccini
9. Fantasia on a Theme by Thomas Tallis
Vaughan Williams
10. Eine Alpensinfonie
R. Strauss

the unreleased Barclay James Harvest

THE FIRST PART of this article dealt with two "unreleased albums" from 1967/68, publishers' acetate LPs which were used to demo the band's early songs with a view to persuading better-known artists to record them. For our second dip into the pool of unreleased material, we'll attempt to round up as many as possible of the very early songs written by the band which were either never recorded, or for one reason or another were not released. Live renditions of other people's songs, which were a regular feature of their early live shows, have not been included, as they were covered in "Somewhere On The Road".

Our sources are many and varied: the prime one is Woolly's memory and his written records of song titles and lyrics, but we've also tapped the other band members' recollections, plundered the Abbey Road written archives, contemporary reviews, interviews etc. Such a survey can only offer tantalising glimpses, but will, hopefully, give a flavour of BJH's formative years.

I'm the One Who's Loving You

The very first song written by Les Holroyd. He told NL in 1990 that it was "a sort of McCartney-type ballad" written in 1965/66 on a cello, and was never recorded. The lyrics survive, though:

*You won't realize, that your world has gone
You can't live again, in this other one
I won't leave you behind
I'm the one who's loving you*

Words And The Way Sarah

These two songs, together with "Early Morning" and "Mr. Sunshine", are listed as part of the very first entry for Barclay James Harvest on the Abbey Road Studios artists' log sheets. The date given is 19th February, 1968, and they are described as an "artist test for Mr. J. Burgess". Presumably they passed the test, as Parlophone released two of the songs as the band's first single in April that year, but "Words And The Way", written by Les, and Woolly's "Sarah" seem to have vanished without trace.

So Tomorrow

Les's song will be familiar to many fans from the BBC session recording of it which was re-broadcast by Tommy Vance in 1980. However, another version exists, with a plaintive mellotron introduction and a different verse before the chorus, but lacking John's guitar solo.

Night

Recorded for another John Peel session later that same year, and covered in an earlier article about the band's BBC recordings (NL18), "Night" is a terrific Woolly Wolstenholme rocker; with the benefit of hindsight, it must surely qualify as one of the best "lost" BJH songs.

Need You Oh So Bad

BJH recorded this as part of their second John Peel session for the BBC in June 1968. Confusingly, they also used to perform a version of "Need Your Love So Bad", the blues standard made famous by Fleetwood Mac, but this is an original song written by Woolly. Again, we've been unable to track down a tape.

Small Time Town

Another unissued song from that second BBC session, this time penned by John. If anybody has a tape of this broadcast, we'd be delighted to hear from them!

Cream In My Coffee

The title makes it sound like the kind of song which would feature in a Dennis Potter serial, or at least a Noel Coward musical, but it's actually a reference to the band Cream, the power trio of Clapton, Bruce and Baker, and was John's attempt to emulate their style. It was never recorded, although the guitar style of "Too Much On Your Plate" also sounds a little like Cream.

The Sun, Yourself Or Me

A Woolly song, featuring some rather uncertain high harmonies, about a girl who must choose one of the three...

Call My Name

Recorded at Strawberry Studios early in 1968, this is another Woolly song where no tapes seem to have survived.

Death Of A City

As mentioned in the *Turn Of The Tide* album portfolio in this issue, the original demo dates back to 1968. Beginning with a sound effect of wind noises, both John and Woolly sing lead on this version, which uses simple acoustic guitar chords to back the verses, and has a completely different chorus. A version of this song and one of "For The Loving Of" (see NL26) were additionally recorded for the Decca label, which also expressed an interest in BJH before the band eventually signed to Parlophone.

Summertime Love

From the sublime to, er, not one of John's classics. The tune is very catchy, but the lyrics are, as John put it when he heard it again recently, "very innovative!", particularly the chorus of

*Blue skies up above
And then I take her hand
Cross the sand
She's my summertime,
summertime, summertime love*

I'm Sorry (Count The Hours)

A great lost Les song from 1968, with a slow, penitent verse and a rousing chorus with harmonies which wouldn't have been out of place on an early Bee Gees hit.

That's Me - The Fool

Another Les number, this time with a definite country/bluegrass feel accentuated by Woolly's harmonica and some honky-tonk piano. Les's vocals in the verse are in a much lower register than we're accustomed to.

Lady Passing By

Woolly's (not unsuccessful) attempt to sound like Tim Hardin on a very short song which makes up in intensity what it lacks in length. It also features some recorder (or whistle?) accompaniment from John.



Coming Soon...

The next issue of NL will include the concluding part of our series on unreleased Barclay James Harvest songs, looking at the seventies, as well as unreleased live recordings from all stages of the band's career.

Feedback will include readers' reactions to the situation currently facing BJH, and we'll also have the *Ring Of Changes* Album Portfolio, the NL Songbook and much more.

NL28 will be out at the end of February, and the last copy date for submissions, advertisements etc. is January 10th.

Renew Our Faith

Having not written to *NL* for a couple of years, I felt I'd like to put pen to paper again with regard to *NL* number 26. First of all, my heart goes out to Diana Köhl in her period of grief. I suffer from manic depression, which is a recognised medical illness which involves a mood disorder, of which the characteristics are periods of immense elation and periods of appalling deep despair. Kurt Cobain from Nirvana suffered from this. For any body interested in the U.K., there is a self-help group based at the Manic Depression Fellowship, 8-10 High Street, Kingston-Upon-Thames, Surrey KT1 1EY, UK (Tel.: 0181-974 6600, Fax: 0181-974 6000. This organization is a registered charity No. 293340.

Secondly, would it be possible to have a little less carping in *NL* from some of the correspondents? Everyone in life is different and people like different things, including different songs, different groups and different football teams, not to mention different beers! Let's encourage diversity.

Thirdly, in defence of John, Les, Woolly and Mel: they weren't set on this earth to meet our needs (that is, of Barclay James Harvest fans). More importantly, being talented musicians does not mean that they should have to be hero rôle models! Why should fans have the right to dictate to them what they should do or play or what they eat for dinner?

Fourthly, I want to thank John, Les, Mel and Woolly for their music over the years, and for their personal kindnesses.

Lastly, I would wish to congratulate Keith, Madge, Monika et al for producing a brilliant magazine and for keeping going the best fan club in the world - long may it run! Completely lastly, somebody owes me a drink now - only joking!!!
DAMIAN K. BLAKEMORE ("Old Age" Hippy)

My round! Seriously, I'd like to endorse fully Damian's first four points, particularly his message to Diana, and to say that NL's editorial policy will, in future, attempt to reflect a more positive view.
Keith

Encore!

Re: Woolly's *Black Box* CD - superb! A true labor (sorry, labour) of love from all concerned - Mr. Wolstenholme himself, Keith and Monika, and all the loyal BJH fans clamoring (clamouring?) for more Woolly! What is really cool is that *Maestoso* effectively becomes a double LP (well, almost!).

Re: the perfect encore to the Woolly CD - why, the much-discussed John Lees CD, of course! Hopefully, such a project could also include the edits used for the "Kes" single, both sides of the scarce "Best Of My Love" single plus any other material deemed appropriate by John Lees.

Re: "The Harvest Bag" article by Stephen Roberts (NL26) - a small addendum to this article. Some other Harvest samplers besides Picnic and The Harvest Bag included A Good Harvest (French, with "Thank You"), Harvest Hits The Road (German, with no BJH) and A Harvest Sampler (U.S. promo only with no BJH). Later collections included Harvest Heritage 20 Greats (UK with "Gladriel" and John Lees' "Kes"!) and The Harvest Story Vol.1 - Art School Dancing (UK with "Taking Some Time On") (was there a Vol.2?). Also, Harvest had many more well-known acts than the article implied. Among these were The Move, Wizzard, ELO, Deep Purple, Triumvirat, Eloy and, later on, Kate Bush, Duran Duran and Be Bop Deluxe. Finally, is the author mistaken about Nine Days Wonder appearing on Harvest? I have four albums by them, all on the German Bacillus label.
STEVE WILLIAMS

No, Stephen was not mistaken: the question arises because LPs have sometimes appeared on different labels in different territories. Nine Days Wonder's eponymous 1971 debut appeared on Harvest (SHSP 4014) in the UK, but all their other albums seem to have been German-only releases on Bacillus. Likewise, Kate Bush and Duran Duran do not appear on Harvest in Europe, but parent company EMI. Finally, the Harvest Story series was never continued, unfortunately.
Keith

Light Up The Flame Of Love...

MY HUSBAND GEOFF has been a fan club member for nearly three years now, but his interest (and mine!) in BJH goes back about twenty years.

Geoff is a Service Engineer with British Gas, and one day about twenty years ago he was working in someone's house fixing a gas fire when he heard some music which he really liked on the stereo. When asked, the consumer told him it was by BJH and on the strength of that small snatch of music he went out that very weekend and searched the record shops for an album. He came back with *Time Honoured Ghosts*, and from the very first track, "In My Life", we both became firm fans, although it was not until we went to the concert at Hammersmith that we learned of the Fan Club through the programme.

Our visit to the Hammersmith Odeon was our first chance to see BJH live in 1990, and we were not disappointed. We found ourselves sat next to a couple from Leicester who had travelled down to London just for the show, and who said they followed BJH and had seen nearly all their tours over the years. For me, the concert was over far too quickly. The music was brilliant, and it was great to see BJH in person, even if we were only able to get seats in the balcony!

Over the years Geoff has collected most of the band's tapes, and when we bought a new stereo we started replacing these with CDs. Our most recent purchase was *Gone To Earth*, my favourite track being "Love Is Like A Violin". Since the quality of BJH songs is consistently high, it is often hard to pick out one favourite from so many good songs.

Since the 25th Anniversary Concert which we were able to see at Croydon, Geoff's favourite track has been "Medicine Man" (besides always liking "Mocking Bird" and "Hymn", of course!). Listening to early versions of this, I feel the current arrangement really does justice to the

song and is very powerful.

The band may like to know that I listen to them every day on my way to work as I only carry BJH tapes in my car! I find that this really sets me up for the day and I think I know most of the songs off by heart now. My children, aged 22, 18 and 14 think we are a bit mad "at our age" to like a group, and wonder why we enjoy the music so much, although recently I caught my 22-year old son playing a track from *Welcome To The Show* and he actually admitted that he listens to the group when no-one is at home and likes quite a few of the tracks, so here's a "next generation" fan in the making!

JANET ILES



Marketplace

FOR SALE: BJH Live EP (1977); German single "Ring Of Changes"/"Blow Me Down"; German 11-track LP *Berlin - A Concert For The People* (3 copies); MaxiSingle "Mother And Child Reunion" by the Far Corporation with John and Les, American LP *Time Honoured Ghosts*; German LP *Time Honoured Ghosts* with lyric insert; German LP *Early Morning Onwards* on EMIDISC (C 048-50 798, black cover). I'm looking for various BJH rarities. Write to:

ROLF TOMBÜLT, Königswiesenweg 7, 93051 Regensburg, GERMANY ☎(00 49) 941/99 77 51

FOR SALE: LP John Lees *A Major Fancy*, CD *Live In London 1974*, LP *Early Morning Onwards* (black and blue cover, LP *Everyone Is Everybody Else*, LP *Berlin* (11 tracks). Please contact:

ANDY RASCHKE, Albert-Jentzsch-Straße 53, 09127 Chemnitz, GERMANY

SECONDHAND SINGLES SALE

Following on from our albums sale in NL25, we are now offering the spare 7" singles which we've accumulated in our joint collection:-

I'm Over You (UK, EX/VG)	£4.00/£3.00
Rock And Roll Woman (UK, tatty sleeve, EX)	£4.00
Negative Earth flexidisc (UK, G)	£2.00
Mocking Bird/Galadriel (UK, no centre, VG)	£3.00
Titles/Song For You (UK, EX)	£4.00
Titles/Song For You (Dutch PC, F)	£3.00
Titles/Song For You (German PC, VG)	£4.00
BJH Live EP (UK PC, EX/VG)	£4.00/£3.00
Hymn/Our Kid's Kid (UK PC, EX/VG)	£4.00/£3.00
Hymn/Our Kid's Kid (UK, no PC, EX)	£2.00
Hymn/Our.. (UK PC, "for radio play" on label, EX)	£4.50
Hymn/Our Kid's Kid (German, tatty PC, VG)	£4.00
Hymn/Life Is For Living (UK juke-box single, EX)	£4.00
Friend Of Mine (UK, EX)	£4.00
Friend Of Mine (German PC, EX)	£5.00
Loving Is Easy (UK, blue vinyl, EX)	£3.00
Loving Is Easy (German PC, EX)	£4.00
Love On The Line (UK PC, EX/VG)	£4.00/£3.00
Capricorn/Berlin (German PC, EX)	£5.00
Mockingbird/Vanessa.. (German PC, 1981, EX)	£4.00
Life Is For Living/Shades Of B Hill (UK PC, EX/VG)	£3.00/£2.00
Life Is For Living/Sperratus (German PC, EX)	£4.00
Child Of The Universe (live)/Back... (Ger. PC, EX)	£4.00
Just A Day Away/Rock 'N' Roll Lady (UK PC, EX)	£3.00
Just A Day Away/R'N'R Lady (German PC, EX/VG)	£4.00/£3.00
Waiting For The Right Time/Blow.. (UK PC, EX)	£4.00
Ring Of Changes/Blow Me Down (German PC, EX)	£5.00
Victims Of Circumstance (UK PC, EX)	£3.00
Victims Of Circumstance (German PC, EX)	£4.00
I've Got A Feeling (UK PC, EX)	£4.00
He Said Love (UK PC, EX)	£3.00
He Said Love (German PC, EX)	£4.00
Cheap The Bullet (UK PC, EX)	£3.00
Cheap The Bullet ("Made In Germany", PC, EX)	£4.00
Welcome To The Show (German PC, EX)	£3.00
Halfway To Freedom (German PC, EX)	£3.00
John Lennon's Guitar (German PC, EX)	£3.00
Stand Up (German, Dino label, diff. PC, EX)	£3.00

Please do not send any money yet - telephone or write first with SAE to reserve. All prices include UK postage and packing - airmail to other countries will cost extra. We also have a few rarer singles, CDs etc. available for swap - we're looking for non-UK/Germany singles and albums, promo items and rarities.

Keith & Monika, 117 De Havilland Close,
Yeading, Northolt, Middlesex UB5 6RZ.
[☎ 0181 842 2380]

FOR SALE OR SWAP: five copies of the "Victims Of Circumstance" shaped picture disc single. Please contact:

GUIDO SCHELLSCHEIDT, Gromauer Str. 13,
51063 Köln, GERMANY (☎ 0221/638642)

WANTED: Is there a club member out there who would be willing to copy NLS 1 - 11 for me? If so, that would be much appreciated. Please contact:

STUART BERRY, 49a Portland Avenue, Hove,
Sussex, BN3 5NF

I WILL SWAP my promo-disc "Who Do We Think We Are" for the Pink Floyd CDs *Animals* and *The Final Cut*.

STEFAN BOUTON, Straßburger Str. 57, 10405
Berlin, GERMANY

FOR SALE: *Another Arable Parable* CD - £4.50. *Everyone* CD - £4.50. *Best Of Yes* songbook - £2.00. *Crisis? What Crisis?* songbook - £2.00. "Cheap The Bullet" 12" - £2.00. Add 50p P & P per item.

ROBIN STAPLEFORD, 16 Sunnyside Road,
Beeston, Nottingham NG9 4FH (☎ 0115 9436014)

I AM AFTER any information on where I could obtain, in whatever format, the three Caravan albums *Better By Far*, *The Album* and *Back To Front*. I would appreciate any information concerning these albums. Just send info. to:

PETER LUBYCKIJ, 4 Moore Street, Canley
Vale 2166, New South Wales, AUSTRALIA

SELL - SWAP: Large BJH collection. Records, badges, tapes, biographies. Send SAE or IRC for list to:

STEWART RENWICK, 16 Sunart Gardens,
Bishopbriggs, Glasgow G64 1HW.

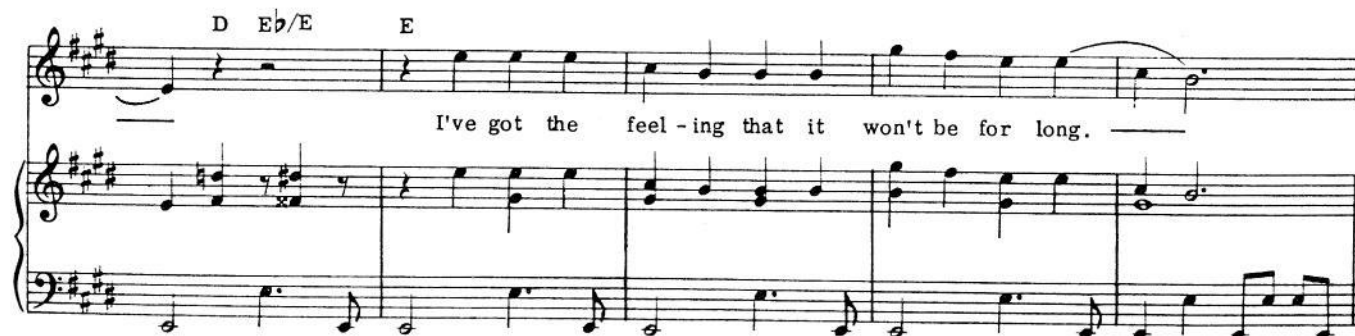
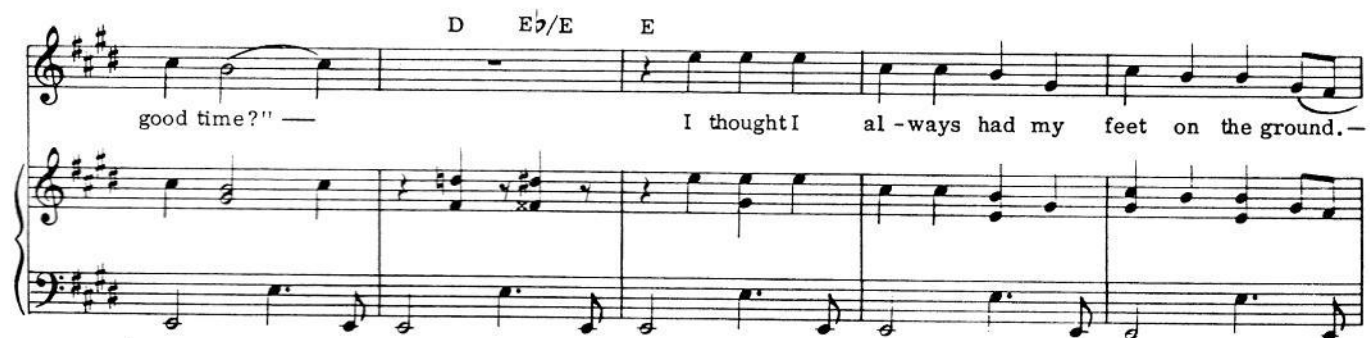
I WILL SWAP my German "Who Do We Think We Are" promo CD single for the UK "excerpts from *Welcome To The Show*" promo CD. Please contact:

GREG LELLEK, Theodor-Heuss-Straße 9,
38444 Wolfsburg, GERMANY

TURNING IN CIRCLES

Words & Music by
LES HOLROYD

Brightly



E A E

Take — it ea - sy, You're mov - ing too fast. — You're gon - na

A E A

make it But let's make it last. — The way you're danc - ing Ain't

E A

good for my soul. — The sit - u - a - tion's get - ting out of con - trol. —

E F#

— You've got me Turn - ing in cir - cles.

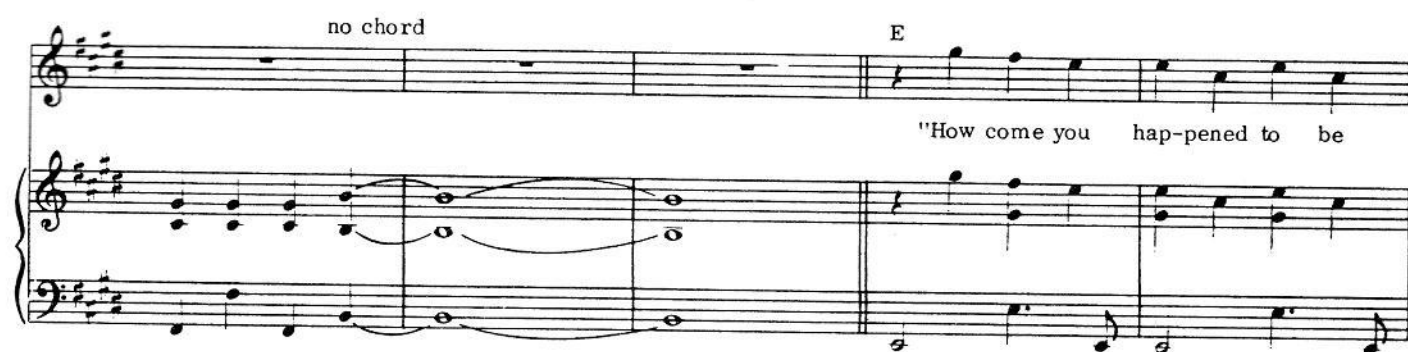
Where do I go? — Turn - ing in cir -

To Coda

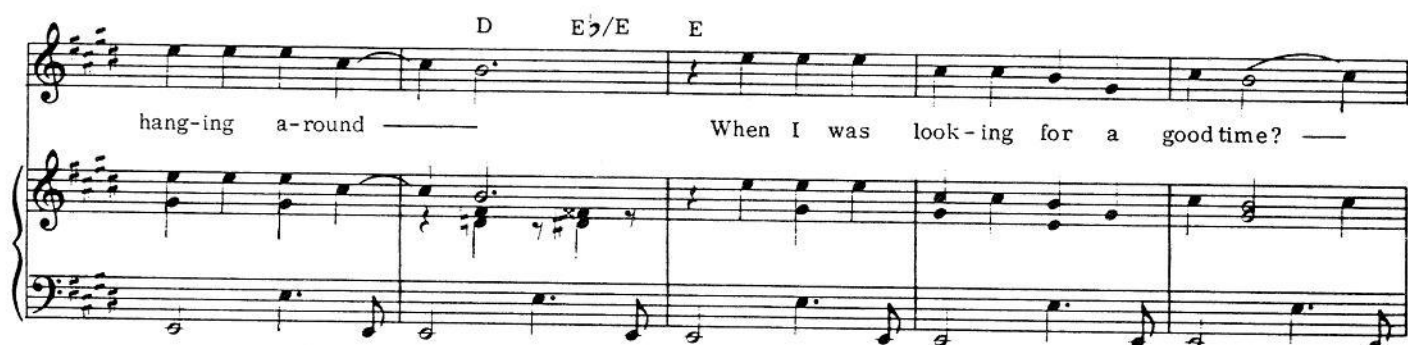
— cles. Cra - zy I know. —



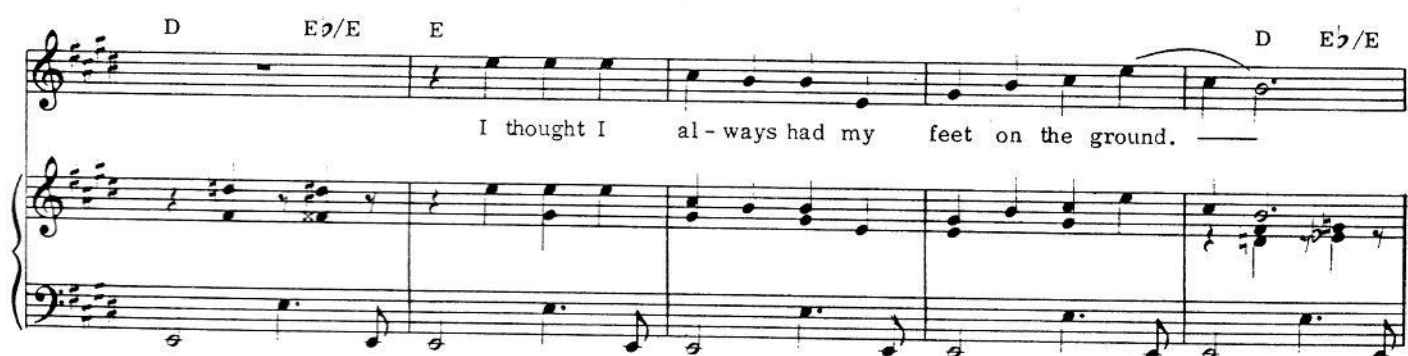
no chord E
"How come you hap-pened to be



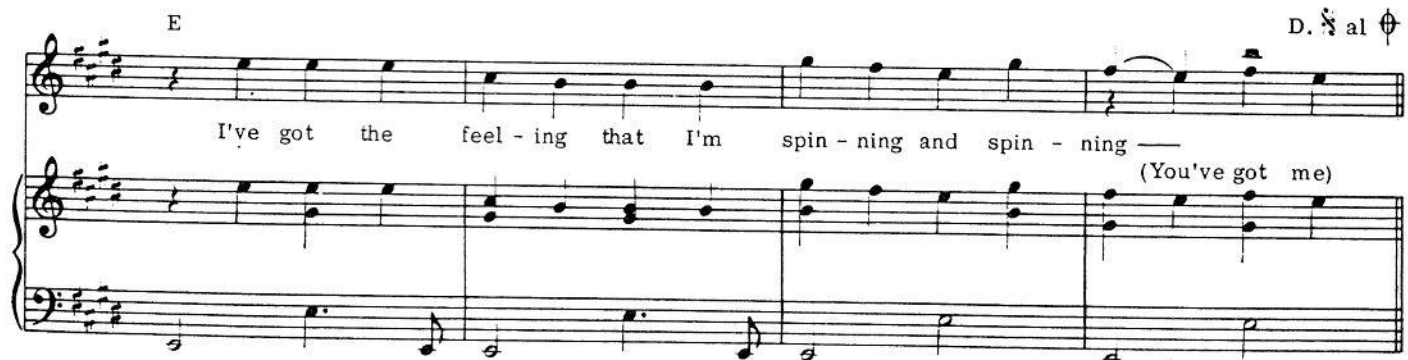
D E \flat /E E
hang-ing a-round — When I was look-ing for a good time? —



D E \flat /E E D E \flat /E
I thought I al-ways had my feet on the ground. —



E D. $\frac{3}{4}$ al ϕ
I've got the feel-ing that I'm spin-ning and spin-ning —
(You've got me)



E A E

Take — it ea - sy, You're mov - ing too fast. — You're gon - na

A E A

make it But let's make it last. — The way you're danc - ing Ain't

E A

good for my soul. — The sit - u - a - tion's get - ting out of con - trol. —

E F#

— You've got me Turn - ing in cir - cles.

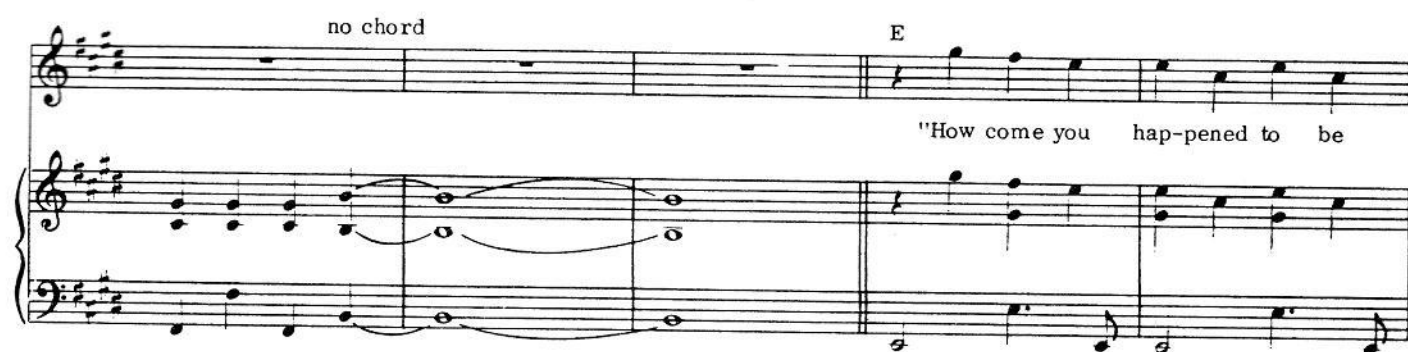
Where do I go? — Turn - ing in cir -

To Φ Coda

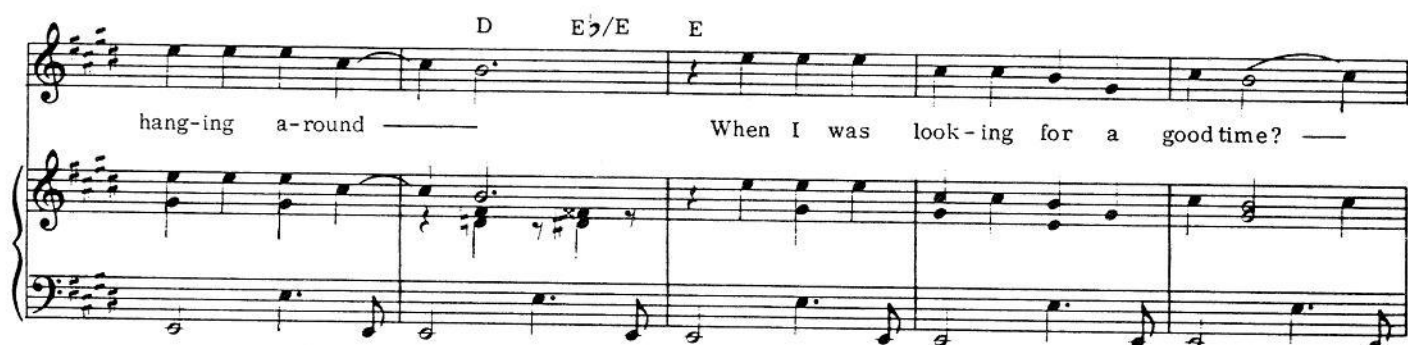
— cles. Cra - zy I know. —



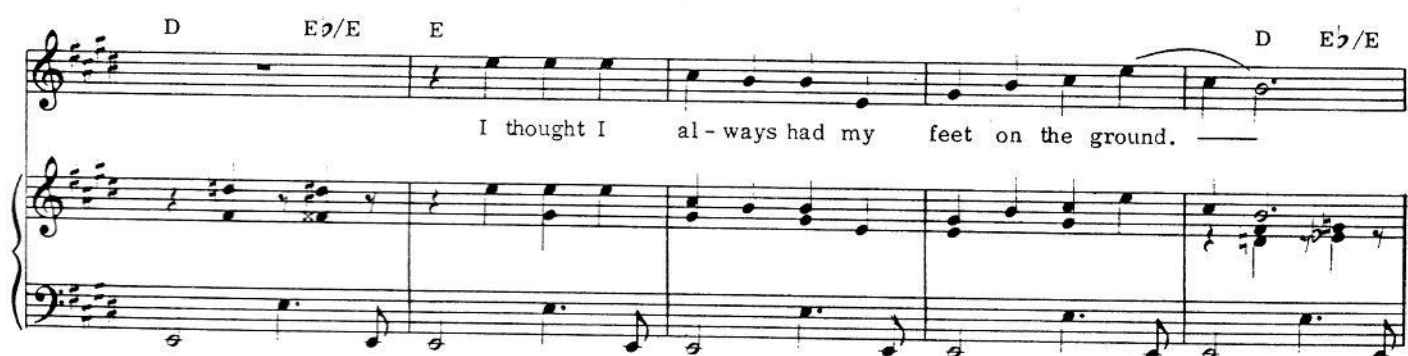
no chord E
"How come you hap-pened to be



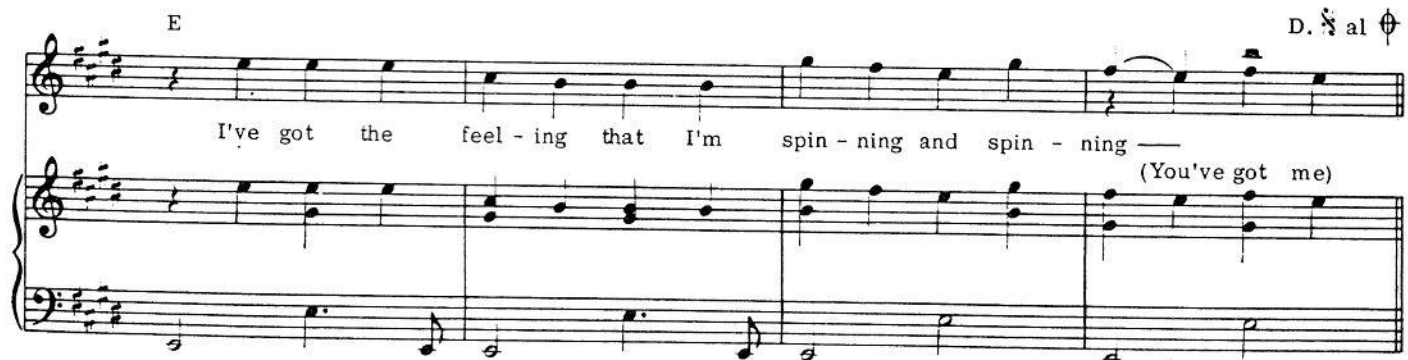
D E \flat /E E
hang-ing a-round — When I was look-ing for a good time? —



D E \flat /E E D E \flat /E
I thought I al-ways had my feet on the ground. —



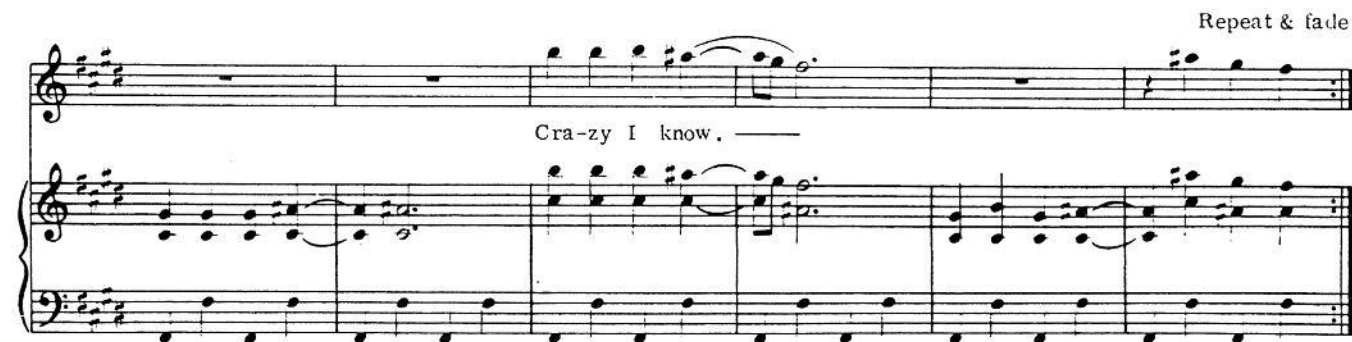
E D. $\frac{3}{4}$ al Φ
I've got the feel-ing that I'm spin-ning and spin-ning —
(You've got me)



♩ CODA

no chord

3 times





Club Offers

NL27



This price list is valid until **1st March, 1995**. All previous price lists are superseded. Prices include first class or airmail postage and packing. Payment can be made by cash, cheque, Postal Order or International Money Order (in Pounds Sterling **ONLY**, please, made payable to **The International BJH Fan Club**).

Please send your order and payment to:

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

DESCRIPTION	UK	EUROPE	ELSEWHERE
1993 Official Tour Merchandise:			
☞ Black T-shirt with <i>Caught In The Light</i> album cover design printed on front (L or XL)	£8.00	£9.00	£10.00
☞ Navy blue polo shirt with <i>Caught In The Light</i> "BJH" logo on left breast (XL only)	£12.00	£13.00	£14.00
☞ Black baseball cap with <i>Caught In The Light</i> "BJH" logo (one size fits all)	£6.00	£7.00	£8.00
Round BJH Badge (55mm diameter, <i>Caught In the Light</i> logo on white badge)	£1.00	£1.00	£1.50
1992 Official Tour Programme	£4.00	£5.00	£6.00
BJH Leather Keyring (blue with silver print) - FREE with any order for £5 or more!	£1.50	£1.50	£2.00
Lyric Sheets:	£1.50 each	£2.00 each	£3.00 each
☞ Barclay James Harvest			
☞ Once Again			
☞ Baby James Harvest			
☞ Everyone Is Everybody Else			
☞ Four lyric sheets	£5.00	£6.00	£8.00
Refills For Club Pens (sorry, pens are completely sold out)	£0.75	£1.00	£1.25
IBJHFC Stickers (green club logo on 50mm diameter white stickers, sheet of six)	£1.00	£1.00	£1.25
NL Back Issues:	£1.50 each	£2.00 each	£2.50 each
☞ #15 (Story behind "Too Much On Your Plate", poll results, "Nova Lepidoptera" music)			
☞ #16 (Australasia discography, "Poor Man's Moody Blues" sheet music)			
☞ #17 (Tour reviews, <i>Barclay James Harvest</i> portfolio, "Sip Of Wine" sheet music)			
☞ #18 (BBC sessions, <i>Once Again</i> , background to "Stand Up", "Leper's Song" music)			
☞ #19 (France/Benelux discographies, <i>Other Short Stories</i> , "In Search Of England")			
☞ #20 (Poll results, <i>Baby James Harvest</i> portfolio, "Hard Hearted Woman" music)			
☞ #21 (BJH on CD, sales awards, <i>Everyone</i> portfolio, "Taking Me Higher" music)			
☞ #22 (<i>Caught In The Light</i> , <i>Time Honoured Ghosts</i> , "Capricorn" sheet music)			
☞ #23 (<i>Octoberon</i> portfolio, "Loving Is easy" sheet music)			
☞ #24 (John Lees interview, <i>Gone To Earth</i> portfolio, "Sea Of Tranquility" music)			
☞ #25 (<i>Woolly's Black Box</i> , poll results, <i>XII</i> portfolio, "Spirit On The Water" music)			
☞ #26 (Unreleased songs pt.1, <i>Eyes Of The Universe</i> , "The Closed Shop" music)			
☞ Any four back issues of NL (plus free keyring)	£5.00	£6.00	£8.00
UK Postage Stamps (4 x 25p - for use from the UK to EC countries ONLY)	£1.00	£1.00	-



ITEM	SIZE (if applicable)	NUMBER REQUIRED	COST
IBJHFC (NL27)		TOTAL:	

Name:

Address:

swallowtail enterprises



117 De Havilland Close, Yeading, Northolt, Middlesex, UB5 6RZ, UK

☎ 081-842 2380

Price list valid until 1st March, 1995. Please write or telephone for more details on any of the CDs or cassettes. All prices include first class or airmail postage, as applicable. We can accept payment by cash, cheque, Postal Order or International Money Order, in Pounds Sterling **only**, made payable to **SWALLOWTAIL ENTERPRISES**.

TITLE	FORMAT	UK	EUROPE	ELSEWHERE
BARCLAY JAMES HARVEST/ONCE AGAIN (2 albums on 1 CD)	CD	£11.00	£12.00	£13.00
BJH & OTHER SHORT STORIES/BABY JAMES HARVEST (2 on 1)	CD	£11.00	£12.00	£13.00
THE HARVEST YEARS (Compilation 1968-1973, 2½ hours, including three previously unreleased songs)	2CD	£13.00	£14.00	£15.00
	2MC	£10.00	£11.00	£12.00
BARCLAY JAMES HARVEST LIVE (Reissue of 1974 double live album on one CD or cassette)	CD	£7.50	£8.50	£9.00
	MC	£6.50	£7.50	£8.00
ALONE WE FLY (Compilation 1974-87, including rare B-sides and live tracks. Four extra on MC)	CD	£7.50	£8.50	£9.00
	MC	£6.50	£7.50	£8.00
WOOLLY WOLSTENHOLME - Songs From The Black Box (1982 recordings plus <i>Mæstoso</i> . Limited edition in autographed box with photos)	CD Box	£13.00	£14.00	£15.00
WOOLLY WOLSTENHOLME - Songs From The Black Box (1982 recordings plus <i>Mæstoso</i> . Standard CD)	CD	£11.00	£12.00	£13.00
MANDALABAND - The Eye Of Wendor: Prophecies (Concept album from 1978 with BJH, 10cc etc, plus half of <i>Mandalaband</i> LP)	CD	£10.00	£11.00	£12.00
VARIOUS ARTISTS - The Mellotron Album (Woolly's "Deceivers All" plus new tracks from Mike Pinder, Patrick Moraz etc)	CD	£11.00	£12.00	£13.00



TITLE	FORMAT	NUMBER REQUIRED	COST
Swallowtail (NL27)		TOTAL:	

Name:

Address:



1995



January

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

February

S	M	T	W	T	F	S
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

March

S	M	T	W	T	F	S
			1	2	3	4
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
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April

S	M	T	W	T	F	S
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

May

S	M	T	W	T	F	S
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7	8	9	10	11	12	13
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21	22	23	24	25	26	27
28	29	30	31			

June

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18	19	20	21	22	23	24
25	26	27	28	29	30	

July

S	M	T	W	T	F	S
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

August

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

September

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

October

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

November

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

December

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					